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Rajeshwar Prasad's *'Gandhi – the Messiah'*: The Chronicle of Mahatma Gandhi's Contribution to the Freedom of India

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Abstract: *This paper looks at Rajeshwar Prasad's 'Gandhi – the Messiah' as a remarkable poetic chronicle of Mahatma Gandhi's contribution to India's freedom movement, and also the universal ideals of humanity. It's formed through a run of Shakespearean sonnets, and somehow it turns past events into lyrical thoughts about truth, nonviolence, affection, sacrifice, and moral courage, all in one. The study shows how Prasad mixes history with poetic imagining to present Gandhi not simply as a political figure but more like a spiritual push toward justice, peace and human wellbeing. The sonnets follow Gandhi's journey from Porbandar to South Africa and back across to India, while also showing his troubles with racial discrimination, colonial domination, and social imbalance. With vivid imagery, symbol-heavy language and a kind of rhythmic intensity, the whole collection brings back the principles of Satyagraha, swadeshi, ahimsa, and swaraj as if they were still living ethical beliefs. Overall, the paper argues that 'Gandhi – the Messiah' is both a literary achievement and a historical witness that urges present-day readers toward truth, compassion, and freedom.*

Keywords: Satyagraha, Love, Swadeshi, Freedom, Congress, Nonviolence, Truth.

Introduction

It is said that poetry comes from the heart and prose from the mind. It is indeed a truth which no one can ignore. Its root is found in the folk songs sung in different parts of the world in different languages and on different occasions. Human civilisations have several cults and customs on which lyrics were chanted. This tradition encouraged poets to compose different types of poetry, and the result is that today we have millions of poems in different genres in different languages to be sung and taught in classrooms.

Directly coming to British literature, English poetry has a greater treasure of poetry than any other country in the world. It passed through several ages and phases, with different forms of poetry, each in its own unique form, with some eternal poets and some poems that showed the eternal themes.

In India, there were different languages, and there was no real common language for all Indians, unlike that. But during the colonial era, the English language spread pretty fast, and it became the language of the heart for almost every Indian. The point to remember is that, although Indo-Anglian literature is only a recent chapter in history, Australian and Canadian literature can also claim a much longer story. Iyengar (1978), in his scholarly article, rightly observes:

> *"The point to remember is that, although Indo-Anglian literature is but a matter of recent history, Australian and Canadian literature too can claim a much longer history."*

India has passed several invasions and also the colonial era in which India was embraced with the English language, and the first poem, *"To India – My Native Land"* in 1928, was composed by Henry Louis Vivian Derozio. Sampson (1961) rightly observes:

> *"And finally it meant the literature written by those like the poet Henry Louis Vivian Derozio – author of The Fakeer of Jangheera (1828) – who were Eurasian by blood, Anglo-Indian in the literal sense."*

Henry Louis Vivian Derozio indeed set the fire that burned Indian poetry in English, and later on, several other poets began pouring poetic words onto white pages, enriching Indian English literature. One of them is Kashiprasad Ghsoe. His *'Shair of Ministrel and other Poems"* is one of the poems. The results, as revealed in his work, are generally correct verses, maybe a bit undistinguished, by real, authentic emotion or poetic imagination. Kahsprasad Ghose seems to intimate, in turn, the stylised love lyrics of the Cavalier poets, the moralising tone, in neo-classical poetry, and the British romantics. Naik (2005) rightly observes:

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> *"The results, as revealed in his work are generally correct verses, undistinguished either by authentic emotion or poetic imagination. Kashiprasad Ghose seems to intimate by turns the stylized love-lyrics of the Cavalier poets, the moralizing note in neo-classical poetry and the British romantics."*

With the incarnation of Toru Dutt in Indian English poetry, the scene of verse totally changed. Because of her Indian English poetry became authentic instead of imitation. She composed several heart-wrenching poems which directly touched the readers' hearts.

Sarojini Naidu won her recognition in the literary scene very early. Her poetic talent had developed under the influence of the Rhymers Club and encouragement given by Arthur Symons and Edmund Ghose. Her lyrics have been strongly influenced by British romanticism. Naidu (1972) in her poem says:

> "Beloved I offer to you
>
> In tender allegiance anew,
>
> A bracelet of floss."

Sri Aurobindo was a man of versatile genius and achievements. He was a yogi and the propounder of the internal Yoga, who is famous for his cosmic epic *"Savitri",* which is a masterpiece in the entire history of world poetry today in any language. His contemporaries saw him as a superman. Kumar (2002) rightly observes:

> *"He was a rishi, the propunder of Internal Yoga, the Prophet of the Life Divine, the fiery revolutionary and nationalist."*

The literary critics who operate in their quiet space discover that historical events and poetic works create a special form of art which documents history while presenting religious devotion through its rhythmic and rhyming patterns. The work *"Gandhi the Messiah"* establishes its boundary between two different spaces through its skilled treatment of archival research, which creates an atmosphere of personal intimacy found in confessions. The volume presents one hundred fourteen Shakespearean sonnets, which function as independent poetic scenes that display different moments, motives, and meditative states that Gandhi experienced during his life. The poems connect through his philosophical themes, which he developed through his practice of ahimsa, satyagraha and swaraj and his continuous effort to achieve higher moral standards for himself and his society.

