

CHAPTER I

INTRODUCTION



I.1 Origin and Development of Kāvya

Rājasekhara, the author of the *Kāvyamīmāṃsā* holds the view that literature is of two types viz. *śāstra* and *kāvya*.¹ While the former is a product of *prajñā* the latter is of *pratibhā*. Both are like two paths² of Sarasvati, the goddess of learning. While *śāstra* is for hard brained people, *kāvya* is for *sukumārmatis* as rightly said by Viśvanātha in his *Sāhityadarpaṇa*.³ The distinctive feature of *kāvya* is *niyatikṛtaniyamarahitā*, *ālhadaikamayī* *ananyaparatantṛā*, *navarasarucirā* as specified by Mammaṭa in his *Kāvyaprakāśa*.⁴

The *kāvya* is therefore flowing like the river Ganges regularly from the time immemorial. The *Ṛgveda* is the earliest *kāvya* in Sanskrit language. It contains some specimen of fine poetry. Most of the hymns are invocations of gods and goddesses who are personified natural phenomena with anthropomorphic traits. The *Yajurveda* contains sacrificial formule relating to various sacrificial rites in prose. The *Sāmaveda* is meant for chanting of *mantras* in sacrifices. The *Atharvaveda* contains matters relating to magic. The *Brāhmaṇas* are theological treatises dealing elaborately with the niceties of rites and rituals. Upaniṣads are philosophical treatises.

K.Kunjuni Raja rightly states: "As poetry, the R̥gveda reveals certain features that are not seen in the recorded remnants of other ancient civilizations. Love of nature is one such feature that is very prominent in the poetry of the R̥gveda. There is no ancient nation that has developed a poetic literature comparable to the poetry of the R̥gveda. No nation in the ancient world that has developed a rich poetry, like the Greeks, has developed any nature poetry. The R̥gveda is essentially natural poetry, dealing with allusions to the familiar objects of nature like rivers, animals and birds. Among the objects, they attracted the attention of the poets of those days."⁵

He further remarks: "The authors of the R̥gveda were great poets of deep vision, who could see far below the surface which alone the ordinary men see, who could vision some lusters in such depths beyond the sight of men and who could have direct communication with such powers. They sang of those illuminations in languages that were known to the ordinary men and in pictures that could be seen and understood by ordinary men. They were the founders of the civilization of India, they developed and propagated the culture, and they guided the nation. Since they saw and realized the truth which ordinary men cannot see and understand, they understood some eternal factors in the world, and the nation guided by such leaders developed a certain spirit which enabled the nation to survive various vicissitudes that ruined other nations. The great poets never led the nation along paths supposed to lead to certain goals beyond, promised and tempting, but at the same time unattainable in truth, abandoning

the facts of the world, they also guided them clear of aimless materialism, making life noble and purposive. That is the great value of the R̥gvedic poetry. Here we find a balanced life, a life with a high purpose and at the same time a life that did not look for unreal and unattainable goals.”⁶

After the Vedas we have very valuable literature known as Purāṇas which are written on diverse subjects. They contain some elements of poetry but they are not considered to be *kāvya*s. They contain many myths and legends as well as some historical facts. Traditionally, their contents are five fold, viz., Creation, Recreation, Genealogies of gods and sages, Ages presided over by Manus, Genealogies of kings. The traditional number of *mahāpurāṇas* is eighteen. They belong to different sects like the Śākta, Śaiva, Vaiṣṇava, etc. There are innumerable *Upapurāṇas*.

The tradition of good and sublime poetry starts from Valmiki, the first poet (*adikavi*). The *Rāmāyaṇa* and the *Mahābhārata* are the two popular epics representing the ethos and epos of ancient India. M. Williams in his *Indian Wisdom* observes: “In India literature like the whole face of nature is on a gigantic scale. Poetry, born amid the majestic scenery of the Himālayas, and fostered in a climate which inflamed the imaginative powers, developed itself with oriental luxuriance, if not always with true sublimity. Although the Hindus like the Greeks, have only two great epic poems (the *Rāmāyaṇa* and *Mahābhārata*) yet to compare these vast compositions with the Iliad and the Ganges, rising in the snows of the world’s most colossal

ranges, swollen by numerous tributaries, spreading into vast shallows of branching into deep divergent channels, with the steams of Attica or the mountain torrents of Thessaly. It is, of course, a principal characteristic of epic poetry, as distinguished from lyrical, that it should concern itself more with external action than internal feelings. It is this which makes Epos the natural expression of trial has turned the mind of national life. When centuries of trial have turned the mind of early national inwards, and men begin to speculate, to reason, to elaborate language and cultivate science, there may be no lack of refined poetry, but the spontaneous production of epic song is, at that stage of national existence, as impossible as for the octogenarian to delight in the giants and giant-killers of his childhood. The *Rāmāyaṇa* and *Mahābhārata* then, as reflecting the Hindu character in ancient times, may be expected to abound in stirring incidents of exaggerated heroic action.”⁷

