

## **ARAIYAR SRIRAMSHARMA'S 'KAVYAKALLOLINI' – A STUDY**

### **Abstract**

In addition to these Muktak, Shataka or Prabandha poems found in problem, padapurti or prashishta literature since the Vedic period, poems of the Shataka tradition are found in modern literature. Hence, here we have thought to relish some of the poems of 'Kavyakallolini', the work of Kavishri Araiya Sriramsharma, a representative of the modern literature written in the tradition of the ancient literary form. This chapter is an attempt to present the poet's philosophy in convincing manners.

**Keywords:** Muktak, Araiya, modern literature, poet's philosophy

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The Poet Araiyaar Sriramsharma was born on 28<sup>th</sup> August, 1943. He hails from 'Melukote' (Yadugiri, Mandya district of Karnataka state). He is a scholar of Nyaya-Vedanta-Alankarashastra. He is a Kannada language scholar. He has written poems in five languages namely Sanskrit, Prakrit, Kannada, Tamil and Hindi. Apart from this, he was having good knowledge of languages like English also. He served for many years as the Principal of the Government Sanskrit College, Melukote. He also used to perform pujas and hospitality in the Kaveri river region; he was engaged in the propagation of Sanatan Dharma and Ramanuja Darshan. He used to serve Yatiraj Sampathkumar in Sreenarayan temple.

His surname 'Araiyaar' indicates that he was adept at playing a special instrument on festive occasions. Poetics, entertainment, swimming, music, gastronomy, painting, travel, inscriptions, epigraphs and manuscripts etc. are the subjects of poet's interest. Surname 'Araiyaar' means 'singing sovereign' He wrote poems under the name Abhayankar. He has participated in many scholarly meetings and received awards. He has also run 'Ashtavadhan' and a Sanskrit magazine. Efforts have been made to preserve the texts. He has written books in languages like Tamil, Hindi, Kannada in addition to books like Champunammala, Karpatshatakam, Kathakadam, Galishatakam Kavyakallolini, Palmerasaptasati Pachajanyastakam along with short poems, scriptures, narratives, plays, discussion-researches, hymn compositions, letter writing etc. A poem called 'Hanspratisandesh' has also been composed from 'Hansandesh' of 'Nalopakhyan'. Thus, we get a glimpse of the versatile talent of the poet.

Kavishri has described Shailaraj Himalaya in the poem 'Himalayo Naam Nagadhiraj' written from the first verse of Kalidasa's Ku.Sam, which can be given as an example of prose poetry. Here, the poet's use of malopama and paradox ornamentation in this poem is reminiscent of the style of prose and Champukavya. Served by the Himalaya Brahma, the snow-clad steps with its flowing Ganges, the lakes, the glaciers, the burning cloud, the reflection of the sun, the cold air, the inaccessibility, the remote barren regions, the sparse population, the lofty peaks of the Himalayas and their majestic nature are described by the poets as Brahma, Narayana, Shankar, Sagar. , moon, sun, fire, wind, forest, Doordarshan (viewable from a distance) compared to Malopama with the all-knowing Jinamurti, then the mere sky visible all around him with the opposite ornamentation, the many metals, his lofty slopes, the abode of the ascetics, his huge Kaine Digambar, Vitragi. , described the 'Gaurigurugirivar' as the northern frontier of India, comparing the contrast with the beautiful buttocks and vast phalanx region.<sup>1</sup>

Similarly, from the first verse of the epic 'Raghuvansa', poet Sriramsharma composed the poem 'Parvati Parameshvaram', which has a prose narrative at the beginning. After that about 20 verses are written, some of these beautiful verses are –

1. The beautiful couple of Lord Parvati is described by the poet in Upajati Chand,

विभूतिगौरं तु निसर्गगौरी त्रिलोचनं दीर्घविलोचनान्ता ।

सा नीलकण्ठं हरिनीलकेश्या नताश्रयं प्रतीनतं नु चक्रे ॥ - पार्वतीपरमेश्वरम् - 4

Meaning: "Trilochana Nilakantha from Bhasma is blond, Parvati is Nisargauri, Dirghakshi and Nilakshi. The couple is very compatible."