Rajeshwar Prasad is the *Pioneer of the Absurd in the East*, and he has published over a dozen books in varied genres. His poetry anthology is entitled *"Gandhi – the Messiah"*, which contains 114 sonnets and is woven into the history of India under the leadership of Mahatma Gandhi, and all are with a literary bent. He is the only poet who composed multiple sonnets on his ideals, practices and philosophy covering all the aspects which the readers must know to know Gandhi and the Indian freedom movement.

The anthology examines *"Gandhi the Messiah"* through two existing research areas, which cover Gandhi studies and the sonnet form which the Mahatma used to express his multiple indigenous traditions. The study treats poems as scholarly sources which extend beyond content description because its research uses them as primary sources to present new insights about established historical accounts.

The analysis path leads the reader forward through time while showing all essential locations which Gandhi visited from his birth in Porbandar to his travels throughout South Africa and India to the end of his life.

The analysis of each sonnet focuses on three aspects, which include its visual elements, its persuasive techniques, and its role in building Gandhi's identity as both a real person and a legendary figure. The unfolding story shows both the artistic excellence of the poet and the way poetic structure can enhance and question the historical research about a man who still inspires people today while creating arguments between his followers.

The collection begins with its first sonnet, which presents *"The Birth of Gandhi"* through a sacred scene that shows a newborn baby wrapped in Porbandar's gentle winds. The poet uses the celestial alignment, which predicts a destiny tied to maritime and terrestrial regions, to compare the infant's first sounds with the soft waves of the Arabian Gulf. The verse establishes a matchless destiny which appears throughout the book because Gandhi was born to become a prophet who serves humanity. Prasad (2023) reveals:

> *"He's for love, peace, ahimsa, tolerance, and truth;*
>
> *For breaking up the chains of slavery in India –*
>
> *For removing the sufferers from the dearth –*
>
> *For the sake of humanity with His blissful idea."*[2]

The opening vision of *"Porbandar in Bliss"* develops into a complete vision which presents the coastal town as a peaceful place where jasmine scents combine with ocean air. The poet uses pastoral language in this part through his description of Gandhi's first home, which shows the peaceful community that Gandhi later aimed to build. The sonnet's final couplet reveals a character struggle which creates conflicts that arise from personal happiness and societal obligations. Prasad (2023) reveals:

> *"To restore peace, love, and justice in any way –*
>
> *By the right means of truth and ahimsa fold."*[3]

In *"The Divine Light",* the poet turns inward, reflecting on a youthful encounter with *the Bhagavad Gītā,* which creates an internal light that enables individuals to achieve their fullest potential. The light metaphor extends beyond its

function as a light source because it serves as a transformative force that enables people to achieve the exceptional moral understanding which Gandhi used in his activism. The sonnet's steady iambic rhythm mirrors the steady beat of a heart newly awakened to a universal truth. Prasad (2023) reveals:

"To clean all the past dirt from the world's face.

He well began the humanity plea

To restore love, ahimsa, justice, and peace."[4]

"The Madeira War" demonstrates how British imperial authority becomes the first major challenge which Gandhi must face during his time in India. The poet presents the battle between two opposing forces as a violent sea storm where oppressive forces strike the delicate boat, which represents the human right to decide between right and wrong. The sonnet uses nautical language to show how Gandhi began his political career through his voluntary military background, while he fought against racial discrimination, which formed his political identity. Prasad (2023) reveals:

"He got the training and passed the test;

He was in the post of the Sergeant…"[5]

Gandhi considered daily acts of service, which he performed throughout his life, to be fundamental practices that developed his moral character according to *"Always Human Practice"*. The poet presents three basic actions, which include hand folding, prayer, sharing bread, and holding a silent vigil, and he describes these actions as ceremonial practices that people follow with dedication. The sonnet consists of a fourteen-line structure, which represents an organised pattern that Gandhi practised during his everyday activities. Prasad (2023) reveals:

"He took the minimum fee for His advice

And all others took it as a surprise."[6]

In *"Gifts That Gandhi Gets",* Rajeshwar Prasad presents that the gifts Gandhi got were a matter of debate in his family. Either he should keep or return. Gandhi felt that the gifts of thousands which he got in South Africa were a burden for him. He thought that someone might blame him in the future for Gandhi had received gifts instead of his free service to humanity in South Africa. So, he decided to return finally. The couplet closing the sonnet links these items to the larger tapestry of the independence movement because material simplicity enables people to express political power through their actions. Prasad (2023) reveals:

