

SANSKRIT MAHĀKĀVYAS BASED ON FREEDOM FIGHTERS**K. Bakialakshmi**

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ABSTARCT

*The twentieth century is an important period in the history of modern Sanskrit literature because in this century lots of Sanskrit works of different forms have been composed and published. These works prove that Sanskrit is not a dead language and it is still a living language. Among the literary forms, Mahākāvya are the invaluable gems in the ocean of Sanskrit literature. The modern poets have enriched the Sanskrit language having composed many Mahākāvya on various subjects. The poets of Twentieth century have given the new trend in subject matter, narration, characters, and plot suggestions and so on. Modern poets tell the old stories in new imaginary thoughts. In style of writing, Modern poets have changed the style keeping in view the modern readers. The tradition of Mahākāvya in Sanskrit is unique and appreciable for many reasons. This paper mainly covers the period of one hundred years i.e. Twentieth Century. The present work is intended to give a broad view of twentieth century's epics composed on **Sanskrit Mahākāvya based on freedom fighters**. The freedom fighters have made great sacrifice for India and its people. Hence, the modern poets of Sanskrit literature pay tribute having composed the Mahākāvya on the lives of them. The paper deals those Mahākāvya which are composed, on the lives of freedom fighters of India like Mahatma Gandhiji, Subhāsh Chandra Bose, Jawaharlal Nehru and Indira Gandhi.*

Introduction

The twentieth century is an important period in the history of modern Sanskrit literature because in this century lots of Sanskrit works of different forms have been composed and published. These works prove that Sanskrit is not a dead language and it is still a living language. Among the literary forms, *Mahākāvya* are the invaluable gems in the ocean of Sanskrit literature. The modern poets have enriched the Sanskrit language having composed many *Mahākāvya* on various subjects.

Mahākāvya are available in plenty in classical Sanskrit literature. *Rāmāyanam* was the first *Mahākāvya* and the next one is *Mahābhāratam*. The next author of ornate poetry whose works have been preserved is *Kālidāsa*. Then it begins from the *Buddha-caritam* of *Aśvaghosa* and it is still continuing. We know that modern writers have composed many *Mahākāvya* and hence it is necessary to make a critical survey of them.

This paper mainly covers the period of one hundred years i.e. Twentieth Century.

The present work is intended to give a broad view of twentieth century's epics composed on

Sanskrit Mahākāvya Based on Freedom Fighters.

The freedom fighters have made great sacrifice for India and its people. Hence, the modern poets of Sanskrit literature pay tribute having composed the *Mahākāvya* on the lives of them. The paper deals those *Mahākāvya* which are composed, on the lives of freedom fighters of India like Mahatma Gandhiji, Subhāsh Chandra Bose, Jawaharlal Nehru and Indira Gandhi.

Gāndhī-Caritam

Gāndhī-caritam is composed by Sadhusarana Mishra in 1962. His father's name was Jayaram Mishra and he was an erudite scholar of Sanskrit literature. The theme of the poem is taken from the biography of Gandhiji wherein the poet described the story of Gandhi's birth upto his death. The work is consisting of 19 cantos and is narrated by Rahash Vihari Dwivedi in his book. Some examples as follow:

समुद्रयात्राप्रतिषेधितागमे
 महर्षिभिर्धर्मरहस्यवेदिभिः।
 परन्तुविद्यामधिगन्तुमिच्छया
 नसानिषद्धेतिकृताव्यवस्थितिः ॥
 अहिंसयोपेतमदोनुसत्ये
 धृत्यान्वितंचातिबलंप्रदिष्टम्।
 एतत्त्रयंसंश्रयतांजनानां
 सर्वत्रलोकेविजयःप्रसिद्धः ॥

Subhāṣa-Caritam

Subhāṣa-caritam is composed by Shri Visvanatha Keshav Chatre in 1963. The poet was born in Panchavati, Nasik on 27 December 1906. His father's name was Keshav Shastri and mother's name was Yashoda. He was a versatile scholar of Sanskrit and Marathi literature. This epic is related to the biography of Subhasa. The poem is consisting of 10 cantos and 650 verses.

The first canto starts with the prayer of Lord Śiva, beauty of Bengal, birth of Subhasa, his merits and pitiable condition of Bengal. The second canto narrates discussion of Swami Vivekananda and pilgrimage of Subhasa and his search for preceptor. The third canto starts with prayer of Durga and arrival of Subhasa and his bravery. The fourth canto narrates his departure for Britain and decription of Britain. The fifth canto starts with arrival of Subhasa in Mumbai, meeting with Gāndhī and his imprisonment.

The sixth canto consists of meeting of congress and speech of Subhasa in the assembly. The seventh canto begins with arrival of Subhasa in German and meeting with Hitler. The eighth canto begins with war between Japan and Singapore, victory of Singapore and arrival of Subhasa in Japan. The ninth canto narrates speeches of

Subhasa in Japan. The tenth canto consists of war between Japan and America, condition of Japan, and victory of America and surrender of Japan and death of Subhasa. Here is the end of the *Kāvya*.

The poet has used metres like *Anuṣṭup*, *Upajāti*, *Mandākrāntā*, *Mālinī*, *Śārdūlavikrīḍita*, *Rathoddhatā*, *Śikharīnī* and *Vasantatilakā*.

स दग्धहस्तः सहसा समस्तैः
 पृष्टोऽब्रवीत्किञ्चिदऽहंस्मरामि।
 मृत्तैलकोष्ठस्फुटनोद्भवाग्नि -
 र्नेताजिवस्त्राणिसमाससाद ॥

This poem contains figures of speech like *Upamā*, *Utprekṣā*, *Dṛṣṭānta* and *Arthāntaranyāsa*. The main sentiment of this epic poem is *Vīra*, while *Karuṇā*, *Raudrā*, *Bhayānaka*, *Raudrā* etc. are the subordinate sentiments. Let us see the example of *Vīra* Sentiment:

सआहघोरंतुरणंसमीपं
 विज्ञापनीयाद्द्रुतमाङ्गलिकाः।
 षण्मासकालेयदिनस्वरज्यं
 स्यादुग्रमान्दोलनमाश्रयोनः ॥

Gāndhī-Vijaya-Mahākāvya

Gāndhī - Vijaya - Mahākāvya is composed by Loknath Shastri in 1964. Rahash Vihari Dwivedi gives this information in his book in detail about this epic.

Let us see the example of it:

दुर्गादुर्ग्रहदुर्गतिर्हरबधूहाराम्बरा धारिणी
 कालीकाल- कलापकालनकरीगौरीचगौरप्रदा।
 तारातारकतारिकानिजैज्ञातस्यजन्मोदयं
 षष्ठी- जागर-वासरेगण-गणैर्जागर्तियुक्ताक्षरैः।।

Śrī-Nehru-Caritam

Śrī-Nehru-Caritam is composed by Brahmananda Shukla in 1969. The poet was born in 1904 at Carthaval in Uttara Pradesh. His father's name was Maidatta and his mother's name was Tulsidevi. It consists of 18 cantos and 707 verses. The subject matter of this epic based on the life of Jawaharlal Nehru. The epic begins with the "Saraswati Vandana".

वाग्देवता दलित- दुर्बल बुद्धि- दोषा,
शब्दार्थ- भाव- रस- रीति- विधान-दक्षा।
हुत्तन्त्रि- ताडन-परायण-पूत- पाणि-
शतोषायनोभवतुमञ्जुल-भाव- वेशा।।

The first canto begins with the prayer of goddess Saraswati and description of motherland. The second canto starts with divine glory of Kashmir and mental agony of Motilal. The third canto opens with worship of lord Śiva and river Gaṅgā by Nehru. The fourth canto deals with description of natural beauty and birth of child. The fifth canto narrates the childhood of Jawaharlal and his sacred-thread ceremony.

The sixth canto comprises of departure of Jawaharlal in the direction of London and grandeur of London. The seventh canto deals with beauty of America and Parish, his meeting with friends and miserable condition of Indian people. The eighth canto consists of advice of his father and his arrival in freedom struggle. The ninth canto narrates his devotion towards motherland and his oath to fight against injustice. The tenth canto describes different activities of Jawaharlal, mother's proposal for marriage and his mother's arrival in Delhi. The eleventh canto narrates the beauty of Kamala and her merits. The twelfth canto describes marriage ceremony of Jawaharlal. The thirteenth canto describes the description of spring season and

miserable condition of India. The fourteenth canto narrates assembly of congress in Lucknow, birth of a girl child and death of Kamala. The fifteenth canto describes about the education of Indira, her struggle in childhood, Nehru as a first Prime minister of India and death of Gandhiji. The sixteenth canto deals with welfare of poor people done by Jawaharlal in different ways. The seventeenth canto contains of culture of foreign country, speech of Jawaharlal, dispute between India and Pakistan and death of Jawaharlal. The eighteenth canto deals with grief of Indira. The epic poem ends with the following verse:

आयान्तियान्तिजगतीहसदैवजीवाः
स्वीयोदरञ्चसुचिरंपरिपूरयन्ति।
जीवन्तियेपरहितायवरेण्यभावा-
शतानेवकानपिमुदामनसास्मरामः।।

This epic consists of figures of speech like *Rūpaka*, *Utpreṣā*, *Atiśayokti*, *Yamaka*, *Upamā* and *Anuprāśa*. The poet has used metres like *Indravajrā*, *Anuṣṭup*, *Swāgatā*, *Mālinī*, *Dṛtavilambita*, *Upajāti*, *Vasantatilakā*, *Viyoginī*, and *Hariṇī*. Let us see an example of *Dṛtavilambita*

तदनुतस्यवचःपरमोज्ज्वलं
हितकरंविदिदेपरयामुदा।
प्रतिनिवृत्यबभूवसुनिर्वृतः
सुतमसौविजहौभ्रमणोसुत्कम्।।

The poet has used metres like *Indravajrā*, *Anuṣṭup*, *Swāgatā*, *Mālinī*, *Dṛtavilambita*, *Upajāti*, *Vasantatilakā*, *Viyoginī*, and *Hariṇī*. Let us see the poet's expertise in grammar:

वृद्धिर्नितम्बेषुगुणश्चहारे
यत्राङ्गनानां पररूपताऽऽस्ते।
सवर्णदीर्घाजनतासुयत्र

संयोग-योगश्चकटाक्ष-मोक्षे ।।

The main sentiment of this epic poem is *Vīra* while *Karuṇa* and *Raudra* are the minor sentiments.

Mahātmā-Gāndhī-Caritam

Mahātmā-Gāndhī-Caritam is composed by Virendra Kumar Govindaraja Vaidya in 1973. The information is taken from the research paper of Rahash Vihari Dwivedi. Let us see an example of it.

मृद्गाण्डमेवजलपूरितमेकमेव

तच्चापि काष्ठफलकापिहितं कथञ्चित् ।

नान्यच्च भाण्डमथवांशुकमस्तितस्याः

स्नानादिकार्यसमयेऽपिहिधारणार्थम् ।।

Nehru-Yaśa-Saurabham

Nehru-Yaśa-Saurabham is composed by Balabhadra Prasada Shastri in 1975. The poet was born in the village Sakaha Hardoi in Uttara Pradesh on 7 October 1925. His father's name was Govinda Prasad and his mother's name was Mahadevi. This epic consists of 12 cantos and 586 verses.

The poem begins with the following verse:

शुभं करिष्णुर्विषमे दिवौकसां

गरं करालं चुलकेन योऽचमत् ।

चमत्कृतिं विश्वकृतौ निवेशयन्

स मत्कृतिं लोकहिते नियोजयेत् ॥

The first canto begins with the glory of India, birth of Motilal Nehru and his noble character. The second canto consists of birth of Jawaharlal, his childhood and his departure in the direction of England. The third canto begins with Kamala's good qualities and marriage of Kamala with Jawaharlal. The fourth canto begins with pitiable condition of Indian farmers, description of *Satyāgraha* and Jawaharlal as a prisoner. The fifth canto opens with movement against British Empire.

The sixth canto narrates death of Motilal Nehru, illness of Kamala and her death. The seventh canto begins with grief of Jawaharlal and description of non-cooperation

movement. The eighth canto deals with struggle of Jawaharlal and harassment of British ruler.

The ninth canto starts with Jawaharlal as a Prima minister of India, his social reforms and benefits of Indian people. The tenth canto begins with dispute between India and China and war between India and China. The eleventh canto begins with merits of Jawaharlal Nehru, his illness and his death. The twelfth canto starts with description of Indira and her remarkable activities.

This epic poem is consisting of various metres like *Vaṁśastha*, *Mālinī*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Indravajrā*, *Harinī*, *Vaitāliya*, *Dṛtavilambita*, *Mandākrāntā*, *Anuṣṭup*, *Sragdharā*, *Śārdūlavikrīḍita*, etc. The poet has used various figures of speech like *Upamā*, *Rūpaka*, *Utpreṣā*, *Atiśyokti*, and *Arthāntaranyāsa*. The main sentiment of this epic poem is *Vīra* while *Srṅgāra*, *Raudra*, *Bhayānaka* etc. are described as subordinate sentiments.

Indirā-Gāndhī-Caritam

Indirā-Gandhi-Caritam is composed by Satya Vrat Shastri in 1976. This epic poem is consisting of 25 cantos and 879 verses. The heroine of this epic is Indira. The first canto begins with the narration of Nehru family, his residence and birth of Jawaharlal. The second canto starts with birth of Indira and happiness of Nehru family. The third canto narrates the political activity of Indira and her meeting with Gandhi. The fourth canto contains formative mind of Indira and her intellectual capacity in politics. The fifth canto describes about the tragedy of *Jaliāwālābāg* and grief of Jawaharlal. The sixth canto narrates serious illness of Kamala and her opposes towards British ruler.

The seventh canto narrates love between Jawaharlal and his daughter and Indira as a member of congress party. The eighth canto consists of upset of Indira and imprisonment of Jawaharlal. The ninth canto consists of description of Indira, her mother's illness and miserable condition of her mother. The tenth canto deals with Kamala's illness and her treatment in Switzerland. The eleventh canto consists of arrival of Feroz Gandhi and meeting of Indira with Feroz. The twelfth canto narrates the education of Indira, Indira's life in *Āshrama* and her mother's death.

The thirteenth canto describes about the pitiable condition of Jawaharlal, his worry regarding daughter's future and his faith for the nation. The fourteenth canto deals with critical situation of Indira, imprisonment of her father and moral teachings Jawaharlal to his daughter. The fifteenth canto opens with attraction between Indira and Feroz, marriage ceremony of Indira and description of natural phenomenon. The sixteenth canto narrates happy union of Indira and Feroz and arrival of Feroz in the assembly of congress. The seventeenth canto deals with Indira's arrest by Britisher and dispute between them regarding the flag hoisting.

