

## CHAPTER-V

### **CARITA- LAGHU-KĀVYAS OF MODERN PERIOD**

The present chapter deals with some *carita-laghu-kāvyas* composed by the Sanskrit poets of modern period on the lives of some persons. In the last chapter we have discussed about the *khaṇḍakāvyas* which are interesting and appreciable for many reasons. The survey made us aware of the fact that there are some minor poems in the form of *caritakāvyas* which are not so far brought to light. The present chapter is therefore devoted to this topic.

#### **V.I Subodharāma-caritam of Shrimati V.Balammal**

*Subodharāmacaritam*<sup>1</sup> is composed by Shrimati V.Balammal. It is divided into six *kāṇḍas* containing 251 verses. It is written in 1916 A.D. Srimati V.Balammal was born in Tamilnadu. Her father was A.R. Vaidyanath. Her Sanskrit tutor was S.Kappuswami Sastriyar. The poem begins with:

लीलामानुषवेषो नीलाम्बुदशोभिदेहसुकुमारः ।

सालाभिरामबाहुः बालाविनुतो रघूद्रहो जयति ॥

साकेतपुरनिवासं नाकेशसभाज्यपङ्क्तिरथपुत्रम् ।

स्तोकेतरप्रतापं राकेन्तुमुखं नमामि रघुवीरम् ॥

प्रणम्य जगतामीशं श्रीहरिं श्रितवत्सलम् ।

सुबोधरामचरितं कृतं बालाम्बिकाख्यया ॥१॥ P.2

The poem ends with:

यथाकालञ्च ववृषुर्मधा धर्मरताः प्रजाः ।

सस्यपूर्णा च वसुधा रामे राज्यं प्रशासति ॥५१॥ P.56

रञ्जयन्ननुजान्पौरान् मातृश्च सचिवानपि ।

सीतया सहितो रामश्च शशाङ्ग धरणीं चिरम् ॥५२॥ P.52

Following the tradition of ancient and modern poets, the poetess begins her work with benediction. She prays to Raghuvīra in Ārya metre. The *Bālakāṇḍa* contains 49 verses. The poetess describes the unhappiness of king Daśāratha of Ayodhya for being childlessness. Following the advice of Ṛṣyaśṛṅga, the king Daśāratha performed *putrakāmeṣṭi*. As a result, he got four sons. Then, the poem deals with the childhood of Rāma, his study and other incidents like the arrival of sage Viśvāmitra, killing of Subāhu and other demons by Rāma, breaking of Lord Siva's bow in the assembly of Janaka and marriage of Rāma and other brothers.

The second *kāṇḍa*, *Ayodhyākāṇḍa* contains 36 verses. It starts with the preparation of the coronation of Śrī Rāma. Mantharā pollutes the mind of Kaikeyai. Following the ideas of Mantharā, Kaikeyai targets to achieve two boons. Daśāratha keeps his words and her two

conditions. Later on Rāma has been ordered by his father to go to the forest. Rāma along with Sītā and Lakṣmaṇa depart from Ayodhyā. Daśaratha left his material body, Bharata came back to Ayodhyā. *Bharatavilāpa* incident is described by her at the end of this *kāṇḍa*. Bharata decided to reside in Nandigrāma for fourteen years, adopting the form of an ascetic.

The third *kāṇḍa*, *Aranyakāṇḍa* contains 43 verses. In this *kāṇḍa*, She describes various incidents like, the meeting of Rāma with Śarbhanga, insult of Sūrpanakhā by Lakṣmaṇa, forcible kidnapping of Sita by Rāvana in his disguising form, collecting the information through Jaṭāyu about Sītā and the meeting of Rāma with Śabarī.

The fourth *kāṇḍa*, *Kiṣkindhākāṇḍa* contains 29 verses. The poetess begins this *kāṇḍa* with the beautiful description of Pāmpā Lake. During the beautiful season of spring, Rāma deeply feels the absence of Sītā. Rāma's meeting with Hanumān, Sugrīva and others and their discussion about the killing of Vāli is described. Rāma kills Vāli. Sugrīva helps to find Sītā with his army. Crossing the ocean by Hanuman is also described in this *kāṇḍa*.

