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 *mahākāvya* given by the Poeticians like Bhāmaha, Dāṇḍin and Viśvarātha. All the Poeticians emphasize the fact that there should be a hero (*nāyaka*) of the *mahākāvya* 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, Saradāmaṇi, Ahālyā Bāi, Indira Gandhi and others. In the following pages a critical survey of all those poems is attempted.

VI.1 Saradāmaṇi-līlā-caritam of Bala Krishna

*Saradāmaṇi-līlā-caritam* is an interesting *mahākāvya*. It narrates the divine life of mother Saradāmaṇi, wife of Ramakrishna Paramahamsa, 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- Divyacaritam* and *Vivekānandacaritam*. These two epics are so far not published.

The poem contains eleven cantos and 641 verses in nineteen different
metres such as *Vamśastha*, *Mandākrāntā*, *Srāgdhāra*, *Vasantatilaka*, *Mālīni*, *Drutavilambita*, *Anuśṭup*, *Indravajrā*, *Upendravajrā* and *Sālinī* etc. The titles of the cantos are as follows:

<table>
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<tr>
<th>Canto</th>
<th>Verses</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>62</td>
<td>Sāradāmaṇi-Janma-varṇanam</td>
</tr>
<tr>
<td>II</td>
<td>59</td>
<td>Dakṣiṇeswara-Gamanam</td>
</tr>
<tr>
<td>III</td>
<td>57</td>
<td>Dasyujatijadamatinasah</td>
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<tr>
<td>IV</td>
<td>56</td>
<td>Samādhīyoga</td>
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<tr>
<td>V</td>
<td>73</td>
<td>Tīrthayātra-Varṇanam</td>
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<tr>
<td>VI</td>
<td>73</td>
<td>Anubhāva-Varṇanam</td>
</tr>
<tr>
<td>VII</td>
<td>63</td>
<td>Śīyāṇusasanam</td>
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<td>VIII</td>
<td>62</td>
<td>Kaliśwarupadarsanam</td>
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<tr>
<td>IX</td>
<td>54</td>
<td>Divyādiyva-swarupa-Varṇanam</td>
</tr>
<tr>
<td>X</td>
<td>42</td>
<td>Sāradāmaṇī-dehatyagah</td>
</tr>
<tr>
<td>XI</td>
<td>40</td>
<td>Sāradāmaṇiśtuivarṇanam</td>
</tr>
</tbody>
</table>

The poet has been successful in depicting the noble character of Sāradāmaṇi in this epic. The poet regards Sāradāmaṇi 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, nidārasanā but upamā-alamkāra 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 श्रायते श्रमयां समान: प्रसंशक्ते भयमुक्तेष्वते।
धीनाधनिताय करुणावतारे नराकृतिः शीतलीमेव साध्यात। ॥ १.२१, प.८ ॥

केतुस्तपानं: समुष्कतोष्व वर्षाभिधानोसितेनमुक्तं।
कृष्णीवले: सम्यमृद्धे य: प्रतीतित्यते स्वागतिनेनेत्रमाले। ॥ III.45, प.52 ॥

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VI.11 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-pithīkā* 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 gutting 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 Jawaharlal 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 became 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 returned home but she died after passing some days. Indira gets shocked through this incident. This canto consist 36 verses. Jawaharlal 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 Virarasa 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 Mahākāvyya, 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 \textit{Vaitālīya, svāgata, Bhujangaprayāta, Praharṣiṇī, Mālinī, Rathoddhatā, Varṇāstha, Mandākrānta, Pancacāmara, Śālīṇī, 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,

\begin{quote}
यथा भूवं विविधचारविचारविचित्रावलिमात्रे लक्षिति मानसराजसंस् ।
या च चापि दित्यधिषणा परिकल्पनाभि:श्चाभि: करोतिचित्तसं मुनसमधस्ततः || I.1 p.3
\end{quote}

IGC ends with,

\begin{quote}
काव्यमेतदन्तपरिति तुत्संधोषकं कुः ।
एति सामप्रति समार्थामाश्रयनुमपया || XXV.90

आनन्दनाम प्रक्तं पृथिव्यं विलक्षणं यद् भवनं विरंजे ।
आसीनन्दनानवहीनमेव विच्छयायमेवापि च शून्यमेव || VI.6
\end{quote}
Sati-caritam composed by Mahāmāhaṇopādiḥyaḥ 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 Samskrita Kāmaḍhenu 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 Gajendravaktra, 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-Rāmāyaṇa*. 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 tress 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 Asvapati.