The eighteenth canto begins with an assembly of congress, speech of Indira, her arrest and dispute between Hindu and Muslim community. The nineteenth canto opens with the dispute between Hindu and Muslim community regarding the separation of nation and division of India. The twentieth canto comprises of terrible war between Hindu and Muslim community and sadness of Jawaharlal. The twenty-first canto deals with death of Jawaharlal, unhappiness of Indira, and Indira as a Prime Minister of India. The twenty-second canto deals with birth of Rajiva and Sanjaya, marriage of Rajiva with Soniya, marriage of Sanjaya with Menaka,

birth of Rajiva and Priyanka, illness of Indira and death of Feroz Gandhi.

The twenty-third canto narrates the miserable condition of Banga region, description of Banga, movement of *Āvāmi* community, anger of people, war between Banga and Pakistan and enmity between India and Pakistan. The twenty-fourth canto narrates victory of Banga, end of the battle, Shimla agreement by Indira and friendship between India and Pakistan. The twenty-fifth canto describes Sanjaya's activity for this nation and praise of Indira.

The poem ends with the following verse:

काव्यमेतदिन्द्रेति वृत्तबोधकं बुधाः ।

एति साम्प्रतं समाप्तिमीश्वरानुकम्पया ॥

This epic consists of various metres like *Upajāti*, *Bhujāṅgaprayāta*, *Anuṣṭup*, *Ārya*, *Vaitāliya*, *Rathoddhatā*, *Dṛtavilambita*, *Swāgatā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Vamśastha*, *Vidyunmāla*, *Pañcacāmara*, *Śikharīnī* etc. *Vīra*, *karuṇa* and *Raudra* are the sentiments. The beauty of Kashmir where in the waterfalls, rivers, mountains, birds and animals also are described.

Conclusion

The present thesis embodies comprehensive and critical study

Sanskrit Mahākāvya Based on Freedom Fighters of twentieth century. The Mahākāvya highlights some of the significant aspects of modern Sanskrit. From the above presentation, we conclude that, the poets of Twentieth century have given the new trend in subject matter, narration, characters, and plot suggestions and so on. Modern poets tell the old stories in new imaginary thoughts. In style of writing, Modern poets have changed the style keeping in view the modern readers. The tradition of mahākāvya in Sanskrit is unique and appreciable for many reasons. The authors and the works deserve praise as they have done great service to the

Sanskrit language in the modern era. There is no doubt that an analysis of these trends will

open up new way in the field of Sanskrit creative literature.

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SOME GLIMPSES OF THE *AVINĀŚI*– A SANSKRIT NOVEL BY DR. BISWANARAYAN SHASTRI

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ABSTRACT

Dr. Biswanarayan Shastri is a great Indologist of Assam. He was a scholar of extraordinary calibre. Dr. Biswanarayan Shastri authored the Avināśi, a historical novel in Sanskrit. The story of this novel is based on an important event happened in the history of India during the 1st part of the 7th century A.D. During that period, the kingdom of Gauḍa was invaded by Kumar Bhāskaravarman, the king of Kāmarūpa in alliance with Harṣavardhana, the king of Thaneshwara. In the Avināśi, Shastri shows the love between the historical character Bhāskaravarman, the king of Kāmarūpa and a devadāsī Mādhavī by name. She immolated her life at the same pyre of Bhāskara after his death. Here, the tradition of devadāsī has been condemned and Shastri is successful in giving a blow to this immoral practice found in the name of religion. Moreover, love is not kept confined only in its physical level rather it is raised to the status of divinity. In this paper an attempt has been made to present Avināśi not only as an extraordinary literary piece but also as a good record of society and culture of 7th century A.D.

Key words: *Avināśi, Bhāskaravarman, devadāsī*

Dr. Biswanarayan Shastri (1918-2002) has occupied a prominent place amongst the Sanskrit novel writers in post independence period. A constructive critic and a prolific writer, Dr. Shastri was born in North Lakhimpur, Assam. He was the writer of the Sanskrit novel *Avināśi* which was published in 1986. This novel earned different awards including the Sahitya Akademi in 1987.

The theme of the novel *Avināśi* is historical. The story is based on an event happened in the first half of the seventh century A.D. In the *prākkathanam* of the novel Shastri has himself stated *Avināśi* as a historical novel in this way- “*Avināśi nāmadhey amidamā khyānātmakam vastu aitihāsikopanyāsarūpeṇa viracitam...*”¹ The author has also stated there that he has collected materials from different sources like the *Harṣacarita* of Bāṇabhaṭṭa, *Kuṭṭanimata* of Dāmodaragupta, *Rājatarāṅginī* of Kalhana, the Life of Huen Chwang by Beal, the Land Grant Inscriptions by Bhāskaravarman and

other kings of Kāmarūpa, a few such inscriptions by the kings of Gauḍa and also some purāṇas and tantras.² With the help of these materials while constructing the story, the writer has brought certain incidents from the contemporary society and has given life to the main theme. Through this novel the writer has tried his best to make the readers familiar to the different socio political and cultural trends of the 7th century A.D.

The plot of the *Avināśi* is mainly based on the *Kuṭṭanimata* of Dāmodaragupta of Kashmir. It describes a story between a prostitute (*vilāsini*) and the hero Bhāskaravarman. The heroine at the death of the hero Bhāskara not being able to tolerate the pain of her separation with her beloved, immolated herself in a pyre.³ This character of Bhāskaravarman is not actually a historical one. It is a character completely a creation of Dāmodaragupta, the writer of the *Kuṭṭanimata*. In the *Avināśi*, Shastri shows the love between the historical character Bhāskaravarman, the king of Kāmarūpa and a

devadāsī Mādhavī by name. She also immolated her life at the same pyre of Bhāskara after his death.

The novel *Avināsi* is divided into 19 parts. The story of this novel was based on the event in 7th century when there was the invasion of Gauda by Bhāskaravarman, in alliance with Harṣavardhana. Here the hero is the king Bhāskara who was the son of Susthitavarman, a descendent of Naraka who belonged to Bhauma dynasty. In this novel it is shown that once the two princes Bhāskaravarman and his brother Supratisthitavarman were captivated and they were brought to the kingdom of the enemy. But somehow the princes could escape from the hands of the enemies and took shelter in the temple of Mahākāla. The chief priest of that temple was Devaswāmi, who brought up Mādhavī, the heroine of the novel. She was given training in fine arts and the Acharya decided to offer her to Mahākāla. But, Mādhavī was attracted by Bhāskara. She fell in love with him and went to Pragjyotisha. Bhāskara also decided to give her the position of the chief queen which was not approved by others. But she remained very close to Bhāskara and at the death of him she also immolated herself at his same pyre. Dr. Shastri here has tried to show the system of Devadāsī as an immoral practice. The miserable life of a Devadāsī has also been well presented in his novel.

As a historical novel demands, there are two sets of characters in *Avināsi*. One set is entirely historical. However, other characters are put there by the imaginative power of the writer. The author of *Avināsi* has himself stated that he has strived to keep the expressions and language of his novel as classical. According to him, “A classical language loses its charm and brilliance when it is modernised in style. Hence, the

translation type Sanskrit is not used as far as practicable”. The writer is so conscious for the readers that he has not used much sandhis so that they can read it comfortably and the meaning can also be easily comprehended.⁴

Though this is a modern writing and can be included in the category of a novel yet the employment of the metres and figures of speech etc. are found in the manner of ancient Sanskrit poetry. Amongst the metres *anustup*⁸*varṃśasthavila*⁹, *mālinī*¹⁰ etc. are worth mentioning. The figure *anuprāsa*¹¹ is found here in its abundance. Regarding sentiment it can be stated that the erotic or the *Śṛngara* is the predominant sentiment here and both types of *Śṛngāra* i.e. *Vipralambha* and *Sambhoga* are nicely presented. Apart from this, sentiments like *karuṇa*, *hāsya* etc are also well employed here. Regarding *riti* it can be stated that here mostly *vaidarbhīrīti*¹² is found.

The story tries to focus evil side of the *devadāsī* tradition and such a tradition is vehemently condemned here. The author has here also tried to show the purity of the union of two souls. Love is not kept here in its physical level but it is raised to the status of divinity which is permanent or *avināsi*.

In this novel there are the descriptions of different places like Pragjyotisha, Paundravardhana, different rivers like the Brahmaputra and Karatowa, description of Nalanda Mahavihar etc. which are intermingled with the main story. Moreover, in this novel the society, religion, education, dance, music, song, trade and commerce, various festivals, systems of communication of that time are nicely depicted. For all these, this novel can also be said as the mirror of society and culture of that age.

The life of the *Devadāsī* is shown here as extremely miserable. Since the early period of her life, Mādhavī, the heroine had to face different troubles. She was taught by her acharya

to consider Mahākāla as her husband. However, she did not want to follow what the Acharya said to her. She thought that it is not proper to make a stone or an inanimate object as her husband as it can neither talk or move. She only desired Kumāra Bhāskara to be her husband who can talk move, laugh, and see her with love. Her love towards Kumāra was not an ordinary one; it was imperishable, immortal or *avināsi*.¹³

From the above discussion it can be stated that the novel *Avināsi* is possessed of a great literary value. Apart from its importance as an extraordinary literary piece, this novel is a good record of the society and culture of the 7th century A.D. In this way, *Avināsi* of Dr. Biswanarayan Shastri can be well considered as a great contribution to Modern Sanskrit literature.

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RADHAYANAM - A FEMALE ORIENTED EPIC IN MODERN SANSKRIT LITERATURE

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ABSTRACT

India is the land of varied culture and heritage. Sanskrit language forms the basis of the Literature produced here. India was always rich and prosperous in terms of these literary gems. Epic Poetry or Mahakavyas is one such genre of poems which can be seen in tis language. As the name suggests these poems are long in nature. We have a great standing tradition of these epic poems. Ramayana and Mahabharata are the earliest known Epics to the mankind. Predominantly this genre of poetry was discovered by male composers. Also the plot line of these compositions revolved around male protagonists. The traditional Mahakavyalakshanas also mention the hero in the epics but not the heroine. This Epic Radhayanam revolves around the female protagonist Radha, which makes it unique. Moreover this Epic Radhayanam is aldsso composed by a female Poet Lalitashastri Arvikar in 2012. This Research paper studies the female oriented Epic of modern Sanskrit Literature Radhayanam.

Keywords: Radhayanam – Epic Poetry – Female Oriented – Lalitashastri Arvikar – Modern Sanskrit Literature

Introduction

India is the land of varied culture and heritage. The culture and heritage of India is prominently reflected in the various literary gems produced by this land. As it is very appropriately said Kavyas or the Literature is the the mirror of the society. The social norms and conduct in that period are depicted in the various literatures. Epics and puranas play an important role in shaping the society.

The earliest Epics Ramayana and Mahabharata are two such examples of the depiction of society through Kavya. They are called as Arsha mahakavya. We have a long-standing tradition of Epics from Ramayana, Mahabharata, Buddhacharitham, Raghuvansham, Kumara Sam bhavam, Kiratarjuniyam etc to Epics being composed till date.

Epic poetry is one such genre of the language which differentiates Sanskrit language from other existing languages. The origin of the Epic poetry dates back till Ramayana. But still today in this century the focus and concentration is still intact towards this genre.

The 20th Century has also witnessed many new Mahakavyas to its credit.

The masses don't prefer long poems these days. 'Brevity is the soul of the life' is the motto of the modern day world. But still many new epic poems can be seen composed today.

Normally the epic poems are composed by male poets with a male protagonist in the lead. There are a very few female poetesses who tried this genre of literature. Pandita Kshma Rao was one of the few female composers in this genre. She composed many epics such as Tukaram charitam, Ramdas charitam, Swatantrya geeta etc.

Main topic

From the sea of games Radhayanam is one of its kind Epicpoems or Mahakavya composed by Shrimati Lalitashastri Arvikar in 2012. Shrimati Lalitashastri Arvikar was born on 13th July 1944 at a village named Audumbar in Maharashtra. She completed her schooling from Dada saheb Dhanvate Nagar School Nagpur. She completed her higher education from Nagpur University with great accolades. She was then working at

the Income tax department Nagpur. She has also worked as a Sanskrit teacher at Bhoslavedashala, Nagpur and Saraswati Sanskrit College. With sound knowledge of Sanskrit and German, she has published many research articles till date.

Shrimati Lalitadevi Arvikar was blessed with the tradition of many eminent Sanskrit scholars from both the sides of her family. Her maiden family 'Rodi' as well as Arvikar family had Sanskrit favourable atmosphere which developed her skills as a poetess.

She has four publications under her name. Narayaneeyam- akavya, Mookapanchashati, Varahicharitam - a kavya, a Sanskrit drama Shri Krishna Garhahastya jeevan, studies in Yoga in Shrimadbhagwat.

Radhayanam is an Epic with 9 cantos and 523 verses. Lalitashastri Arvikar is the only female poet is to compose Epic poetry. As the name suggests this Epic depicts the life canvas of Radha. Though Shri Krishna is the hero of this Epic, the story revolves around Radha. This

Epic is written in Vaidarbhi Riti with Prasad guna dominating the Epic. Devotion of Radha towards Shri Krishna is the main theme of this Epic.

The Epic has cantos which are given different but appropriate names as per the story by the composer. Last verse of each canto is in a different metre.

Coordination with Mahakavyaakshana

As per the general instruction and definition of Mahakavya or Epic poems, this epic Radhayanam fulfils its conditions.

- This epic is composed in cantos
- The hero Shri Krishna is a Kshatriya with a good family name.
- The story is of historical nature as it is related to Puranas.

- The emotion or rasa here is Shant Ras as per the Mahakavyalakshana. Many other rasas are also described here time to time.
- The Epic begins with an auspicious verse praising Shri Krishna.
- Each canto is in a metre and the last verse is in a different metre.
- The number of cantos is 9 which is more than 8 as mentioned in the definition with the moderate length of the cantos.
- The names of the cantos are related as per the story line in the canto.
- The name of the epic is based on the heroine or nayaka Radha.
- Being an Epic poem on Mahakavya, it has a beautiful description of the nature, season's wisemen, dusk and dawn etc.
- Truth always triumphs is justified here.

Almost all the classical rules regarding this Mahakavya are applicable in this modern epic Radhayanam.

The Mahakavyalakshana only describes the qualities of the hero. Nowhere has it mentioned the qualities of the heroine. This Epic poem is female oriented. Radha is the central character in this epic. No such epics were composed earlier may be the reason, the Mahakavyalakshana doesn't mention about the heroine of the epic poem. The same attributes which go with the hero in an epic are here seen with the heroine

The Radha is from the family of wise men. She is born to father Vrushbhanu and mother Keertimala.

