

CHAPTER VII

CARITA-KĀVYAS OF MODERN PERIOD: A CRITIQUE

In the foregoing pages an attempt was made to present a systematic survey of the *carita-kāvyas* composed by distinguished poets of Classical as well as Modern period in Sanskrit literature. The present researcher has tried her best to make the survey comprehensive and critical. Efforts have been made to collect pertinent information from both published and unpublished sources and to arrange the data in systematic manner. Therefore it was possible to have a clear and complete picture about the literary wealth available in the form of *Carita-kāvyas* and to develop critical point of view on the basis of the presentations made in the previous chapters. The present chapter contains an appraisal of the works and some general remarks about them.

The present survey attempted for the first time made us aware of the fact that a huge amount of literature is existing only in the form of *carita-kāvyas* which are in need of study, research and appraisal. The works constitute an important portion of Sanskrit literature. The authors of these poems have played a notable role in the cultivation and preservation of Sanskrit language and literature. An intensive study of the development of Sanskrit literature of a particular tradition

is a prerequisite to the preparation of a complete history of Sanskrit literature as developed all over country throughout the ages. It is known and confirmed that Sanskrit has never ceased to be a living language in India even after the development of regional literatures. There have been scholars and poets capable of wielding Sanskrit language with ease and facility. The main literary output is in field of poems.

We have made some discussion in introductory chapter about the renaissance period in Sanskrit literature. In the renaissance-period, for the first time we come across the undreamt of progress of the Sanskrit literature. Within the short period of 135 years, 1500 poets adorned the pantheon of Sanskrit literature. They produced countless immortal literary creations, and it can be safely declared without any fear of contradiction, that prior to this age, no literary age saw the emergence of such a vast shining galaxy of writers dedicated to the shrine of the goddess of Sanskrit learning. Moreover, this age saw a vigorous and lusty growth of the various branches of Sanskrit literature. Some all together new and revolutionary creations appeared in the domain of epics, dramas, novels, stories, criticism, autobiographies and letter-writing. The writers of the renaissance-period were no way inferior to Kalidasa, Banabhatta and Bharavi. They watered and fertilized the tree of Sanskrit renaissance by their very precious life-blood which dripped continuously for this lofty task. They identified themselves with this movement with all of their heart and their precious heart-beats for the cause of the Sanskrit language.

The nineteenth century is the golden age of Indian history. At the beginning of this century, the flood-gates of renaissance in Indian life and literature were opened. Sanskrit literature was powerfully convulsed by this Renaissance. The fair-face of Vedic-religion had become tarnished in this age and it was honey-combed with artificial rites and rituals. The agony is expressed in one of the carita-kāvya.¹

From this survey it was known that Sanskrit poets have preferred to compose *Mahākāvya*s on the *carita*s of the great persons rather than *khaṇḍakāvya*s or *Laghukāvya*s. That is why we could gather information about 70 *mahākāvya*s whereas we could only trace about 30 *Khaṇḍakāvya*s. It is because the great poets have always preference for *mahākāvya*s. They get better scope to display their genius, by way of describing the nature of hero and characters. Another reason is that to write a small poem or some verses about a great person like Mahatma Gandhi or Nehru or Subhas Chandra Bose does not seem to be logical and appreciable. Generally *mahātmā carita*m is accepted as suitable theme for a *mahākāvya*. Valmiki, the *ādikavi* was in search of a hero who is endowed with a sublime *carita*.

को न्वस्मिन् साम्प्रतं लोके गुणवान् कश्च वीर्यवान्

धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ।

चारित्र्येण च को युक्तः सर्वभूतेषु को हितः

विद्वान् कः कः समर्थश्च कश्चैकप्रियदर्शनः ॥

Valmiki Ramayana, I. 2-3.

Satyvrat Sastri in the beginning of his epic gives the reason of his composition and highlights the important facets of the personality of Indira Gandhi.