'Then they agreed to leave all the presents;

He decorated His soul and its all sets.'[7]

The poem *"When He Escapes"* shows the humiliation of Gandhi by the Whites in South Africa. It vividly reveals the racism which was the greatest evil flourishing in the humane society. Gandhi reached South Africa for a bar practice and worked in favour of humanity, while all others began to criticise him, but he tried his best for divinity. So, the Whites attacked and beat him also. Later, he took shelter in his friend's home and saved his life. Prasad (2023) reveals:

"The Whites attacked and beat Him also.

So He took His shelter in His friend's home…"[8]

The emotional impact of *"For Plague Victims"* arises from its portrayal of Gandhi showing compassion during an outbreak of the deadly disease. The poet shows two opposing images which display the dreadful image of disease through the Mahatma, who treats sick people with kindness and without any fear. The sonnet uses lantern light to show how Gandhi brings his constant service to people who live in the most desolate parts of human existence. Prasad (2023) reveals:

"The human service's in His every pulse,

While some people felt all this was a curse."[9]

"The Zulu Rebellion" presents two opposing forces through its depiction of the Zulu uprising, which runs parallel to the emerging awareness of Gandhi, who fights legal battles in South Africa for the sake of humanity. The sonnet reaches its peak rhythm through the battle chaos which the first part of the poem presents, until the second part of the poem controls the disorder through its introduction of a rebel cry, which becomes a faint sound that helps shape Gandhi's future work in promoting peaceful protests. Prasad (2023) reveals):

"The police beat and killed them as a mole

There was none to take them out of the flaw."[10]

"The Boer War" battle brings readers to South African territory, where colonial military forces engage in combat. Gandhi formed a great union of comrades and got its services accepted as a corps. They moved nearly twenty-five miles a day, bearing the wounded men on stretchers' racks. They also carried Woodgate on the way – the corps was disbanded after six weeks. The sonnet maintains its regular meter to show how his belief remains fixed despite the violent conditions of warfare. Prasad (2023) reveals:

"They moved nearly twenty-five miles a day

Bearing the wounded men on stretchers' racks."[11]

The legal segment in *"Balasundram's Case"* shows Gandhi defending a wronged worker who received an unfair judgment. Balasundram was victimised by one who was white in colour and of great honour. There was no chance of being helped by anyone as he belonged to a man of black colour. His master beat him, broke his teeth enough, as he was an indentured labourer. So, only Gandhi came to save him. The poet depicts the courtroom as a theatrical performance space through which he uses arguments as

musical compositions, which lead to a conflicting sound that eventually develops into the sound of justice through Gandhi's powerful spirit of humanity. The sonnet shows how Gandhi established a connection between law and morality, which he skillfully managed throughout his life. Prasad (2023) reveals:

"His master beat him – broke his teeth enough

As he was an indentured labour…"[12]

"The First Night in Phoenix", presents how he read 'Unto This Last' on the journey and decided to practise in his life. The ideals of the book were followed. The first night was very much tiresome for him. The engine to print the paper failed, and he worked the whole night with others. The Phoenix Farm supplied the paper at the right time because of their night labour that left its mark in His heart deeper. He settled on the way to Sarvodaya that was just like changing night into day. Prasad (2023) reveals:

"They settled on the way to Sarvodaya

That was just like changing night into day."[13]

The sonnet *"We Will Not Submit"* serves as a reminder that the Jewish-owned Empire Theatre was full from floor to ceiling with Indians to decide the Asiatic Law. In every face, the full expectation was for something new to happen. Gandhi attempted to abolish it. And so it was taken aback by the government. The sonnet's repeated motif of refusal functions as the core element which demonstrates Gandhi's ability to inspire his followers to stand their ground. Prasad (2023) reveals:

"Gandhi attempted enough to abolish it

And so taken aback by the government."[14]

In Prasad's *"West and Polak"*, we find that two white men from Gandhi's family lived – West, a pure, sober, God-fearing and humane, a dinner companion of Gandhi. West offered his service to plague victims. Polak had given *"Unto This Last"* to Gandhi to read, which Gandhi read and made it true in the Phoenix Farm, where everyone could flourish without harm. In this poem, Prasad has reminded us of the human fabric that made Gandhi. Prasad (2023) reveals:

"Soon He made it true in the Phoenix Farm

Where everyone could flourish without harm."[15]