From the classical age formalization in Sanskrit began. The science of poetry called *Kāvyaśāstra* or *Alaṅkāraśāstra* developed and the rhetoricians enumerated the principles and definitions of poetry. Classical Sanskrit literature can be broadly divided into three types viz., prose, poetry and drama. The poetical works are of four main varieties, viz., *Mahākāvya* (great poem, court-epic), *Khanda-kāvya* (shorter-poem), *Laghukāvya* and *muktaka-kāvyas*.

I.II Definitions of Kāvya

Kāvya is divided broadly into two classes, viz., *Śravya* and *Drśya*.⁸ *Śravya* includes all works excepting dramas which are designated as *Drśya* (that can be seen). According to Bhāmaha, 'A happy fusion of *śabda* (sound) and *artha* (sense) is called poetry.'⁹ In the opinion of Daṇḍin, the body of the poetry is a group of sounds which indicates the happy aim intended by the author.¹⁰ According to Vāmana, 'poetry is that union of sound and sense which is devoid of poetic flaws and is embodied with *guṇas* (excellences) and the *alaṅkāras* (figures of speech).'¹¹ According to Ānaṇḍavardhana, 'the body of poetry is the combination of word and sound, while its soul is suggested sense'.¹² Kuntaka has defined poetry on the basis of the doctrine of *vakrokti*. Poetry is the union of sound and sense, arranged in a composition, which, consisting of oblique sayings of a poet is delightful to its sensible reader and listener.¹³ According to Maṃmaṭa, poetry is constituted by word and sense which are faultless, possessed of excellences, and in which rarely a distinct figure of speech may be absent.¹⁴ The definition of poetry put forth by Viśvanātha that poetry is a sentence, the soul of which is *rasa*.¹⁵ Jagannātha defines poetry as a word promoting delight.¹⁶

I.III Purpose of Kāvya

Viśvanātha in *Sāhityadarpaṇa* has as said about the following purposes of *kāvya*.

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।

काव्यादेव यतस्तेन ततस्वरूपं निरूप्यते ॥ SD I.2 p.3¹⁷

There is no doubt that the poets of modern period have the above aims in their mind. But the main purpose seems to be showing the ways of the world as the great persons have lived their lives and performed their duties having noble character.

In this thesis we are mainly concerned with the *carita-kāvyas* of modern period. So some discussion is necessary about modernity in Sanskrit literature. Modernity is a word of deep significance from the point of view of its meaning and arena of activity. It is commonly supposed that modernity contains a revolt for the past and a strong fascination for the present. From this point of view, modernity seems the effect of change in the field of literature. For the change, social, religious, political, economic and cultural conditional were responsible. The poets changed the ideas of traditional thought and style and structure and seriously involved to create something new. The years 1784 to 1919 witnessed older literature composed on the lives of noteworthy personalities was mixed with fables and facts and narrated in poetic and eulogistic style with descriptive excursions obscuring few historical data. In the new biographies, the high flown style gave place to a simple narrative prose and the writer concentrate more on incidents and details of the lives and times of his subjects.

Hiralal Sukla his in *Modern Sanskrit Literature* states: "It is commonly supposed that the ancient literature contains greater scope for research than the modern literature, but I do not have strong faith in this contention. If we limit our research work to the achievements

of the past, the importance of the broad outlook of the modern age would be lessened and its real assessment would not be possible. The age in which we are living is more important for study and introspection, because its modern consciousness inspires us at every stage. In the changed conditions of today, the existence of the individual cannot be separated from the collective whole. It is therefore, necessary that we should try to analyse the solid achievement of modern thought-currents and tendencies. In order to attain this, intellectual consciousness must be more developed and comprehensive. Otherwise in the absence of this necessary prerequisite, we will have to face various obstacles in the field of the attainments of modern literature in relation to research work. It is needless to say that if proper assessment of the attainments of Modern literature in relation to the various other reactions of modern age is not done; it would mean a retrogression from the modern age.”¹⁸