In this way, the poet has bowed down to Vyasa-Kalidas-Kumardasa, Bharavi, Bana and Vyasadasa by describing the couple of Shiva-Parvati in the entire padyansha.

प्राचेतसं व्यासमुपास्य भासं श्रीकालिदासं च कुमारदासम् ॥  
श्रीभारविं बाणमुदारवात्वं श्रीव्यासदासं च नतोऽस्मि वाचम् ॥ - पार्वतीपरमेश्वरम् – 20

In other words, Kavishri Ramsharma finds the works of these poets more dear.

In the poem 'Ravirajjanam', the poet has combined the names of the sun, Trilokinath, Aruna, Dinkar, Aditya, Vivaswan, Karmasakshi, Vaikartan, etc., and depicted the same sun in many forms. Surya's attraction towards Kamalini is beautifully depicted by the poet.

"प्रारम्भे मन्द मन्दं मुकुलितं हृदयां सम्मृशन् स्वैः कराग्रेः  
रक्तां भुयो विकर्षन् विशदयति तनुं भृंगझंकारनादाम् ।  
तेजोवेगादभीक्ष्णं तुदति च दयितां पद्मिनीं वल्लभो यः  
पापं वस्तापयन् स प्रचरतु परितः पातकानां प्रतीपः ॥" रविरञ्जनम् -22

**Meaning:** "Anurag gently caressing Padmini with his fingertips, wooing Padmini with humming brows, Surya destroying sin as a lover disturbs Padmini's woman with the speed of his radiance." Kavishree has written 178 verses on 'Hathroomal' in the poem 'Karapatshatakam'. This handkerchief is used to call the beloved, to give a letter or a gift to the lover, to wipe during sports. (Straghdhara Metre)

आहवाने प्रेमदानां सपदि करपटः प्रेम्णिः पत्रं च पात्रं  
प्रेयोदत्तं च भुषाद्युपकरणवरादग्रण्योऽन्तरङ्गः ।  
सम्भोगे सर्वमंगं परिमृशति गुणी रूपविस्तारगन्धैः  
स्वेदादीन् मार्ष्टि युक्तया व्यजनमपि भवन् व्यञ्जयत्यंतरंगम् ॥ - करपटशतकम् – 19

Meaning "Soon to call the lover, the handkerchief is the foremost interior for keeping a love letter or vessel, ornaments given by the lover, etc. "

The poet has also noted the handkerchief used for straining tea, coffee or decoction. (Vasantatilka verse)

"काफीं टियं च परिगालयितुं कषायं क्वाथं च तद्वदुपकारपरस्तु काले ।  
यः कर्पटो भवति वस्त्रं वधौतिकाले सन्या सनोड प कल वारिप वत्रमेषः ॥"

- करपटशतकम् – 27

**Meaning:** "It (handkerchief) becomes useful for straining coffee, tea or brew. It becomes useful for sannyasi to sanctify water while washing clothes."

While giving the definition of the name 'Karapat', recalling the occasion of 'Kamadahan', the poet says that the piece of cloth thrown on the occasion of Kamadahan has later become 'Karapat'. (Upjati verse)

"भस्मावशेषो मदनो यदाऽभूत् पनाकपाणेर्नयनाग्निवेगात् ।  
दुरच्युतः खण्डपटोऽस्य रत्याः पुनर्भवे कर्पट नामकोऽभूत् ॥"

**Meaning:** "Kamdev was burnt by the fire of Lord Shankar's eye and the piece of garment lying away became a handkerchief for Rati in another birth".

In the second half of this poem, the poet praises 'Karapat' as God and has also woven the synonyms of 'Karapat'.

"आसूतेर्मरणाव ध प्रतिपदं कं मृतेरुत्तरं यावद्गन्ध मदं शरीरकमथोऽप्यन्तेऽस्य भस्मार्जने ।  
तत्क्षेपे परिमार्जनेऽ प नियतं संक्रा मतः क र्म भः प्रायस्साह्यकृदेव कर्पटवरस्सर्वेषु कर्मस्व प ॥"

-करपटशतकम् – 51

**Meaning:** "From birth to death, or after death, when the body is burnt, the 'karpat' (handkerchief) transmitted by the prescribed karmas to receive the ashes becomes a great helper in all karmas."