The poem "Gandhi Comes as a Tide" uses oceanic swell as a metaphor to show how Mahatma Gandhi's power reaches every part of the Indian subcontinent. The poet's language creates movement because each line develops into a powerful moral force which overcomes established systems of oppression. The poem's rhythm develops through rising and falling patterns which imitate tidal movements to show an unstoppable journey toward the liberation of the country. Prasad (2023) reveals:

"He broke all the past records of solution"

And through the ahimsa arm He got freedom –"[16]

The sonnet "Indigo Stains" recalls the famous Satyagraha movement, which opposed the indigo plantation system by showing how the indigo fields became a site of wrongful treatment. The poet uses a detailed description of violet colour to show how people were treated behind the indigo dye, while the workers refused to work because Gandhi made their stain into a flag for protest. The couplet ends with a picture of fields that people have reclaimed because the indigo has vanished under the power of their shared determination. Prasad (2023) reveals:

"He fully washed away the indigo stain;

And He left Champaran showing His brain."[17]

His training extends up to the data collected as of October 2023. The Gandhi Irwin Pact establishes itself as a political milestone, which the poet demonstrates through his diplomatic-style verse. The sonnet establishes its rhythm through measured time intervals, which the British Viceroy and Indian leaders used to conduct their diplomatic talks. The poet shows that the pact functions as an effective transitional tool which leads to complete independence despite its portrayal as a flawed peace agreement. Prasad (2023) reveals:

"The Gandhi-Irwin pact was also signed;

The Raj agreed to release all imprisoned."[18]

The poem *"Gandhi Visits Haridwar"* describes a pilgrimage that unites two separate purposes through its spiritual and political elements. The poet describes the Ganges River as a place where Gandhi was present to inspire people in the freedom struggle. Gandhi uses his immersion in water to achieve purification, which unites his personal dedication with national goals. The sonnet's final lines compare the river's movement to the unstoppable force that brings about transformation. Prasad (2023) reveals:

Gandhi reached there and lived with others –

Many people visited Him for His look…"[19]

The poem *"Savarkar Refuses"* starts a conversation with one of Gandhi's most dedicated opponents. The poet utilises Savarkar's defiance to create a power dynamic that extends across all levels of authority. The sonnet presents a clash between two sides who battle each other while they try to win their causes during India's independence fight. The final couplet suggests that disagreement, when rooted in principle, can sharpen the clarity of a shared goal. Prasad (2023) explores:

"He made a group to proceed against Him

So that he and others would repeat the past –"[20]

In *"Gandhi Himself Slaps"*, Rajeshwar Prasad shows a powerful scene in which Gandhi performs a symbolic slap when he is disturbed in a crowd at night. Gandhi was on a

freedom journey to Gorakhpur. The sonnet uses the physical act to explore broader themes of discipline, accountability, and the painful necessity of self-correction within a movement. The rhythm quickens, which reflects the instantaneous nature of the slap, and then the music develops into a slower tempo that emphasises the ethical lesson which follows. Prasad (2023) reveals:

"He could not tolerate such a disturbance;

Became angry with Himself for His deed;

To control anger He slapp'd to face;

Three times heavily as an urgent need." [21]

"The Dandi March" is the most famous because it shows a lyrical march that follows the historical Salt Satyagraha. The poet uses his language to describe marching soldiers, ocean wind, and the determined song, which develops into a coastal chorus. The sonnet structure represents the marching process because each quatrain functions as a forward movement, and each couplet serves as a victorious point of arrival at the beach. The poem shows how nonviolent resistance can create major changes in society. Prasad (2023) reveals:

"After midnight in a marching camp chest,

Where Bapu with all others was taking rest –." [22]

The poem *"Bhagat Singh's Fate"* shows a serious counterpart which connects Gandhi's peaceful methods with Bhagat Singh's revolutionary death as a freedom fighter. The poet considers Singh's execution to be a heartbreaking ending that extinguished a candle too early, while he also expresses that Gandhi bargained hard to save his life, but in vain. Prasad (2023 explores:

"While on every point, Gandhi bargained hard;

Irwin was adamant and rejected…"

"Ambedkar in the Conference" demonstrates Ambedkar criticised Gandhi enough for not frontally attacking casteism without feeling that the task was very tough and wished for a solution to anger reform. Ambedkar advocated only rights. He had fought in how many independence fights? Prasad (2023) reveals:

"Ambedkar criticized Gandhi enough

For not frontally attacking casteism…"

The poem *"Gandhi in England"* presents that Gandhi, in England, to gain independence with a team to take part in the debate, but all His attempts to gain independence went in vain as Ambedkar there made a loose rate. There, he said, Gandhi does not represent the whole of India. Gandhi wished Ambedkar to be silent and to discuss the internal point at home after returning and gaining the best. Prasad (2023) reveals:

"He wished Ambedkar to be silent –

To discuss the internal point at home…"