विशुद्धबुद्धेर्जनताप्रियाया दिगन्तविश्रान्तयशः कथायाः ।
हृद्यं विदुष्याः शुभमिन्दिराया गीर्वाणवाण्या चरितं ब्रवीमि ॥

नेत्री जनानां हृदयस्य जेत्री भेत्री रिपूणामपि दुर्मदानाम् ।
सौम्याकृतिः सौम्यगुणाभिगम्या यत्राकृतिस्तत्र गुणा वसन्ति ॥

देशो मदीयः सुतरां समृद्धो भवेदितीच्छा परमा यदीया ।
न कोऽपि दीनो न च वा दरिद्रो न व्याधितो वा न च पीडितः स्यात् ॥

सर्वेऽत्र सम्भूय सुखं वसन्तु प्रियं वदन्तु प्रियमाचरन्तु ।
न विग्रहो वा कलहो भवेद्वास्याद् भारतं नन्दनतुल्यरूपम् ॥

Similarly Iccharam Dwivedi has made it clear that the *Carita* of Vamana is divine and it is beneficial and is giver of *punya*.

वामनं चरितं दिव्यं सर्वलोकमनोहरम् ।
हरिभक्तिप्रदं पुण्यं यशस्यं शमलापहम् ॥

Vāman-caritam 1.12, p. 4,

In the beginning of the *Nehru-carita*, Brahmananda Shukla depicts the distinctive aspects of Nehru's character.

सर्वात्मना सुकृतसारभृतैर्यदीयै-

नित्यं परोपकरणैकपदैः प्रयासैः ।

संवर्धिता नवसुखं जनता विभर्ति

तं नेहरुं नरवरं मनसा स्मरामः ।

नैसर्गिकैर्गुणगणैर्गरिमाभिरामै -

रामोदिभिः सुरभितैश्च वचः प्रसूनैः ।

प्रेयोभिरात्मचरितैश्च चिरं प्रसन्ना

देवा अपि प्रमुदितास्तमिह स्मरामः ॥

साधारणे परिजनेऽपि बह्व्यजस्रं

प्रीतिं परां प्रमुदितः परमादरेण

लोको यदीय - चरितामृत - पान - तृप्त -

स्तं मानवेन्द्रमधुना मनसा स्मरामः ।

Nehru-caritam, XVIII-79, p. 237

All these *mahākāvyas* can be categorized in three groups. There are some historical *Mahākāvyas*. It is pertinent to deal, before we take up discussion of the subject proper, with the question as to what is meant by the term historical. Various western scholars have defined history in various ways. From a study of their definitions we arrive at the

conclusion that history is a narrative of events connected with men. Its purpose is not to give statements of facts or chronological lists of events. It is a narrative devoted to the events treated. More clearly it is systematic written account of events particularly those which affect a nation, an institution, science or art. Its purpose is to explain past events as steps in human progress, the study of characters and significance of events.

Now applying this definition or the general consensus with regard to the sense of history to Sanskrit literature, we find that we don't have history here at all. We have here the historical *kavyas*, not histories. And that is the line that divides the Indian and western concepts. Even the best work in Indian historical tradition, the *Rājataranginī* of Kalhana is a *kāvya* with all that it means. We may well quote here the view of Keith: "in view of the antiquity and developed character of Indian civilization, it would be ridiculous to expect to find India destitute of historical sense, but what is really essential is the fact despite abundance of its literature, history is so miserably represented and that in the whole of the great period of Sanskrit literature there is not even one writer who can be seriously regarded as a critical historian."²

History has often been woven with myths and legends in India. The facts were wrapped in panegyric fiction and poetical embellishments. Indians did not develop history as a science or an art as the Europeans did. They developed it in their own way, adding to it myths and legends and thus giving it a particularly Indian touch. To them history

need not have been just a factual statement of old occurrences, it has to be something more and it is precisely here that the difference comes in. They considered it a means through which the inculcation in posterity of the fourfold object of life is to be attempted. This is what the older and as yet the only available complete definition of history says;

धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् ।

पूर्ववृत्तकथायुक्त मितिहासं प्रचक्षते ॥³

This was the sense of history to old Indians. And this sense of history --- we are unable to agree here with Keith—were not miserably represented in India.