This poem composed by the poet Sriramsharma in total 108 verses is a modern poem of Shataka-parampara. A Shatakakavya consists of a hundred stanzas, the tradition of Shatakakavya in Muktak Kavya is ancient and it has this archaic Shataka. "Kavyakallolini" is a poem given by the poet from Champoo. Which is the name of the poem. Kauni:, which the poet has composed in 26 verses - in these positions written above 'Coffee', the poet says that the poet - (Vasantatilka verse)

- "पुरा समुद्रमन्थनेऽसुरास्सुरां सुरास्सुधां पुरारिरेव कालकूटमग्रहीदतो नरैः ।  
स या चतश्चतुर्मुखः क लं समादिशत्ततः ससर्ज सोड प का पमेव तत्तदंश म श्रताम् ॥ -  
- काफीप्रबन्ध : 3
- "कालकूटाच्च पीयूषादादायैकैकमक्षरम् ।  
कापीं चतुर्मुखश्चक्रे चतुरां वर्णसंकरात् ॥" – काफीप्रबन्ध : 4

Meaning "At the churning of the ocean, the asuras took sura (liquor) and the gods took nectar. Calkoot (poison) appeared on Tripurari's face and coffee was produced from the kalkoot and nectar (piyush), ordering the poet to plead with Brahma."

Among many drinks are buttermilk, milk, grapes, honey, mairey (a type of liquor), kadambari (a type of liquor), someras, amrita, the most essential of all drinks is coffee, the divine nectar."2 The poet considers coffee as very sacred like Ganga, Yamuna, Godavari, Saraswati.

- "गंगे ! च यमुने ! चैव गोदावरि ! सरस्वति ! ।  
नर्मदे ! सन्धु ! कावेरि ! का प का फ ! त्वमेवनः ॥" काफीप्रबन्ध : 5

Such sweet coffee attracts everyone.

"गां धनोति हिमवानिव गान्धिः तस्य भाति कल कस्तुरिकाऽपि ।

शान्तिदान्तिगुणगन्धमहत्तां गान्धि शब्द इह दर्शयति स्म ॥" - गान्धितोपी – 2

**Meaning:** "Like the Himalayas 'Gandhi' shakes the earth. (i.e. inspires people's speech.) His musk is also truly beautiful, the word 'Gandhi' shows the greatness of the smell of qualities like Shanti Danti."

Apart from this, the poet has tried to depict the romance of young man and young woman in poems like Kachillata, Avalokita, Yavanakamini, Madanamanini, and Marvaranam. In 'Marvaranam', the purpose of been shown by the poet as the charm of Vanita in poetic form. In 'Prahelika', pointing out various methods of problem solving, the poet has shown some verse completions and problem solving, in which he has created verses by giving simile, upman, demonstration, interpretation, interrogative, yatheccha and nigamana methods. Here, verses reminiscent of Subhashit like "takram shakrasya durham" are also given. Here, "Shashidinkar yogat rajte neelmegh" (Kavya. p. 97 to 101) is the completion of this last step with different e.g. The poet gave his talent as a liberating poet. Along with this, he has introduced his poetry on the occasion of Kendriya Vidyapith Tirupati 'Rajatjayanti', a three-charan composition.

May the sun and the moon be with us. When the sun shines in the sky, dark clouds appear in the rainy season. These questions are related to 'Sashidinaka Yogat Rajte' and 'Neelamegha' of the last stanza, so in the following verses Amas has woven here the similes of Sun-Moon position, Chandradarshan after eclipse and at night.<sup>4</sup>

Thus, the ancient tradition of Muktak and Prabandha poems, Shataka poems, Prahelika, Prabham, Padyapuran, which were composed in ancient times, this poet has achieved his great erudition as a Muktak and Prabandha poet by creating them in modern times. The poet has left Bangalore and resides in Mysore.

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- [3] Marvaranam : 73
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- [5] Acharya : 82
- [6] Acharya : 15, 16