The epic poem Radhayanam begins with the praise of Lord Sri Krishna

श्रीकृष्णः परिपूर्ण एव न परः पूर्णोऽवतारः स्वयम्।¹

This Epic poem is divided into 9 cantos. The first canto begins with the praise of Lord Shri Krishna. Then with the burden of sins, Mother Earth seeks help from Brahmadev - the creator. He then directs her towards Vishnu avtar Krishna and Radha. The second canto is

dedicated to the beautiful description of Lord Sri Krishna and Radha. The third canto describes the birth of Radha as well as Shri Krishna. The fourth canto paints the views of the parents of Radha about Shri Krishna for her matrimony. The fifth canto describes the matrimony of Shri Krishna and Radha. The sixth canto is about Raasleela. Their feelings in their hearts are beautifully painted here. The seventh canto describes Shri Krishna's message to his loved ones by his friend Uddhav. The eighth canto is about the meeting of Shri Krishna and Radha after hundred years. The last and the ninth canto describe the journey of Radha towards Shri Krishna. This marks the conclusion of the Epic poem Radhayanam.

This epic poem is one of a kind of poem which focuses on the female protagonist. It is also composed by a female poet who makes it rare. There are not many female poets who have composed epic poems. The plotline selected for the epic poem is also different enhancing it. The otherwise neglected character of Radha in the context of Mahakavya is depicted here in full glory. The central plot line of the poem is limited but due to references from various scriptures it beautifully captivates one's mind. Appropriate choice of plot, words make this poem very attractive. The poem is composed in metres in Vaidarbhi style. Prasad guna is used throughout the poem which makes it lucid and flowy.

The rendition of words make you feel deeply and an everlasting impact is imprinted on the reader's mind and heart.

The devotion of Radha towards Shri Krishna is the underlined theme of this poem. Moreover her love for her beloved Shri Krishna should be the central theme here. Her love translates her devotion towards Shri Krishna.

The writing style of the poetess is very lucid. She uses simple words to describe her protagonists, events etc. The description of Radha, her beauty, the essence of her name is very beautifully depicted here.

While describing Radha the poetess glorifies her inner beauty as well as her appearance. Radha was extremely eternally beautiful, a pleasure for the three words like a lotus flower. She says that

कल्याणानामुदयसरणी कल्मषाणां निहन्त्री ।

अस्माकं यद्वरमभिमतं देहि देव प्रसीद ।²

Moreover Radha is described as per the Sankhya and Mimamsa philosophy. As per Sankhya theory; she is the prakriti - the cause for the creation of this world. The Purva mimamsa theory describes her as Karma i.e. actions. The Vedanta philosophy calls her Brahma Parabrahma.

राधां ज्ञातुं विविधनिगमैश्चिन्तितं तत्त्वदृष्ट्या

सांख्यैः प्रोक्तं प्रकृतिपुरुषं कर्म मीमांसकैश्च ।

विद्वद्भिः काल इति कथितं ब्रह्म वेदन्तिभिर्वै

सेयं राधा भवतु सुखदा चिन्मया ब्रह्मरूपा ।³

The essence of the name Radha is skilfully described here. She says that the name Radha is very deeply rooted.

रमायाः ' र ' स्याद्यः सकलभगवाच्यो भवतु सः

सदाद्यागोप्या ' आ ' ब्रजभुवि कृतं क्रीडनमिदम्

धरायाः ' घ ' सर्वान् वितरतु धरैश्वर्यमधुना

द्वितीयोऽऽकारः स्यद्विमलविरजायाः सुमतिदः ।⁴

Such a beautiful expression of the name Radha is presented here. This proves the genius of the

poetess. She describes her as Goddess Lakshmi (रमा) and Mother Earth (धरा).

The Vaidarbhi style of writing accompanied by the Prasad guna is seen throughout the poem the duo Radhakrishna is inseparable .They are two bodies but one soul. They are not complete without each other. she says that

कृष्णः शक्त्या यदि च सहितो राधया तर्हि शक्तः

नो चेदेवं न खलु कुशलो रक्षितुं सृष्टमात्रम्।

आराध्यां तां नायंसुखदां राधिकां ध्यान्टुष्यथा

द्रष्टुं वाञ्छा वसति हृदये योगिनां कृष्णयुक्ताम्।⁵

If Krishna is United with Radha's energy he is able to protect the creatures created by him or else he is unable to do so. Yogis desire to see Radha and Krishna together in their hearts through meditation.

This verse reminds of the famous verse of the Soundaryalahari stotram by Adi shankaracharya.

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुम्।⁶

The essence of Shiva and Shakti is depicted here as the duo Radha and Krishna.As Shiva and Shakti procreate so does Radha and Shrikrihna.

The poetess has recreated the same scene as depicted in Kalidas's Epic Kumarsambhavam. The dialogue between Parvati and a child monk is very famous in the fifth canto. Lord Shiva disguised as a child monk tests Parvati about her love towards Shiva. He insults Shiva and persuades Parvati not to desire and marry Shiva. But Parvati doesn't listen to him. She asks him to stop. The same dialogue is depicted here where Shrikrishna disguises as a beautiful lady and persuades Radha not to

desire for Shrikrishna. But she doesn't listen to her.

दधौ ना कुलारूपवीर्यगुणकर्मशीलादयः

करोषि यदि तस्य भक्तिरनपायिनी सर्वदा

न युक्तमनघे मया तु भवतीमिदं कथ्यते

त्यज त्वमपि तस्य नाम हृदयाद्यतो निर्ममः।।⁷

This epic poem Radhayanam is mostly of descriptive nature but the devotion, the love outshines all the emotions here .According to the Mahakavyalakshana Shanta rasa is the central rasa here. Shringaar rasa or love also constitutes to the epic poem. Shrungaar or love of Shri Krishna and his beloved Radha is very appropriately depicted here. For example

उभौ च हरिराधिके विरहवाह्निना भर्जितौ

हरेश्चरण पङ्कजं यदि मया न लब्धं भवेत्।

ब्रवीति ललितां सखीं न खलु धारयेऽ सूनहं

भयाकुलसखी जगाम यमुनातटे श्रीहरीम्।।⁸

The Love of Radha and Shrikrishna can be seen here. She tells her friend that she is unable to live without Shrikrishna. Both of them burned in each other's memories. Vipralambha Shrungaar rasa is appropriately captured by the poetess making it very enchanting.

Bhakti or devotion is the backbone of this poem. It immortalizes the relationship between Shri Krishna and Radha. For example

विलोक्य प्रतिमां बभूव खलु राधिका हर्षिता

तदेव कमनीयमेव हरिरूपमाराध्यते।

विलोकितवती कदा त्वमिममाशु मे कथ्यतां

अहं तमभिमिलितुं भणति राधिका सोत्सुका।।⁹

Here the poetess mentions that Radha is delighted to see the portrait of Shrikrishna whom she kept in her heart. She further adds that

उवाचेदं राधा मम जनिरभूद्य सफलं

तपो मेऽभूत्सार्थं फलमपि च लब्धं बहु मया।

जलस्नानं सिद्धाश्रम इदमहो भाग्यमिती नो

हरेरायातेन प्रफलति च मे कर्म नियतम्।¹⁰

She has achieved the fulfilment of her life. All her penance has borne fruit. This describes her devotion towards Shrikrishna. The Epic Radhayana is full of such verses which bring out her feelings towards her beloved Shrikrishna.

धन्या राधे त्वमसि खलु ते भक्तिभावेन तुष्टः

श्रीकृष्णस्ते वसति हृदये रुक्मिणी प्राह सद्यः।

प्रेम्णः साक्षत्त्वमसि खलु हे राधिके विग्रहस्त्वं

सेवाभावः परमगहनः शिक्षितव्यस्त्वदीयात्।¹¹

This verse describes Radha's Devotion in utmost glory. Rukmini tells her that She is great. Shrikrishna is pleased and lives in your heart. You are the embodiment of love. Serving others with no expectation is very difficult which you possess naturally. This is to be learnt by you.

The Epic poem Radhayanam is composed in various famous metres of Sanskrit literature such as Shardul - viridian, mandakranta, Shikharini, Pruthvi, and Panchachamar etc. The sixth canto is the longest in terms of forces including words from the canto is different from all the verses. The concluding verse from each canto is in a different metre.

Not many different Alankaras or figures of speech are used in this Epic poem. The style of the poetess is simple, Plain and a flowy language. Alankaras such as Upama, Utpreksha, Roopak etc can be seen here.

भजस्व हरिराधिके सततमेकरुपन्विते

परात्परमशक्तिदे प्रकृतिः पुरुषाधिष्ठिते।

मनोमधुप चेष्टसे भवमरुप्रदेशे वृथा

पिबाशु मधु राधिकाचरणपद्मयोनिर्ःसृतम्।¹²

Here मनोमधुप, भवमरुप्रदेश are the Roopakas used.

The last 9 verses of Radhayanam are like a stotra with the concluding two lines kept common.

मनोमधुप चेष्टसे भवमरुप्रदेशे वृथा

पिबाशु मधु राधिकाचरणपद्मयोनिर्ःसृतम्।¹³

This beautiful rendition of the nine verses makes it a little different from the traditional mahakavyas. These nine verses describe the relationship between a devotee and his God. Here the readers are the devotees and Radha is the supreme one. The ninth verse is Falashruti of the stotra.

Conclusion

This epic poem or Mahakavya Radhayanam is one of its kind poems in terms of the composer, the plot and the protagonist. Shrimati Lalitashastri Arvikar is the composer and Radha is the protagonist. A female Mahakavya composer and a female Protagonist makes this Epic unique and rare. The devotion of Radha is the plot line of this epic poem. Radha is depicted as the cause of creation. Many puranic, historical and philosophical references are seen here.

The glorification of a female protagonist is the special feature of this epic poem. Hero worship is the normal norm in Sanskrit literature but here

the protagonist Radha is glorified making her primary and Srikrishna secondary.

The traditional Mahakavyalakshana lacks the mention of female heroes which is the topic of the epic Radhayanam.

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SAMARPANAM: A TRIBUTE TO PROF. G. B. PALSULE

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ABSTRACT

Samarpanam, is a publication dedicated to one of the greatest Sanskrit scholars of the 20th century i.e. Prof. G.B. Palsule. The publication is a result of the efforts taken by his disciple Dr. Asha Gurjar. For last fifteen years, this publication has been brought out by her without any break. This is a collection of articles written by both senior and junior Sanskrit scholars. There are different genres of Sanskrit literature that are handled by these authors.

Keywords : *Samarpanam, G.B. Palsule, Dr. Asha Gurjar, Vainayakam, Mahakavya, Dhatupatha*

Prof. G. B. Palsule was a renowned Sanskrit scholar, who lived in Pune and left for heavenly abode on 28th November 2005. He was a versatile personality and was aptly known as the Mahakavi as he himself had composed a Mahakavya called as Vainayakam. He was a traditionally trained grammarian and a linguist. He also had mastery over German language and had translated sixty Upanishadas from German into English. His PhD thesis on the Dhatupathas i.e. the verbs in Sanskrit is considered as the last word about Sanskrit verbs. He had also written various books and articles on different aspects of Sanskrit including linguistics, grammar, Upanishadas, history of language etc. He was honoured as the Rashtriya Pandit by conferring the Rashtrapati Puraskar in 1995 at the hands of the President of India. He was also felicitated by numerous other awards at the local, state and national levels.

He had shaped the lives and careers of numerous students during his tenure as the Professor Sanskrit in the Department of Sanskrit and Prakrit Studies, University of Pune. He was a very popular teacher among the Indian as well as foreign students. His contribution in the Prakrit Dictionary project had also helped in the progress of that project. Thus considering his seminal contribution in the field of Sanskrit and Prakrit studies both scholars and his students held him with a high esteem. Many of his students were quite devoted to him. One such student Dr. Asha Gurjar (Phadke) decided to dedicate her efforts to spread the awareness of Sanskrit and take efforts in increasing the Sanskrit language writing skills of the younger generation. The selfless help that her Guru Prof. G. B. Palsule had extended towards numerous students during his lifetime had inspired her to take up this project. Without thinking of the financial profit and loss issues, Dr. Gurjar started this

self-funded activity and published the first collection on 28th November 2006, i.e. one year after the demise of Prof. Palsule and named it as Samarpanam (Offering). Since then, for last fifteen years she has been bringing out this publication without any break on the 28th November i.e. the death anniversary of Prof. B G. Palsule. The ceremony takes places with the Sanskrit as well as non-Sanskritist scholars being the President of the function.

Samarpanam is an annual publication. She started this publication as a compilation of small write ups but all written in Sanskrit. Dr. Asha Gurjar (Phadke), herself is a devout Sanskrit lover. She worked in the 'Sanskrit into English Dictionary based on the Historical Principles' project being carried out in the Deccan College for thirty year. While working and after her retirement she dedicated all her efforts to bring out this publication as a tribute to her Guru. She believed in the idea of Sanskrit for people that even Prof. Palsule used to promote. Many people including scholars believe that Sanskrit is a dead language and there is no use of it any longer in modern times. The difficult grammar of this language, the inaccessibility of it for the common man due to the obstacles in comprehending the contents of the literature, led to such beliefs. However, both Prof. Palsule as well as Dr. Gurjar believed that if the language is used continuously at a larger scale then it is not a dead language. Dr. Gurjar understood the phobia that people had in their mind about this

Classical archaic language. To break this ice between Sanskrit and the common man, the only way was to make common people write in Sanskrit. The activity of spoken Sanskrit was already started by the pan India organization named Sanskritbharati. This activity had become very popular and was fetching many young students to participate in their mission to spread the awareness of Sanskrit among the masses and help them in speaking Sanskrit by making it easy. Further the institute called as 'Geervanavak-varthinisabha' based at Anandashrama in Pune had also been promoting spoken Sanskrit at the local level. Many Sanskrit scholars were involved in this activity. But Dr. Gurjar realized that to master a language all the four skills i.e. reading, writing, speaking and listening should be practised. Further to speak using correct grammatical constructions, one has to master the writing skill. The writing skill can further be developed by reading good Sanskrit literature. The foundation of acquiring the expertise in all these skills was the writing skill over which one should get mastery. Hence, she decided to invite the young scholars to write in this publication. Initially some topics and themes were given for each issue. Gradually the forum was made open for the contributions in the form of short stories, poems, articles on current issues etc in this publication. The topics based on current issues were specifically included because those would interest the

young students more and they would be inspired to write in Samarpanam.