He further says: “The modern Sanskrit writers have seen life in its depth. The various agitations of the nation are mirrored in their literature. Between, the year 1784 and 1919, this sort of activity is discernible in all intensity. I am, therefore, emboldened to designate the period of these hundred and twenty five years as the period of modern Sanskrit Renaissance. Many scholars may not be ready to accept this novelty. They may discard this new hypothesis of Renaissance. We are so much obsessed with the ancient Sanskrit writers that we have developed an indifference to modern Sanskrit writers. Various scholars claim eloquently that modern literature is no

literature at all. As a matter of fact, they are ignorant of the development of Sanskrit literature after Paṇḍitrāja Jagannātha. It is my humble assertion before them that modern Sanskrit literature is such an ocean as contains brilliant gems of the caliber of Kālidāsa and Bāṇabhaṭṭa. But these shining gems can only be observed, when we dive deep into the ocean.”¹⁹ The Sanskrit literature of this century with its amazing wealth and many-sided growth strikes one as nothing but a glorious Renaissance.

Mammaṭa has said about the following purposes of poetry.

काव्यं यशसर्थकृते व्यवहारविदे शिवेत्तरक्षतये ।

सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुज ॥ KP I.2²⁰

“Poetry brings fame and riches, knowledge of the ways of the world and relief from evils, instant and perfect happiness and counsel sweet as from the tips of a beloved consort.”

In the modern period, many circumstances are responsible for a new consciousness. The European countries exploited India. This extraordinary movement in the domain of thought, led to the rediscovery of art. The life of new hope, curiosity and joy brightened the life of man but no single factor is responsible for this change of new era. We cannot fix any date so positively as to say – between this year and that the movement was accomplished. The renaissance in Sanskrit has been rendered

illustrious on account of the cross fertilization between medieval devotion and current rational thought, imagination and reality, religion and action reflected so splendidly in the works of great writers. A great change came over Sanskrit literature after the middle of the 18th century. The new spirit took different shapes in epics, lyrics, dramas, novels, stories and mixed form of poem called *champū*, various new literary forms came on the stage, which were never seen before.

The post independence Sanskrit poetry was really the modern Sanskrit poetry from that point of view. Not only the preceding rhetorical techniques of the poetry were changed, but on the other hand, the inherent poetic values also appeared to be amazingly different. In short, it was a complete overhauling of the old Sanskrit structure and techniques. It is interesting to say that tradition and modernity go together in Sanskrit. A still significant feature of modernity is noticeable.

I.IV Caritakāvyas in Sanskrit Literature

- *Carita-kāvyas* play an important role in the field of language. They mainly form a part of biographical literature. Biography is a significant sector of the literature. It is a narrative, which records consciously and artistically the important events happened in the life of a great person whom the author describes. The biographical works are the combination of history and literary art. So the biographer

shares with the historian a concern for truth and simultaneously shares with the novelists for the ambition to create a work of art.

Raghavan V. states: "the new movement was really a re-awakening and a fresh search of the spirit of India. With modern education and the cultivation of the critical spirit and the study of Indian history in a more intensive manner, a fresh realization of the value of the Indian heritage came. The Sanskritists particularly nurtured to the glory that was an ancient India with a fervour which urged him to a fresh effort for a renaissance. The higher spiritual values of Indian culture and the material nature of modern civilization, the growth of new fashions and foibles, the slavish aping of west, all these produced a reversion and led to a reassertion of the Indian spirit. Soon there was the birth of nationalism and the public movement, and the freedom movement, and a galaxy of outstanding leaders of public movement appeared whose patriotism, sacrifice, eloquence and campaigns stirred the intelligentsia and masses alike. The Sanskritists were also affected by the political activities and the Sanskrit writings of this age, also bear the impress of this new spirit, is the most striking part of contemporary Sanskrit."²¹

Biographical works are the significant treasure of Sanskrit literature. The life-sketches or the biographies of important persons attracted many poets to write upon. Therefore a huge number of *carita-kāvya*s have been composed. We have to accord due consideration to them as they possess high quality of literature.

Literary tradition in Sanskrit has been averse to the eulogy of man, an exception seems to have been made in the case of saints and teachers and, in latter times, royalty, as well. This should explain the paucity of biographical literature in Sanskrit, during early and medieval times, and why the available writings of this genre relate to religious leaders and the ruler of the land.

