

CHAPTER – VI

CARITA-KĀVYAS ON WOMEN



The present chapter deals with the *carita-kāvyas* composed particularly on women. The survey brought to light that there is a significant change in the trend and tradition of the *mahākāvyas* as the Sanskrit poets of modern period do not strictly follow the definition of *mahākavya* given by the Poeticians like Bhāmaha, Daṇḍīn and Viśvarātha. All the Poeticians emphasize the fact that there should be a hero (*nāyaka*) of the *mahākāvyas* and he should be of *Dhīrodatta* type belonging to a great family etc. But in the modern period of Sanskrit literature there are the *mahākāvyas* on the lives of Sita, Jhānsirani, Śaradāmaṇi, Ahalyā Bāi, Indira Gandhi and others. In the following pages a critical survey of all those poems is attempted.

VI.1 Śaradāmaṇi-līlā-caritam of Bala Krishna

Śaradāmaṇi-līlā-caritam is an interesting *mahākāvyas*. It narrates the divine life of mother Śaradāmaṇi, wife of Ramakrishna Paramahansa, one of the greatest saints of India. The poet regards this divine pair as his favourite deity. This epic was composed in 1992. After its completion, the poet had composed other two epics, viz *Rāmakrishna-Paramhansa- Divayacaritam* and *Vivekānandacaritam*. These two epics are so far not published.

The poem contains eleven cantos and 641 verses in nineteen different

metres such as *Vaṁśastha*, *Mandākrāntā*, *Sragdharā*, *Vasantatilakā*, *Mālini*, *Drutavilambita*, *Anuṣṭup*, *Indravajrā*, *Upendravajrā* and *Śālīnī* etc. The titles of the cantos are as follows:

Canto	Verses	Name
I	62	<i>Śāradāmaṇi-Janma-varṇanam</i>
II	59	<i>Dakṣiṇeswara-Gaṇanam</i>
III	57	<i>Dasyujatijadamatinasah</i>
IV	56	<i>Samādhiyoga</i>
V	73	<i>Tīrthayātra-Varṇanam</i>
VI	73	<i>Anubhāva-Varṇanam</i>
VII	63	<i>Śiṣyānusasanam</i>
VIII	62	<i>Kaliśwarupadarsanam</i>
IX	54	<i>Divyādivya-swarupa-Varṇanam</i>
X	42	<i>Śāradāmaṇi-dehatyagah</i>
XI	40	<i>Śāradāmaṇi-stutivarṇanam</i>

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The poet has been successful in depicting the noble character of Śāradāmaṇi in this epic. The poet regards Śāradāmaṇi as the incarnation of Goddess Durga. The poet has expressed his experience of realization of goddess Kali and opined that whole hearted devotion helps to become a good poet. He has very effectively narrated divine qualities of mother. She has also been characterized as an ordinary household's wife as serving her mother-in-law and husband. The character of Ramakrishna Paramahansa has also been depicted in reference to his wife. . The qualities like kindness, welfare of others,

service of needy, penance, worship, equality and forgiveness etc. are also interwoven. The poem encourages the readers to practise and adopt spirituality. *Śānta* is the main sentiment of this poem. Figures of speech found in this poem are *virodha*, *udatta*, *rūpaka*, *yamaka*, *arthāntaranyāsa*, *nidarsanā* but *upamā-alaṅkāra* seems to be the favourite one to the poet as it occurs frequently. The use of these figures is found quite natural. Easy and simple language used by the poet suits to the *Vaidarbhī* style. The *Prasāda-guṇa* is a distinctive feature. The poet has also included the description of Bangabhūmi, the province, Jayarāmavati, a village in Modara. The rivers, rainy and winter seasons, lakes etc. are described frequently. The presentation style of the poet proves the talent and ability of the poet. The poem fulfills all the technical characteristics of a *mahākavya*. The poet gives a message through this poem to eradicate social evils specially related to Indian women. Mother Sarada had made efforts to remove the custom of child marriage in Bengali society. She had also worked for the improvement of the status of women in society. This epic is a valuable addition to Sanskrit literature.

सदा क्षमायां क्षमया समानःप्रसन्नवक्त्रो भयमुक्तचेताः ।

दीनाधनोत्थै करुणावतारो नराकृतिः शीतलमेव साक्षात् ॥ I.21, p.8

ऋतुस्तपान्तः समुष्णतोऽथ वर्षाभिधानोऽसितमेघवस्त्रः ।

कृषीवलैः सस्यसमृद्धये यः प्रतीक्ष्यते स्फारितनेत्रमालैः ॥ III.45, p.52

मत्ता मयूरा निजबर्हभारं वितत्य रक्ताक्षिविघूर्णनेन ।

केकाभिरापूर्थ वनं समग्र नृत्य वितेनुर्भ्रमिवर्तनेन ॥ III.50, p.55

दिव्यज्योतिरुदेति गाढतिमिरे कल्पान्तकाले यतो

जोषं जासयते त्रिलोकसदने स्फोटाभिव्यक्त्या च यत् ।

विश्वप्राणभृतां मिथो हृदि गतं यत्सत्तया ज्ञाप्यते

ब्राह्मीशक्तिगतं प्रजाप्रजाननं रूपं भजे शारदम् ॥ XI.5, p.180

ऋतुस्तपान्तः समुपगतोऽथ वर्षाभिधानोऽसितमेघवस्त्रः ।

कृषीवलैः सस्यसमृद्धये यः प्रतीक्ष्यते स्फारितनेत्रमालैः ॥ III.45

दिव्यज्योतिरुदेति गाढतिमिरे कल्पान्तकाले यतो

जोषं जासयते त्रिलोकसदने स्फोटाभिव्यक्त्या च यत् ।

विश्वप्राणभृतां मिथो हृदि गतं यत्सत्तया ज्ञाप्यते

ब्राह्मीशक्तिगतं प्रजाप्रजाननं रूपं भजे शारदम् ॥ XI.5

VI.II Indirāgāndhi-caritam of Satyavrat Sastri

Indirāgāndhi-caritam (IGC) is an important epic containing twenty five cantos consisting of total 879 verses. It deals with the biography of Mrs. Indira Gandhi, the former Prime Minister of India. It conveys all the activities which were performed by her during her life. Each canto has twenty five stanzas. The work commences with a *purva pithika* of eight stanzas. The poet expressed his wish that the country should be full of prosperity and it should be bereft of poverty, misery,