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 Dharmasastras. 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.
Sukanyā-caritam written by Darasanakalanidhiparikhintu Ramavarma Maharaja of Kerala. It is a khandakāvya. His father was Ramanambudri and mother Ambatamburati. His preceptor was Sathakopacairya. The name of his wife was Ammukutti. After the independence of India, he resigned himself as the Maharaja. He has written many works viz. Amarisacaritam, a Khandakāvya, Prahalādacaritam, Camvukāvya.
VI. V Uma-caritam of Ramacarana Bhattacarya

_Uma-caritam_ is composed by Ramacarana Bhattacarya of Bengal in 1900 A.D. The work is not available.

VI. VI Saumitrisundari-caritam of Bhavanidutta Sarma

_Saumitrisundari-caritam_ written by Bhavanidutta Sarmat 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, Laksmana 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 Laksmana’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 Laksmana. 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 Laksmana was with her. So she paints the picture of Laksmana and sings a song. The ninth canto presents the detail of Rama, Laksmana and Sita’s coming back to Ayodhya.

According to Visvanatha, *rasa* is the soul of *Mahakavya*. He provides equal status to *Śṛṅgāra, Karuṇa* and *Raudra,* sentiments. The main sentiment of this poem is *Karuṇa*. *Śṛṅgāra* and *Raudra* are subordinate sentiments. For making his *Mahākavya* charming he employs various metres like *Vamśastha, Vasantatilaka, Mālinī, Mandākrānta* and others. He uses the *Vaidarbhi* 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 *Valmiki Rāmāyaṇa*, it is observed that the poet has made many innovations. In the *Ramāyaṇa*, Laksmana does not give the message of coronation of Rama to Urmila. When Kaikeyi demands her two boons, Laksmana becomes angry and speaks bad words to Kaikeyi. This incident is not mentioned in the *Valmiki Rāmāyaṇa* but Laksmana 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:

ह मे दैवं किमति कुलिषे पातिषे चैककान्ते
दूसरं चाहं विषविषदतत्त्रे पिष्माणा।

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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.

<table>
<thead>
<tr>
<th>Canto</th>
<th>Titles</th>
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<tbody>
<tr>
<td>1.</td>
<td>Rastrapatinirvācanam</td>
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<tr>
<td>2.</td>
<td>Jānakikaulinam</td>
</tr>
<tr>
<td>3.</td>
<td>Jānakiparityāgah</td>
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<tr>
<td>4.</td>
<td>Sāketaparityāgah</td>
</tr>
<tr>
<td>5.</td>
<td>Kumāraprasavah</td>
</tr>
<tr>
<td>6.</td>
<td>Janakīmuni vrītīḥ</td>
</tr>
</tbody>
</table>
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 Laksmāna. 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 Laksmana 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. Laksmana 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 Laksmana. 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 Mahākāvyya in his poem. In the description of the battle Gaudio style is observed. The main sentiment is Karuṇa, while Vira and Sānta are subordinate sentiments. He has mastery to use various Alankaras like Upamā, Yamaka, Rūpaka, Dīpaka, Drṣṭanta, Nidarsanā, Paryāyoktī. The present work belongs to the category of mythological poem. It is a masterpiece in modern carita-kāvyas as it is a “Nāripardhāna”. Bhattnarayana starts the new era to select the heroine as hero in his work. According to Maṭākāvyya’s definition, the male character becomes main hero. But modern writers have not followed these criteria.
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 बालस्यभवा सारुवके च तथाविधाः।
इम्औि बुद्धवदाच्चरा सेवकानां सुखवहा।।