K.V.Sarma rightly remarks: "In Sanskrit, biographical literature has remained practically the domain of the poet and has been treated as a branch of *belle's letters* like poetry and drama. Sanskrit biographies have resulted in the introduction of poetic fancies and exaggerations in their composition. Biographies in Sanskrit, especially the early ones, have been composed long after the life time of the persons concerned, have the effect of introducing into them much legendary matter and hearsay accounts."²²

The word *carita* has the following meanings: performed, practised, attained, known, offered, going, moving-course, acting, doing, practice, behaviour, acts, deeds, e.g. *Udāra-caritānām tu vasudhaiva kuṭumbakam*, *Sarvaṁ khalasya caritam maśakah karoti*, life, biography, adventures, history, story, e.g. *Uttararāma-caritam tat praṇītam prayujyate*. *Caritram* means behaviour, habit, conduct, practice, acts, deeds, performance, observance, history, life, biography, account, adventure, nature, desposition and duty, established or instituted observance."²³

So, some of the *carita-kāvyas* are historical, some are biographical, some are centering on the life of persons, some are on their deeds and some are on their characters. It is interesting to note that there are *carita-kāvyas* of many types and many forms. The objectives behind the compositions are also different.

I.V Tradition of Carita-kāvyas

The tradition of *carita-kāvyas* begins from Aśvaghōṣa who for the first time composed the great epic *Buddha-carita* in order to depict the life and teachings of Buddha. The successors of Aśvaghōṣa readily accepted his immortal work as a model and continued to write *carita-kāvyas* of different types. They wrote dramas, *Campūs*, novels, *Kathās*, *Mahākāvyas*, *Khaṇḍakāvyas*, *Laghukāvyas*, *Ati-laghukāvyas*, and *Stotras*. The present survey brings to light some significant works. We have given a list of them in Appendix. Here we are giving some specimen of their types.

I.VI Carita-kāvyas in Different Forms

In the Form of dramas

- (1) *Mahavīra-caritam* of Bhavabhūti
- (2) *Uttararāma-caritam* of Bhavabhūti
- (3) *ŚrīLakṣmī-Caritam*, a short radio *Rūpaka* of Rasikalal Sastri.
- (4) *Rucirā-caritam* of Sudarsan Padhi
- (5) *Siddhārtha-caritam* of Virendra Kumar Bhattacharya
- (6) *Kālidāsa-caritam* of S.V. Velankar

- (7) *Paraśurama-caritam* of Krishna Joshi
- (8) *Fantus-caritam* of Rajendra Mishra, one act play of *Bhāṇa* type
- (9) *Shivaji-caritam* of Haridasa Siddhanta Vagisa

In the form of Novels

- (1) *Udayana-caritam* of Krisna Kumar
- (2) *Udayana-caritam* of V. Anantacharya Kodamoka
- (3) *Candraprabha-caritam* of Maheswar Sankarlal
- (4) *Vikrama-caritam* of Radhavallabh Tripathy

In the form of Gadyakāvyas

- (1) *Lokamānyatilaka-caritam* of Krishna Sarma Chitle
- (2) *Prabhāvaka-caritam* of Prabhacandra Suri
- (3) *Sāhu-caritam* of Vasudeva Sarma Latkar
- (4) *Viravairāgi-caritam* of Sudarsana Sarma
- (5) *Jitamāla-caritam* of Sukadeva Sastri

In the form of Praśasti

- (1) *Janārdana-caritam* of Palhada Narayana Bajpai

In the form of Campū

- (1) *Kaṇva-caritam* of Surendra Nath Varma
- (2) *Cāru-carita-caricā* of Shyamadeva Parasara

In the form of Śataka

- (1) *Gāndhi-carita-śataka* of Brajananda

In the form of Stotra

- (1) *Śrīrāma-caritāvali* of Jagadis Prallada
- (2) *Śivāji mahārāja-caritam* – Sripada Shastri Hasurkar
- (3) *Mahātma-caritam* - Pathaka Pandharinath
- (4) *Gāndhi-caritam* – Bagevadikar Vasudeva Sastri.
- (5) *Tilaka-caritam* – Bagevadikar vasudeo.
- (6) *Subhāṣa-caritam* – Chatre V.K.
- (7) *Carcila-caritam* – Audumbarkar Vasudeva Sastri
- (8) *Tukārāma-caritam* - Ksama Row
- (9) *Rāmadāsa-caritam* -Ksama Rao.
- (10) *Jñāneśvara-caritam* -Ksama Rao.
- (11) *Vivekānanda-caritam*- Palasule G.B.
- (12) *Vivekānanda-caritam* - Bhandarkara Trayambaka

Autobiographical prose work like *Tapovana-caritam* written by Swami Tapovanam of Kerala is also a new addition.