diseases etc. The poet continues by saying that let people enjoy happiness, and let them not fight among each other and let India resemble the divine Nandana. Then the poet declares that he is writing an epic in the name of Indira, who is loved and admired by people, whose fame has spread to different quarters of the world. The poet concludes the *purva-pithikā* by saying that he is dedicating the work to Indira Gandhi. In the first canto Motilal's whereabouts, his son Jawahar and two daughters Krishna and Lakshmi and his fame have been narrated. Here the birth of Indira and the love of Motilal towards his grand-daughter and the appropriateness of the name have been narrated. Having seen the innocent face of his grand-daughter Motilal being immensely happy gave her hundreds of presents. This canto narrates Gandhi's influence on Motilal and Indira's thoughts on freedom movement. Indira was influenced by Joan of Arc getting freedom to France. In this canto the thoughts of Joan of Arc influencing the formative mind of Indira have been narrated. Even when she was playing, she used to play games about India's independence. Jawahar's mind gets upset by Jallianwalabagh tragedy. On account of Jawahar's involvement with the freedom movement, Kamala's suffering is depicted. Motilal and Jawaharlal's imprisonment is effectively portrayed. Jawahar's writing letters to his daughter from the prison and his thoughts of proper education for Indira is beautifully portrayed here.

Indira was trying to become the member of congress at the age of twelve but she was denied the membership because of her immature age. Indira's talent to attract and influence the mass is narrated

effectively. She inherited the family tradition of firm determination, sharp intellect, courage and efficiency of putting her thoughts into action. The poet does not miss the chance to depict the beauty of Switzerland while describing Kamala's ill health. The description of flowing rivers, natural scenic beauty and the pure air certainly appeal the visitors. The snow covered Alps Mountains are the source of astonishment and curiosity to the onlookers. From Jawahar, Indira came to know about the Moghal Empire and the rule of Akbar, the great. Indira's meeting Feroz Gandhi and their mutual attraction towards each other is brought out beautifully. He was born in a Parsi family and possessed sharp intellect and fair complexion. The picturesque description of Shantiniketan is narrated with appropriate figures of speech. Indira boldly faces the death of her mother; Jawahar's imprisonment at the time of his wife's death and his powerful speeches with which he inspired people is narrated. Jawahar educating his daughter by writing letters to her is depicted. Jawahar agrees to the proposal of Indira to marry Feroz. The canto ends with the happy union of Indira and Feroz. The scenic beauty of Kashmir has been narrated beautifully. Partition of India and Pakistan, India's independence and Jawaharlal's becoming the first Prime Minister of India is beautifully portrayed.

Indira founded new congress party. The marriage ceremonies of her two sons Rajiv and Sanjay are also portrayed. Indira boldly faces the death of her husband. Indira strives hard to stop the explosion of atomic bomb and advises people not to be violent. Launching of Aryabhata satellite was a major achievement in the regime of Indira.

Her dealing with the Kashmir problem and befriending Russia with political acumen is portrayed.

Seeing active involvement of Nehru's family Motilal and Jawahar were arrested by Britishers. The women of Anand Bhawan did not break the spirit. The educational institution and impressed upon the student community it did not provide anything but only slavery. At the absence of elders, she involved her mind in the library of his father. Indira along with his father meet to Gandhiji at his Ashrama on the bank of Sabaramati. She followed all the rules of the Asarma. She was magnetically impressed through Gandhiji's simplicity; Jawaharlal was worried about the education of his daughter. This canto has 27 verses. Motilal offered his house to congressman as the organization office for serving the nation. She created the children organization and become a leader. This canto has 25 verses. The children organization collected the messages and sends them to proper person. The ninth canto has 25 verses. For a short time, Indira enjoyed the company of her loving parents when Kamala was ill in the Switzerland. This canto consist 39 verses. Kamala. Kamala returned home but she died after passing some days. Indira gets shocked through this incident. This canto consist 36 verses. Jawahar was arrested and was unable to attain on her thirteenth birthdays so as a present he sent 195 letters which were a virtual treasure of the knowledge. These were published in the *Glimpses of World History*. The fourteenth canto has 36 verses. Indira's marriage was held in March 1942 according to Vedic rites. Immediately, after the marriage, Indira and Feroz reached to Kashmir.

It consists 31 verses. The couple again involved in their national duty. Hearing Jawahara's arrest Indira came back to Allahabad.

Her aunt Vijyalakshmi was also arrested. In Lucknow the police wanted to arrest Indira who organized a large meeting to apprise the people of what Jawaharlal expects of them. A British official threatened her to shoot down. She with her husband and others was captured by the guards and imprisoned in the Nalini jail near Allahabad. She was released after nine months. She again worked for serving the nation. The British rules were convinced that it is impossible to restrain the power of Indian people. Under the leadership of Mohammad Ali Jinnah, Muslims raised demand for a separate country for them. After the long discussion, the Indian leaders accepted this proposal. India emerged as a free country on 15th August 1947. On the same day came into existence Pakistan consisting of the Muslim majority parts of Bengal and Punjab, Sindh, Beluchistan and the North West frontier province. Jawaharlal Nehru became the first Prime Minister of independent India. In the Pakistan, Muslims raised the anger on the Hindus. They burnt down their houses, abducted their women, located and killed them like. Knowing this violent incident, Hindus also attacked Muslims in India. Indira came to stay with her father and worked for relief of refugees. She was made president of the Indian national congress. Feroz was struck with cardiac trouble and died. After five years, she awaked the situation of the east. Pakistan was ruling over the eastern part. The Awami league responded by declaring east Bengal as independent country free from the clutches of Pakistan. Pakistan army massacred

the innocent people, burnt houses and tried to destroy physically, mentally and economically. Lakhs of people poured into India to save their lives. Though Pakistan had the support of China and America, Indira faced the war with Pakistan with courage and foresight. A nuclear device was exploded in 1974 at Pakistan along with the nuclear device. When the Indian soldiers achieved the victory on Pakistani soldiers and provided the freedom to Bangladesh, the poet compared her vast character with Devi Candi who killed demons. She was awarded with the highest award, *Bharat Ratna* of India. In order to save the country from disintegration she boldly clamped Emergency in the country.

Without all round economic development, independence is a mere slogan. For the progress of the country, she planned twenty points programme of her and adding five points to it, which was suggested by Sanjay.