"Gandhi and Ambedkar" presents that when Gandhi returned from England, there was a bitter clash in Bombay. Ambedkar wanted the solution to the untouchability stigma in one moment, like a magician, but that seemed an impractical dogma. So, Ambedkar became angry and decided to convert from Hinduism to Buddhism to be free from the caste bar. Prasad (2023) reveals:

"Became angry and decid'd to convert

From Hinduism to Buddhism to be free…"

The study *"Gandhi and Bose"* investigates how two freedom fighters developed their different approaches through Bose's violent nationalist methods and Gandhi's nonviolent opposition methods. The poet presents their relationship as a symphonic composition, which requires both opposing musical themes to achieve complete musical balance. The sonnet uses alternating rhymes to display the opposing forces of their beliefs, which demonstrate that multiple methods are required for successful liberation work. Prasad (2023) reveals:

"Gandhi involved Himself in the Congress;

The choice for Nehru's successor was Subhas Bose

Because he was the hero of the young minds –

Who wished the Hindu-Muslim unity in gross."

The sonnet *"Muslim Patriots"* highlights how Indian Muslims who supported Gandhi's vision of a united secular nation contributed to the movement. The poet's verses celebrate their courage, portraying them as bridges of faith that connect diverse communities. The poem presents narratives which people typically ignore because they break down the basic Hindu-Muslim conflict that dominates independence discussions. Prasad (2023) reveals:

"Azad, a Muslim and true nationalist;

Sikkandar also followed his ideology

Marooned Ansari, was not the nastiest …"

The story *"Harilal to Hiralal"* depicts a personal transformation which shows how Gandhi's son moved from rebellion to redemption. The poet uses the sonnet's structured form to demonstrate how he experiences inner family conflict, which makes him alternate between feeling angry and showing forgiveness. The last couplet presents a concept of reconciliation, which shows that the Mahatma's family members tested and confirmed their commitment to nonviolent principles and loving behaviour. Prasad (2023) explores:

"At last, he reconverted to Hinduism.

"Ba, I've brought this orange only for You.""

The poem *"Yeravda Again*" describes Gandhi's return to jail after his rearrest. On the fourth of January, the police arrested Gandhi. Devadas roused Gandhi soon at the Mani Bhawan. Gandhi held a fast, and the leaders of the untouchables gathered round the mango tree and signed the pact. Separate seats within the bounds are clustered. Prasad (2023) reveals:

"The leaders of the untouchables gathered

Round the mango tree, and signed the pact –

Separate seats within the bound as cluster'd."

The song *"Calling Harijans"* serves as a musical invitation which reflects Mahatma Gandhi's lifelong battle against the practice of untouchability. The poet presents Harijans as sleeping coals which need Gandhi's passionate support to achieve their rightful status as dignified human beings. The sonnet demonstrates how language creates change because a basic invitation transforms into a powerful force that drives public consciousness to different social changes. Prasad (2023) reveals:

"Began to call 'Harijan' for 'untouchable'–

Proposed by a reader of Navajivan, too –

And he was also untouchable."

The poem *"The Quit India Movement"* begins with an intense display of unified commitment from all participants. The poet's lines produce a thunderous sound, which becomes stronger with each line that repeats the slogans which spread throughout the entire subcontinent. The sonnet shows how people join together to create excitement, which leads to understanding how British forces will respond, showing both optimism and the harsh truth of oppression. Prasad (2023) reveals:

"The movement jerk'd the root of the empire.

There was bloodshed and violence everywhere."

"Kasturba Tells Sushila" presents the relationship which Gandhi maintained with his wife, Kasturba, which becomes intimate through the analysis of their partnership, which Sushila learns about through Kasturba's teachings. The poet presents Kasturba's counsel to Sushila as a gentle river which nurtures her dedication through its stream. Prasad (2023) reveals:

"Sushila, do you see all this here and there?

We're in arrest, people're busy on their own."

The tender cadence of the sonnet presents a hidden strength which exists behind public displays of protest. The movement experienced a deep loss when the companion of Mahatma died, according to *"Kasturba Dies"*. The poet uses mournful yet resolute language to show death as a temporary barrier which hides the flame but does not extinguish it. The closing lines of the sonnet create a phoenix's emergence from ash to show that Kasturba's spirit sustains the ongoing battle. Prasad (2023) reveals:

"Prisoners cremated Her in the jail

Who sacrificed life for slavery to derail."

The Mahatma's imprisonment is depicted through *"Gandhi behind Bars"*, which presents his time in jail through its most direct form. The poet shows the prison as a testing ground where conflicts of determination occur because the cold walls maintain their coldness while prisoners maintain their inner strength. The sonnet structure restrains physical movement through its fixed form, while each line's rising melody demonstrates spiritual growth, which exists to combat outer limitations. Prasad (2023) reveals:

"Again arrest'd and released on bail;

At Volkhurst arrested and sentenced."