Jain literature both in Sanskrit and Prakrit abound in *carita-kāvya*s of Mahāvīra and other saints of Jainism. The *Sthāviravali-carita* of Hemcandra (1088), the prolific Jain monk of Gujarat, sets out the life and work of several Jain teachers. There are a number of narrative poems on the lives of the Jain monks and patrons, like the *Hemakumara-carita* and *Sumatinātha-carita* by Samaprabhācārya (12th century), and *Jinadattaka-carita* on Jinadatta, author of the Jain *Adipurāṇa* by his pupil Ganabhadra.

Srikrishna Prasad Ghimire of Nepal has got his epic *Śrīkrṣṇa-caritam* published as a part of his proposed work *Śrībhagavati*. This part

consists of 58 cantos and more than 2000 verses composed in various metres. In this poem *Devī-caritam* of *Markaṇḍeyapurāṇa* is narrated with the sense of devotion. Expression is excellent and syntax is simple.

Many Sanskrit poets have written on the saints like Śāṅkarācārya, Rāmanujācārya, Vallabhācārya, Madhvācārya, Caitanya, Rāmakriṣṇa Paramahansa, Swāmi Vivekānanda, Dayānanda Sarasvati and others. The important works are the *Rāmānuja-carita-cūlaka* by Annayācārya, *Śrībhāṣyakāra-carita* by Kaushika Venkaṭeśa, *Śrīvallabhācārya-caritam* by Śāṅkarācārya-caritam by. The lives of some prominent poets have also formed the subject of *carita-kāvya*s like *Kālidāsa-caritam*. K.S Nagrajan has composed a poetical biography of Swāmivivekānanda in his *Vivekānanda-carita*. Medhavrat Śāstri has composed *carita-kāvya*s of several other stalwarts of Āryasamāja like *Brhamarṣivirajānanda-carita*, *Nārāyaṇaswāmi-carita*, *Jñānendra-carita* and *Nityānanda-carita*.

There are some modern Sanskrit writers who have made massive contribution to this tradition. Among them mention must be made of Sripada Sastri Hasurkar, Satyavra Sastri, Ksama Rao, Hari Narayan Dikṣit, Chhatre, who are authors of several *carita-kāvya*s. Hasurkar has written *Buddhadeva-caritam*, *Vardhamānasvāmi-caritam*, *Sīkhaguru-caritāmṛtam*, *Pruthvirāja-cauhaṇa-caritam*, *Mahārāṇa-pratāpasimha-caritam* and *Chatrapati-śivājimahārāja-caritam*. Kshama Rao has composed three *mahākāvya*s on three medieval saints namely, *Rāmadāsa-caritam*, *Tukārāma-caritam*, and

Jñāneśvara-caritam. Satyavrat Sastri has composed two *mahākāvyas* namely, *Bodhisattva-caritam* and *Indirā-Gāndhi-caritam* and a *khaṇḍakāvya* namely *Gurugovinda-simha-caritam*. Harinārāyaṇa Dikṣita has written three *mahākāvyas* namely, *Bhīṣma-caritam*, *Rādhā-caritam* and *Gopāla-caritam*.

The last quarter of the 19th century witnessed a wave of nationalism which swept across the Indian subcontinent and resulted in securing freedom for India in 1947. The upheaval threw up a number of nationalist leaders whose dedicated lives have been the subject-matter of a great number of *carita-kāvyas*. Among these *carita-kāvyas* mention must be made of *Gāndhi-caritam*, *Nehru-caritam*, *Bhaktasimha-caritam*, *Subhāṣa-caritam*, *Labahādur-caritam*, *Indirā-Gāndhi-caritam* etc.

Most of modern Sanskrit poets enjoy full freedom in selecting their heroes. Usually the Sanskrit poets prefer a contemporary national leader of high regard.

I.VII Historical and Social Importance of Carita-kāvyas

Some of the *carita-kāvyas* are historical. The adventurous life and military exploits of Śivāji who established the Maratha Empire in Deccan have induced contemporary writers to compose several *carita-kāvyas*. Similarly the poets have composed on Ahalyadevi, Jhansiwari, Rana Pratap and other illustrious kings whose names are written in golden letters on the pages of Indian history.