At the beginning of the fifth *kāṇḍa*, *Sundarakāṇḍa*, the poetess narrates the beauty of Lankā. In this *kāṇḍa* the meeting between Hanuman and Sita is described. The incidents like the burning of Lankā by Hanumān and Sītā's sending the hairpin through Hanumān etc., are narrated in this *kāṇḍa* in 42 verses.

The sixth *kāṇḍa*, *Yuddhakāṇḍa* describes Rāma's attack over Lanka with the help of Sugrīva's army and his ministers who crossed the ocean with the help of Nala and Nīla by building a bridge. Vibhiṣaṇa refuses to accept Rāvaṇa's advice. Rāma, Lakṣmaṇa and other leaders with their army kill lots of demons. Finally, Rāma kills Rāvaṇa. After the coronation, Vibhiṣaṇa became the king of the Lanka. Rāma, Lakṣmaṇa and Sītā along with his chief warriors come back to Ayodhyā. Rāma meets Bharata and then the coronations of Rāma take place. This *kāṇḍa* has 52 verses.

In *Vālmiki-Rāmāyaṇa* there are seven *Kāṇḍas*. The poetess has finished her work in six *kandas*. The content of the *uttarakāṇḍa* is not described. The story of *Rāmāyaṇa* is summarized and only the important incidents are described. The language is faultless. The work will be interesting to the beginners, who have primary knowledge of Sanskrit language. The language of this work is easy to understand. The poetess uses *Ārya* and *Anuṣṭup* metres at the beginning of each *kāṇḍa*, which focuses the subject matter of that particular *kāṇḍa*. She avoids long descriptions and long compounds. The whole poem is written in *Anuṣṭup* metre. The poem is not devoid of *rasa*. At the beginning of the *Kiṣkindhakāṇḍa*, Rama reaches at the bank of Paṇḍā Lake, and is impressed through the beauty of that region. At that time, he remembers his beloved wife Sītā. The verse is a beautiful example of *Sṛṅgārarasa*. (IV-1&2 When Hanuman observes Sita in *Ashokavāṭikā*, her pitiable condition is described. It is a good example of *kāruṇārasa*. (V-15&16). At the battlefield, the bravery of Rāma is described with the verses which contain *vīrarasa*. The poetess gets

success in giving a real picture of Pāṃpā. There is rare scope to give a natural description in this poem because it is a *Laghukāvya*. This poetic work is admirable because, as a short poem the poetess tries to fulfill all the characteristic of poem taking with such a large subject matter in a short span.

## V.II *Laghurāma-caritam* of Y. Mahalinga Sastri

*Laghurām̐caritam*<sup>2</sup> is written by Y. Mahalinga Sastri in 1927 A.D. This poem is very short. It is for the students who are having the primary knowledge of Sanskrit language. It contains six *kāṇḍas* with 399 verses. The last *kāṇḍa* is divided again into three parts. Here, the *uttarakāṇḍa* is not written in this work. The *kāṇḍas* are: *Bālakaṇḍa*, *Ayodhyākāṇḍa*, *Aranyakāṇḍa*, *Kishkindhākāṇḍa*, *Sundarakāṇḍa*, *Yuddhakāṇḍa*.

The poem begins with

पान्तु मां रघुनाथस्य पावनाः पादपांसवः ।  
येषां संपर्कतश्चित्र- महल्यऽभूदपांसुला ॥१॥ P.1