Along with the young scholars many senior scholars started contributing in this publication. World-renowned scholars like Prof. K. S. Arjunwadkar (2010: 7), Prof. P. G. Lale, Prof. Saroja Bhate (2009:64), Prof. Madhav Deshpande (2020: 143), Prof. S.S. Bahulkar (2010: 109), Dr. Madhavi Kolhatkar (2016:38), Prof. Gauri Mahulikar (2018: 204), Prof. Bhagyalata Pataskar (2017:122), Prof. Kanchan Mande (2007:162), Dr. Parinita Deshpande (2018:130) and many more, contributed in this publication from time to time. The number of contributors writing in this publication has gone over 500 now. Thus, this publication has become a mixture of the articles, stories, poems, small biographies of great people, translations from other languages etc. This is a bouquet of writings of mixed genres, but everything written in Sanskrit. Many school and college teachers not only contribute in this publication but also encourage their students to write in this. As a beginning to writing translations should be done. Knowing this the famous collection of articles of Prof. Sudha Murti entitled *Wise and Otherwise* was translated and published under the name 'सुजाःउताहो अज्ञाः'. It so happens that sometimes the students take some liberty and while simplifying the language deviate from the rules of grammar. The publication has a team of editors consisting of many stalwarts in

the field. It becomes their responsibility to check the text of Samarpanam. They have been doing their work quite sincerely since the beginning of the publication.

The team of authors and supporters has been expanding and many people have joined this mission over the period of time. They include Dr. Deviprasad Kharvandikar, Pandit Vasandrao Gadgil, Dr. P. P. Apte, Dr. Ranjana Date, Dr. Shailaja Katre, Dr. Bhagyashree Bhagwat, Dr. Jyotsna Khare, Dr. Anjali Parvate, Dr. Pradnya Deshpande, Dr. Vandana Selukar, Dr. Avinash Biniwale, Dr. Manjusha Gokhale, Dr. Madhavi Joshi, Dr. Tarangini Khot, Dr. Mukta Sanjiv Dabholkar, Dr. Bharati Balte, Dr. Bhavana Balte, Snajivani Maydeo, Vinaya Deo, Shruti Kanitkar, Pranav Gokhale etc.

This activity has resulted in making many young and old scholars start writing in Sanskrit. Some of them even translated a lot of writings, poems, articles on current issues, their personal experiences, even articles related to films etc. It has been observed that the young scholars were inexperienced in Sanskrit writing and showed the need of some improvement in their writing. This fact has been, sometimes, highlighted while criticizing this effort and publication. However, it reflected upon the teachers (especially who criticized) that they should have given more attention to the writing skills and the grammatical accuracy of their own students. In fact, when the students

realized that their writing needed improvement and was criticized by people, then some of them took it as a challenge and improved their writing skills. However, Dr. Gurjar sadly informs that the heads of many noteworthy institutes have not contributed in this publication till today.

When one sees the fifteen issues of Samarpanam, one thinks that Dr. Gurjar must be getting a lot of money by selling these issues. On the contrary, more copies of the printed 1000 copies are distributed free of charge. She generally puts in her own money into the publication out of her sheer respect and gratitude for her Guru. Sometimes some people give small and large donations in between and that helps in the publication of the next issue.

For example, for the issue of 2018 Dr. Ravindra Kulkarni (a noted Mathematician) had taken the complete responsibility for the expenditure of this publication.

Thus, this activity that had started with the intention of paying homage to the person who had supported his students extending the boundaries of the teacher-student relationship went on growing and has been flourishing for last fifteen years. Let us hope that Dr. Asha Gurjar (Phadke) gets all the support that she requires for the continuation of Samarpanam and it continues for a long time in future.

Acknowledgement

I thank Dr. Asha Gurjar (Phadke) and Vinaya Deo for their help in writing this article.

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**CRITICAL APPRECIATION OF STORIES COMPOSED BY –
RAVINDRA KUMAR PANDA**

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ABSTRACT

Sanskrit literature is rich as well as vast in nature. Beginning the era of Vedic literature till the period of classical Sanskrit literature, various texts emerged which touched different subjects. In the 20th and 21st century, number of modern scholars devoted themselves in development of Sanskrit writings. Ravindrakumar Panda, one of the eminent scholars is famous for his multidimensional writings. A small storybook titled as 'CChinnacchaya' is a collection of stories which contains various social aspects. This paper aims to find out social contents and literary style which has been reflected in this particular storybook.

Mahakavi Kalidasa has appropriately said, Old is Gold is not true every time as well as one should not consider new literary creations as waste.¹ Various authors in this era give their best to Sanskrit literature. This paper aims to study a story book consisting of brief interesting stories composed by Ravindrakumar Panda. The title of book is 'Cchinnacchaya'. This book includes 20 stories which throw light on various social aspects.

Pranayapiyusham beautiful story which throws light on some important aspects of Indian society.² the story begins with old memories of Vishwambhara. His mother had lost her husband when he was young. She brought him up by working in the houses of rich people. He was aware of struggle faced by his mother and work hard to complete his studies. Vishwambhara settled down, started earning and also offered financial support for development of his village. When he and he is beloved Sumi expressed willingness to marry with each other, her parents refused for the same due to his poverty. Sumi got married because of her parents insisted and vishwambhara decided to remain unmarried. After few days he understood that Sumi lost her husband, she returned to her parents' house villages considered her inauspicious and Sumi lived very hard life. When vishwambhara came

to know this situation, he felt very sorry as he had seen the pathetic situation of his mother. He was educated and forward by nature. So he proposed her again. Sumi first denied but he convinced her, accepted her past and both got married. This story throws light on widows situation in the society. Widow's remarriage is not accepted by society. But people like vishwambhara work hard to uplift the position of widows in society, set an example in front of society by their own behaviour. Panda has written this story in a very simple language the flow of story is beautiful and social message is given by him.

The story titled as **Shwetapadmam** narrates character of a hypocrite professor her name is swetapadma.³ She works with Shobhavati who was wife of Suresh Kumar. Shwetapadma was absent for 10 days and Shobhavati considers that swetapadma is lying. Their daughter Yashomati heard this conversation. She insisted her father to tell about Shwetapadma. He says that her name is Satyavati but she never speaks truth .So they gave her name Shwetapadma. She speaks sweetly but is Kapatkalāpūrna that is cunning by nature. Earlier Suresh Kumar worked with Satyavati but she harassed him. Actually, he used to help her in the proof-reading of her research papers. She was so hypocrite that she used to publish his paper by

her name. The title of the story is apt. Her character is narrated by the word Shweta Padma. The message given by this is- one should be alert in his or her social life.

The third story **Renugruham** suggest that life is like house of sand .⁴ This story throws light on the major issue of prostitution in society. The another story named as **Dhulidhumi** describes the life of Radheshyam Babu.⁵ He was very angry by nature .He had to stay all alone for the whole day after retirement. He was frustrated and thought his life is aimless. Considered his breathing as if dhulidhooma. Because of fight with his wife he left the house and met with an accident. The author here indicates the importance of balanced mind-set. Anger and frustration destroy the entire life.

Today we often hear cases of terrorism. The story **Bhaiyabhoot** throws light on the situation when innocent people are victims of sadist mentality of terrorists.⁶ another story which is titled as the **Dagdhachandrika** throws light on the major issue of gang rape.⁷ A girl called Vimala was the victim of gang rape. The whole story is a dialogue between two friends Rama and Vimala. Rama was depressed, helpless, became like a idle rock. But Rama helped her to come out, to be strong and he decided to punish the criminals. Rama gave her courage. So Vimala stood up strongly and the criminals were punished. The entire story narrates the feelings of a woman who is a victim of evil people and how one should not tolerate injustice. The story named Papapanka tells how Kamala, a servant becomes victim of Evil acts of a rich people where she used to work. ⁸This story starts with a philosophical narration. All the things in this world are the Daivadhina, Everything depends on the fate. This story shows how poor people are exploited by their owners. Poor people too do not have any other option. So to meet the daily requirements and bread and butter they have to work for such

illicit people. The story titled as **Nashtanakshatram** throws light on a life of a person whose wife is no more in the world and how he has to raise the children all alone.⁹ The story **Narapashu** tells us how the crimes take place in our own house and how the criminals are our own people.¹⁰ "It's not correct to trust blindly even if a person is too close to us". This is the message given by this particular story. The another interesting story called **Tambulam** expresses author's addiction of eating a betel leaf. ¹¹ He has the story of betel leaf loving Narayan and Lakshmi in front of his eyes which was told by his grandmother who was also addicted to betel leaf. The author narrated this story in a funny way and the story is like a short break in the flow of stories depicting serious issues in the society.

Janjajalam is a beautiful story of a housewife named Yamini. ¹²This story tells us how in most of Indian families routine of a housewife rotates by her family members. Housewife works hard day and night. She doesn't get space, she doesn't get time for herself. She is sacrifices all her Din and devotes herself in duties for her family. She doesn't have control even on her own life. Her life is described by author as if like a machine.

Cchinnacchaya, which is the title of this story book, describes how **Madhurika** lost her husband by natural calamity.¹³ When **Madhurika** and her husband both are busy in their routine morning activities, a moment came and everything destroyed. A giant wave came towards their house and her husband flew away with the water in front of her eyes within fraction of seconds. In the flow of stories which discuss various social issues, this particular story describes the tragedy which took place in the happy home of Madhurika.

The issue of child marriage also has been taken by Panda in his story called Mahaprasadam.¹⁴ the story Snehasturum reflects another

important issue which takes place often in Indian families.¹⁵ All parents raise their children considering them at center of family. They bring them of sacrificing their own life. Therefore they have some minimum expectations from their children. The character in this story Gopal goes to City for education and job. He gets married without even informing his parents and comes back to his village with a newly married girl. As the title of the story aptly suggest Snehasutram that means a family is always tied with a thread of love. Gopal parents forgave him and accepted his wife and declared for the grand welcome of their daughter in law.

The another story Maharanyam which can be experienced in our day to day life.¹⁶ The people who are adhere to fulfill their responsibilities and duties are affected by the negativity of others. The story titled as the Dayitvam narrates the lifestyle of village and city.¹⁷ it also throws light on the conflict which takes place in the mind of middle class person and how he and his family adjust with the new lifestyle of city. The story Muktimarga narrates philosophy of life.¹⁸ how one should aim for his spiritual growth, which is the right way to

destroy all the sufferings of life. The story titled as Vishwas tells how one should have faith and confidence in himself. The root of all problems is lack of confidence. The story Swarnapinjaram - the cage of gold narrates how highly qualified girl gets married to a rich man, all her education goes in vain and then wastes whole life by just becoming a housewife.¹⁹

To conclude all the stories written in a very descriptive manner. Narrating style of Panda is well appreciated. The language is easy to understand. Various social issues such as widow's remarriage, rape, prostitution, terrorism etc. have been discussed. Various issues which take place on a family front are also discussed by Panda. The views of promoting feminism are also reflected in his writings. The characters used by him seem to be real. He describes personality and mentality of characters in such away as if he had met them personally. The morals expressed by Panda indicate his deep knowledge and study in Philosophy.²⁰as Ravindrakumar Panda has rightly said in his introduction, "I believe that this story book will make the heart of readers happy" has been successful.

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CARNATIC KRTI ON LORD KIRĀTAMŪRTI

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ABSTRACT

In Carnatic Music, compositions are categorized in multiple ways based on raga, tala, region, composer etc. Among them there is an elite group of krtis called 'Ēkaika' krtis. This literally means one and only of a kind. For example – an Ēkaika rāga krti means one and only krti in that particular rāga. This research work is aimed at bringing to light an Ēkaika dēvatā krti – meaning the one and only existing composition on that deity.

Introduction

This work is the outcome of the pursuit to collect, examine and bring to light the Carnatic Music Compositions of Neṭumpiḷḷy Taraṇanelloor Padmanabharu Gōvindaru Nambūtirippaḍ. While examining his works, this exclusive composition on lord Kirātamūrti was spotted. Kirātamūrti is a form of Lord Śiva and after enquiry among the music fraternity, this appears to be the only available Carnatic composition on this deity. The main resource person for obtaining documents and oral information is Śrī Saji Nambootirippad, grandson of the author of the krti.

**Neṭumpiḷḷy Taraṇanelloor Padmanabharu
Gōvindaru Nambūtirippaḍ**

Brahmaśrī Neṭumpiḷḷy Taraṇanelloor Padmanabharu Gōvindaru Nambūtirippaḍ was born on the Viśākha Nakṣatra of Makara Māsa of Kollavarsham 1077¹ (Malayalam Calendar); which matches with 01 February 1902. His domain of knowledge was very wide and he adorned multiple responsibilities like that of the main “Tantri”² of various temples. (Sree Padmanabhaswami Temple, Tiruvananthapuram; Sree Koodalmanikyam Temple, Irinjālakuda,

Śuchīndram Temple etc.) He was also the Mukhya Purōhita of the Travancore Royal family³. He was well versed in other śāstras like Āsouca, Śilpa, Jyōtiṣa, Āyurvēda (Mātangalīla) and Sangīta⁴. He was also an expert on Temple Arts like Cākyār kūth, kūtiyāṭṭom etc⁵.

Śrī Nambūtirippaḍ has authored ‘Āsoucacināmaṇivākyā’, a commentary on ‘Āsoucacināmaṇi’ of Gōdavarṇmayavarājā (vidvān Ilayatampurān) of Kodungallūr⁶. He also wrote the ‘Bhaktapriyā’, commentary on ‘Santānagōpālāprabandha’ of Prince Rāmavarṇma, Travancore⁷. ‘Sangamēśastōtra’ is a stōtrakāvya on Lord Sangamēśa, Irinjālakuda, also by the same author⁸.

He has also written a few Carnatic compositions on various deities (given as Appendix). It is said that a musician of his time, named Lakṣmana Bhāgavatar, helped him

¹ Sree Sangamesa Stotram (pageXIX); Published by N P Parameswaran Nambootirippad; Panchangam Pustakasala, Kunnankulam (August 2010)

² The consecrator of the deity in a temple, final authority on the rules, rituals and traditions of a temple

³ Sree Sangamesa Stotram (pagexxvi); Published by N P Parameswaran Nambootirippad; Panchangam Pustakasala, Kunnankulam (August 2010)

⁴ Sree Sangamesa Stotram (pagexxvi); Published by N P Parameswaran Nambootirippad; Panchangam Pustakasala, Kunnankulam (August 2010)

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⁶ Neeraj KV, Edition and study of Sangamesastotra of Netumpilly Tarananellur Govindan Nambūtirippad, M Phil Thesis, Dept of Sanskrit, University of Calicut (2018)

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notate his kirtis⁹. But no document was available of such notation. The Lyrics of one such Krti on 'Kirātamūrti' was examined.

Lord Kirātamūrti

Kirātamūrti is an incarnation of Lord Śiva who bestowed Pāśupatāstra to Arjjuna. The Malayālam name for Kirātamūrti is Vēṭṭēkkaran (or Vēṭṭakku Haran meaning Śiva disguised as a hunter). He engages Arjjuna in battle to strip him off his ego before bestowing the divine weapon.