The story and ethos of the *Rājataranginī*, how Kalhana presents an authentic picture of his contemporary social, political life, as well as of the past, were summed up by Jawaharlal Nehru, in the course of his long foreword to R.S.Pandit's translation of the chronicle. Here is an excerpt:

It is history and it is a poem, though the two perhaps go ill together and in a translation especially we have to suffer for this combination. For we cannot appreciate the music of the poetry, the charm of Kalhana's noble and melodious language. It is a story of medieval times and often enough it is not pleasant story. There is too much of palace intrigue and murder and murder and treason and civil war and tyranny. It is the story of autocracy and military oligarchy. It is the

story of the king and the royal families and nobility, not of the common folk. And yet Kalhana's book is something far more than a record of kings' doings. It is a rich storehouse of information, political, social and, to some extent, economic. We see the panoply of the middle ages, the feudal knights in glittering armour and intrigues and fighting, and militant and adulterous queens. Women seem to play quite an important part, not only behind the scenes but in the councils and the field as leaders and soldiers. Sometimes we get intimate glimpses of human relation and human feelings, of love and hatred, of faith and passion. We read of suyya's great engineering feats and irrigation works; of Llitaditya's distant wars of conquest in far counties; of Meghavahana's curious attempt to spread non-violence also by conquest; of the building of temples and monasteries and their destruction by unbelievers and iconoclasts who confiscated the temple treasures. And then there were famines and floods and great fires which decimated the population and reduce the survivors to misery.

It was a time when the old economic system was decaying; the old order was changing in Kashmir as it was in the rest of India. Kashmir had been the meeting ground of the different cultures of Asia, the western Graeco-Roman and Iranian and the eastern Mongolian, but essentially it was a part of India and the inheritor of Indo-Aryan tradition. And as the economic structure collapsed, it shook up the old Indo-Aryan polity and weakened it and made it an easy prey to internal commotion and foreign conquest. Flashes of old Indo-Aryan ideals come out but they are already out of the date under the changing condition. Warlords march up and down and make havoc of

the people. Popular risings take place- Kalhana describes Kashmir as “a country which delighted in insurrection!” and they are exploited by the military leaders and adventures to their own advantage.”⁴

There is a regular tradition in Sanskrit *kāvya*s and historiography biographies of eminent persons have been written in verse. It serves two purpose. Besides providing aesthetic enjoyment to connoisseurs they serve as a record of the activities of those persons. They thus unfold not only the history of those persons but also the condition of the times in which they lived. In those parts of India where the tradition of historical writings did not develop, unlike Kashmir where Kalhana’s *Rajatarangini* and its subsequent supplements came into being, this type of biographical writing provided a lot of historical facts and information to fill up the gaps in India history. Bana’s *Harṣa-carita*, Bilhaṇa’s *Vikramāṅkadeva-carita*, Padmagupta’s *Navasāhasāṅka-carita*, to name only a few, are such work of the older period.

These literary works though important in themselves are not historical in the true sense of the term. They do contain in themselves references to historical incidents and events and can therefore serve as valuable source books of the history of the contemporary period.

“In the poeticians jargon, the SGGSC, is a *Khaṇḍakāvya*, though, in defiance of his injunctions, it details, albeit briefly, the Guru’s life in its entirety. The eventful career of the guru marked by an exuberance of vicissitudes, thrilling and elevating, forms a subject for a

Mahākāvya. While in its present form, the poems seems to be weighed down with abundant details, the *Mahākāvya* would have provided the author with a wilder canvas to deal with the varied events in the Guru's career in greater details.