We find the many examples of *Vīrarasa* in the speech of Jawaharlal, his father Motilal and Feroz Gandhi. Subordinate sentiment is *Karuṇa*. The *Karuṇarasa* is evident in the descriptions like the death of brave French girl Joan of Arc, death of Kamala Nehru, Indira and Jawahara's grief etc. The poet enriches this work with taking the support of ancient texts which also fulfills his purposes. According to Viśvanātha, the characteristic of *Mahākāvya*, the hero should be divine person or male kṣatriya, but the Poet of this poem provides this honour to high status female personality, Indira Gandhi. The qualities of tolerance, firmness were seen in the incident of flying the nation

flag ceremony. In the IGC, the poet represents the character of Indira Gandhi, who endowed within herself uncommon qualities like foresight, firmness and dedication to the welfare of the people. The poet has employed the metres like *Vaitāliya*, *svāgata*, *Bhujangaprayāta*, *Praharṣiṇī*, *Mālinī*, *Rathoddhatā*, *Vaṁśastha*, *Mandākrānta*, *Pancacāmara*, *Śālinī*, *Totaka*, *Puspitāgra* and others.

The last four cantos are comparatively longer. The entire poem is filled with figures and good sayings and the poem is replete with some of the beautiful descriptions where he resembles Kālidāsa.

IGC begins with,

यस्या ध्रुवं विविधचारुविचारवीचिव्यावलिगतो लसति मानसराजहंसः ।

या चापि दिव्यधिषणा परिकल्पनाभिःस्वाभिः करोति धिषणं सुतरामधस्तात् ॥ I.1 p.3

IGC ends with,

काव्यमेतदिन्दिरिति वृत्तबोधकं बुधाः ।

एति साम्प्रतं समाप्तिमीश्वरानुकम्पया ॥ XXV.90

आनन्दनाम प्रथितं पृथिव्यां विलक्षणं यद् भवनं विरेजे ।

आसीत्तदानन्दविहीनमेव विच्छायमेवापि च शून्यमेव ॥ VI.6

नैवागमच्छेत्रयुगं तदानीं श्रीमोतिलालस्य शुभोऽट्टहासः ।

न वा तदा लक्ष्यत भव्यमूर्ति र्जवाहरश्चिन्तनदत्तचित्तः ॥ VI.8

विपुलविभवशाली सत्यमस्मत्प्रदेशोविभवमपहरन्ति त्वन्यभागस्थलोकाः ।

इत इति भृशमासन्नत्र लोका विषण्णाजननभुव उपेशां मानिनो नो सहन्ते ॥ XXIII . 12

राजकीयनिकायेषु सर्वत्रैवाभ्यदृश्यत ।

याथाकामी प्रवृत्तेव सर्वलोकस्य दुःखदा ॥ XXIV.68

रात्रिर्यदैषा व्यगमत्सुदीर्घा घोरेव सत्यं प्रलयस्य रात्रिः ।

हिंसानटीताण्डवनर्त्तनेन रोमाञ्चिताः प्रव्यथितान्तरजाः ॥ XXIV . 30

VI.III Sati-caritam of K.S. Krishna Murthy Sastri

Sati-caritam composed by *Mahāmahopādhyaya* K.S. Krishnamurthy Sastri is based on the *Mahābhārata*. This epic has eleven cantos out of which only first four cantos are published in the *Sanskrita Kāmadhenu* in 1923 and later on another seven cantos were added to it and was published in the form of a book in 1953 from Madurai. Though the subject-matter is not new, the way the epic story has been transformed into a “real epic” is worth taking note of.

The epic commences with a benediction to Gajendravakra, the lord of the obstacles. The second stanza offers respects to Yagnesvara and in the stanza three the poet introduces the city of Madras wherein he has

borrowed the expression from Bhoja's *Campu-Rāmāyana*. A ruler named Aswapati was ruling in a beautiful city. Aswapati had no issue and once he dreamt that he will have a daughter with the grace of goddess Saraswati. King Aswapati fulfilled all the desires of his wife when she was in the family way. Then on an auspicious moment queen gave birth to a daughter, who was like a lotus and who was having a golden complexion. The physical charm of the young daughter is beautifully pointed out by the poet. Hence, in the second canto occurs the birth of Savitri. In the canto three Aswapati sends her daughter with two friends to search for the husband.

In the fourth canto Savitri goes from place to place in search of a proper match to her, gets the blessings of all the revered sages and meets Satyavan. Here we have beautiful description of nature. There were beautiful trees everywhere and the peacocks were dancing majestically, there were hermits who were quite and the rivers were flowing gently from the mountains. The sages who were present there blessed her that she could get a husband keeping with her stature and may she acquire fame. Due to the presence of the sages in that hermitage even the animals with mutual animosity lived in peace. The mutual attraction between Savitri and Satyavan and their conversation is depicted; Savitri who was instructed by her father to select her husband comes in search of Satyavan like water near the cloud. Here we have Narada's arrival and he meets king Aswapati.

Narada depicted Aswapati that Satyavan has no longevity though he has all the good qualities. Savitri affirms that she is going to marry

Satyavan alone. The devotion of Savitri towards Satyavan is further brought out by the poet. The preparations made by Aswapati for the marriage of his daughter are narrated. The great astrologers, the knower of the Upanishad lore, the masters of three Vedas, the great kings and poets were invited to the marriage. There was also the sound produced auspiciously from the instruments like drum, lute, the dancers danced, the Vedic chanting also occurs. To protect the life of Satyavan Savitri made efforts by performing austerities keeping with *Dharmasastras*. Having fasted for three nights on the day of *pratipada* she was doing *parana* as prescribed by *Dharmaśāstras*. Savitri's devotion to Satyavan is nicely brought out here. Satyavan tells Savitri that his eyes are closing down, his head is shaking on account of giddiness and he is feeling terribly weak. A graphic description of Yama is interesting: red garment, black teeth and red eyes; he had a long rope in his hand and he looked fierce and terrible.

The conversation begins with Savitri interrogating Yama that usually his messengers come to take away the lives, why he himself has come now? Yama replies that as Satyavan is a great man who always tells truth and his messengers are not capable of taking his life; with the first boon Savitri asks that let her father-in-law get back the lost kingdom as well as the lost eyesight. With the second boon Savitri asks for sons of Satyavan who will be valorous and who will enhance the prestige of the dynasty. With the third boon Savitri gets back the life of her husband Satyavan. There is a beautiful simile here, like a Rahu releasing the moon; Savitri was relived from her agony.

