CHAPTER I

INTRODUCTION

I.1 Origin and Development of Kāvya

Rājasekhara, the author of the Kāvyamīmāṁsā holds the view that literature is of two types viz. śāstra and kāvya. While the former is a product of prajñā the latter is of pratibhā. Both are like two paths of Sarasvati, the goddess of learning. While śāstra is for hard brained people, kāvya is for sukumārmatis as rightly said by Visvanātha in his Sāhityadarpaṇa. The distinctive feature of kāvya is niyatikṛtaniyamaraḥhitā, āladaikamayī ananyaparatantrā, navarasarucirā as specified by Mammaṭa in his Kāvyaprakāśā.

The kāvya is therefore flowing like the river Ganges regularly from the time immemorial. The Rgveda 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 Rgveda reveals certain features that are not seen in the recorded remnants of other ancient civilizations. Love of nature is one such feather that is very prominent in the poetry of the Rgveda. There is no ancient nation that has developed a poetic literature comparable to the poetry of the Rgveda. No nation is the ancient world that has developed a rich poetry, like the Greeks, has developed any nature poetry. The Rgveda 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.”

He further remarks: “The authors of the Rgveda 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 Rgvedic 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."

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 kāvyas. 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 Sākta, 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 Himalayas, 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."

From the classical age formalization in Sanskrit began. The science of poetry called Kāvyasāstra or Alamkāraśāstra 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., Mahākāvyya (great poem, court-epic), Khandakāvyya (shorter-poem), Laghukāvyya 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 sabda (sound) and artha (sense) is called poetry.’9 In the opinion of Dandin, 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 alaṁkāras (figures of speech).’11 According to Ānandavardhana, ‘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 Mammaṭa, 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.


\[\text{न्यायायस्य द्वैतस्य नित्यस्य दर्शनम्}\]
\[\text{काव्यादिवक महात्मान तत्त्वस्य निरूपणे} II SD I.2 p.3\]17
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 form the modern age.\textsuperscript{15}

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 Baṇabhaṭṭa. But these shining gems can only be observed, when we dive deep into the ocean.” The Sanskrit literature of this century with its amazing wealth and many-sided growth strikes one as nothing but a glorious Renaissance.

Mammātā has said about the following purposes of poetry.

काव्येऽर्जसेव्यंकृतेऽववहारविदेशविदेशयतीततः ।
सदृशं परिवृत्तेऽकात्तसंभवत्योपदेशयुजं || KP 1.2 20

“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 approved 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 novelties 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.”

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-kavyas* 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, 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.”

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, disposition and duty, established or instituted observance.”
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-kāvyā* begins from Aśvaghosa who for the first time composed the great epic *Buddha-carita* in order to depict the life and teachings of Buddha. The successors of Aśvaghosa 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. *Mahāvīra-caritam* of Bhavabhūti
2. *Uttarārāma-caritam* of Bhavabhūti
4. *Rucirā-caritam* of Sudarsan Padhi
5. *Siddhārtha-caritam* of Virendra Kumar Bhattacarya
6. *Kālidāsa-caritam* of S.V. Velankar
(7) Parasurama-caritam of Krishna Joshi
(8) Fantus-caritam of Rajendra Mishra, one act play of Bhāna 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 Radhavallabhb 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 Praṣasti
(1) Janārdana-caritam of Palhada Narayana Bajpai

In the form of Campū
(1) Karva-caritam of Surendra Nath Varma
(2) Cāru-carita-carca of Shyamadeva Parasar

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 Sastri
(8) Tukārāma- caritam - Ksama Row
(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-kāvyas of Mahāvīra and other saints of Jainism. The Śthāvīravali-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 on the Jain monks and patrons, like the Hemakumara-carita and Sumatinātha-carita by Samaprabhācarya (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 Śrīkṛṣṇa-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 Markanḍeyapurāṇa is narrated with the sense of devotion. Expression is excellent and syntax is simple.