कोसलो नाम मुदितः स्फीतो जनपदो महान् ।  
अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ॥२॥ P.2

and ends with

राज्यं दश सहस्रणि प्राप्य वर्षाणि राघवः ।

दशाश्वमेधानाजहे सदश्वान्भूरिदक्षिणान् ॥३२॥ P.45

सर्वं मुदितमेवासीत् सर्वो धर्मपरोऽभवत् ।

न भयं कस्यचित्कापि रामे राज्यं प्रशासति ॥३३॥ P.45

The *Bālakāṇḍa* consists of 71 verses. It begins with the prayer of Lord Rāma. It deals with the unhappiness of deities about Rāvana's cruelty. The Gods went to lord Hari to solve their problem. Hari consoles them. That time Daśaratha performs the sacrifice for getting a son in presence of sage Rṣyaśṅga. Then, the poet describes the birth of Rāma and his brothers, their education in Vālmiki's Āśaram. Rāma and Lakṣmaṇa killing the demons in Viśvāmitra's Āśaram, Rāma had broken the Śiva's bow in the Janaka's court and marry with Sītā. All these incidents are described in this *kāṇḍa*.

The *Ayodhyākāṇḍa* contains 53 verses. It deals with the preparation Rāma's coronation and Kaikai's demand for her two boons from Daśaratha. Rāma follows the path of *Dharma* and is ready to go to the forest to keep his father's promise. Lakṣmaṇa and Sītā are also ready to go with Rāma. Bharata came back to Ayodhyā and hearing the news of Daśaratha's death, knew about Rāma's condition. After the funeral ceremony of his father, he went to the forest to meet his dearest elder brother for coming back to home and to give back the whole Empire. Rāma did not agree with Bharata's suggestion because they obey the order of their father. Bharata also agreed with the

decision of his elder brother because if Rāma returns home without “Vanvashā” their father’s prestige will vanish. So, Bharata took Rāma’s *Pādukā* as a symbol of the Emperor. After coming back to Ayodhyā Bharata decided to live in a small hut, at the “Nandigrāma”, which was out of Ayodhyā.

The third canto *Aranyakāṇḍa* consist 46 verses. It deals with the matter of the meeting between Rāma and sages who were residing in the forest. Śūrpanakhā enters in the forest and saw Lakṣmaṇa and falls in the love of him. Lakṣmaṇa insulted her. As a result, she went to her brother’s home and complained. At the absence of Lakṣmaṇa and Rāma, Rāvaṇa kidnaps Sītā. Jaṭāyu provides information about Sītā. This canto is completed with the meeting between Rāma and Sabarī who was the great devotee of Rāma.

The forth canto *Kiṣkindhākāṇḍa* contains 25 verses. The *Sundarkāṇḍa* has 43 verses. The meeting with a Hanuman and then Sugriva is described here. Hanuman crossed the ocean for getting the news of Sītā. He burnt Lanka and came back to his certain place. The *Yuddhakāṇḍa* is divided in three parts. The first part has 30 verses; the second has 98 verses and third has 33 verses. The first part of the *Yuddhakāṇḍa* provides the details about Rāma’s army and cross the ocean with the help of Nala and Nīla. Vibhiṣaṇa tries to advise Rāvaṇa with his useless efforts and then meets Rāma. In the second part, Rāma sends Angada as the messenger to the court of Rāvaṇa for preventing the battle. Rāvaṇa does not agree with this proposal. Then, the battle takes place. Rāvaṇa lost his sons like Devāntaka, Narāntaka,

and others. Lakṣmaṇa became unconscious because of the weapon of Indrajit. The medicine is taken by Hanuman. He got awareness. Finally, Indrajit is killed by lakṣmaṇa and Rāma killed Rāvaṇa too.

In third part, the coronation of Vibhiṣaṇa has taken place *Agniparikṣā* of Sītā is performed in the Lankā. Then, Rāma, Lakṣmaṇa, Sītā and the ministers came back to Ayodhyā. The poem is finished with the coronation of Rāma. The entire poem is written in the *Anuṣṭubh* metre. For the beginners it is the best book, which provides primary material. When the poet gets the scope, he uses *Alaṅkāras* like *Utprekṣā* (1-20), *Upamā* (1-28), *Sahokti* (1-56), *Arthāntaranyāsa* (6-18) etc. The sentiments like *Śṛṅgāra* (5-19&20), *Karūṇa* (5-11), *Raudra* (5-35&36) and others are found in this poem. The language of this work is faultless and easy.