Kirātamūrti is the family deity of the author and the composition is in praise of his lord. There are various forms of the deity seen in different temples. Here, the family deity of the author is Kirātamūrti holding bow and arrows in one hand and sword in the other. The same form is depicted in the krti also.

The Kirātamūrti krti

Rāga - Kēdāragoula, Tāla - Ādi

Pallavi- Kirātēśwara mudā bhavantam
namāmyaham santatam

Anupallavi- Carācarātmaka suramuni pūjita
kumārajanaka sadāsrta rakṣaka

Caraṇam- Sajalapayōdhara nīlakaḷēbara
bhujadhrtā śastrī saśaraśarāsana

Nirjjitadānava vīra purāntaka śyāmaḷa
paṭṭasusāvrtajaghana

Caraṇam-2 Bhūsurarājakalāparimēḷana
bhāsurakōmaḷakuntaḷajālaĀsurasēnāpīḍitajagati
bhūsurapālanalōlamahābala

Caraṇam-3 Bhaktaprthātanayānujighrkṣa
Kalpitavanacararājaśarīra

Vīraprthāsutadattanijāyudha Girijādhava
gōvindakarārccita

Concluding notes

The following points are presented as an outcome of this study:

- The name 'Govinda' is used vaggeyakara Mudra¹⁰ in this composition. The usage of the phrase 'gōvindakarārccita' in the last caraṇam is the mudra. Similar prayōgas are seen in other compositions by the same author
- The composition is on the author's Paradēvatā (family deity), namely Vēṭṭēkkaran (Kirātamūrti). This was confirmed by his family especially his grandson¹¹
- Nine other compositions were available on other deities like Gaṇapati, Saraswati, Pārvati, Bhadrakālī, Durgā, Kṛṣṇa, Rāma, Padmanābha and Sangamēsa

⁹ Sree Sangamesa Stotram (page xvii); Published by N P Parameswaran Nambootirippad; Panchangam Pustakasala, Kunnamkulam (August 2010)

¹⁰ The signature of the lyricist embedded within the composition

¹¹ N P Saji Namboothirippad, grandson of the author

APPENDIX

Compositions of Neṭumpiḷḷy Taraṇanelloor Padmanabharu Gōvindaru Nambūtirippaḍ

No	Raga	Tala	Composition	Deity
1	Pantuvarali	Adi	Sangamesa Karunalaya Palaya	Lord Bharata Of Koodalmanikyam Temple
2	Reetigoula	Misra Chapu	Durge Bhagavati	Goddess Durga
3	Sankarabharanam	Adi	Devi Dharaadhara	Goddess Parvati
4	Chenchurutti	Rupakam	Krishnakalaaya	Lord Krishna
5	Sourashtram	Adi	Pahi Ganadhipa	Lord Ganesha
6	Kedaragoula	Adi	Kiraateswara	Lord Kiratamurti
7	Bhairavi	Adi	Kaali Sadaa Maam	Goddess Bhadra Kali
8	Nattakurinji	Adi	Vande Bhagavati	Goddess Saraswati
9	Dhanyasi	Tripata	Sangamesa Namaste	Lord Bharata Of Koodalmanikyam Temple
10	Sama	Adi	Ramachandra Sura	Lord Rama

**SOCIAL ISSUES DISCUSSED IN PROF. M. M. KELKAR'S 'MANASPUSHPANI'-
COLLECTION OF PLAYS**

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ABSTRACT

The writings of Kelkar are very relevant to the present times. Through the dramas he has tried to deal the social issues our society is facing. Not only the issues are dealt but also practical solutions too are provided. These dramas provide fresh insights and perspectives to the audience. Language is an effective medium of self-expression. It is a man-made tool for exchanging ideas. Since language is an integral part of society and culture, it developed along with culture. Due to this, the expression of conflict or difference of opinion between different thoughts in the society appears in language and literature from time to time. The account of the changing society seems to have come in all dimensions in the literature produced at that time. 'Literature is an accurate and infallible means of purifying cultural mannerism.'¹ In the post-independence period, literature was produced in all the languages of India from this point of view and Sanskrit language is no exception to it. In modern times many writers have discussed the social issues through their work of arts. M.M. Kelkar's plays seem to reflect modern day problems. In this essay, an attempt is being made to discuss the social issues dealt with, in the select plays of Prof. M. M. Kelkar

Keywords: Social Problems, women's issues, drama

Objectives

- 1) To study the plays in the Sanskrit drama collection Manaspushpani by M. M. Kelkar.
- 2) To ponder upon the social issues discussed in it.
- 3) To study the playwright's point of view towards these issues.

Prof. M. Kelkar was a Professor of Sanskrit and Marathi at Mulji Jetha College, Khandesh, Jalgaon from 1948 to 1984. Apart from Manas Pushpani, Sanskrit metaphors like Uttaram Charitam, Malkiagni Mitram, Ratnavali have been edited (with preface) by him. Besides this, he also published the criticism on three one-act plays of Bhasa- Madhyamvyayog, Urubhangam and Karnabharam. He edited Sanskrit manuscripts at Samarth Vagdevata Mandal Dhule. Because of his efforts Sanskrit and Hindi was availed as an optional subject to the English medium students. A petition was filed in the Aurangabad High Court for the same. All the plays in this Manaspushpani book

have been written for Moolji Jetha College. They have been staged in State level drama competitions. And many of these plays have won awards.²

Natika is a sub-genre in Sanskrit Natyashastra. (Which means a short play?) There are 4 Acts in this play and it is heroine dominated genre.

स्त्रीप्राया चतुरङ्का ललिताभिनयात्मिका सुविहिताङ्गी ।

बहुनृत्तगीतरपाठया रतिसंभोगात्मिका चैव ॥

राजोपचारयुक्ता प्रसादनक्रोधसंयुक्ता ।

नायकदेवीदूतीसपरिजना नाटिका ज्ञेया ॥³

In this collection, however, the plays written by Kelkar are different. In the 20th Century One Act Plays were very popular in European countries. Dramatist like Samuel Beckett, Tennessee Williams, Pushkin, etc. advocated for this form actively. They were used effectively during the Russian Revolution. Over time, along with European learning, this

genre was rooted in Marathi literature. Eventually, this genre became popular in Marathi literature along with European learning. One act plays are bigger in size. But if there is a smaller version of this in Marathi, it was called as a 'Naatika' and if it is for children it was called as 'Naatukale'. In this sense these are plays. While discussing modern problems, equally modern literary genre is used.

Discussion- 'Sneha Vijayate' in this play, Hindu-Muslim unity is discussed, which is the subject of special discussion in modern society. There is no such argument at the level of the common man this is shown in the play. Both Iqbal and Rameshwar enjoy being in each other's neighborhood very much. Vighneshwar or Sayyad, comes as a symbol of caste dispute.

In the play 'Pidita Nasika', the conflict between daughter in law and mother-in-law and the problem is the increasing number of old age homes is depicted. Shaila, who considers her mother in law to be problematic, her own brother and his wife create such a situation that she realises her mistake.

The title is taken from the Marathi proverb/Sanskrit proverb meaning one does not open the mouth until and unless his/her nose is blocked./closed. Suggesting that until and unless one compels someone to do something right, he/she will not do it voluntarily.

He has presented the growing problem of aged people from a different perspective in the play, 'Mulye Kuthar.' Appa and his wife Nandini is the aged couple who have been hurt by highly educated children, and feel that they have no place in the world of their children. They get frustrated with the thought that their status is not worth it and the principles they taught to their children and lived by their entire life are now useless.

संसारस्य आदौ द्वावेव आस्ताम् अन्ते ऽ पि द्वावेव

भविष्यतः।⁴

When they are suggested by their children to live separately in the same city, they decide not to go to that city itself. At this moment Appa warns that at any cost he is not ready to compromise his principles, the economical side of the problem comes into foreground. The generation gap results, first in differences of principles and then creating the distance between father and son. These changing of mindset and principles are shown in this play. In the play Harini Shasradharini, Vasanti, who has been deceived by her dead father's friend by showing the lure of money, kills Ganapat in the same way. Poverty is one of the worst diseases in this country. The play tries to show how the life of the poor is not safe in this country. A social worker named Ramesh comes for her rescue. But he refuses to marry Vasanti. But what about Vasanti's wedding? This question remains unanswered.

This Play draws attention to women's issues and the traditional ideas of chastity and purity of women. In this play, the cover-up of the deceitful mind - the Ganapathi's manifestations at home and in the office - actually show the hypocritical / dual mentality of people.

In the play 'Dukhadam Sukhama' vidya, who capitalizes on the special art acquired by her disabled daughter Asha and Andha Ratnakar, who is trying to sort things out, are shown. Vidya, represent that class of parents who try to use their children as laborers to earn money. But the play ends positively, as Vidya decides to use the money for Asha's medical treatment. Such type of exploitation by parents, happens in the field of commercial Arts on large scale.

The growing number of careerist and ambitious women, who either decide to have late children or no children at all, is a new problem

emerging in a highly educated society. This has taken a drastic turn in metropolitan cities. This affects the mind and physic of women. With this problem, Kelkar has written a play called 'Na May Matrispade Spriha'.

Vihangama, who challenges the institution of marriage with the most advanced ideas in modern society, is not only unmarried, but she doesn't want children at all. In the end she dies of the cancer of uterus. With her death the playwright has tried to focus the severity of the problem.

'Idam Brahman Idam Kshatram' is a saying related to Lord Parashurama. There is a play of the same title in this collection. Renuka, is the wife of Jamadagni and Parashuram is her youngest son, Jamadagni asks Parshuram to behead her only because he attention was drawn towards the apsaras doing water sports. Parshuram, on the order of Jamadagni beheads her, and then revives her to life with the boon from his father. After this Parshuram has won over the Kshatriyas from the earth for 21 times. After the creation of Coastal Konkan, there is a story that the fishermen were given Brahmanism by asking them to acquire knowledge. Traditional myths are used in this story. Parashurama's clever rebellious tendencies for knowledge are evident in his cleverness and right to knowledge. Knowledge is not anybody's sole property, or monopoly this philosophy is evident here.

परशुरामः – किं न भवद्भिः एव ब्राह्मणकृत्यं करणीयम् ?

धीवरः – अज्ञानिनः वयं कथं तत्कर्तुं शक्नुमः ।

परशुरामः – न ज्ञानं कस्यापि एकाधिकारः। अहं युष्मान् पाठयिष्यामि। ब्राह्मणत्वदीक्षां च दास्यामि। हुब्धाः ब्राह्मणाः

जानन्तु तेभ्यो विनापि धर्मकृत्यं स्यात्।⁵

Aarakshanaarakshnam, this play considers the other side of the issue of reservation. Reservation is necessary or unnecessary? This question is not considered here. But there are various consequences of reservation. One of them is dealt in here in this play. The Job which Chandrakanta was getting is received by Vitthala only because of his caste. This causes Chandrakant to commit suicide.

अप्रदत्तसमाजस्य उद्धरणार्थं योजितः आरक्षणेन

अस्मादृशानां सर्वाः आशाः विलुप्ताः ।

अत्महत्यां करोमि यदि गुणवत्ता पराभूयते तर्हि अस्मादृशानां

कृते नापरः मार्गः भवति।।⁶

There is negative tone for the reservation, but one should not be ill treated only because of the caste is underlined here. Baba himself arranges for his daughter's wedding with Vitthala is the positive side which echoes that there should be equality in the society.

In his play Nishigandh, the parents, whose children have gone abroad their life is projected. The mental stress of such parents is depicted effectively. When the son Vasant returns from abroad, his mother Sumati is constantly worried that he should not have been married any of the girls he met at abroad. Although the ending of this play is happy, Kelkar has observed this frightening mentality of such parents. He has discussed many such issues in his other plays. It is not just a picture of problems, but a solution to those problems is also given at the end. While resolving the issues he has tried to show the rationale of the decisive characters. He has strongly advocated the side of those who create the problems. In 'Dukhadam Sukhama' Ratnakar objects the exploitation of Aasha but Vidya does not find anything wrong in it.

"In all these problems, except for the commentary on the caste system in the play 'Ek Har Maham Idam Shatram', the remaining problem is the result of a very stressful life in modern times. If these problems are understood by the youth, then the solution will be easier and more accessible in the coming age. The discussion and solution of these problems Kelkar has presented to the society through the State Drama Competitions by young age student of college.

One of all these problems, except for the commentary on the Chaturvarnya system in the play Idham Braham Idam Kshatram, is the result of a very stressful life in this modern age. If these problems are understood by the youth in the age group of 20 to 30, then the solution of those problems will be easier and more accessible in the coming age.

Specialty - Having the influence of Marathi Modern Theatre/Drama, it possesses the capacity of relating to the modern times and modern audience. The language used is according to the modern times. In the drama Nishigandh-

आय फिल निरर्थको ऽ स्माकं अभिमानः

किन्तु वेटर ममी न त्वं षक्ष्यसि इमंजिन कर्तुम्।⁸

Like terms are used, which are apt for the character like Vasant. Dialogues are in simple language yet very impressive.

Obviously it has its own limitation. Sometimes the required stage setting and directions are not given adequately. In 'Harini Shastradharini', when Vasanti returns after murdering Ganpat the scene does not change. And there are no stage directions given.

Sanskrit language and literature also changed accordingly after the post independence times like other language and literatures. The plays were written taking all these changes into consideration and literature produced. With changing times new concepts were also discussed in Sanskrit literature. Hence the collection 'Manaspushpani' is remarkable as it represents and encapsulates all the changes happening in Sanskrit literature and language.

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SANSKRIT SAHITYA - SANSKRIT CINEMA AND SHORT FILMS**S. Dhikale**Deccan College Post Graduate and Research Institute, Pune
dsandeep.sagar@gmail.com,**ABSTRACT**

Sanskrit has flourished with vast number of literature. Contemporary creations like Poems, Mahakavyas, Khandakavyas, Gitikavya, Drama, Stories are there but also new forms like Balasahitya, YatraVarnana, Patrakarita, Anuvadita Sahityaetc also being composed in Sanskrit. Not only this but there are many examples of media in Sanskrit like Films, Short Films, Advertisement etc. 'Sanskrit Kalakriti's are playing a vital role in spreading the awareness about Sanskrit amongst the globe. This paper is focuses on Sanskrit Cinema and Sanskrit Short Films. This paper is an attempt to showcase the beautiful journey of Sanskrit Cinema as a Sanskrit Literature of 20th – 21st century.

Keywords: 21st Century Sanskrit, Sanskrit Cinema, Sanskrit Films, Sanskrit Short Films

Introduction

'Jesus Christ's language - Aramaic is now used by only around 25 families in Syria. But one of the biggest blockbusters in the history of world cinema, 'Passion of Christ' was made in that language. Its success shows that a good movie will definitely strike a chord with audience even if it is in a dead language.'¹²

Sanskrit is the oldest and most systematic language in the world. The word '**Sanskrit**' meaning '**refined**' or '**purified**'. Sanskrit is an ancient and classical language of India in which first ever book of the world, the Rig-Veda was compiled. The Vedas are dated by different scholars from 6500 BC to 1500 BC.