However, it would be idle to visualize for the SGGSC a format that it does not profess to have. It should be dispassionate to evaluate the poem as it stands. And the fact of the matter is that it describes, in brief, the variegated career of the guru in verses that are at once elegant and elevating. It is doubtless intended to be a versified biography of the great Guru. This is what the name of the poem suggests and the author candidly admits with equal certitude that it may be called a historical poem. As a biography it exemplifies the modern concept of biography. And contrary to the ancient *Caritakāvyas* its narrative is not shrouded in the overgrowth of conventional trappings, which, whatever their poetic worth, form insurmountable hurdles in its smooth flow and tend to undermine the worth of the biography by the frequent digressions that they essentially constitute. Here the narrative flows uninterrupted by prolix descriptions. Whatever descriptions we have in the poem are invariably brief and seem to be skillfully interwoven in the texture of the narrative. The frame of the poem is undoubtedly fragile to sustain the massive narrative enlivened by the equally tremendous personality of the Guru. But it is the brevity of the expression that turns out to be its asset. Obviously the poet has no fascination for the conventional descriptions that overwhelm the narrative in the *Caritakāvya* and thereby turn it into fiction rather than history. It is precisely because

of the balanced conception of the biography that the poem emerges as an excellent historical *kāvya* and thereby seems to debunk the unkind charge that Sanskrit language cannot claim genuine history to its credit. The SGGSC is as good a historical poem, as interesting as a biography as it is a poem. The blend of the poetry and history makes it out as one of the best biographies/historical poems in Sanskrit verse. The SGGSC is as readable a biography as Louis Fisher's biography of Mahatma Gandhi or Frank Morse's biography of Nehru, with the added sweetness of Sanskrit poetry distinguished by dynamism and piousness of the Guru that it seeks to delineate in inspiring tones.”⁵

The second category is Mythological. The epics like *Rādhā-caritam* come under mythological category. But it is interesting to note that the poet like Harinarayana Dikshita has made appreciable innovation in the presentation of the character of Radha. In the poem, Radha is shown enthusiastic to work for development of society. She is trying to spread education and to remove illiteracy from the society. She is committed for cause unlike Radha of Kalika Prasada Shukla. Hari Narayana's Radha is highly intellectual, courageous, committed, dedicated and conscientious human being. The old narrative does not find place in the epic of Harinārāyan. From this perspective, the is truly a representative of modern period.

We have devoted a complete chapter on the poems written on women. This shows the progressive attitude of modern Sanskrit writers. They do not follow the rhetoric definitions and not bound to tradition. So they have sung the glory of women and rejected the rule.

There are many Sanskrit poets who have glorified the *mātrtvabhāva*.
We try to bring home this fact in the light on Rewa Prasad Dwivedi's
following verses.

को वा वक्तुं प्रभवतु जगन्मातुरस्या यशांसि
केनावाप्तं मनुजवपुषि क्रान्तिमृच्छक्षुरार्षम् ।
अस्याः पुण्यस्मरणसुधया पूरयेत् पूरितु चेद्
वाञ्छेत् कश्चित् स्वमतिसरितं विश्वधन्वप्रलुप्तम् ॥
Sita- caritam, X.80, p. 156

यो मातृभावे महिमाऽस्मदीयः
स वै महाकारुणिकः प्रभुर्वः ।
सा ब्रह्मसिद्धिः स शिवत्वलाभ -
स्तत् सार्वभौमं ननु मुक्तिसत्रम् ॥

सा विश्वविध्वंसविरामभूमिः
सा विश्वशान्त्यै पटु सामरस्यम् ।
ज्ञानक्रियाभक्तिमयी च काचिद्
योगत्रिवेणीप्रतिमापि सैव ॥

सा ब्रह्मकाव्ये मधुगीतिवीणा तत्तत्त्वधन्वन्यमृताम्बु सैव
तत्रास्ति बोधस्य न साधकत्वं प्रपत्तिमात्रं बत तत्र सर्वम् ॥

तामेव मातृत्वदशां तदानीं विदेहपुत्र्यामुपलक्ष्य सर्वः ।

लोकः स्वरं केवलमेकमूचे “माता तु सीतैव चराचरस्य” ॥

Sita-caritam, X.49, p. 147

Kumara Narendra Pratap Simha in his poem brings out nicely the past glory of India. His patriotic feeling presented sweet verses make us proud of our country.