### V.III Śrīkṛṣṇa-caritam of K.N.Damodar Sharma

*Śrīkṛṣṇacaritam*<sup>3</sup> is written by K.N.Damodar Sharma in 1954 A.D. at Trivendrum. It is a *bālakāvya* which is based on Kṛṣṇa's childhood up to marriage. It consists of 158 verses. Sri K.N.Damodar Sharma was a professor of Trivandrum University. His preceptor's name was Śrīdhara Sharma. We have not much personal information about the poet and his works.

The poem ends with

एवं स्त्रीभिरनेकाभिः पुत्रैः पौत्रैश्च भूतिभिः ।

कृष्णः कृपाम्बुधी रेमे सुखं तस्यां चिरं पुरि ॥१४९॥ P.20



इति श्रीकृष्णचरिते बालकाव्ये मया कृते ।

दोमोदरेणाद्यभागस् समाप्तः शोभतामयम् ॥१५८॥ P.20

The poet begins this poem with the prayer of Sarasvatī, his preceptor and his family God. Then, he describes the main theme. The earth went to lord Hari and talked about her pitiful condition due to the burden of demons like Kaṁsa. Gods provide the consolation then, for the welfare of people. He was born in Mathurā in prison in which Devakī and Vasudeva reside. Vasudeva transfers *bālagopāla* to Gokul, his friend Nanda's abode.

The poet describes the sports of Śrīkṛṣṇa in Gokul. He killed many demons like Pūtnā, Aghāsura, Bakāsura, and others, who were sent by Kaṁsa for killing him. He was bound by Kālināga in Yamunā and performed Rāsālila in the bank of the river Yamuna. The poem reveals that Kaṁsa was killed by the lord Kṛṣṇa and thereafter kṛṣṇa went to the hermitage of Sāndipani for his education. At last, the poem is finished with the Kṛṣṇa's marriage with Rukmaṇī. The poet indicates the names of other wives of Kṛṣṇa Satyabhāmā, Jāmbavanti, Bhadrā, Kalindī, Satya, Lakṣmaṇa and Mitravinda. The style employed in this composition which is lucid and simple with brief and impressive description. It is a very short poem. The whole poem is written in Anuṣṭup metre.

#### V.IV Sarvadānandayatīndra-caritam of Medhavrata

*Sarvadānandayatīndra-caritam*<sup>4</sup> is another work of Medhavrata. This

poem gives the life account of the saint Swāmi Sarvadānanda in 55 verses. It is published in monthly Magazine Sarvadānanda in 1996 A.D.

#### V.V Viśvakarmādbhuta-carita of Medhavrat

*Viśvakarmādbhuta-carita*<sup>5</sup> deals with the noble works of vice-chancellor Dr. Bhailal. The other title of this work is Upakulapati Dr. Sri Bhailal Karma Kausala Satakam. It consists of 122 verses. It was published by *Gurukul Patrikā* in June and August 1963. *Jñānendracarita* and *Cārucaritam*<sup>४</sup> are unpublished works of Medhavrat.

#### V.VI Puranjaya Caritam of Chintāmaṇi Deśamukha

*Puranjayacaritam*<sup>6</sup> has only seven verses on mythological subject. It is written by Chintāmaṇi Deśamukh. The poem is included in his *Sanskrit Kāvya – Mālikā* in 1968.

त्रेतायुगे किल पुराऽमरराक्षसानां भीमे रणे दिविषदो दनुजामिभूताः ।

दामोदरं शरणमाशु गतास्तदीयं स्वराधनैरजनयन् बहुलं च तोषम् ॥१॥

नारायणो गिरभाषत नित्यशास्ता विश्वस्य तान्समनुकम्प्य मनोरथान् वः ।

जानाम्यहं शृणुत सम्प्रति पूर्णकामा यूयं भवेत न कथं व धयामि सर्वम् ॥२॥

अस्तीह कोऽपि सुतरां भुवि लब्धकीर्तिः ख्यातः पुरञ्जय इति क्षितिपर्णिपुत्रः ।  
अंशं निधाय निजमस्य तनौ धरण्यां स्थित्वा च तद्रूपि वैरिकुलं विजेष्ये ॥३॥