The show begins with *"Arrest with Mahadev"*, which shows Gandhi's capture together with his activist partner, Mahadev. The poet shows how people stay united against their oppressors through their shared arrest, which resembles two trees that remain standing after a storm because they both share the same fundamental value system. The sonnet uses parallel structure to show that solidarity functions as a vital element for successful resistance efforts. Prasad (2023) reveals:

"Yes, we will meet again in free India."

Narayan said to meet him in the free state."

The documentary "*Godse with Thatte"* examines the infamous assassin together with his complicated reasons for committing his crimes. The poet shows Godse as more than an evil figure because he portrays him as a person who faced inner battles, which led to his disastrous encounter with Gandhi. The sonnet presents condemnation to the reader while inviting them to examine the social and political movements that generate such extreme behaviour, yet it maintains a controlled poetic style. Prasad (2023) reveals:

"Godse with Thatte went to Him with a dagger …"

The sonnet named *"Nehru as a Successor"* shows how Gandhi's leadership will pass to Nehru. The poet presents Nehru as a shining star who rises from Gandhi's fading light because he continues Gandhi's work without imitating him. The sonnet's bright cadence reflects the optimism that Nehru's ascendance brought to an emerging nation. Prasad (2023) reveals:

"The new engine was fitted to further

And Nehru accepted it as a debtor."

The play *"A Letter to Hitler"* shows how Gandhi made a courageous effort to deliver his peace message to the German leader through two separate continents. The poet

envisions the letter as a delicate dove that flies above a battlefield where two different belief systems exist, while its ink functions as a humanistic prayer. The sonnet's controlled rhythm demonstrates Gandhi's steadfast conviction that moral reasoning possesses the power to overcome all forms of oppressive control. Prasad (2023) reveals:

""Dear friend, many have been urging Me to write

To you only for the sake of humanity."

The *"Do or Die"* movement presents an urgent call for all citizens to participate in the Quit India movement. The poet creates heightened musical intensity through his use of rhythmic patterns, which produce an almost magical sound that reflects the national energy. The sonnet structure creates a demand for active participation, which pushes people to take immediate action. Prasad (2023) reveals:

"Indians streamed, shouting 'Do or Die'

And arrests, beating, and bullets countered."

The poem *"Britain will Quit"* predicts that colonial powers will leave their territories. The poet presents an image of the failing empire through an empire that collapses like a sandcastle, which the Indian people dismantle. The sonnet's final couplet displays victory because it shows that freedom will come yet notes the extended hardship which led to this moment. Prasad (2023) reveals:

"By Attlee, 'Britain had decid'd to quit'

In the House of Commons, so some fancied."

The text *"Attempts on Gandhi's Life"* details the multiple conspiracies which attempted to assassinate the Mahatma. The poet uses shadow to show how each attack briefly decreases light, but it remains constant because of his ability to overcome situations which should make him a victim. The sonnet structure uses two contrasting rhythmic patterns to display how people face both threats and safe moments. Prasad (2023) reveals:

"Bumped against the boulders kept on the rails,

Between Neral and Karjat railway stations."

The research study *"In Sweepers' Colony"* shows how Gandhi lived with the marginalised people who worked as sanitation staff members. The poet presents the colony as an Indian microcosm, which demonstrates how people experience both poverty and dignity. Gandhi established his emancipation process through tactile sonnet images, which include dust and sweat and quiet prayers. Prasad (2023) reveals:

"Gandhi stayed for talks, not in a palace,

But in a shed of a sweepers' colony…"

The research study *"Gandhi in Bannu"* describes a little-known event which shows how Gandhi reached out to people in the North West Frontier region. The poet presents the participation of Muslim patriots in fighting against British rule, the tribal people who battle between the two opposing forces of nature, and the peaceful way in which Gandhi approaches life. The sonnet demonstrates how his message reaches all people because it goes beyond specific regional and cultural boundaries. Prasad (2023) reveals:

"Ghaffars were no less than other patriots

Than those of Hindu nationalists of India…"

"The Partition of India" research study examines the disastrous events which led to the subcontinent's separation. The poet uses blood-stained rivers, destroyed families, and permanent scars to show how these elements shape shared historical remembrance. The sonnet uses broken rhythm patterns to represent how the nation, which used to be united, has now split into parts. Prasad (2023) reveals:

"Freedom came on with both joy and sorrow

And filled up tears in the leaders' eyes."

"The Last Fight against Partition" shows Gandhi's last and most desperate efforts to prevent the upcoming division. The poet describes his requests as an unending wind which tries to maintain balance for a ship that struggles against a tempest. The sonnet's final lines show a dark mood, but they also show Gandhi's determination, which remained unbroken through the random course of history. Prasad (2023) reveals:

"But Gandhi wanted to recognize the state."