लोकोत्तरचरित्राणां कला लोकोपकारिणी।
सुखु दृश्यनुभूतिः तारा धीरं वराजना।।

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VI.IX Rādhā-caritam of Harinarayan Dikshit

*Rādhācaritam* is written by Harinarayan Dikshit and published in 2005 A.D. It is a *mahākavya* 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. Harinārayan Dikshit depicted her love and separation in his poem *Rādha-caritam.*

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<thead>
<tr>
<th>Canto</th>
<th>Verses</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>68</td>
<td>Cintanasarga</td>
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<td>II</td>
<td>66</td>
<td>Udbodhanasarga</td>
</tr>
<tr>
<td>III</td>
<td>277</td>
<td>Sambodhana</td>
</tr>
<tr>
<td>IV</td>
<td>51</td>
<td>Kriyāsarga</td>
</tr>
<tr>
<td>V</td>
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<td>Krutagnatāsarga</td>
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<tr>
<td>VI</td>
<td>79</td>
<td>Smṛti</td>
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<td>VII</td>
<td>212</td>
<td>Sānvāda</td>
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<td>VII</td>
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<td>IX</td>
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<td>X</td>
<td>134</td>
<td>Priyadarsana</td>
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<tr>
<td>XI</td>
<td>42</td>
<td>Bhuyoviyoga</td>
</tr>
</tbody>
</table>
In the first canto, the poet describes the condition of Radha, Yasoda and Nanda in the absence of Krsna. Radha thinks about her past days which she has passed in the company of Krsna. 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 of human beings. In the third canto, Nanda and Radha console Vrajvasis 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 Radha, Vrajvasis 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 Diwali festival with their own accord. They get happiness and achieve progress in education, economical, social and
cultural fields. In the fifth canto, Radha 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 Janmāśṭamī. 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 him 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 Gopies, 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 Radha's feet can remove this headache of lord Krṣṇa. In the fifteenth canto the condition of Krṣṇa is very pitiable in the absence of Rādha. He invited the wind to become messenger for giving the message to Rādha. In the sixteenth canto Rādha again visited different tirthas with thousand of Gopis. Rādha meets Krṣṇa with his thousand wives at Siddhāśrama. In the Seventeenth canto, Rādha reached to Dwārika with the kind permission of Krṣṇa. The poet describes the beauty and splendour of Dwārika. In the Eighteenth canto, Rādha meets all relatives of Krṣṇa 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 Ugrāsena and Garga muni. Muni Garga emphasizes on the prayer of Radha and Krṣṇa 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 Vrajabhumi. 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 Krṣṇa-stuti. In the twenty two cantos, the poet deals with the Mahāprasthāna of Radha along with Nanda, Yasoda, Kirtidā and Vrusabhānu to Goloka, the abode of Viṣnu.

The flow of language has provided the lucidity to this epic. The poet has proved his extra ordinary capacity to write Mahākavya in this epic. He has good command over language. He uses various
alamkāras and metres. He describes the beautiful description of the city Dwārika and Vrajabhūmi.

\[ \text{मुमित-वृक्ष-सुगम-पवाचिति गृहवनिः समलहस्तकंतना।} \]
\[ \text{विनय-सील-विभूषित-सज्जनालिनिः-वसु-विपूजितायमणं।} \] XVII.6

हरिकृपा-निधि-सिद्ध-समानविता
\[ \text{त्रिविंध-निमल-चात-तह-शोभिता।} \]
\[ \text{त्रिविंध-निमल-चात-पवित्रता।} \]
\[ \text{मधुरकण्ठ-विहाराम-कृषिता।} \] XVII.7

गज-हैवश धैशशवलीकृतापथियु संयमपूवस्वंगताता।
\[ \text{विमलमौक्कितंकभूमि-सरोवरांग्नितं सुख-शान्तिसरितं।} \] XVII.8