लब्धुं ततो रिपुवधाय पुरञ्जयस्य साहाय्यमाशु कुरुत प्रचुरं प्रयत्नम् ।  
अन्वग्रही खलु विभा इति भाषमाणाः सप्रक्षया अपययुः पुरतोऽस्य देवाः ॥४॥

राजर्षिपुत्रमुपगम्य पुरञ्जयं च वा याऽनया तमखिलाः समबूबुधंस्तो ।  
हे क्षत्रपुङ्गवं वयं रिपुपीडितारुवां साहाय्यमर्थयितुमभ्यगमाम सर्वे ॥५॥

*Puranjaya-caritam* is a translated poem, suffering the great troubles through demons, deities were worried in *Tretāyuga*. So they went to Damodara's abode, and prayed there. After their prayer, Damodar consulted them to fulfil their desires. He talked totake the support of king Puranjaya who is born with his part. So with help of him, they will achieve their desired goal. Then, all gods meet Puranjaya and talked the need of his help. Puranjaya also helped them. The poem is insignificant.

#### **V.VII Śāṭadhanu-caritam of Chintāmaṇi Dwarkānatha Desāmukh**

*Śāṭadhanu`catirtam*<sup>7</sup> is written by Chintamani Dwarkanatha Desāmukh in 1968. It is a translated poem from on mythological subject – matter.

Cintāmaṇi Deśāmukha was a profound scholar in Marathi, English and Sanskrit literature. By Profession, he has joined the Reserve Bank of India, become Deputy Government officer in 1941 and then, Governor in 1948. During 1955 and 1956, he was a member of the Parliament.

In the Sanskrit *Kāvya-mālikā* the poet has included thirty short poems. There are the translations, nineteen of them are from English poems and most important one is about hundred sayings of Mahatma Gandhi. I are translated

#### **V.VIII Zandārāmasya-caritam of VidyadharDhamana**

*Zandārāmasya-caritam*<sup>8</sup> is written by Vidyadhara Dhasmana. This poem is written in the book named *Muktaka-Manjaram* in 1981. The poet composed 34 poems in this book like *mamamitram*, *yāchanā*, *deshpremi* and others. In this poem he depicts the politics, satire on leaders, the name of political leader is Zandārāma.

The poem begins with

कुशलो द्यूत विद्यायां झण्डारामो महोदयः ।

सद् भग्या दर्जयामास रुप्यकाणां शत त्रयम् ॥१॥ P.59

बाल्ये तु नापठद् विद्यां क्रीडासक्तः सदाभवत् ।

नातरत् सप्तमीं श्रीणीं दशभि हयिनीं रपि ॥२॥ P.59

and ends with

ब्रूते यद् यद् न करोति तद् तद् तथापि संदेहि न कोऽपि तस्मिन् ।

राष्ट्रं स सेवेत कथं नु छद्मी विनैव भावं ह्युदरम्भरिः सः ॥२०॥

न राम राज्यं चिरं कांक्षितं तद् यस्मिन्ननल्पाः क्षुधिता वसन्ति ।

तथाविधा ये किल मंत्रिवर्याः स्वार्थं प्रपूर्णा न तु देश भक्ताः ॥२१॥

He was a gambler. He got three hundred rupees in gambling. Then he starts to sale eating leaves in middle of market. Getting some money from his business, he again played gambling with his friends at night. One day the congress leader meets and discusses about how Britishers will go back from the country, the British government caught leaders along with Zandārāma and sent them to prison. Zandārāma passed three months in the prison and then with the support of Indian people all leaders released from prison. After he started to wear a white cotton cloth and became a leader. Every time he talked about his trouble which was suffered in prison. This speech is only a Brahmastra for him to capture the minds of people after independence of India. He always engages to earn money from people. His mind is polluted like poison and intellect is also polluted. He builds his character as selfish leaders. The poet uses *Anuṣṭup* metre from 1 to 19 verses and *Upajāti* metre for last two verses.