"The Delhi Riots" document the violent outbreaks which took place after the partition in the capital city. The Mahatma uses his power to stop communal violence, which he does by performing a fire extinguishing act that symbolises his ability to stop communal violence. The poet presents his arrival as a rain that cools the fire, which shows how moral authority creates the power to change things. The sonnet uses a soft musical rhythm, which starts after the first major event, to show how peace has returned. Prasad (2023) reveals:

"Refugees were butchered and had no hope."

The poem *"Only Three Alive"* describes the moment when only three Hindu people in Srirampur village survived after the partition riots, where Gandhi went to put out the fire. The poet uses their survival to demonstrate how the human spirit can endure through any challenge. The sonnet uses simple words to show extreme loss, yet the final couplet provides a glimpse of optimism. Prasad (2023) reveals:

"In Srirampur, only three were alive

After the riots held by the Muslims there;

All others were killed in violent drive –

Hindus' houses seemed like a dreadful fair."

The musical composition *"Move Alone"* shows how Gandhi went to the riot-affected areas after independence. He told them not to lose their patience and move boldly alone and pass the rest of their lives. Prasad (2023) reveals:

"'Move alone' was announced at Kazirkhil

For helping the local Hindus after the riots."

The narrative of "Hemant's Donation reveals that Hemant, a feudal lord, donated his lands to Gandhi for setting up a charitable trust, and Gandhi gave the attorney power to Charu, who made a centre for the Harmony Trust. The sonnet expresses its optimistic message through positive street-level giving, which produces fundamental organisational transformation. Prasad (2023) reveals:

"Hemant, a feudal lord donat'd his lands

To Gandhi for setting up a charitable trust…"

The study of *"Adopted Villages"* examines In Bhatialpur, all the Muslims pledged that they would all risk their lives to protect and do their utmost to get the wealth robbed and abducted women restored to date. An idol was restored in a temple. Sushila's work was well seen in Changirgaon. Looted goods were returned to Hindus. Prasad (2023) reveals:

"*In Bhatialpur, all the Muslims pledged*

That they all would risk their lives to protect…"

"Evils or Devils" reveals that a group of two Hindu groups were working to kill Gandhi. They attempted to kill several times, but in vain. The poet shows that either they were evil or devils in the form of humans. Prasad (2023) reveals:

"Of two large Hindu groups to conceive

An idea of violence like the communal wines."

The poem *"Freedom Arrives Well"* commemorates the moment when India achieved independence. The poet compares the arrival of freedom to sunrise, which comes after a long night, because each sunbeam shows the path to self-governance. The sonnet's harmonious rhyme pattern creates an atmosphere of relief that spreads throughout the subcontinent while also indicating the duties which come with freedom. Prasad (2023) reveals:

"Fifteenth of August nineteen forty-seven –

The day for India for joy and sorrows,

Which came out after years from heaven…"

The text *"The Interim Government"* describes the period when Indian leaders took control from British officials who remained in power. The poet shows the interim cabinet as a young bird that wants to fly but still faces its first moments of life. The sonnet's controlled rhythm demonstrates how a country develops its ability to govern itself through its initial stages of independence. Prasad (2023) explores:

"Twenty-four of August, the govt was made,

The then most difficult task of the day."

The text *"Jinnah and Pakistan"* shows Muhammad Ali Jinnah, who created Pakistan because his vision stands in contrast to Gandhi's vision, which aimed for universal inclusion. The poet shows both men their different visions about what should happen in the subcontinent. The sonnet's dualistic structure mirrors the bifurcation of destiny that emerged from their political contestations. Prasad (2023) reveals:

"Jinnah us'd to attract hundreds of men,

But later changed his fold to Pakistan

As several said for a separate nation

And Jinnah sounded those to embrace in."

In *"India of Gandhi's Will",* the poet presents a vision of India through his poem, which shows how Gandhi wanted India to achieve moral leadership through ethical governance, eco-friendly development, and peaceful community life. The poet presents a vision of villages that operate through charkhas and schools that teach compassion and legal systems that defend truthful information. The sonnet's musical structure conveys optimistic feelings, which function as a tribute to Hindu religious traditions and an indirect criticism which calls for India to return to its original objectives. Prasad (2023) reveals:

"Gandhi wanted to make India of His will –

India as the alone world and to see,

Where Sarvodaya was possible and evil nil

To set the way for equality to be."

The organisation, which Gandhi established as a volunteer group dedicated to community service work, is known as *"Lok Sevak Sangh"* and studies its activities. The poet presents its members as silent sources of illumination who together light up the most hidden areas of human existence. The sonnet's soft rhythm demonstrates how people perform their work in a low-profile manner, which enables them to maintain the social structure of their communities. Prasad (2023) reveals:

"And so Lok Sevak Sangh He felt as a boon."