A very interesting chapter in the *carita-kāvya* literature is the account of the lives of Muslim rulers and chieftains who patronized Sanskrit literature. Among these poems, *Jahāngīra-caritam*, a prose work on life of Mughal emperor Jahangir (1605-1627), *Abdullā-caritam* by Laksmipati on Abdulla, king maker of Mughal court during the 18th century. *Surjana-carita* by Candrasekhara of Bengal on the life and exploit of prince Surjana, a contemporary of Akbar is noteworthy. All these poems are valuable as they have preserved the facts of history and also spread the human values in the society. They contribute to the human development and spread of moral culture apart from being pleasant historical documents in the form of poetry.

I.VIII Treatment of the Subject- Matter

Though the contents of these poems mentioned in the above pages are biographical, the treatment is poetic, with the use of high flown language, narrative style, eulogies and descriptive excursions not germane to the biographical literature written about the saints, social reformers, political leaders, freedom fighters, poets and philosophers in modern Indian languages.

These poems can be divided in three categories, puranic, historical and general. It is interesting to see that most of the modern poems do not abide by the rules and regulations established by our rhetoricians like Bhāmaha, Daṇḍin and Viśvanāth . For example, the *Sītā-caritam* although based on the traditional *Rāmāyaṇa* theme seems

upto some extent, free from the archaic directives. This *mahākāvya* accepts Rāma as the hero i.e. *nāyaka* but, the heroine of the theme, Sītā seems to be the most dominant character throughout the poem and story also differs from the Rāmāyaṇa. According to *Sītā-caritam*, the banishment of Sītā is for the sake of her husband's honour. The composer of the poem, Reva Prasad Dwivedi has tried to console the generous readers who feel mentally perturbed to see Devi Sita being punished and insulted by her own husband Rāma in public. In these *mahākāvya*, the definition *tatraiko-nāyakah surah* etc. fails because of their heroine based characters. We have devoted a special chapter for the analysis of such poems which give rise to a trend within the boundary of our age old tradition.

Sanskrit poets have transcended the boundary and written omon foreign leaders, *Talstaya-caritam*, *Victoria -caritam*, *Jorgadeva-caritam* are the modern Sanskrit *kavyas* based on the superb character and deeds of Talstoy at.al. It is interesting to say that the political and cultural leaders of Russia and other countries have been reverentially delineated. It confirms the broad out look of the modern Sanskrit poets.

The poems like *Vivekānanda-caritam*, *Gāndhi-caritam*, and *Indirāgāndhi-caritam* are the *mahākāvya*s which narrate the authentic history of Indian independence throwing light on the political happenings like regulating act, Simon commission, civil disobedience movement, Crip's mission, Khilafat movement, Quit India movement and the achievement of the freedom on the 15th August 1947. Most of

these great epics have been composed after the death of their heroes. An exception is the *Indirāgāndhi-caritam* of Satyavrata Sastri. It is really difficult task to make an assessment of the merits and demerits of any great leader in his own life time but Prof. Sastri has very skillfully evaluated the heroic and patriotic deeds of Indira Gandhi with special reference to the nationalization of fourteen big banks victory over Pakistan and explosion at Pokharan termination of Privy Purse etc.

The mythological poems like *Rādhā-caritam* of Kalikaprasad Sukla of Varanasi published in 1985 in 13 cantos and 1019 verses are also noteworthy for their quality and presentation. The poem presents nicely the affection of Radha towards Kṛṣṇa. The verses are well composed and the ideas put in them are attractive to the devotees of Radha.

The *carita-kāvya* literature focuses on the remarkable personalities of society. It can be divided in different groups according to phrase of significant of personalities introduced therein. As a result internationally important religious or spiritual figures like Śankarācārya, Vivekānanda, the historical and political persons like Shivaji, Mahatma Gandhi, Jawaharlal Nehru, the most popular saints like Jñāneshvar, Tukārām, Rāmadāsa, and the well known social workers become the subject of these *carita-kāvyas*. The other significant feature of these *carita-kāvyas* is that the authors of the poems have their own choice in presenting the biography in their

choice literary form. So some biographical works are composed in *mahākāvya* – form, some are in prose and some in drama form.

On the other hand some biographies are composed in an abridged form and in simple style to attract the common people or children. Some books contain the collections of biographies of the persons who have participated in the war of independence .

Some of the Sanskrit poets have specified the purpose of their composition.