अस्तिप्रशास्तामराजजाधानी श्रिया जेतुमिवोल्लसन्ती
सा दुष्प्रवेशा मनसाप्यरीणां मद्राभिधाना नगरीं विशालां ॥

दिवसेषु गतेषु केषुचित्तन्महिषी संसृषुवे शुभे मुहूर्ते ।
विमलां मलामिवोल्लसन्तीं तनयां काञ्चन काञ्चन काञ्चनाञ्जवल्लीम् ॥

तेष्वाश्रमपदेषु वसतां महतां प्रभावा दृयेष्वदर्षि न मृगेषु विरोधाभावः ।
एणार्भकं क्षुणितग्रङ्गाज्ञितमात्ममात्र स्तन्यं स पाययति पञ्चमुखी दयाद्रा ॥

सरसि सरसनीरे जाग्रदंभोजराजि प्रसृमरमकरन्दा मन्दनिष्यन्दतुन्दे ।
सुचलितकलहंस द्वन्द्वाभिनन्दे प्रमुदितहयौ प्राक्सस्नतुः प्रातरेतौ ॥

पाणिपाददरकम्पनपूर्वं सुरतबुद्धमिव सापि समुत्थम् ।
वीक्ष्यहर्षमभजत्कुमुदाली राहुमुक्तमिव शीतगभस्तिम् ॥

VI.IV Sukanyā-caritam of Darasanakalanidhiparikhintu

Sukanyā-caritam written by Darasanakalanidhiparikhintu Ramavarma Maharaja of Kerala. It is a *khaṇḍakāvya*. His father was Ramanambudri and mother Ambatamburati. His preceptor was Sathakopacarya. The name of his wife was Ammukutti. After the independence of India, he resigned himself as the Mahārāja. He has written many works viz. *Amariṣacaritam*, a *Khaṇḍakāvya*, *Prahalāḍacaritam*, *Cainvukāvya*

VI.V Umā-caritam of Ramacarana Bhattacharya

Umā-caritam is composed by Ramacarana Bhattacharya of Bengal in 1900 A.D. The work is not available.

VI.VI Saumitrisundari-caritam of Bhavanidutta Sarma

Saumitrisundari-caritam written by Bhavanidutta Sarma is based on the *Rāmāyaṇa*. In this poem he describes the pitiable condition of Urmila, the character on which very few poets have written. The episode is taken from *Uttarakāṇḍa* of the *Valmiki Rāmāyaṇa*. It deals with the latter incidents of Urmila's life when Rama, Lakṣmaṇa and Sita went to the forest. It is divided in nine cantos. At the beginning of the first canto he prays to lord Rama and then, he describes the beauty of Urmila. In the second canto, he admires the firmness of Rama when he follows the path of truth and ready to go forest for his father's promise. The third canto deals with Lakṣmaṇa's firmness that he wants to go with his elder brother. Sumitra admires the feelings of his son and gives the permission to him. The fourth canto reveals that Urmila knows the decision which is taken by his husband. So she also requests him to follow the path of Rāma. In the fifth canto, she feels the separation of Lakṣmana. In the same canto, he describes the pitiable condition of Dasaratha who got the death afterwards. The sixth canto describes the sorrowful condition of Urmila. She always thinks that how she will pass fourteen years without her husband and without crying too. The seventh and the eighth canto contain the description of Urmila's physical weakness. She always memorises the

remarkable discussion of them, when Lakṣmaṇa was with her. So she paints the picture of Lakṣmaṇa and sings a song. The ninth canto presents the detail of Rāma, Lakṣmaṇa and Sītā's coming back to Ayodhya.

According to Viśvanatha, *rasa* is the soul of *Mahākāvya*. He provides equal status to *Śṛṅgāra*, *Karūṇa* and *Raudra*, sentiments. The main sentiment of this poem is *Karūṇa*. *Śṛṅgāra* and *Raudra* are subordinate sentiments. For making his *Mahākāvya* charming he employs various metres like *Vamśastha*, *Vasantatilakā*, *Mālinī*, *Mandākrānta* and others. He uses the *Vaidarbhī* style and sometimes he uses *Gaudī*. He pays more attention about the expression of feelings of every character. His imagination power is effective enough to draw the pictures of every character as living. When we compare the present poem with the *Vālmiki Rāmāyaṇa*, it is observed that the poet has made many innovations. In the *Ramayana*, Lakṣmaṇa does not give the message of coronation of Rāma to Urmila. When Kaikeyi demands her two boons, Lakṣmaṇa becomes angry and speaks bad words to Kaikeyi. This incident is not mentioned in the *Vālmiki Rāmāyaṇa* but Lakṣmaṇa becomes angry on his father in the *Rāmāyaṇa*. In the *Rāmāyaṇa*, Urmila does not wish to go with her husband and she hates Kaikeyi at the time of death of Daśaratha. Some of the examples are as follows:

हा मे दैवं किमिति कुलिशे पातिते चैककालं

दूये चाहं विषमविपदान्तरे पिष्यमाणा ।

यो मे चित्ते विरहसमये सान्त्वनां सन्दधार

सोऽप्येतेनाकरुणविधिना निर्दयं नीत एव ॥ V. 53

फलानि मूलानि वनाद्विवित्य दासी तदानेष्यति भोजनाय

पात्राणि नीरेण स्वयं करेण साम्राज्यं सर्वाणि पुरो नीता ।

सा प्रत्यहं नाथ ! तवैव पात्रे यत् किञ्चिदुच्छिष्टमहं जिघत्सुः

तन्मे सुधारस्वादु सितेव रम्यं द्राक्षोपमं वापि सुरोचनाय ॥ IV. 20

यावत्सा व्यलपद् वियोगविधुरा तावत् पिकी कूजितम्

शुश्रावोपवनेषु तां प्रियतमं "क्वासि ह्वयन्ती मुहुः ।"

केयं मे सदृशी वियोगविधुरा कान्तं बिना क्रन्दति

ब्रूहीदं पुनराग्रमूल्यवचनं यन्मे व्रणारोपणम् ॥ VI. 43

VI.VII Sītā-caritam of Rewa Prasada Dwivedi

Sītācaritam based on the *Uttarakāṇḍa* of the *Rāmāyaṇa* is an epic written by Rewa Prasada Dwivedi . It has ten cantos with their titles.