Scholars like Sheldon I. Pollock says, that Sanskrit is a dead language. But the facts do not say that. Very soon the traditional Indian language Sanskrit will be a part of the Space Research. USA Proposing to use it as computer language at NASA. Rick Briggs¹³ in his research paper "*Knowledge Representation in*

Sanskrit and Artificial Intelligence"^{14, 15}, explains that, Sanskrit is such a language in which a message can be sent by the computer in the least number of words. The NASA website also confirms its Mission Sanskrit and describes it as the best language for computer¹⁶.

Sanskrit is having equal prominence even today. Many new and different kind of compositions are still being composed and well read by many Sanskrit lovers. Contemporary creations like Poems, Mahakavyas, Khandakavyas, Gitikavya, Drama, Stories are there but also new forms like Balasahitya, YatraVarnana, Patrakarita, Anuvadita Sahityaetc also being composed in Sanskrit. Not only this but there many examples of media in Sanskrit like Films, Short Films, Advertisement etc. 'Sanskrit Kalakriti's are playing a vital role in spreading the awareness about Sanskrit amongst the globe. This paper is focuses on Sanskrit Cinema and Sanskrit Short Films. This paper is an attempt to showcase the beautiful journey of Sanskrit

¹² Mr. VinodMankara – Director of Sanskrit film – 'Priyamanasam'

<https://www.livemint.com/Consumer/dR6kNE7wFe2y2zfUzuvBwK/Indias-third-Sanskrit-movie-to-get-underway.html>

¹³ NASA Researcher, Roacs, NASA Ames Research Center, Moffet Field, California

¹⁴<https://pdfs.semanticscholar.org/3be9/3d7d713796ae7f2c1f8e55449f2e530bce2f.pdf>

¹⁵<http://vedicsciences.net/articles/sanskrit-nasa.html>

¹⁶<https://scroll.in/article/750526/how-sanskrit-came-to-be-considered-the-most-suitable-language-for-computer-software>

Cinema as a Sanskrit Literature of 20th – 21st century.

Sanskrit Cinema

Sanskrit Cinema is a part of Indian cinema. There are 9 Sanskrit films made so far and 2 are in post-production process. There is no separate industry set for Sanskrit films. The first Sanskrit film ever made was ‘**Adi Shankaracharya**’ in 1983 by G.V. Iyer¹⁷. At the 31st National Film Awards, it won four awards, including Best Film, Best Screenplay, Best Cinematography and Best Audiography.^{18,19} The second film was ‘**Bhagavad Gita**’ in 1992, again by G.V. Iyer. The film won the National Film Award for Best Feature Film at the 40th National awards for 1992.²⁰ The next film made was in 2015, after a gap of 22 years.²¹ From 2015 to 2017, 4 Sanskrit films were made in Kerala, India. ‘**Priyamanasam**’ was the 3rd Sanskrit film and the first Sanskrit film from Kerala. The film won the award for 'Best Feature film in Sanskrit' at the 63rd National awards. The film was screened at the 46th International Film Festival of India (IFFI) in Goa in 2015. ‘**Ishti**’ made in 2016 was the first Sanskrit film based on a social issue. The film was screened at the 47th International Film Festival of India (IFFI) in Goa in 2016, in the panorama section.^{22,23} ‘**Suryakantha**’ is the fifth Sanskrit film and the third one made in Kerala. It is the first Sanskrit film on contemporary life.²⁴ The film won 'Special Jury award' in Kerala Film Critics

Associations awards, 2017. ‘**Anurakthi**’ is the first Sanskrit 3D film with a song in the film pictured in 3D format. That also made Anurakthi the first Sanskrit film to have a song in it²⁵. The film was screened at the 48th International Film Festival of India (IFFI) in Goa in 2017.^{26,27} ‘**Punyakoti**’ is the first Sanskrit animated movie that was scheduled to release in July 2019.³¹ The movie is crowd funded and crowd sourced. It is an adaptation of a picture book for children written by Ravishankar V.

‘**Agochararnavaha**’ (First Full-fledged Social Sanskrit film based on Karna Parva) and ‘**Madhurasmitam**’ (World's First children's Sanskrit Film) are 2 upcoming Sanskrit films.

Sanskrit Short Films

There are several short films in Sanskrit language. Even ‘Rashtriya Sanskrit Sansthaan’ has taken interest in making and promoting Sanskrit short films in terms of promoting Sanskrit language.

Sansthan had conduct A Short film campaign²⁸ on concept ‘Beti Bachao, Beti Padhao’ in Sanskrit was carried by Ekalavya Campus, Agartala, Tripura, Vedvyas Campus, Balahar, Himachal Pradesh, Lucknow Campus, Lucknow, Uttar Pradesh, Jaipur Campus, Jaipur, Rajasthan, Shri Ranbir Campus, Kot Bhalwal, Jammu, Jammu and Kashmir, Guruvayoor Campus Puranattukara, Thrissur, Kerala, Shri Raghunatha Kirti Campus, Devaprayag, Uttarakhand, Bhopal Campus, Bhopal, Uttar Pradesh, Rajiv Gandhi Campus, Sringeri, Karnataka etc.

There are some other Sanskrit short films as well like – ‘Putro Rakshati’ by Nidheesh Gopi, ‘Ajayya’ by Akshay Raj T., ‘Annadata’ by

¹⁷ "AdiShankaracharya (1983)".IMDb.Retrieved 9 March 2012.

¹⁸"31st National Film Awards". India International Film Festival.Archived from the original on 2013-11-12.

¹⁹"31st National Film Awards (PDF)" (PDF). Directorate of Film Festivals.

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²⁵"ThavaChintasu song by VijithNambiar is the first sanskrit song in a sanskrit movie".

²⁶"World's first 3D Sanskrit film screened at IFFI". DD News.

²⁷"World's First 3D Sanskrit Film Anurakthi Screened at 2017 IFFI Goa". *India.com*. 25 November 2017.

²⁸http://www.sanskrit.nic.in/sanskrit_short_films.php

Nidheesh Gopi, 'Sadhana' and 'Vruksha Shree' by Rudra Creations etc. are some of them.

The use of mass media plays a very important role to teach, learn and spread any language or anything. We as a child have evolved in the process of learning a language by ourselves even before being formally taught to us in the school, especially when our parents, family, relatives and friends communicate with us through several gestures, words, actions, symbols, expressions, etc. The real learning begins with the same, only to be followed by a formal training of the respected language by our teachers and the society. Although media give learners access to authentic language utilized in real life, they convey pre-planned ideology with themselves. Media, in the form of television, lessons, poems, articles, essays, newspapers, etc. when available in a particular language provided some practical and efficient findings that can be applied in language to enhance the language and socio-cultural proficiency of the child. Similarly, if Sanskrit is used in the same manner like that of having

Cinema, Short Films, Television channels, Drama, Radio stations, Newspapers etc. involving much more essential media techniques, it will definitely help us to take cognizance of the language in its entirety. Sanskrit Cinema and Short Films are stepping in this scenario.

Conclusion

Cinema (and Short films also) is an Interdisciplinary study and expression of thoughts. Cinema is a powerful audio-visual tool which can be used for promoting Sanskrit language and culture. It is considerable that almost Every GEC TV Channel has at least one Mythological Serial. Considering this, it can create Jobs opportunities too. This will further inspire others to produce music and movies in Sanskrit and to sponsor various creative activities like poetry, plays, and books in the language. In near future, these creative platforms may turn out to be the driving forces behind Sanskrit's revival.

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6. Mr. Dubey (Aazaad) – Director, Writer, 'Aham Brahmasmi'
7. Mr. Suresh Gayathri – Director, 'Madhurasmitam'
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SADDHARMA MAKARANDA: AN ENCOURAGEMENT TOWARDS VIPASSANĀ**S.H. Aiyer and S. Shivarajappa**

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ABSTRACT

Sanskrit has long lineage of poets. Since ancient time's poetry was a popular form of composing biographies. Gotama The Buddha was one of the most influential spiritual teachers of India. His discovery was experimental and opens to all to investigate. Simplicity of his thoughts made his fame spread world-wide. Many Sri Lankan scholars have been writing in Sanskrit even in modern era. 20th century Sri Lankan scholar and poet had composed a Āmpu Kāvya on Buddha's life in Sanskrit. It is historically important. Easy to understand language is used for the reach of maximum common people. The book throws light on perfections needed in enlightenment and encourages readers to follow Vipassanā meditation.

Indian sub- continent is known for cultural development and spirituality since ancient times. The spark of knowledge was ignited on the banks of Ganges and spread the circumference beyond geographical boundaries.

Among the greatest teachers of India, Gotama The Buddha was the most influential personality. His discovery of 'mindfulness meditation'²⁹ gave the hope and opportunity of coming out of miserable life.

The Buddha's life has attracted many poets and scholars. *Aśvaghōṣa* is the famous Sanskrit poet who composed *mahākāvya* on Buddha's life in lucid way. Many modern poets of Buddhist countries like China, Japan, Thailand, Sri Lanka etc. are also fascinated by the charm of The Buddha's simple and realistic views. Poems are mainly in their respective mother tongues. Few Sri Lankan poets though, have successfully tried to capture this panoramic picturesque of Buddha's life in Sanskrit.

In 20th century, Sri Lankan Buddhist scholar *Śrī Śīlaskandhayati* composed *Āmpukāvya* - '*Saddharma Makaranda*' in Sanskrit. He was the prominent scholar of the century. The book consists Buddha's life mainly. Historical evidences and the discussion of Buddhist philosophical concepts make the book more interesting. Author presents his work in melodious flow of expressions. He mentions in preface, "It is to enable the Indian mind to

appreciate the beauties and make it taste the Holy doctrine of Tathagata that we undertook this work.³⁰

The Buddha never did write any scripture nor did he seek for any religion/ sect/ cult. His followers comprehended his teachings according to their own understanding and compiled suttas. Firstly, it generated Buddhism and then it got divided into many sects and sub-sects.

The Buddha's teachings were simple and direct. When he experienced the ultimate truth of life- *Dukkha*- he experimented for the solution. He found out that by meditating on breath³¹, one can develop insight and wisdom. Ignorance- *avidyā* is the root cause of this cycle of birth and death misery. Only wisdom can set anybody free from bondage.

To attain *Nirvāṇa*, *Vipassanā* meditation is prescribed. *Śīla*, *samādhi* and *prajñā* are the aspects of *Vipassanā*. *Śīla* is the moral conduct. *Samādhi* is concentration. *Prajñā* is the wisdom. By observing *Śīla* and *Samādhi*, one can develop wisdom step by step.

Wisdom can be cultivated.³² Anyone can achieve it by practice. It needs Meticulous

³⁰ In the book, author narrates the life and previous births of The Buddha.

³¹ Anapana sati or Pranapana Smriti is the first entering step of Vipassana. It is the method of concentrating on breaths.

³² Bodhi Bhikkhu, 1984, The Noble Eightfold Path-The Way to the End of Suffering, Buddhist Publication Society, Sri Lanka, Pg. 21

²⁹ Vipassana is often translated as mindfulness/ insightful meditation by international scholars.

efforts and moral foundation. But how to be certain and become perfect in these to attain wisdom? Buddhist literature describes 'pāramī'- perfections. Bhikkhu Thanissaro explains *pāramī* as- 'perfections of character necessary to achieve enlightenment as one of three enlightened beings- *sammā sambuddha/ pratyekabuddha/ arhant*'.³³

Bhikkhu Bodhi opines in his book that earlier *Nikāyaik* texts mention only *ārya-aṣṭāṅgika-mārga*. As time passed by other principles came into mainstream Buddhism.³⁴ Ten *pāramī*'s are – *dāna, śīla, naiṣkarmya, prajñā, vīrya, kṣānti, satya, adhiṣṭhāna, maitrī, upekṣā*. In *SaddharmaMakaranda śampu*, author describes the Buddha's earlier births and how he meditated and attained Buddhahood. Here he explains *pāramī*'s.

Dāna pāramī- generosity- as the book states, "dhanam vā yaśo vā putradārān vā aṅgapratyṅgo vā anavalokya samāgatānā yācakānām īpsitepsita sarvam niḥśeṣa dadānah..."³⁵

This *pāramī* not only includes charity of money, but more likely 'giving up' the belongings. Wealth, fame, children, wife or any other beloved belongings all must be given up by the meditator. All affections towards them should be stopped. The Buddha renounced everything and sat up under Bodhi Tree for meditation.

This is the first step of purifying the mind. S. N. Goenka³⁶, the *Vipassanā* teacher of Theravādi tradition, makes it as a regulation at meditation centers. No personal belongings, even a mere pen is allowed.

Second *pāramī* is *śīla*. A noble character can be built upon moral values. Buddhists follow *pañcaskandas* as a moral practice. *Ahimsā, Asteya, Brahmaçarya, Satya, Madirādi asevana* are the *pañcaskandas*. The book presents the process of being perfect in *pāramīs* are the self- talk of the Buddha. *Ahimsā* includes non- killing of any living being for pleasure.

After being perfect in *śīla*, The Buddha practiced next *pāramī- naiṣkarmya*. As the jail, one never desires to live despite of the years spent inside; one must not bound to this birth or body. Here *naiṣkarmya* is not used in a term of non- action; but it indicates not bonding or not getting attached to the actions.

Once the *naiṣkarmya pāramī* is perfected, then The Buddha thought of pilgrimage and coming across many spiritual masters and wise people. He thought of gathering knowledge by discussing with them. Asking questions to them he will deepen the understanding and develop the wisdom. This is called *prajñā pāramī*.

He further meditated and saw next *pāramī – vīrya*. It can be understood as leadership. Once the wisdom is gained, a person is enlightened for himself. If he does not share his experiences and help others in the path, then it is a selfishness. Hence, The Buddha decided not to stop at personal gain. He would roam all over the world to share his knowledge. This is called *vīrya pāramī*.

Meditating deeper, he understood *kṣānti pāramī*. Like the earth forgives all and differentiate among nobody, whether good or bad, pure or impure; meditator has to be patient and forgive all in respect or disrespect. Leading or helping others may make one face different kinds of people. Meditator should not indulge in giving reactions to any sort of behaviour. These reactions are not only verbal/ physical but mental thinking too.