"The Village Reign" presents the idea that genuine power belongs to communities which manage their own affairs through self-determination in rural regions. The poet presents villages as tiny kingdoms which the people control through their collective choice, which follows the principles of fairness and shared land stewardship. The sonnet's consistent rhythmic pattern shows how farm life in rural areas follows a predictable rhythm, which supports Gandhi's

belief that villages represent the main social structure of Indian society.

"He advocated the village reign for good

Of the country where everyone would think

For himself far better to go ahead

And the progress of His light would not sink."

In *"God's Reign",* poet presents that Mahatma Gandhi wanted to see God's reign in India. It meant a reign in which all people could feel equality, justice, love, respect and prosperity. The supreme power of God functions as the ultimate command which governs all human systems according to "God's Reign", which establishes a new theological framework. Gandhi wanted to see Hindu, Islamic, and Christian elements to show that a universal moral law exists, which goes beyond specific religious affiliations. The sonnet expresses reverence through its tone because it instils awe of an unchanging supreme law. Prasad (2023) reveals:

"Gandhi always proceeded for God's reigns –

The rule that would be commanded godly…"

The academic study *"Nazism and Fascism"* examines how European totalitarianism developed during its historical rise while India fought for its independence. The poet underscores Gandhi's global relevance by comparing his nonviolent resistance to the violent ideologies that threatened world peace. The sonnet's stark language serves as a reminder that the principles Gandhi championed are timeless bulwarks against oppression. Prasad (2023) *reveals:*

"Returning from England, He reached France;

And wanted to meet Mussolini to know

His cruel mind was born in the Fascism face –

And about Germany's Nazism show."

The enduring spiritual foundation of Indian civilisation, according to Gandhi, provides a system to direct national development as shown in *"Faith in Indian Civilisation"*. The poet describes Indian civilisation as a river of faith which flows continuously and changes shape while providing sustenance to all who believe. The sonnet's fluid meter creates a river which flows continuously to show how things remain the same while their essential nature has transformed. Prasad (2023) reveals:

""In Europe for progress is an illusion –

Our social setting is thousands of years old."

Conclusion

The one hundred fourteen sonnets of *'Gandhi the Messiah'* create a tapestry which functions as both a literary masterpiece and an academic resource. The stanza creates a Shakespearean structure, which leads readers to experience three separate moments from Mahatma Gandhi's life. The poet achieves his goal of transforming Indian independence into personal micro vignettes through his fourteen-line lyrical condensations of complex historical events. The collection provides researchers with an unusual archive because the poems show present-day emotions which historical accounts typically overlook. The basic elements of spinning wheels, charkhas, cotton slabs, and rain-washed villages enable readers to experience Gandhi's philosophical ideas through their physical surroundings. The sonnets provide a framework for comparing different poems that honour political leaders through their use of meter and rhyme and metaphor to shape public remembrance.

In conclusion, Rajeshwar Prasad's *'Gandhi – the Messiah'* kind of emerges as a striking poetic monument; it brings together history, spirituality and literary artistry into this one harmonious vision of Mahatma Gandhi's life and mission. Through one hundred fourteen Shakespearean sonnets, the poet turns Gandhi's historical journey into a timeless epic of truth, sacrifice, love, and nonviolence, and somehow it feels more like a moral radiance than a mere chronicle. The work doesn't just recount political events from the Indian freedom struggle; instead, it illuminates the inner moral and spiritual strength that shaped Gandhi into a universal symbol of humanity and peace.

Rajeshwar Prasad's poetic crafting gives emotional depth to what we call historical realities by portraying Gandhi as both a suffering human being and as a prophetic figure devoted to the upliftment of the oppressed. The sonnets about racial humiliation in South Africa, plague victims, the Zulu Rebellion and Gandhi's refusal of material gifts show how simplicity, compassion, and ethical discipline became the solid base of his revolutionary outlook. The poet also manages to present Satyagraha and ahimsa not only as political methods but as lasting principles that can reshape human civilisation.

The collection also shows how rich Indian writing in English can be by mixing the classical sonnet tradition with Indian philosophical awareness. There is vivid imagery, plus this rhythmic grace, and also spiritual symbols that kind of linger. Rajeshwar Prasad revives Gandhi's ideals for the modern world, where violence, hatred and materialism still threaten human harmony. *'Gandhi – the Messiah'* therefore looks like both a literary accomplishment and a moral record that quietly pushes readers to find the values of truth, justice, tolerance, and selfless service. In the end, the anthology immortalises Gandhi not only as the liberator of India but as an enduring light for all humanity whose message stays deeply relevant from one generation to another, and across nations.

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