Canto

Titles

- | | |
|----|-----------------------------|
| 1. | <i>Raṣṭrapatinirvācanam</i> |
| 2. | <i>Jānakikaulinam</i> |
| 3. | <i>Jānakīparityāgah</i> |
| 4. | <i>Sāketaparityāgah</i> |
| 5. | <i>Kumāraprasavah</i> |
| 6. | <i>Janakīmuniṣṛṭtiḥ</i> |

7. *Vidyādhigamah*
8. *Kumārāyodhanam*
9. *Matṛpratyabhijñānam*
10. *Samādhimāngalyam*

Revaprasada Dwivedi was born on 1935 at Nandera which is on the bank of river Narmada near Bhopal in M.P. he lost his parents at the age of eight then he had completed his primary education in M.P. and reached at Varanasi for learning Sanskrit. He is a versatile scholar in the field of Sanskrit.

The first canto of this poem starts with the coronation of Rama when he has completed the time of “*Vanavāsa*” and came back to Ayodhya with his wife Sita and brother Lakshmana. The second canto starts with all subjects becoming happy in the ruling of Sri Rama. Rama came to know about the public scandal of Sita, he takes the decision to leave Sita in the forest. All are worried about Sita. In the third canto Rama ordered Lakshmana to leave Sita in the forest. The forth canto starts with the miserable condition of Sita and her three sisters who also want to go with her but Sita does not give permission to them. Lakshmana follows the order of his brother and leaves Sita in the forest. In the fifth canto, Valmiki visualizes Sita in his meditation so he welcomes her in his hermitage. The sixth canto states that she follows all the rules and regulations of Asrama and nourishes her two sons Lava and Kusa with utmost care and affection. In the seventh canto, Sita requests Valmiki to provide education to her sons. After completing the *Upanayana* ceremony, he provided the education to

her two sons. The celebration of Asvamedha sacrifice performed by Śrī Rāma in Ayodhya is nicely described. After completing it he leaves a sacrificial horse, which is bounded by Lava and Kusa. Fight takes place between Lava, Kush and Lakshmana. In the ninth canto Guru Valmiki argues that how did Rama complete the sacrifice? So he calls Sita in the assembly of Ayodhya. In the tenth canto she came back to Ayodhya but engrossed her physical body in the lap of her mother earth.

The poet uses long compounds in his language. He uses various figures of speech, metres and sentiments. He fulfils all the characteristics of *Mahākāvya* in his poem. In the description of the battle *Gauḍī* style is observed. The main sentiment is *Karuṇa*, while *Vira* and *Śānta* are subordinate sentiments. He has mastery to use various *Alankaras* like *Upamā*, *Yamaka*, *Rūpaka*, *Dīpaka*, *Dr̥ṣṭānta*, *Nidarsanā*, *Paryāyokti*. The present work belongs to the category of mythological poem. It is a masterpiece in modern *carita-kāvyas* as it is a “*Nāripṛadhāna*”. Bhattnarayana starts the new era to select the heroine as hero in his work. According to *Mahākāvya*'s definition, the male character becomes main hero. But modern writers have not followed these criteria.

सकलमितगुणौ तौ सार्धमन्यैश्च बालै

गुरुजनवचनानां पालने दत्तचित्तौ ।

स्मरणमिव सुमेधौ सर्वमेवाध्यगाश्च

भवति निगमलाभो गर्भ एवार्यज्ञातौ ॥ VII.60

साहन्त विद्वत्परिषत् तदानीं ज्ञानस्य भक्तेरथ कर्मणोऽपि ।

योगत्वलाभादिह भारतीयं व्यक्तित्वमुद्भासयति स्म पूर्णम् ॥ IX.6

कुलिशप्रतिमौ भुजो भुजौ भुजजाते तव भर्तुरग्नित् ।

विदधान इव स्पृशेत् सदा निजदेशाय च सौभगाय च ॥ IV.28

VI.VIII Tārā-caritam of Ramakrishna Sastri

Tārā-caritam is composed by Ramakrishna Sastri. It has 183 verses. It is published in *Samvid* in 1975 A.D. The poet is inspired to write about Taramati who was the wife of king Hari of Kashmir. Taramati's son was Krishnasimha. She was active for the welfare of the society. She had established an institute for the education of women and had supported the freedom fighters. When India became independent, she engaged herself in public activities for the refugees of Pakistan. When Pakistan fought with India for second time, she again encouraged her son for the administrative work of Indian army. She had proved herself as courageous. She died in 1967 A.D. In the verses 140 to 183, he uses the sentence “*tāradevi divangata*” at end of every verse.

बाले बालस्वभावा सा युवके च तथाविधा ।

वृद्धे वृद्धवदाचारा सेवकानां सुखावहा ॥ 36 ॥

लोकोत्तरचरित्राणां कला लोकोपकारिणी ।

सुख दुःखानुभूतिज्ञा तारा धीरा वराङ्गना ॥ 94 ॥

सशोकः सकलो लोकः स्वर्गति भूमिपालके ।

वर्णयन्ती गुणग्रामं प्रजा चाश्रूयमुञ्चत ॥ १०२ ॥

सचित्रा सच्चरित्रा सा “धर्ममार्गे” सुचित्रिता ।

पवित्राति विचित्रा च तारादेवी दिवंगता ॥ १०३ ॥

VI.IX Rādhā-caritam of Harinarayan Dikshit

Rādhācaritam is written by Harinarayan Dikshit and published in 2005 A.D. It is a *mahākāvya* which has twenty two cantos consisting of 2320 verses. It is based on the life of Radha who was a great devotee and beloved of lord Kṛṣṇa. She is famous for her pious love towards Lord Kṛṣṇa. Harinārāyan Dikshit depicted her love and separation in his poem *Rādhā-caritam*.