किं भारतं भूतल- रत्न- भूतम् जानासि रत्नाकर ! मन्त्रपूतम् ।

मुहुर्महुर्यत्र मुदावतीर्य जगन्निवासोऽपि निवासमैच्छत् ॥

अनादि कालादवतंसमाला गुणं वरेण्यश्च जगच्छरण्यम् ।

अनुत्तमं यस्य महन्तमहत्त्वम् जागर्ति लोकोत्तरमग्रगण्यम् ॥

यत्रैव सर्व - प्रथमं वदन्ति ज्ञानार्क - भासा शुशुभे धरित्री ।

विद्याः समस्ताः सकलाः कलाश्च यतः समन्तात् प्रसृताः प्रशस्ताः ॥

यस्योत्तरस्यां दिशि देवतात्मा हिमालयो भाति किरीटभूतः ।

तथाऽपरस्यां दिशि दक्षिणस्याम् महाम्बुधिः क्षालयतीव पादम् ॥

काश्ची-गुणो यस्य च मध्यप्रदेशे विन्ध्याचलो भाति विनीतभालः ।

अलङ्घिताज्ञस्य मुनेर्वचोभिर्न चः शयानोऽपि सुखेनलङ्घ्यः ॥

Tryambaka Bhandarkar in his poem clearly justifies the importance of *Dharma*. The following verses are illustrative of the point.

इह हि मनुजस्यान्त्यं लक्ष्यं जगत्पतिरुच्यते
विषयपदवीमध्यारूढोऽमृतं न समश्नुते ।
अनुमृगतृषं धावन्ती काऽऽप्नुते हरिणी जलं
प्रभवति महान् धर्मो नेतुं नरं परमं परम् ॥ p :133

वैज्ञानिकाविष्कृतिमात्रमस्मिन्
कथं जगत्यर्हति सभ्यताख्याम् ।
मनुष्यजातौ कियतीश्वरस्य
व्यक्तिः प्रमाणं किल सभ्यतायाः ॥

धर्मं विना विश्वसमाजवर्गो
भवेदरण्यं पशुभिर्विकीर्णम् ।
भोगविलासा न मनुष्यधर्मा
ज्ञानं परं जीवनलक्ष्यमुच्चैः ॥

धर्मस्यालौकिकः श्लोकः पशुर्येन नरायते ।
नराश्चापीश्वरायन्ते विना धर्मं नरः पशुः ॥



अधिनरं किल दिव्यरुचेर्वलं
निहितमस्ति निरन्तरमव्ययम् ।
द्रुतविलम्बितमस्य तु दर्शनं
समधिगच्छति धर्मसमीक्ष्यम् ॥

नोच्चैर्वादा नापि सिद्धान्तधारा नाप्यस्माकं चारुनानामतानि
धर्मः किन्तु स्वानुभूतेरवाप्तिः किञ्चित्तस्याः कार्यजाते प्रकाशः ॥

स्नेहः सम्पूर्णसंसार - स्थितप्राणिषु निर्मलः
उदारता तथा तेषु धर्मस्य निकषः स्मृतः ॥

यूयं सर्वेऽमृतपुत्रा महान्तोऽवाप्तुं चार्हा अमृतोर्मि यथार्थम् ।
कोऽलं वक्तुं ध्रियते पापिनो वः पूर्णान् दिव्यानतिशुद्धान् पवित्रान् ॥

Iccharama Dwivedi gives vent to his devotional feelings in the following mellifluous verses.