Many Sanskrit poets have written on the saints like Śaṅkarācārya, Rāmanujacārya, Vallabhācārya, Madhvācārya, Caitanya, Rāmakṛṣṇa Paramahansa, Swāmi Vivekānanda, Dayānanda Sarasvati and others. The important works are the Rāmānuja-carita-cūlaka by Annayacārya, Śrībhāṣyakāra-carita by Kaushika Venkaṭesā, Śrīvallabhācārya-caritam by Śaṅkarācārya-caritam by. The lives of some prominent poets have also formed the subject of carita-kāvyas like Kālidāsa-caritam. K.S Nagrajan has composed a poetical biography of Śvāmivivekānanda in his Vivekānanda-carita. Medhavrat Sastri has composed carita-kāvyas of several other stalwarts of Āryasamāja like Brhamarśivajānanda-carita, Nārāyaṇasvāmi-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-kāvyas. Hasurkar has written Buddhadeva-caritam, Vardhamānasvāmi-caritam, Śīkhaguru-caritāmṛtam, Pruthvīraja-cauhaṇa-caritam, Mahārāṇa-pratāpasinīha-caritam and Chatrapati-sivājimahārāja-caritam. Kshama Rao has composed three mahākāvyas on three medieval saints namely, Rāmadāsa-caritam, Tukārāma-caritam, and
Jñānesvara-caritam. Satyavrat Sastri has composed two mahākāvyas namely, Bodhisattva-caritam and Indira-Gāndhi-caritam and a khaṇḍakāvya namely Gurugovinda-simha-caritam. Harinārayaṇa 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, Indira-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, Jhansiswari, Rana Pratap and other illustrated kings whose names are written in golden letters on the pages of Indian history.
A very interesting chapter in the carita-kāvyā 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, Daṇḍīn and Viśvānātha. For example, the *Sītā-caritam* although based on the traditional *Rāmāyana* theme seems
upto some extent, free from the archaic directives. This *mahākāvyya* 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 *Śītā-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 Sītā being punished and insulted by her own husband Rāma in public. In these *mahākāvyas*, the definition tatrai-kō-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 *mahākāvyas* 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 lifetime 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-kāvyas* 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 future 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 mahākāvyya – 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.

"व्यपदिस्नितव च ताहसादनस्य कारण परममान्यः व्रजार्थिः सर्वदा स्वीकृताः सालिकर्ष सूक्तिम्।
... असंवेदया अणि केचन परकिदेशर्य-दर्शन-मोहितान्तः करणवृत्तय: तत्स वर्ष सत्यं मन्यते।
तेन साधारणः: जनः राजसी वृत्ति ये वर्षस्करीं मन्यते। अस्य भ्रामस्य निरासारणं मया लिखितोधयः
प्रबन्धः॥” २४

"प्रत्यक्ष: प्राययो ग्रन्थे दुक्हच: शुकारसेविनः।
असंस्कृतां बालबुद्धि विकुलसिरं विचित्रय:॥
शुकारसर्वांज्ञे ये रागृहभूतिप्रबोधकः।
मितावहा मया प्रकृति लोकमान्या विशेषतः॥

हुंच चित्रशिशा तिलकस्य नित्यं चित्रं तथा लक्षणसत्सूतपूर्व।
एकं: प्रयतनो विहितो मया हिएका क्रिया दृष्यकरी विपस्व।” २५

"सति नैविकिणीर्मणि चरितान्ततिष्ठितेणु अहल्याचित्तितत्संग्रामं एवं लेखकालेोदवस्य यदू बुद्धे:
प्रयोजनमभूत तत्र इथेव: प्रथमं निदानं यदू अहल्यानिन्दितर्मिनयावा–पाध्यक्षनिवास-विष्णुपद–

| 20 |
मन्दिर-दर्शनाविभि: कारणि: शाखिचरणानां परमादरुबद्धिः पूर्वमेव संकृतां अहल्यादयम्। सैव अहल्यादेवि: चतृतपावित्रं सुनिपुरं मनसकृत्वं अतिरिकतां समासाया भक्त्वात unmistakable punctuation marks]

..कथाप्रसंगेयो इतिर्वत: प्रचलितेव षप्तम सौपरवाणां अहल्यायि: साध्वि: चतृतमावि: सम्भाक्षणविषणोभूत्। तदानां तत्तवबन्धु मण्डकरो अमृतयत् किल (सखरामशास्त्री) शाखिचरणाय यदृ भवचित्रः ततु चरित्र प्रणयपितम। तदाली तैत्तिरि तत्संयुक्ता विन्दुक्ता, अनुछावः संकलित्त्वा च।" 26

न कृत किन्तुपुण्यम्-कर्म यशस्य गुणम प्रशस्य वा।
वचने ततो वरेण्यम्, गुणम् वन्यं महाचरितम्। 19. 10।। 27