Canto	Verses	Name
I	68	<i>Cintanasarga</i>
II	66	<i>Udbodhanasarga</i>
III	277	<i>Sāmbodhana</i>
IV	51	<i>Kriyāsarga</i>
V	78	<i>Krutagnatāsarga</i>
VI	79	<i>Smṛti</i>
VII	212	<i>Sāṁvāda</i>
VII	84	<i>Vrajadarsana</i>
IX	94	<i>Yātra</i>
X	134	<i>Priyadarsana</i>
XI	42	<i>Bhuyoviyoga</i>

XII	51	<i>Abhinandana</i>
XIII	63	<i>Prakṛtiposana</i>
XIV	102	<i>Rādhacaraṇarenu</i>
XV	60	<i>Pratikṣā</i>
XVI	76	<i>Paricaya</i>
XVII	83	<i>Dwārkādarśana</i>
XVIII	146	<i>Gurujanadarśana</i>
XIX	205	<i>Aiswarya</i>
XX	70	<i>Mantraṇā</i>
XXI	163	<i>Deśanā</i>
XXII	116	<i>Mahāprasthāna</i>

2320

In the first canto, the poet describes the condition of Rādhā, Yaśodā and Nanda in the absence of Kṛṣṇa. Rādhā thinks about her past days which she has passed in the company of Kṛṣṇa. She remembers about the sports of him. In the second canto, she meets Yasoda and consoles her that she never feels unhappiness in her mind because her son works for the welfare for human beings. In the third canto, Nanda and Rādhā console Vrajvāsīs that they should not feel unhappiness and engage themselves in daily works properly because everybody should work for the welfare of the country. In the fourth canto, through the talk of Nanda and Rādhā, Vrajavāsīs are engaged themselves in their works. Again Vraja gets back its original form where the farms became rich with corns; people worship the Govardhana temple and cows. They celebrate Diwālī festival with their own accord. They get happiness and achieve progress in education, economical, social and

cultural fields. In the fifth canto, Rādhā puts her suggestion to Yasoda that she wants to celebrate the birthday of lord Kṛṣṇa. Yasoda also agrees with her lovely suggestion. In this canto the poet deals with the preparation and celebration of Janmāṣṭami. All people are engaged in works which are favourite to lord Kṛṣṇa. In the sixth canto, Radha knows about the marriage of Kṛṣṇa with 1008 women, but she never felt jealousy in her mind. The poet provides the beautiful description of *vasanta* season. She again feels the separation of him in this beautiful season. She saw Narada and discusses with him about Kṛṣṇa. In the seventh canto, she asks some questions about the comforts of him like Kṛṣṇa is happy or not, does he remember Vraja, Vrajavasi Yamuna, Govardhan temple and so on. Narada consoles her that all his wives are ready to provide all comforts to him but he never forgets Vraja-bhumi, the affection of Nanda and Yasoda, the love of Gopis, and the love of Radha. In the eighth canto, Narada visited various places of Vraja like the Govardhan temple, the river of Yamuna and others. In the ninth canto, the poet describes the eclipse of the sun, at that time Vrajavasis are engaged themselves in rituals. They visited different religious places under the guidance of Radha. They visited Kurukṣetra, Hastinapur, Abhistatirtha, Samantapancaka-tirtha and others. In the tenth canto, the poet describes the conversation between Radha and Kṛṣṇa after the eclipse of the sun. In the eleventh canto, Kṛṣṇa consoles Radha. In the twelfth canto, Radha came back to Vrajabhumi and gets happiness. She involved herself in routine works for the welfare of the Vrajvasis. In the thirteenth canto, some people gathered and meet Radha for knowing about *Prākṛti*. In the fourteenth canto, one day Kṛṣṇa felt headache and vaidyas were not

capable of removing it with medicine. Then Narada suggested that only Rādhā's feet can remove this headache of lord Kṛṣṇa. In the fifteenth canto the condition of Kṛṣṇa is very pitiable in the absence of Rādhā. He invited the wind to become messenger for giving the message to Rādhā. In the sixteenth canto Rādhā again visited different tirthas with thousand of Gopis. Rādhā meets Kṛṣṇa with his thousand wives at *Siddhāśrama*. In the Seventeenth canto, Rādhā reached to Dvārīka with the kind permission of Kṛṣṇa. The poet describes the beauty and splendour of Dwārīka. In the Eighteenth canto, Radha meets all relatives of Kṛṣṇa like Balarāma, Rohiniji, Maharāj Vakrasena, Vāsudeva and Devaki. They wanted to know about the condition of Nanda and Yasoda. The nineteenth canto deals with the meeting between Ugrasena and Garga muni. Muni Garga emphasizes on the prayer of Radha and Kṛṣṇa for the salvation. In the twentieth canto Radha prepares to go back to Vraja. In the twenty one cantos, the poet deals with the happiness of the vrajavasis, because Radha came back to Vrajabhūmi. Again, she gets involved in welfare works and also encourages the people to do good works. She preached them about the activities of Kaliyuga and emphasized on the *Kṛṣṇa-stuti*. In the twenty two cantos, the poet deals with the *Mahāprasthāna* of Radha along with Nanda, Yaśoda, Kirtidā and Vṛṣabhānu to Goloka, the abode of Viṣṇu.

The flow of language has provided the lucidness to this epic. The poet has proved his extra ordinary capacity to write *Mahākāvya* in this epic. He has good command over language. He uses various

alaṁkāras and metres. He describes the beautiful description of the city Dwārikā and Vrajabhūmi.

सुमित-वृक्ष-सुरम्य-पथान्विति गृहवनैः समलङ्कृतकेतना ।

विनय-शील-विभूषित-सज्जनालषित-वस्तु-विवृद्धियुतापणा ॥ XVII.6

हरिकृपा-निधि-सिद्ध-समन्विता

त्रिविध-निर्मल-वात-तरु-शोभिता ।

त्रिविध-निर्मल-वात-पवित्रता

मधुरकण्ठ-विहङ्गाम-कूजिता ॥ XVII.7

गज-हयैश्च रथैश्शबलीकृतापथिषु संयमपूर्वगतागता ।

विमलमौक्तिकभूमि-सरोवराप्रतिपलं सुख-शान्तिसरिद्धरा ॥ XVII.8

अमर-नन्दनकाननसन्निभै रुपवनैः पवनैश्च तदुत्थितै ।

जनमनस्सु मुदं प्रवितवन्ती लुवि लघूकृतदेवपुरीगुणा ॥ XVII.9

VI.X Rādhā-caritam of Kalikaprasad Sukla

Rādhācaritam is written by Kalikaprasad Sukla in 1985. It has 13 cantos consisting of 1020 verses. It deals with the story based on *Bhāgavata-Purāṇa*. The first canto deals with the prayer of Radha and the description of *Rādhā- Sarovara*. It has 75 verses. In the second canto, the poet describes the rainy-season and the river Yamunā. It also has 75 verses. The third canto again of 75 verses contains the