जननं मरणं दिवानिशं बहुपीडां कुरुतोऽत्र जीवने ।
भवतो विरहे भवे भवे, भवचिन्ता भवनं चितायते ॥

न जने न धने, कलत्रके लभते कोऽपि परं सुखं भवे ।
भजते न पदाम्बुजद्वयं यदुपास्यं यतिभिर्भवापहम् ॥

असुखं न भयं वा मृतिः न च चिन्ता समुदेति मे तदा ।
भवनाथ भवत्पदाब्जयो मम चित्तं भ्रमरायते यदा ॥

वचनाऽऽरचने न कौशलं न भक्तिः सुदृढापि मानसे ।
असुरो भवदङ्घ्रिरेणुना, सुरपूज्योऽप्यधुना कृतोऽस्म्यहम् ॥

Hari Narayan Diksīt depicts the present day natural calamities like earthquake that takes place because of deforestation though he deals with a traditional theme.

विरलतरवोऽप्यतरवः क्षीयन्ते क्षितिभृतो हि वर्षाकाले ।
ते प्रस्स्वलन्ति भूमा ववरुन्धन्तो नदीनदानां मार्गान् ॥

क्षरणेन तेन तेषां पूर्यन्ते बत सरोवरास्तत्रत्याः ।
शस्यश्यामा रम्या भवन्ति ते विरल-दुर्लभतृणाश्शुष्काः ॥

अर्न्तदृढतां तेषां सति वननाशे ध्रुवं विनश्यति चाग्रे ।
यमदूता इव तस्मा दुत्पद्यन्ते विनाशका भूकम्पाः ।

वेत्ति न को भूकम्पान् जन-जन नहानिकारकानतिभीमान् ।
प्राकृतिकी विपदेषा भवति प्रकृतेर्विनाशनादतिनिन्द्यात् ।

Rādhā-caritam, Verses, 24-27, pp. 264-65.

Hari Narayana Dikshit in his other *mahākāvya* describes the nature of *Mokṣaloka* in a modern manner.

न तत्र चिन्ता न च तत्र शत्रुता द्वेषो न नेर्ष्या न च पक्षपातिता ।
न वञ्चना तत्र नचावधीरणा स मोक्षलोको नितरां मनोरमः ॥

न जन्मकष्टं न जराविषण्णता न मृत्युभीतिर्न च कर्णजापता ।
विश्वासघातो न न जीविकाभ्रमः स मोक्षलोको सुतकः मनोरमः ॥

स्वार्थो न लोभो न च कापि कुण्ठना न चाप्यसूया न मदो न वासना ।
मोहो न शोको न च कोपदानवः स मोक्षलोको नियतं मनोरमः ॥

भाषाविवादो न च भेदभावना न क्षेत्रवादो न च जातिभावना ।
न वर्गवादो न च संग्रहैषणा स मोक्षलोकः सततं मनोरमः ।

Bhīṣma-caritam. XIX. 21, p. 275.

Trigunananda Shukla describes the social realities in the following words.

जनानां स्वदेशस्य कर्तव्यमेतत् सदैवैकभावे मनोयोगरूपे ।
सुसेवा विधेया प्रभेदान्विहाय यतः सर्वभावे वयं भारतीयाः ॥

अयोग्यो हि लोकः स्वजातीयदृष्ट्या सुयोग्यो भवेत् सर्वकारीयकार्ये ।
न चिन्ताऽधिकारिप्रभूणां समक्षं कथं देशकार्यं भवेदेभिरस्मत् ॥

समाचारपत्रेषु सुस्पष्टरूपे समुद्घोषितं जातमेतत्तु सर्वम् ।
प्रकाशं गतं किन्तु यस्य प्रभाव इदानीं न कुत्रापि दृष्टः सभाजे ॥

सुभाषं तथान्यान् त आदर्शरूपे प्रगृह्णन्ति किन्तु स्वयं स्वार्थनिष्ठाः ।
कथं ते स्वदेशस्य कल्याणमार्गे सहाया भवेयुः भृशं वञ्चकास्ते ॥

प्रकुर्वन्ति ते कार्यजातं स्वकीयं जनानां धनेनैव सोत्कोचरूपे
गृहीत्वाऽथवाऽन्यप्रकारेण सर्वं भिया किन्तु लोकाः सहन्तेऽसहायाः ॥