## V.IX Bhaktakaṇva Caritam of Ramarupa Pathak

*Bhaktakaṇva-caritam*<sup>9</sup> is written by Ramarupa Pathak in 1995. It is a sort poem and has 30 verses. This poem is included in *Citrakāvya kautukam*.

The poem begins with

भीमोपाधिः कण्णपो भिल्लराजा मध्यारण्ये पर्वताग्रे द्रुमले ।  
शैवं लिङ्गं नेत्रनासास्य रम्यं पत्रैः पुष्पैः पूजितं संददर्श ॥२॥ P.115

दिव्यैः पुण्यैः पूर्वजन्माजितैश्च दृष्ट्वा शम्भुं प्रेमपूर्णो बभूव ।  
तस्मात् कालात् त्यक्तहिंसादिकर्मा भक्त्या नित्यं पूजयामासदेवम् ॥२॥ P.115

and ends with

श्रुत्वा वचो मुग्धविचारपूर्णं हसन् महेशः करुणासमुद्रः ।  
तथास्तु वाणीमनुवेलमुक्त्वा चक्रे स्ववासं हृदये च तस्य ॥२९॥

शम्भुः स्वर्णमुखीनदीवरतटे श्रीकालहस्तीश्वर-  
स्तन्नामापि च वायुलिङ्गामपरं ख्यातं सदा भूतले ।  
दिव्या कण्णपभिल्लमूर्तिरधुना तन्मन्दिरे वर्तते  
हे हे भक्तजना मया सह कदा दृष्ट्वा सुखं लप्स्यथ ॥३०॥

The poem contains the story of the great devotee of Siva who is Bhila king Kaṇva. One day Kaṇva falls down when he goes to Siva's temple and he lost his eyesight. He tries to stop blood and cure his eyes with herbal medicines but he can't achieve success in his task. At last, he requests to lord Śiva with prayer to cure his eyes. Hearing, the prayer of him, Śiva releases and appeases him and gives back his eyes. The lord Śiva resides there for welfare of his devotees as a linga form. This place is known as Srikalahatiswara on the bank of Svarṇamukhi river. This linga is well known as Vāyulinga on the earth.

The poem deals with the devotional capacity of the true devotee. Here, poet uses *Śālinī*, *Vaṁśastha* and other metres. Its language is not easy to understand. The poet uses long compounds.

#### **V.X Ekalinga-caritam of Ramarupa Pathak**

*Ekalingacaritam*<sup>10</sup> is written by Ramarupa Pathak in 1995. This poem is included in *Citrakāvya-kautukam*. It contains only six verses. The poem deals with the story of Bappa's life, who was the great devotee of lord Siva. He was a king of Mewad, Rajasthan. The poem starts with the birth of Bappa. He lost his father before his birth. So, his mother with the help of one Brahmin family nourished him. One day, Bappa saw a *linga* that has four mouths. For his extreme devotion towards *linga*, he was offered a boon by a yogi. As a result, he received back his kingdom Mewad soon with the grace of lord Śiva.

## V.XI Reṇukācārya-caritam of Pandit Ramarupa Pathak

*Reṇukācārya caritam*<sup>11</sup> is written by Pandit Ramarupa Pathak in 1995. It depicts the story of Reṇukācārya. This poem only of sixteen verses is included in *Citrakāvya-kautukam*.