description of Dream of Rādhā's mother Kirtida. It describes the birth of Rādhā. In the fourth canto of 79 verses, people of Vraja celebrate the birth ceremony of Rādhā. Muni Garga attains the *nāmakaraṇa* ceremony. In the fifth canto of 75 verses, all gods supported the particular name "Rādhā" to a baby child. The poet nicely describes the season of Sarat and Sisira. In the sixth canto, the love of Rādhā and Kṛṣṇa, the description of spring season and *holākā* celebration are narrated. It has 79 verses. In the seventh canto, Nanda saw the beautiful child on the bank of river Yamunā and thought to get the son. The poet narrates extraordinary beauty of the rising moon. It has 77 verses. The eighth canto, deals with the sports of Kṛṣṇa and meeting of Kṛṣṇa and Rādhā. It has 75 verses. In the ninth canto, the celebration of *Dolotsava*, *Rāsakridā* are narrated. It has 76 verses. In the tenth canto, the description of summer season and rainy season are described. It has 77 verses. The eleventh canto contains the true love between Rādhā and Kṛṣṇa. It has 75 verses. In the twelfth canto, Kṛṣṇa adorns Rādhā with various flower ornaments. He has given the beautiful description of Jagannātha Puri and the Sea-sore. It has 85 verses. The thirteen cantos describe the importance of Bhāgavat Kathā and the city of Mathura. The poem is a good and notable for many significant features. Some verses are here.

विकसितमुखकुन्दं कर्णजाहे निबध्नु

कमपि कमपि भावं भावयन् रङ्ग जीवः ।

अतिशयपरिवीक्षाव्याजतो गण्डपालिं

स्पृशति कमलरागां राधिकाया व्रजेशः ॥ XII.5

बलयितमणिबन्धे बिम्बितांशं मृणालैः
किसलयदलरागैः सिक्तकामाङ्कशं हि ।
प्रतिपलमपि पश्यन् शर्वरीशं प्रियाया
अघरसपरीतं माधवश्चानुमेने ॥ XII.6

अतितनुकटिकाञ्चीं चम्पकैश्चारुगन्धैर्
मदनासदननाभ्या चीनया ग्रस्तमध्याम् ।
विपुलजघनलम्बां दृष्टिपीयूषवापीं
कलयति वनमाली कोऽपि धन्यो विधिज्ञः ॥ XII.7

VI.XI Victoria-caritasangraha of Keralavarma Valiya Tampuran

Victoria-caritasangraha of Keralavarma Valiya Tampuran *alias* Kerala-Kalidasa is written in 1887 on the occasion of the Golden Jubilee of the coronation of Queen Victoria. It has 108 verses. At the end of every quarter of the verse, the poet uses *Victoria Vijayatām Śaradām śatam*. Here, the poet narrates the personality of Queen Victoria and her works which gave relief to Indian people at the time of freedom movement. This poem has proved that the nobility of the person cannot be bound by any type of religion and region. Every one praises the good qualities and good deeds of a person. Rani Victoria was a foreign lady. When she came to India, she changed the condition of the Indian people by her own ruling governors; she changed some rules for the relief of Indians. It is a *praśati kāvya*. Some verses are given here:

मात्रातिमात्रमखिलेश्वरभक्तिमत्या-

सत्यादशे व्यरचि शैशव एव यस्याः ।

विश्वासिनी विमलवैदिकवत्से सु श्री-

व्हिक्टोरिया विजयतां शरदां शतं सा ॥६॥२

विश्वस्तमासु दयितं विनिपात्य यस्या

विश्वस्ततां व्यधित हन्त विधिर्नसंशः ।

विस्तारितार्तपरिदेवितविकल्पा श्री-

व्हिक्टोरिया विजयतां शरदां शतं सा ॥८४॥ P.21

श्रीपूरितो जयति पूरितवैरिबाधो यद्राज्यभार इह भारतवर्ष एषः ।

विस्तार्यमाणजनताकुशलानिशं श्रीव्हिक्टोरिया विजयतां शरदां शतं सा ॥१०८॥ P.27

VI.XII Ahalyā-caritam of Sakharama

Ahalyā-caritam is a historical *mahākāvya*, composed by Sakharama in 1857. It has 17 cantos consisting of 1261 verses.

Canto	Verses	Name
I	74	<i>Janmabālyavarṇanam</i>
II	68	<i>Vivāhotsavavarṇanam</i>
III	81	<i>Sansārasaukhyavarṇanam</i>
IV	65	<i>Khanderāvanidhanam</i>
V	50	<i>Ahalyavilāpaha</i>
VI	76	<i>Satīgamanaparāvartanām</i>
VII	80	<i>Rājadharmaśikṣanam</i>

VIII	85	<i>Sansārikasankatāvarṇanam</i>
IX	77	<i>Candracūdakārasthānam</i>
X	73	<i>Rājyavyavasthāvarṇanam</i>
XI	60	<i>Pururāstrasambandhavarṇanam</i>
XII	61	<i>Tukojikṣamāpanam</i>
XIII	66	<i>Dinacaryāvarṇanam</i>
XIV	75	<i>Annasatrādipurtakarmavarṇanam</i>
XV	100	<i>Dharmakāryavarṇanam</i>
XVI	76	<i>Muktāsatiḡamanam</i>
XVII	94	<i>Upasamharo vā Avtārasamāptiḥ</i>

1261

Ahalyācaritam is a historical poem dealing with the life-account of Ahalyā, the wife of Krishna Rao Govinda of Indore. The poem begins with the prayer of Lord Ganesh. The poem is written in the form of samvada between the preceptor and student. Here, student asks the question about Ahalyā's character and the preceptor replies.