नैवालकृतित्र िरितरथवा वन्नोक्तित्रोदोव्यवाला

नौचित्रं न रसि न वा गुणगणा नो वा ध्वननेंच्यता।

न प्रोक्तिक्तिक्तिक्ति न च कृति शयद्यश्वयमोऽधिकृती।

वैशिष्ट्यनित्यदेवमेकमम सुप्रि-व्यंकितव-संक्रित्तम्। 19. 34।। 28

वीर्येदमपूर्वम् पूर्वाःतां यथायथ रचितम्।
चेदुरुचितम मेनो चेदु वाचां कृतार्था-उस्त्ये। "19. 25।। 29

नैसर्गिकारुण्य-रसगत्विभासमेति

रामोदिभि: सुभितेश्च वच: प्रसूदूः।
प्रेमोभित्रत्यचरितेश्च चिर्यां प्रसन्ना

देवा अधि प्रभुवितासस्माह स्मारम्। 198. 78।। 30

साधारणे प्रियदेवूपि बहुलजं

प्रीति परा प्रभुवित: परमादेव॥
लोको यदीय-चरितमूर्त-पान-तुष्ण-
सं मानवेन्द्रमधुना मनसा स्मरामः ॥९८.७६॥
तेषां प्राश्यतयशाः किल वर्गनाय
बद्रदरोरपि नंहि वेदिनि निजातानोगम्।
पूता भविष्यति ममापि मतिमस्थापि
मातेथ्यमेव करितोरसिम गति विधातूम ॥९॥१॥
मथा कृतमिदं भक्त्या तीर्थस्य चरितं महत्।
येज्जुनरस्वधे नित्यं ते गच्छन्युसमां गतिम् ॥६.५७॥
महायुधः चरित्राणि प्राचीपकानि भवनित। तेषां चरित्राणभूतेन उद्यासिताप्सन: उत्तममागेन
स्वीयानि करित्यानि निर्दौकिर्यतु समार्थः भवेतु।
महायुधः बहुवेदापि ज्ञानिनां जीवितायेव
अत्यन्त पवित्रान्नि प्रसिद्धः।

महचक्रिमाहात्मवर्णनायंपथराशिनि:।
आणि: समसंपि मे वीता इति कृतिचमागतः॥९३.३५॥

परिवर्धे विज्ञानं संभायच्ये यश: विसर्गित गुणा:।
श्रुये सुपुरुषरिरं किं तद्येन न हर्नि काव्यलापः।॥३६॥

धन्या: सुपुरुष्य निजादेशायुक्तं चाण्यान्य स्वयं तुष्वचनार्।
विलिङ्क्त पुर्वेऽ चरितं हि तेषां पुर्वमेत्यायादिपि लेखनी में ॥९॥.३॥।

22
द्वैतप्रायाश्चात्जर्जिते जने यः सन्देशमौपनिषद् विशादविधातम्।
द्रष्टादुत्तरचरितश्रान्तिनित्तौत्तरयेकोनिनिः विजयते स यतितिविचकः।॥९.२॥३८

पवित्रं चरितं वस्मा: पवित्रं जीवं तथा।
पवित्रतास्वरूपिण्ये तस्ये देवे नमो नमः।॥९.३॥३९

श्रीमातुः सच्चरितस्य संग्रहः क्रिप्तेषुधुना।
बालानां सुखबोधाय लघुपद समन्वितः।॥९.४॥४०

पञ्चानो बहुदुर्ज्ञ सति रूचयोऽवेऽप्रभृता गृहान्
तन्त्राव रुचिसम्मतो गुरुमतोजुज्जायतां मतमः।

रामः तवचरितातुशीलसात्त्वातदात्मना वर्त्तना
गम्य तन्मथात्यतातवकष्टं यन्मात्मायिष्यते।॥९.१७॥४१

धन्यासि विद्याभिभयं पवित्रे
असिन्दुः युगोपि विविषिदिनि त्वः।
संवर्धिता वाचचर्चिणीयथा
श्री: भारतदर्श परम्परायः।॥९॥४२

भवन्तु सर्वे वलिदानशीलाः: गच्छन्तु चैव कथं चक्रवर्त्स्तम।
गुणान्तु पुण्य सर्वं चत्रित्मुदयमावांश सदा श्रवन्तु।॥९४.१॥४३
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 *gādyas* 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 survey intended in the thesis. Let us conclude this chapter with the words of Kuntaka:

निर्दर्शकरणसंबंधितस्थिति: ॥

गिर: कविनां जीवन्ति न कथामात्रमाधिकता: ॥४७
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