The poem begins with

चन्द्राननो धृतजटाशिवरत्नलिङ्गो  
दण्डी कमण्डलुधरो रुचिरत्रिनेत्रः ।  
रुद्राक्षरक्तवसनो धवलत्रिपुण्ड्रः  
सोमेश्वराद् यतिवरोऽजनि रेणुकाख्यः ॥१॥ P.122

सूर्येन्दुरोधकविन्ध्यशिक्षकमातापि-धातापि-सुरारिभक्षकम् ।  
कुम्भोद्भववारिधिवारिशोषकंसन्तोषितायःशिवतत्त्वदानतः॥२॥ P.123

and ends with

शुभगुणगणसम्पन्नं श्रीरुद्रमुनिं विलोक्य मुदित सः ।  
रम्भापुरेऽभ्यषेचत् सुवीरसिंहासने शैवे ॥१५॥ P.123

शिवभक्तिकल्पलतिका स्थले स्थले  
दधतीं चतुःफलफलां स्वरोपिताम् ।  
निजवाक्सुधाभिरभिषिच्य रेणुको  
भवधाम्नि सोमयुत ईश्वरे लयः ॥१६॥ P.123



Reṇukācārya is a devotee of lord Siva. He was a yogi who wore *rudrakṣa* as his ornament. He wants to renovate the temple of lord Śiva, which was built by Ravana. He and his disciples gave complete new shape to the temple. Because of this pious work lord Śiva pleased on Reṇukācārya.

#### V.XII Dharmagupta-caritam of Rāmapura Pāthak

*Dharmagupta-caritam*<sup>12</sup> is composed by Rāmapura Pāthak in 1995 A.D. It has 39 verses. This poem is also included in *Citrakāvya-kautukam*.

#### V.XIII Śrī Rāma-caritam of Rāmapura Pāthak

*Śrīrāma-caritam*<sup>13</sup> is written by the Rāmapura Pāthaka in 1995. It is an incomplete poem. This poem is included in *Citrakāvya-kautukam*.

The poem begins with

रम्ये रसाद्रिनवभूमितवैक्रमाब्दे

मासाश्विने सितदले सुविहाय निद्राम् ।

वाणी यदा मम मनःसदने ननर्त

श्रीरामचन्द्रचरितं सहसा प्रवृत्तम् ॥१॥ P.123

कृपाकरं विघ्नहरं दिनेश्वरं श्रियं च विद्यां ददतीं सरस्वतीम् ।

हरिं हरं दुःखहरं च शङ्करं निरन्तरं हृत्कमले स्मराम्यहम् ॥२॥ P.124

and ends with

रामः प्रभाते मुनिमित्युवाच त्वं निर्भयं स्वीयमखं कुरुष्व ।

दीप्ते त्वदाशीर्वचनानिलेन धक्ष्यामि रक्षः शलमान् शराग्रौ ॥७॥ P.126

मखे मुनीशान् हवनप्रवृत्तान् सलक्ष्मणे रक्षति रामचन्द्रे ।

श्रुत्वा मखध्वानमुपात्तकोपो मारीच आयात् सहबन्धुवर्गः ॥८॥ P.126

The first canto has 27 verses and the second canto has 8 verses. There are only 35 verses. The first canto is called *Raghunanda Bālasobhavarṇanam*. It begins with the prayer of Rāma. Then the poet describes Rāma's birth, his valorious deeds for the welfare of Rīṣi, Rāma and Lakṣmaṇa's departure for the forest. The second canto deals with Rāma's deeds like killing of Tāṭakā, the penance grove of Muni Viśvāmitra, protecting the sacrifice through Mārīch and his other companions who created the disturbance in the ritual performance of sages.

#### V.XIV Śrīmahatāb<sup>2</sup>-caritam of Srisundararaja

*Śrī Mahatābacaritam*<sup>14</sup> is written by Srisundararaja, a Retd. I.A.S. officer. He is a profound scholar of Sanskrit literature and has good command over Sanskrit language. Though the poem contains only 17 verses is very effective. The poet dedicated this poem to the great freedom fighter Mahatab on his silver jubilee function. It is published in the *Lokabhāṣāsūśrī*, August 2000.