“व्यपदिशन्ति च तादृशदैव्यस्य कारणं परममान्यैः ब्रह्मर्षिभिः सर्वदा स्वीकृतां सात्त्विकीं वृत्तिम् ।
... अस्मदीयाः अपि केचन परकीयैश्वर्य-दर्शन-मोहितान्तः करणवृत्तयः तत् सर्वं सत्यं मन्यन्ते ।
तेन साधारणाः जनाः राजसीं वृत्तिं श्रेयस्करां मन्यन्ते । अस्य भ्रमस्य निरासार्थं मया लिखितोऽयं
प्रबन्धः॥” २४

“दृष्टान्ताः प्रायशो ग्रन्थे दृष्टाः शृङ्गारसेविनः ।

असंस्कृतां बालबुद्धिं विकुर्युरिति चिन्तया ॥

शृङ्गारसवर्जा ये राष्ट्रभक्तिप्रबोधकाः ।

हितावहा मया प्रोक्ता लोकमान्या विशेषतः ॥

हृद्यं चरित्रं तिलकस्य नित्यं बोद्धुं तथा लङ्कृतिसत्सरूपम् ।

एकः प्रयत्नो विहितो मया हि एका क्रिया द्वयर्थकरी प्रसिद्धा ॥” २५

“सत्सु नैकविधेष्वपि चरितान्तरविषयेषु अहल्याचरितरत्नसंग्रथने एव लेखकमहोदयस्य यद् बुद्धेः
प्रयोजनमभूत् तत्र इदमेव प्रथमं निदानं यत् अहल्यानिर्मितधर्मशाला-पथिकनिवास-विष्णुपद-

मन्दिर-दर्शनादिभिः कारणैः शास्त्रिचरणानां परमादरबुद्धिः पूर्वमेव संवृत्ता अहल्यायाम् । सैव
 अहल्यादेव्याः चरितपावित्र्यं सुनिपुणं मनसिकृत्य अतिशयतां समासाद्य भक्त्यात्मना परिणता ।..
 ..कथाप्रसंगेषु इतस्ततः प्रचलितेषु सत्सु सौपर्वाणवाण्यां अहल्यायाः साध्व्याः चरिताभावः
 सम्भाषणविषयोऽभूत् । तदानीं तत्रभवान् मणूरकरो असूचयत् किल (सखारामशास्त्री)
 शास्त्रिवरेण्यान् यद् भवद्भिः तत् चरितं प्रणेयमिति । तदात्वै तैरपि तत्संसूचना स्वीकृता, अनुष्ठातुं
 संकल्पिता च ।”²⁶

न कृतं किञ्चित्पुण्यम्-कर्म यशस्यं शुभं प्रशस्यं वा ।

वर्णे ततो वरेण्यम्, गुण्यं वन्द्यं महच्चरितम् ॥१.१०॥²⁷

नैवालङ्घ्यतिरत्र रीतिरथवा वक्रोक्तिरेवोज्ज्वला

नौचित्यं न रसो न वा गुणगणा नो वा ध्वनेर्धन्यता ।

न प्रौढोक्तिकचातुरी न च कृतौ शब्दार्थयोर्माधुरी ।

वैशिष्ट्यन्तिवदमेकमत्र युगकृद्-व्यक्तित्व-संकीर्तनम् ॥१.३४॥²⁸

वीरस्येदमपूर्वम् पूर्वश्चरितं यथायथं रचितम् ।

चेदनुरूपमलं मे नो चेद् वाचां कृतार्थताऽस्त्येव ॥१.२५॥²⁹

नैसर्गिकैर्गुणगणैर्गरिमाभिरामै -

रामोदिभिः सुरभितैश्च वचः प्रसूनैः ।

प्रेयोभिरात्मचरितैश्च चिरं प्रसन्ना

देवा अपि प्रमुदितास्तमिह स्मरामः ॥१८.७८॥³⁰

साधारणे परिजनेऽपि वहत्यजस्रं

प्रीतिं परां प्रमुदितः परमादरेण ।

लोको यदीय-चरितामृत-पान-तृप्त-

स्तं मानवेन्द्रमधुना मनसा स्मरामः ॥१८.७९॥³¹

तेषां प्रशस्तयशसां किल वर्णनाय

बद्धादरोऽपि नहि वेद्य निजात्मारोगम् ।

पूता भविष्यति ममापि मतिस्तथापि

मत्वेत्थमेव चलितोऽस्मि गतिं विधातुम् ॥१.१३॥³²

मया कृतमिदं भक्त्या तीर्थस्य चरितं महत् ।

येऽनुसन्दधते नित्यं ते गच्छन्त्युत्तमां गतिम् ॥६.५७॥³³

महापुरुषाणां चरित्राणि प्रबोधकानि भवन्ति । तेषां चरित्राणां पठनेन उद्बाधितास्सन्तः उत्तममार्गेण
स्वीयानि कर्तव्यानि निर्वर्तयितुं समर्था भवेयुः । महापुरुषाणां बहुत्वेऽपि ज्ञानिनां जीवितान्येव
अत्यन्तं पवित्राणीति प्रसिद्धम् ।³⁴