By concentrating more, The Buddha understood *satya pāramī*. Even one goes hungry without food, one must not lie. *Mṛṣāvāda* or rude *bhāṣaṇa* is to be avoided in any situation. Speaking harsh and rude makes the other person hurt. When we hurt others, it makes our own mind sad about it. With sad

³³ Thanissaro Bhikkhu, 2010, The Ten Perfections- A Study Guide, 1999 Metta Forest Monastery, California, Introduction, Pg. 2

³⁴ Bodhi, Bhikkhu, 1996, A Treatise on the Paramis from the commentary to the Cariyapitaka by Achariya Dhammapala, Translated from Pali to English, Buddhist Publication Society, Preface, Pg. no 2-4

³⁵ Sri Silakhannda Mahathera, 1911, Saddharma Makaranda, Shree Samartha and Shree Siddheshwara Press, Kolhapur, Pg. no 16

³⁶ S. N. Goenka, 1924 – 2013, was an influential Vipassana teacher. He dedicated his life for Vipassana and found more than 341 meditation centres all over the world.

mind one cannot concentrate. And ultimately cannot attain his goal of enlightenment. Hence, we must not let the lie or ill-spoken word out of our mouth.

The Buddha thought deeply, He found the need of being still in the moment. While concentrating, one has to be still like a rock. Like the rock remains unmoved by heavy winds, a meditator must be *niścāla* during *samādhi*. It is the eighth *adhiṣṭhāna pāramī*. Adhiḥ is *upasarga* and sthāna is place. Being at a place is *adhiṣṭhāna pāramī*. At Vipassanā meditation centre, S. N. Goenka mandates the participants to be seated stand-still and avoid any physical actions or even reactions to mosquito bites, itching sensations etc. The point behind this is to only observe the body and mind without further reactions which generates karma.

As He went into further depths of concentration, he discovered about *maitrī pāramī*. *Maitrī* is friendship. As the water holds same cool nature to everybody, may the person be bad or good; a meditator must see and regard everybody with soft nature. He must see all equally. Kindness is the most desired virtue in *Vipassanā*. In favorable or unfavorable situations, a meditator should remain calm.

Going further, The Buddha experienced that *upekṣā* is must. May the happiness or the sadness, one has to ignore it by realizing the true nature of it. Nothing is permanent. Change is the only constant thing in the world. Hence, one should not take these into the mind. Śrī śīlaskandhayati states this as- '*samaćitta*' or '*madhyasthaćitta*'.

Gaining this wisdom, The Buddha concentrated hard and deep. With firm dedication he did effort. After attaining perfection, he realized that these *daśa-pāramitās* cannot be found in the sky or in the earth. Not in the ten directions; but it has to be observed in the heart. A person must seek them inside. For that determination and dedication is required. Once the levels of perfections are achieved, enlightened one remains as the potter man's wheel rotates even after pot is removed

or as the wheel of oil- pressing machine.³⁷ Without any purpose one only lives and be alert in each moment.

Conclusion

These are the explanations given by the author in *Saddharma Makaranda* on how to cultivate oneself. The Buddha is the greatest example. His life, experiments and discoveries are the luminous guiding star of the path of *Vipassanā* meditation. Everybody is eligible to examine and upgrade on his own. By cultivation, anybody can attain Nirvāṇa. This equal opportunity given by The Buddha. The book encourages readers towards their perfection and leads them to wards meditation.

³⁷ 'Kulālaćakramiva tailayantraćakramiva ća paryabhramaćća', 2nd chapter, Sri Silakhannda Mahathera, 1911, Saddharma Makaranda, Shree Samartha and Shree Siddheshwara Press, Kolhapur, Pg. no 20

KERALA SANSKRIT WRITINGS IN THE POST-MODERN PERIOD

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ABSTRACT

Kerala and its contribution towards Sanskrit literature are voluminous and inestimable. Scholars from the fourth century has started writing in Sanskrit and enriched its literary heritage. Various kinds of works were produced from the different part of Kerala, especially in the genres of poems. If we take into consideration of modern Sanskrit literature in Sanskrit, there are a dozen of outstanding works were composed from Kerala and still it continues in the different corners of Kerala. *Kṛstubhāgavata* of P. C. Devasya, *Viśvabhānuḥ* of P. K. Nārāyaṇapillai, *Śrīnārāyaṇavijaya* of Balarama Panicker, *Keralodaya* of Dr. K. N. Ezhuthacchan, *Bhāratendu* of C. V. Vasudeva Bhattathiri and *Navabhārata* of Mutukulam Sridhara Menon are the major works that composed during twentieth century and are selected for this article. A brief outline of the epic poem along with its nature is expounded in this article.

Kerala and its contribution towards Sanskrit literature is voluminous and inestimable. Scholars from the fourth century has started writing in Sanskrit and enriched its literary heritage. Various kinds of works were produced from the different part of Kerala, especially in the genres of poems. *Āścaryacūḍāmaṇī* of Śaktibhadra, *Kalyāṇasaugandhikāvya* of Nīlakaṇṭha and the two plays *Subhadrādhanañjaya* and *Tapatīsamvaraṇa* of Kulaśekhara, *Śrīkr̥ṣṇavilāsa* of Sukumārakavi, *Śrīkr̥ṣṇavijaya* of Śrīśaṅkara, *Śivavilāsa* of Dāmodaracākyār, *Rāghavīyaṃ* of Rāmapāṇivāda, *Yudhiṣṭhiravijaya* of Vāsudevabhāṭṭatiri, *Mūśakavamśa* of Atula, *Rāghavīya* and *Viṣṇuvilāsa* of Rāmapāṇivāda, *Subhadrāharaṇa* of Nārāyaṇakavi, *Uttaranaiśadha* of Arūr Mādhavar Aṭitiri, *Rāmacarita* of Vidvan EilayaTampuran, *Viśākhavijaya* of Kerala Varma Valiya Koyi

Tampurān and *Āṅgalasāmrājya* of A. R. Rajarajavarmaare the famous works composed from Kerala.

Apart from these works, there are many other works in different genres like Sandeśakāvya and Stotrakāvya are also composed from here. Sandeśakāvya-s like *Śukasandeśa* of Lakśmīdāsa, *Mayūrasandeśa* of Udaya, *Subhagasandeśa* of Nārāyaṇa, *Kāmasandeśa* of Māṭṛdatta, *Kokilasandeśa* of Uddaṇḍaśāstri, *Hamsasandeśa* of Pūrṇasarasvatī, *Cakorasandeśa* of a Payyūr family member, *Kokasandeśa* of Viṣṇutrāta, *Bhṛṅgasandeśa* of Vāsudeva, *Nīlakaṇṭha sandeśa* of Punnaśseri Srīdharan Nambi, *Sampāti sandeśa* of Puliyannūr Tekkeppāṭ Nambūdiri, *Śārikāsandeśa* ascribed to Rāmapāṇivāda and *Māṭṛsandeśa* and *Hamsasandeśa* of anonymous authorship are also deserves special attention. *Saundaryalaharī*, *Mohamudgara*, *Sivānandalaharī*, *Manīṣāpañcaka*, and

Kanakadhārāstava of Śaṅkarācārya, *Mukundamālā* of Kulaśekhara Ālvār, *Srīkrṣṇakarnāmṛta* of Bilvamaṅgala, and *Nārāyaṇīya* of Melputtūr Nārāyaṇa Bhaṭṭa are the famous lyrical works. Rather than these literary works, there are hundreds and hundreds of Independent and commentaries were written on different realms of scientific literature in Sanskrit.

If we take into consideration of modern Sanskrit literature in Sanskrit, there are a dozen of outstanding works were composed from Kerala and still it continues in the different corners of Kerala. N.P Unni pointed out that “despite the overall fall in standards especially in the field of śāstraic studies, Sanskrit continued to flourish in Kerala in the literary domain. The influence of western literature and the development of the vernacular languages have in a way enriched the Sanskrit literary field during the last four decades. Writers who had imbibed the traditional pattern have begun their writings in the old forms, but gradually shifted to the modern genres of composition. Even those who began with Mahākāvya-s, Dramas, lyrical message poems and stotra-s gradually shifted to more modern genres like short stories, serious essays, free verses and other varieties. It seems that the twentieth century writers of Kerala took to the composition of Mahākāvya-s as a prestigious literary effort. As a result, we have quite number of standard Mahākāvya-s which have

won Academy award for their authors and brought glory to the language”.³⁸

Kṛṣṭubhāgavata of P.C. Devasya, *Viśvabhānuḥ* of P. K. Nārāyaṇapillai, *Śrīnārāyaṇavijaya* of Balarama Panicker, *Keralodaya* of Dr. K.N. Ezhuthacchan, *Bhāratendu* of C. V. Vasudeva Bhattathiri and *Navabhārata* of Mutukulam Sridhara Menon are the major works that composed during twentieth century and are selected for this article. A brief outline of the epic poem along with its nature are expounded in this article.

Kṛṣṭubhagavata of Prof. P.C. Devasya

Kṛṣṭubhāgavata is a noteworthy Sanskrit poem composed by Prof. P. C. Devasya³⁹. The life of the Jesus Christ is taken as the plot for his poem and it is in thirty-three cantos having 1582 verses. During the period of twentieth century many scholars had written poem based on the story of Jesus Christ. On account of the literary merit on *Kṛṣṭubhāgavata*, the work won the Sahitya academy award in 1980. The present poem is a major achievement in the field of modern creative writing in Sanskrit and it is the first major poem which depicts the whole life of Jesus Christ.

³⁸ N. P Unni, ‘Sanskrit studies in Kerala’ in *Sanskrit studies in India*, (New Delhi: Rashriya Sanskrit Sansthan, 1996), 164.

³⁹ Prof. P. C. Devasya was born 24th march of 1906 as the child of Chacko and Annamma at Kutamaloor in Kottayam district. *Karṣakagīta*, *Janakīyakāvya* and *Maṅgalaśloka* are his other Sanskrit works. He also composed works in Malayalam and are as *Kalāsaurabham*, *Patimūnnukathakal*, *Polīcekathakal*, *Bālanagaram*, *Bhārataśīlpikal* and *Rājanīti*.

The introductory verse of the *Kṛstubhāgavataas* follows:

जगत्पतिं गोकुलजातमर्चितुं
विपश्चितः संचरतो निनाय या ।
पुनश्च काव्याध्वनि मे विराजतां
समुज्वला सैव शुभाय तारका ॥

Life of Jesus from his birth to death are described in very good manner in this poem. Narrating the story of Christ, the author relies on the versions of the gospel and on some reputed biographers of Christ especially from the ‘*The greatest story ever told*’ by PultonOslar. The author follows all the norms and principles of the epic but doesnot indulge in too many figures of speech or description of seasons, sun rise, sun set etc. For example the description of sun set in the eighteenth canto is very beautiful and this as:

संसारार्तिहरं सनातनरसं येशोर्मुखाग्निःसृतां
प्रेमोद्गीतिसुधां पिबन् प्रशमितोत्तापो भवन् भानुमान्।
संहृत्याशुकरान् विवेश विनयेनास्ताद्रिपार्श्वस्थितं
सन्ध्याराहकषायिताम्बरधरौ ध्यानोचितं गह्वरम् ॥

***Viśvabhānuḥ* of Dr. P. K. Narayanapillai**

Viśvabhānuḥ is an notable Sanskrit poem by Dr. P. K. Narayana Pillai⁴⁰ that deals with the life

⁴⁰ Dr. P. K. Narayana Pillai or Dr. Puttalatt Krishna Narayana Pillai was born on 25th December of 1910. He has received PhD on his studies on Vedic Literature. His other Sanskrit works apart from *Viśabhānuḥ* are *Kanyākumārībhaje*, *Cidātmikākāraṣṭavaṃ*, *Mayūradūtam*, *Śabarigiritīrthāṅanaṃ*, *Śoṅādrīstavaḥ*, and *Śrīvallabheśasuprabhātam*. He also credited with

of Svami Vivekananda, the greatest among the national reformers. He has composed two poems named as *Viśvabhānuḥ* and *Dharmasāgara*. *Viśvabhānuḥ* altogether contains 555 verses comprising in twenty-one cantos. The hero of the poem, SvamiVivekananda is not only portrayed as a great spiritual leader but also first and foremost person of the karmayogin-s that India had ever produced. The invocatory verse of the poem mentions that the Sun light vanishes the darkness of the earth, likewise the light that produced from by the Svami Vivekananda vanishes the darkness of the Earth and as follows:

अनन्दमानन्दतरङ्गसङ्कुलं

प्रकाशरत्नाकरतुल्यमुज्वलम् ।

निरस्तमायाकृतसर्वचापलं

चकास्ति रोचिर्मयदिव्यमण्डलम् ॥

Pandey opines that “this poem which is in every respect a modern one, generates in the mind of the reader an experience of aesthetic pleasure of different shades brought about by sweetness of language and popular metres. The significant feature of thispoem is that the poet makes a very lucid presentation of the theme. By the proper use of his superb talent he has made the theme interesting.⁴¹”. His another work *Dharmasāgara* contains eighteen cantos dealt with the story of Sri Ramakrishna Paramahansa.

several Malayalam works viz. *Cintāratnaṃ*, *Prācīnamaṇipravālam*, *Mayūrasandeśam*, *Rāmakathāppāṭ*, *Saṃskāraḥkautukam*, *Saṃskṛtasāhityapraṇayikal* and *Harināmakīrtanam*.

⁴¹Rabindra K. Panda, ‘Some noteworthy Sanskrit Mahakavyas of twentieth century’ in *Essays on Modern Sanskrit Poetry*, (New Delhi: Bharatiya Kala Prakshan, 2009), 31.

***Srīnārāyaṇavijaya* of Prof. K. Balarama Panicker**

Srīnārāyaṇavijaya of Prof. Balarama Panicker⁴² is another biographical epic poem that narrates the life of the great Kerala reformer Sree Naryana Guru. The poem deserves a unique position for its subject matter and this came to light in 1971. The work contains twenty one cantos and consisting of 1500 verses in different metres. The author has composed a modern Sanskrit drama named as *Annadātṛcarita* which depicts the story of King Utiyanceralātan who provides food for the both Kaurava-s and Pāṇḍava-s in Kurukṣetra war.

The poet has very nicely described the contribution of Sree Narayana Guru towards the social and cultural development of Kerala in *Srīnārāyaṇavijaya*. The eighth canto of the *Srīnārāyaṇavijaya* named as *Viśvanāthapraṭiṣṭha* deserves special attention because it dealt with the installation of the idol by Narayanaguru at Aruvippuram temple and it was the first time in the history a non-brahmin has installed an idol of god Śiva. In that canto while narrating these matter the poet has describe the beauty of the mountain Śivagir and as follows:

⁴² Prof. K. Balarama Panicker was born on 1910 as the son of Kochunni Panicker and Narayaniamma in the Kunnathur village of Kerala. He has composed many more works both in Sanskrit and Malayalam. His Sanskrit works including *Dhātudīpika*, *Kāvyamañjarī*, *Sabdarūpāvalī*, *Siddhāntasamuccaya*, *Srīnārāyaṇagurusuprabhāta* and *Subantarūpāvalī*. Malayalam works are *Sakuntalā*, *Raghurājacaritam*, *Vyāsantecerukathakal*, *Ramāyaṇakathakale*.