ततो मल्लारियायस्य गौतमी नाम पत्न्यभूत् ।

उभौ गुणान्वितौ शीलवन्तौ यस्मै शिवाविव ॥ II.4 P.9

परस्परं मञ्जुलभाषणौ तौ परस्परं क्रीडनकारिणौ तौ ।

परस्परं भावविभावानाया मादर्शरूपो सद्ने सदास्ताम् ॥ II.50.P.14

अतिकेमलमेककं फलं यदि वृक्षस्य मरुन्निपातयेत् ।

परतः शतवर्षजीवनं भविता तस्य तथापि निष्फलम् ॥ V.5

करिष्यामि बध्वा अहं शोकनाशं हरिष्यामि सर्वापदः शत्रुनाशात् ।

करिष्यामि सत्यामिमां चेत्प्रतिज्ञां भविष्यामि तर्ह्येव मल्लारिनामा ॥ VI.76 P.46

अये संसारेऽस्मिन् चतुरजगदीशेन मुखतः

प्रसिद्धे द्वे शक्ती स्वपदनतार्थाय कथिते ।

तदाद्या योगाख्या मयि सुदृढदेहे च निहिता

परा त्वय्येवेति ध्रुवमुक्तयेऽहं कुलवधूः ॥ VII.80 P.54

नास्ति तत्र न च कोप्यवधानी नास्ति तत्र न च कोऽपि जयार्थी ।

नास्ति तत्र न च युद्धपटुर्वा नास्ति तत्र न च कोऽपि विदग्धः ॥ VIII.15 P.56

धर्मात्परं जगति कीर्तिकरं न यस्माद्

धर्मात्परं जगति सौख्यकरं न किञ्चित् ।

धर्मात्परं त्रिदिवलोकहितावहं नो

तस्मात्त्वमाचर बहुद्रविणेन धर्मम् ॥ X.56 P.78

VI.XIII Śāradādevi-carita-Saṁgraha of Ambati Devakī Menon

Śāradādevi-carita-saṁgraha is a *khaṇḍakāvya*, written by Devaki Menon in 1978. It has 9 cantos consisting total 292 verses. It narrates the life of Sarada Devi, the wife of Rama Kṛṣṇa Paramhansa. In the

first canto the poetess narrates the birth and childhood of Sarada. It has 19 verses. The second canto, narrates the marriage life of Sarada devi. It has 21 cantos. The third canto narrates Ramakrsna as the spiritual aspirant. It has 28 verses. The fourth canto contains that Sarada serves Ramakrsna with her faithfulness. It has 23 verses. The fifth canto describes Sarada as the spiritual consort of Ramakrsna. It has 44 verses. The sixth canto describes the *mahāsamādhi* of Ramakrsna. She was engaged to work for Re-establishing *Sanātana Dharma*. It has 34 verses. The seventh canto narrates Sarada Devi's her grief. It has 34 verses. In the eighth canto, Sarada Devi accomplishes herself as adorable holy mother with her good works. It has 65 verses. In the ninth canto, the poet describes the *mahasamadhi* of the holy mother Sarada. It has 32 verses. The poetess uses only *Anuṣṭubh* metre in this poem in very effective manner. The language of the poem is easy to understand. Some examples are:

अखिलभवनकार्ये मातुरिच्छकरी सा

पितरमनुसरन्ती व्यापृतं क्षेत्रखण्डे ।

मधुरवचनयुक्ताऽरतजाड्या सुशीला

निखिल दुहितूलोकस्यानुकार्या चकाशे ॥ I.19 P.6

कन्या हि परकीयोऽर्थः अतः सजनकः सुताम् ।

सद्द्वारायार्थिने दातुं बालामप्यन्वमन्यत ॥ II.14 P.10

तदनु युगपदुद्यत्कोटिभानुप्रकाशा

सपदि जगदशेषं तेजसाप्लावयन्ती ।

नियतहृदि सदाम्बां ध्यायतस्तस्य चाग्रे

जनितमृतिदुरितं घ्नी ह्याविरासीत् भवानी ॥ III.11

यतिर्वा विषयी वापि पण्डितः पामरोऽपि वा ।

ब्राह्मणो वापि चाण्डालो निन्दतो वाप्यनिन्दितः ॥ VIII.31 P.69

यया माता शिशाः पङ्क प्रक्षालयति वारिणा ।

तथा स्वप्रेमतीर्थेन श्रितान् पापात् व्यमोचरत् ॥ VIII.34 P.69

VI.XIV. Jhānsisvari-caritam of Subodha Chandra Pant

Jhānsisvari-caritam is a *mahākāvya* composed by Subodha Chandra Pant in 1974. This work is published by G.N.Jha Kendriya Sanskrit Vidyapith, Allhabad. But it is not available.

VI.XV. Nalinī-caritam of Sudersana Sarma

Nalinī-caritam is written by Sudersana Sarma in 1948. We do not know whether it is a *Khandakāvya* or an epic poem. The work is not available.

VI.XVI. Candrāvati-caritam of Ananda Jha

Candrāvati-caritam is composed by Ananda Jha on the life of Candravati. She was a queen of Bengal state. We do not know whether it is a *Khanda-kāvya* or an epic poem. The work is not available.

VI.XVII. Sāvitri-caritam of Atmananda

Sāvitri-caritam is written by Atmananda in 1961. The work is not available.

VI.XVIII. Sītā-caritam of K.S.Krishnamoorthy

Sītā-caritam is written by K.S.Krishnamoorthy in 1953. The work is not available. It is different from the *Sītācarita* of Reva Prasad Dwivedi.

VI.XVIII. Vaidehi-caritam of Ramacandra Mishra

Vaidehi-caritam is a *mahākāvya* which is composed by Ramacandra Mishra. The work is not available.

VI.XX. Devī-caritam of Ramavrat Mishra

Devī-caritam is composed by Ramavrat Mishra in 1982. the work is not available.

VI.XXI. Janakīcaritāmṛtam of Ramasnehi Dasa

Janakīcaritāmṛtam is composed by Ramasnehi Dasa in 1957. The work is not available.

From the above presentation it is clear that twenty one poems both long and short have been composed only on women. There are also other biographical poems in the form of *mahākāvyas* such as *Janakī-jīvanam* by Abhiraja Rajendra Mishra, *Yasōdhara* by Ogeti Pariksit Sharma, and *Indirā-jīvanam* by Goswami Balabhadra Prasad Shastri. But we have not included them in this chapter as they are not given the title *carita-kāvyas*. The survey also made it clear that more than three *carita-kāvyas* are composed on Sita. The character and personality of Sita has influenced more to the Sanskrit poets of modern period. Two poems are available on Saradadevi. There are two outstanding *mahākāvyas* on Radha. Both the works are significant and notable. Similarly the noble deed of Laksimibai and Ahalya Bai has attracted the Sanskrit poets. The great poet Satyavrat Sastri has preferred to write on the character of Indira Gandhi, the former prime minister of India. All these works are valuable contributions to the field of modern Sanskrit literature and they are the hidden treasures of India.

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18. *Ibid.*
19. *Ibid.*
20. *Ibid.*
21. *Ibid.*
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