महच्चरित्रमाहात्म्यवर्णनापुण्यराशिभिः ।

ऋणाः समेऽपि मे वीता इति कृतित्वमागतः ॥१३.३५॥³⁵

परिवर्धते विज्ञानं संभाव्यते यशः विसर्पन्ति गुणाः ।

श्रूयते सुपुरुषचरितं किं तद्येन न हरन्ति काव्यलापाः ॥³⁶

धन्याः सुपुण्या निजदेशमुक्त्यै प्राणान् स्वकान्ये तृणवत्त्यजन्ति ।

विलिख्य पुण्यं चरितं हि तेषां पुण्यत्वमीयादपि लेखनी मे ॥१.३॥³⁷

द्वैतप्रहारशतजर्जरिते जने यः सन्देशमौपनिषदं विशदीविधातुम् ।

दृष्टोऽद्भुतस्वचरितश्चरशान्तिदूतोऽप्येकोऽनिशं विजयते स यतिर्विवेकः ॥१.२॥³⁸

पवित्रं चरितं यस्याः पवित्रं जीवनं तथा ।

पवित्रतास्वरूपिण्यै तस्यै देव्यै नमो नमः ॥१.२॥³⁹

श्रीमातुः सच्चरित्रस्य संग्रहः क्रियतेऽधुना ।

बालानां सुखबोधाय लघुपद्य समन्वितः ॥१.१॥⁴⁰

पन्थानो बहवोऽत्र सन्ति रुचयोप्येवं प्रभूता नृणां

तत्रायं रुचिसम्मतो गुरुमतोऽनुज्ञायतां मत्मथः ।

राम ! त्वच्चरितानुशीलनरसात्वादात्मना वर्त्मना

गम्य तन्मयताख्यतावकपदं यन्मामकयिष्यते ॥१.१७॥⁴¹

धन्यासि विद्याविभया पवित्रे

अस्मिन् युगेऽपि क्षितिसद्धानि त्वं ।

संवर्द्धिता चारुचरित्रदीप्त्या

श्रीः भारतदर्श परम्परायाः ॥१॥⁴²

भवन्तु सर्वे बलिदानशीलाः गच्छन्तु चैक्यं प्रबलं प्रशस्तम् ।

गृह्णन्तु पुण्यं सरसं चरित्रं मुदारभावांश्च सदा श्रयन्तु ॥१४१॥⁴³

प्रयान्त्यधानि क्षयमेव तस्य यः प्रभोश्चरित्राणि हृदैव गायति ।

जनः प्रवृत्तोऽस्ति च तानि कान्यतो ऽप्ययं मुदा गातु मिहाति मन्दधीः ॥१.३॥⁴⁴

प्रदर्श्य सन्मानवतां समुज्ज्वलां पवित्रचारित्र्यतिश्च धर्मगाम् ।

वरं भवेल्लोकहितं विचिन्त्य सः यथोचितेऽनेहसि जायते क्षतौ ॥१.५॥⁴⁵

गीतं कृष्णचरित्रमत्र ललितं पापमहं मङ्गलं

धर्मत्राणकरं रतश्च जगती कल्याणकृत्कर्मसु ।

साधूनामनिशश्च रक्षणकरं विध्वंसकं दुष्कृतां

सन्नीतिस्मृति वेदशास्त्रनिपुणं शस्त्रास्त्रविज्ञप्रियम् ॥१॥⁴⁶

From the above citations, it is evidently clear that Sanskrit poets have profound love and respect for the great persons who have made monumental contributions to social, cultural, political, religious developments of our country. They may be gods, sages, saints, kings, and freedom fighters, political or religious leaders. But Sanskrit poets have sung their glory in divine language. The objective is mainly to acquaint the sanskritists about heroic deeds, noble characters of the noble persons in order to derive inspiration and accept them as role models. The present investigation brought to light a huge amount of literature which cannot be incorporated in one thesis. We have therefore taken only the *padya-kāvyas* (Poems) and excluded the *gadyas* and dramas for future investigators. In the next chapter, we will discuss about the *carita-kāvyas* of Classical period and give a

background to the suvey intended in the thesis.Let us conclude this chapter with the words of Kuntaka:

निरन्तररसोद्धारगर्भसन्दर्भनिर्भराः ।

गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ॥⁴⁷

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