सुभाषो ह्यतिष्ठत् स्वदेशेऽधुना चेत् तदा तस्य रूपे न तादृग् ,वेकारः ।
समाजस्य जातोऽभवत्स्वापि तत्र अभावोऽधुना तस्य कष्टप्रदोऽस्ति ॥

इदानीं स्वदेशे जनाः स्वार्थभितौ प्रकुर्वन्ति कार्यं न चेष्टाऽस्ति तेषाम् ।
जनानां सुसेवादिशि त्राणहेतोः सुभाषस्य मार्गः सदा त्राणरूपः ॥

Srī Subhāṣa Caritam, XV. 30, p. 192.

Mithilesa Kumari Mishra composes her epic in a free style without using traditional metres. The following verses are the examples;

तत्र लभते न शान्तिर्न लभते सुखं

कोऽपि केनापि यत्नेन तन्निश्चितम् ।

रक्षका यत्र सन्तीति खलु भक्षका

यत्र दण्डेन वै शासनं चालितम् ॥

भारतस्यात्मा शुद्ध इव दृश्यते

लोकलज्जा सुरक्षा हता हिंसया ।

दानवा इव प्रतीयन्त इह शासका

ये ऽकुर्वन्ति दमनं भृशमिच्छया ।

रावणेनापि सीता हता लक्ष्यते

द्रौपदी रौती दुःशासनेनाहता ।

क्रन्दनं श्रूयते साम्प्रतं सर्वतो

भारती भाति नाथं विना सर्वथा ॥

क्रूर वैदेशिकेभ्यः सन्तापिता

जन्मभूमिश्च मे कर्मभूमिस्तथा ।

अस्तु उत्तिष्ठ देशस्य जनवर्ग इह

अथ करणीयमेवं प्रयत्नो यथा ।

Candra- Caritam, p. 136

From the above analysis it is understood that some of the poems are in fact significant compositions. The *Bodhisattva-caritam* is one of them. Satyavrat Varma rightly remarks: “despite the constraints imposed by an in cohesive theme, fragmented into isolated episodes, coupled with the daring departures that he has made from the established norms, the author has given in the poem, powerful expression to some of the highest moral values and ideals that sustain society. By dint of his poetic talents, smooth and polished language, refined style, perceptive

imagination, profound grammatical equipment and the didactic and ethical values that he espouses in the *Bodhisattva-caritam* establishes him as a front-ranking poet.”⁶

He further remarks; “the *Indirā-gāndhi-caritam* differs widely from the author’s *Bodhisattva-caritam*. While it adheres to the norms more faithfully, it, in a way, represents a pole apart from that lively *mahakavya* which flouts them with impunity. The *Bodhisattva-caritam* is actuated by a keenness of the author to establish himself as an eminent poet. The objective of the *Indirā-gāndhi-caritam*, in the other hand, is to spin out a faithful biography of the lady who wielded unchallenged power for long as PM of the largest democracy, in elegant verse. The poet has eminently succeeded in the mission that he had set before him-self.”⁷

The other important aspects of the above said poems they are composed in easy language and lucid style. The popular metres are used. Approach is not so much superfluous. So they are enjoyable and interesting.

Thus it is understood that the poems surveyed here are the precious wealth of Sanskrit literature. Most of them were completely unknown and their significance was not realized. Since the material is scattered and a systematic history of modern Sanskrit has not been so far prepared it was not possible to collect all the poems. It is believed that many more such works are still in darkness. Some are still unpublished, remaining in the manuscript form. More facts will come

to light when critical study of such works will be prepared from socio-cultural perspective.

Worthy of praise is that power of true poets, whatever it may be, which surpass even the stream of nectar , inasmuch as by it their own bodies of glory as well as those of others obtain immortality. Who else but poets, resembling Prajapatis and able to bring forth lovely production can place the past times before the eyes of men.⁸

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