The poem begins with

जन्मशतवार्षिकदिने तस्य वयं तं नमाम नेतारम् ।  
वरपुत्रमुत्कलीयं श्रीहरेकृष्णमाहतावम् ॥१॥

बालेश्वराह्वयिनि मण्डल उत्कलस्य ग्रामेऽभिधानवति मातुरार्पडेति ।  
जातोऽह्नि कृष्णचरणस्य शताब्दपूर्वं पुत्रो नवम्बरिति मासि स एकविंशे ॥२॥

and ends with

तस्यैव “गाँमजूलिसि”ति प्रसिद्धो लेखः प्रजातन्त्रमुखाज्जनानाम् ।  
प्रियो बभूवातितरां स केन्द्र साहित्यसंमानमतः प्रपेदे ॥१६॥

अशीतिमब्दानतिलघ्यसप्त सखीन्विहायानुचरांश्च बन्धून् ।  
अपूरितस्वात्मचरित्रलेखो गतो विहायोऽहहमाहतावः ॥१७॥

The poet starts his poem by saluting all the leaders who had actively taken part in the freedom movement. He was born on 21st Nov.1900 AD. He completed his collage education in Cuttack, Orissa. His wife Subhadra had actively taken part in the freedom movement. Mahatab was caught by Britishers many times and imprisoned with Sardara Patel, Jawaharlal and others.

He published weekly magazine to encourage the people to fight against British government. After the independence of India, Sardara

Patel and Mahatab worked hard to make India united. Mahatab becomes the Central Minister and a governor of Mumbai. For his special love for Orissa people Mahatab becomes the Chief Minister of Orissa and worked hard for their progress. He was offered with doctorate degree from Andhra University for his work *Gavesana*. In this short poem of various metres like *Anuṣṭupa*, *Upajāti*, *Indravajrā* and *Vasantatilakā* he focuses on the major incidents which are connected with Mahatab's life. He successfully narrates the whole life of the popular hero in a very simple and lucid language.

#### V.XV *Srīramyamukha-gaṇeśa-caritam* of Sadasiva Praharaja

*Srīramyamukha-gaṇeśacaritam*<sup>15</sup> is composed by Sadasiva Praharaja recently in 2005. It is divided into two parts, *Prathamadaśakam* and *Dvitiya daśakam*. It has 21 verses in *Upajāti* metre. The first part has ten verses and the second has twenty one verses. The second volume contains two carita kavyas in Rama and Kṛṣṇa compose by Sri Praharaja. *Srīrāma-caritam* contains 730 verses and *Srīkṛṣṇa-caritam* contains 437 verses. (See the back side of the *Stutimālīka*)<sup>16</sup>.

The poem begins with

गङ्गाननं वीक्ष्य सुतं भवानी धारेण दुःखेन हि पीड्यमाना ।  
निवेदयामास पतिं महेशं पुत्रं प्रियं रम्यमुखं कुरुष्व ॥१॥ P.

स्वर्गेऽथ मर्त्ये खलु चान्यलोके कस्यापि देवस्य नराय वापि ।  
नेदृकसुतो देव ! कदापि कुत्र तस्मात् सुतं रम्यमुखं कुरुष्व ॥२॥

and ends with

स्वनन्दनस्यैव गजाननस्य खिन्ना हिंसा मुख - विलोकनेन ।  
निवेदयामास शिवा भृशं स तन्मुखं रम्यमुखं चकार ॥२०॥

रम्या-ननस्यैव गणेशस्य शुभप्रदं यच्चरितं पवित्रम् ।  
इदं कृतं प्रेरणयैव तस्या भक्त्या सुधीभिः पठनीयः मेव ॥२१॥

In the foregoing pages we surveyed the *laghukāvyas* written on the persons belonging to different categories. It was known that there are only few poems on the characters and they are perhaps written on some particular occasions. It is also known that the minor poets who are not capable of composing great poems or epics or *khandakāvyas* have attempted to make such compositions by way of writing some verses on the sages or leaders or deities for whom they have some love or respect or devotion. The poems given in the above pages are not significant as they are neither aesthetically good nor artistically well designed. They are not also comprehensive and do not give the details about any person. It is therefore confirmed that the composers of such poems add little to the glorious tradition of the *caritakāvyas* that is continuing in Sanskrit literature.

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