अमर-नदनकाननसमिद्रे रूपवनिः पवनेश्व तदुचिते।
\[ \text{जनगमस्तु मुदं प्रविधवतः सुवि लघुप्रकुलर्युगुमणा।} \] 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 Radha’s mother Kirtida. It describes the birth of Radha. In the fourth canto of 79 verses, people of Vraja celebrate the birth ceremony of Radha. Muni Garga attains the nāmakarana 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 Rādha 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 Rādha. It has 75 verses. In the ninth canto, the celebration of Dolotsava, Rāsokridā 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 Rādha with various flower ornaments. He has given the beautiful description of Jagannātha Puri and the Sea-ore. 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.

विकसितमुखकृतं कर्णजाते निब्रवधन्
करमपि करमपि भाष्यं भाष्ययनुर रज्ज गीवः ॥
अतिशयपरिवीक्षायजातो गण्डापवः
स्नृशति कमलरागां राधिकायाः प्रजेया: ॥ XII.5

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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 Vijayatam Saradam slatam. 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 prastati kavya. Some verses are given here:
VI.XII  Ahalyā-caritam of Sakharama

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

<table>
<thead>
<tr>
<th>Canto</th>
<th>Verses</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>74</td>
<td>Janmabālyavaranṇanam</td>
</tr>
<tr>
<td>II</td>
<td>68</td>
<td>Vivāhotsavavarṇanam</td>
</tr>
<tr>
<td>III</td>
<td>81</td>
<td>Sansārasaukhyavarṇanam</td>
</tr>
<tr>
<td>IV</td>
<td>65</td>
<td>Khanderaṇvanidhanam</td>
</tr>
<tr>
<td>V</td>
<td>50</td>
<td>Ahalyavilāpaha</td>
</tr>
<tr>
<td>VI</td>
<td>76</td>
<td>Sutīgamanaparavartanaṃ</td>
</tr>
<tr>
<td>VII</td>
<td>80</td>
<td>Rājadharmaśikṣanam</td>
</tr>
</tbody>
</table>

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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 महासिद्धवर्ग गौतमी नाम पतन्धूतः
उभी गुणान्विती शीतवन्ती बसुशिवाविव || II.4 P.9

परस्पर मन्त्युलभायणी ती परस्पर क्रीडानकारिणी ती |
परस्पर भावविभावानाथा मादशरूपो सदने सदास्ताम || II.50.P.14

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Sāradādevi-carita-Samgraha is a khaṇḍakāvyā, 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 *mahāsāmādhi* 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 *mahāsāmādhi* 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:

अंकिलभवन कार्य साधारणिच्चक्री सा
पितरमुसरत्ती व्यापृतं श्रेष्ठं कविदेः।

मधुरवचनमुखीरत्तेषां नुष्ठीला
निमिन्ते दुहितलोकस्यान्तरायं चक्रांशि || I.19 P.6

कन्या हि परशीयोधर्ष: अत सजनक: सुतामम्।

सद्यायांशिनि दांबु चालाभयन्तरमयत || II.14 P.10
VI.XIV. Jhānisvari-caritam of Subodha Chandra Pant

*Jhānisvari-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. Nalini-caritam of Sudersana Sarma

*Nalini-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. Candrāvatī-caritam of Ananda Jha

*Candrāvatī-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 *Khandakāvya* or an epic poem. The work is not available.

VI.XVII. Sāvitrī-caritam of Atmananda

*Sāvitrī-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.XX. DeVī-caritam of Ramavrat Mishra

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

VI.XXX. Devī-caritam of Ramavrat Mishra

*Devī-caritam* is composed by Ramavrat Mishra in 1982. The work is not available.
VI.XXI. Janaki-caritāmṛtam of Ramasnehi Dasa

*Janaki-caritāmṛtam* 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 *mahākavyas* such as *Janaki-jivanam* by Abhiraja Rajendra Mishra, *Yasodhara* by Ogeti Pariksit Sharma, and *Indira-jivanam* 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 *mahākavyas* 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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