सुरभिशिशिरवातः पश्चिमाम्मोधिची

कृतमृदुपरिरम्भः काननाम्रोपरुद्धः ।

कलनिनदविहङ्गैर्मञ्जुकगृहीतो

गुरुमहनि सिषेवे सन्ततं जागरूकः ॥

Pandey points out that “the epic does not strictly confirm to the rules of the epic poems as laid down by the rhetoricians like Viśvanātha. It mainly describes the biography of the saint. The hero of the poem is portrayed in all the solemnity and dignity usually associated with such holy personage. Narayanaguru’s teaching, especially on the unity of all religious end, the brotherhood of men are clearly and emphatically focussed in different cantos⁴³.”

***Keralodaya* of Dr. K. N. Ezhuthacchan**

K. N. Ezhuthacchan⁴⁴ or Kuruvanthodi Narayanan Ezhuthacchan is a Sanskrit and Malayalam writer who contributed towards the literary world of Kerala. *Keralodaya* is a historical poem in twenty one verses containing 2500 verses in different metres. The work is divided into five parts named as *Mañjarī*; viz. *Svapnamañjarī*, *Smṛtimañjarī*,

⁴³ *Essays on Modern Sanskrit Poetry*: 26.

⁴⁴ Ezhuthacchan was born on 2nd May of 1911 as the child of Krishnan Ezhuthacchan and Lakshmi Amma at Cherupulassery in Palakkad district of Kerala. Ezhuthacchan has written about thirty works both in Sanskrit and Malayalam. His works can be grouped under different heads viz. Research works, Translated works, Independent works, stories, poems, and literary reviews. Few important his malayalam works are *Uḷuttunilāṅṅal*, *Eḷilapmāla*, *Katirkula*, *Kathābhūṣaṇam*, *Kathāmañjusha* and *Kālaṭippātakal*.

Aitihyamañjarī, Bodhamañjarī and Caritramañjarī. The history of Kerala from its mythical origin viz. the story of Paraśurāmaupto the state formation in 1956 about two thousand years are taken into consideration in this poem. The entire history of Kerala state and its political, social and cultural aspects against the background of South Indian History. The theme is a mixture of legends and history is significantly arranged in these Mañjarī-s.

“Being an authority on Kerala history, culture and literature, the poet has a full command on the field and is at home with all details regarding facts and figures. His poetic imagination helps him to paint graphically the whole picture in keeping with the facts available. As a modern poet with progressive ideas and a literary critics thorough with the rules of the game, Prof. Ezhuthachan attempts not only in composing an excellent Mahākāvya following the classical tradition, but also making it accessible from modern standpoint as well. Thus this unique work combines in itself a research thesis on cultural history of Kerala, a Sanskrit mahākāvya of the traditional type and a modern literary work drawn on wide canvas written in the Sanskrit Language”⁴⁵. As a historian, Ezhuthacchan has explained the advent of the British rulers in a very good manner through this poem and the verse as:

मलयालदेशचरकार्यकृतेविहिताऽऽभवत्समितिराङ्गलिकी

⁴⁵Essays on Modern Sanskrit Poetry: 30-31.

वणिजामहो मचिरभाण्डयुजामियमासभाग्यपरिणामदशा ।

प्रविभक्तुमात्मगृहपूपमथो नवधर्मनायक कपिं समगात् ।

विपुलादरं विभुविलालततिर्लभते स्म रोदनमयं च फलम् ॥⁴⁶

In the year 1885 the formation of Indian National Congress was a new starting in the national history of India and as depicted in the poem as:

प्रादुर्बभौ भारतदेशसंघो राज्यस्य राज्ञश्च हितप्रदात् ।

वैदेशिकाभ्यर्थनलब्धवर्णः सञ्जातपत्रो विनयातपत्रः ॥

The work *Keralodaya* mainly discusses the history of Kerala, but also mentioned the history of India as well, especially the Independent movements.

Bhāratendu of C. V. Vasudeva Bhattathiri

Bhāratendu of C. V. Vasudeva Bhattathiri⁴⁷ is a biographical poem that narrates the life history of Mahatma Gandhi. *Bhāratendu* illustrates the life and teaching of Mahatma Gandhi from his birth till his death. The poem altogether contains 784 verses in twelve cantos. An overall evaluation of Gandhiji’s activities including social, political, historical,

⁴⁶At last an English commission appointed to look after the affairs of Kerala. Hence the Britishers who came here only for trading the pepper become lucky and fortunate.

⁴⁷ C. V. Vasudeva Bhattathiri was born in 20th April of 1920 at Pandalam in Pathanamthitta District as the son of T. Vasudeva Bhattathiri and Devakidevi. He has composed about thirty two works in Sanskrit and Malayalam and among them Malayalam translations of Sanskrit texts of the author deserves special attention. Malayalam translations of *Abhijñānaśakuntalam*, *Kuvalayānanda*, *Gītagovinda* with its commentary, *Dvanyāloka* with its commentary are notable works of Vasudeva Bhattathiri.

biographical and philosophical also are depicted by the poet in this poem. The Row let act implemented by the British government in 1919 in order to control the Indian citizen lead to the widespread protest in the whole India. The poet has nicely described it as:

तस्याथ प्रतिषेधार्थं कोण्ग्रेस् संस्था तु गान्धिना ।

प्रेरिता विपुलं सत्याग्रहसङ्गरमातनोत् ॥⁴⁸

At Jalianwalah Bagh in Pujab, hundreds of people were killed in firing by machine guns and the poet has narrated the incident as:

अपञ्चाबे जालियन्वालाबागोऽथ जनसंसदि ।

शतशो मारितो मर्त्या यन्त्रचालितगोलिभिः ॥

ब्रणिता बालकावृद्धा महिलाश्च सहस्रशः ।

हत्याकाण्डविधाता तु सेनेशो डयर् संज्ञकः ॥

Navabhārata of Muthukulam Sridhar

Navabhārata is a biographical epic poem by MuthukulamSridhara⁴⁹ based on the story of the first Indian Prime Minister Pandit Jawaharlal Nehru. His another work *Śrīvidyādhirājavijaya* is a poem written on the biography of the great Kerala reformer Vidhyādhirāja alias Chattampisvami in

⁴⁸To Protest against the act, Gandhiji persuaded the Congress party to start the movement of Satyāgraha.

⁴⁹Muthukulam Sridhar was born in 1926 in Muthukulam in Alappuzha district as the son of Vasudeva and Gauri. He has written works both in Sanskrit and Malayalam languages. His Sanskrit works are *Aṣṭālayanāyakīya*, *ŚyāmaḷāstavaṃŚrīvidyādhirājavijaya* and *Suvibhātamañjarī*. *Uṣā* and *Ūrmilā* are his Malayalam works. Besides these works, he has translated the *Meghadūta* and *Abhijñānaśākuntala* of Kālidāsa into Malayalam. two famous Malayalam poems *Aripṛāvu* and *Līla* were translated into Sanskrit.

nineteen cantos. The *Nāyakābharāṇa* or *Aṣṭālayanāyakīya* is the third poem of the author which deals with the history of the Travancore state in nineteen cantos.

Navabhārata altogether contains 1300 verses in eighteen cantos. The struggle for independence and the story after the historic events from the central theme of this long poem. The roles of the architects of modern India like Motilal Nehru, Jawaharlal Nehru, Mahatma Gandhi, Subhash Chandra Bose and others are well brought out in this epic poem. Jawaharlal Nehru during the period of independent struggle, thinks that ‘for achieving our target {freedom from the british rulers} the most apt method is nothing but the Satyāgraha in the leadership of Mahatma. The poet has narrated this incident as:

बालिनां मारकं शस्त्रं दुर्बलानां क्षमाऽयुधम् ।

तस्माद् गान्धिप्रयुक्तः प्राक् सत्याग्रहरणो मतः ॥

In 1930, as a part of civil-disobidience movement refusing to pay tax for salt and the incident is described as:

एभिर्निसहकारित्वं श्रेयसे कल्पते ध्रुवम् ।

बाढं करनिषेधश्च लवणोत्पादनादिभिः ॥

Navabhārata begins with the description of Himalaya⁵⁰ followed by the picture of valley of Kashmir from where the ancestors of the hero’s family descended and settled down on the banks of the river Yamuna.

⁵⁰अस्तिश्रीमान्गिरिश्रेष्ठःपावनात्माहिमालयः ।

मध्यस्थोभूतधारिण्यःस्वर्गसन्देशवाहकः ॥

The poet gives a very clear picture of the patriots who worked for the Independence through *Navabhārata* which he wrote in the method of Raghuvamśa. The works proves that Sanskrit can very well be an effective medium deal with the modern events of historical importance.

Conclusion

Apart from these epic poems, there are numerous works in different categories like drama, lyrical poems, film songs, devotional poems composed by many scholars and still the process of writing is continues. The major dramas include *Rakṣāpuruṣaka*, *Samanvaya* and *Yogalāsitya* by Attur Krishnapisaroti, *Añjātavāsa*, *Dharamasya Sūkṣma Gatih*, *Draupadīvijaya*, *Lalita*, *Dhruvacarita*, *Pratikriyā*, *Vanajyotsnā* and *Petikasanyāsin* by Prof. V. Krishnan Tampi, *Mādhavīvasantīyam* by T. Ganapati Sastri and *Gairvāṇīvijaya* by Prof, A. R. Rajarajavarma are notable. *Premagīta* and *Sītāvicāralaharī* by N. Gopala Pillai and *Mayūradūta* by Dr. P. K. Narayana Pillai are

notable lyrical poems. There are notable translations of the famous Sanskrit works are also produced from Kerala. Contributions P. S. Subbharama Pattar, Prof. N. V. P. Unithiri, Prof. E. Sreedharan, Prof. V. R. Muralidharan, Dr. M. Sathian towards the modern Sanskrit Literature in Kerala is outstanding

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SANSKRIT SHORT STORIES IN 20TH AND 21ST CENTURY**S. Sugantha**

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ABSTRACT

A man after his birth, he starts listening stories through his mother. Likewise 'veda' is our proof, our guide. The origin of story literature begins in veda period. But the shape of the story developed after Christian era only. In the Twenty-first century Sanskrit story literature are doing so more swiftly than any other point in human history. Consequently, modern creation accounts are deviating more profoundly from traditional ones. In the wake of new stories that speaks of where we came from and what we are, a new literary genre has emerged: 'The modern sanskrit story literature'. Here I have examined only 20th and 21st century short stories, they are lot of change took place ever decade. After independence the growth of story writers were high. Their style of writing was different from traditional to modern times. Present writers are writing in modern trend. Therefore modernity is a changeable process.

Keywords: Vedas, puranas, Epics, Upanishads, Tales and fables literature, Modern stories, Pancatantra Hithopadesa, Modern writings, Translations, Magazines etc.

Introduction

दधिमधुरंमधुमधुरंद्रक्षामधुरासुधापिमधुरैव।

तस्यतदेवहिमधुरंयस्यमनोयत्रसङ्गलनम्॥

“Curd is sweet, Honey is sweet, Grapes are sweet, even good sayings are sweet, indeed a person whose mind is attached in, that alone is sweet for him. It depends upon their mind.”

As per the above sayings there are variety of sweetness are in Sanskrit literature, even though Story literature are unique and precious gift of the world. As a child, we loved sitting on our grandpa and grandma's lap while listening stories. Still we are hearing, there is no age difference for hearing stories. A good story encourages us to turn the next page and read more. Short stories are also a great resource for Sanskrit learners because “they allow you to work on reading, speaking, and listening at the same time”. Yes it's true! In our fantastic digital age it's possible to find wonderful short stories evening online also.

Definition of Short story by different writers:

Why short stories are the best for learning?

- You get more time to focus on individual words.
- You can read whole story in one sitting in the Modern lifestyle.
- You can focus more on ideas and concepts etc. The सुभाषितानि says that

अल्पक्षररमणीयकथयतिनिश्चितंस्खलुवाग्मी।

बहुवचनमल्पसारयकथयतिविप्रलापीसः॥

“One who speaks pleasing with little indeed, he is orator. One who speaks more without Meaning, he is called as gibber.”

When a text is short, you can devote more time to learn. Dr. Ranakenthshukla's observation on कथा is also here. He believes that the story which is short in size and linguistically simple and attracts the reader easily.

“अल्पाक्षरा असन्दिग्धालघुकथाः पाठकचित्तं द्रागेव स्पृशन्ति”

(shukla-9)

A great Sanskrit short story writer Dr. Rajendra Mishra said that Story is like a flash of lightening, focusing only on one character without many details.

‘अल्पाक्षराअल्पपात्रापिकथालघ्वीमहीयते” (Mishra-54)

An eminent Sanskrit scholar, Raddhavallabhtripathi defines the short story in his own style. According to him, a short story depicts only one dimension of life.

“जीवनस्यैकदेशनिरूपणपरमाख्यानकथा।” (Tripathi-

67) “गद्यबधुपन्यसोमहाकव्यमयिकथा।” (Tripathi 67)

According to him he differentiates it from the novel which is developed in much wider. Another scholar in Sanskrit modern writer Janardanhedge Mahodayah in the preface of his own anthology ‘Samsaktihi’. He believes that story have two more important features viz. writing style which create curiosity and immeasurable experience in the heart of readers after reading the story. If the writer fails to bring these two qualities among the connoisseurs probability his effort of writing story is futile.

“कथापठनान्तरंवाचकेगाढानुभवस्यस्फुरणंस्यात्। यदिएतन्न

सिध्येततर्हिकथारचनाप्रयासः नसफलःइत्येवमन्तव्यम्”।

(Hegde-1)

Modernsanskrit story writers in 20th century: A View

Modern story writing begins in late 19th century and further developed in 20th century. The modern writers in Sanskrit are projecting in their stories in India of today with of ills and issues which affect common men and progress in the society. Many famous poets like **Bhatta Mathuiranath Sastri** (1930-1960), **Raghavanmaho dayah** (1960-1980), **Appasashtri Rasiwarekar** (1890-1930) write

their stories are different from traditional styles. In this age the magazines ‘**Sanskritaratnakarah**’, ‘**Sahridaya**’, (1904) were started and modern Sanskrit stories were developed by these. According to **Dr. Ritachattopadhyaya**, there is huge collection of short stories after independence. We are familiar with stories of modern age through magazines and publications. In this time magazines ‘**Surabharati**’ (1947), ‘**Bharati**’ (1950), ‘**Vijayanti**’ (1953), ‘**Sharada**’ (1958), **Amaravani**, (1959) play an important role for developing stories. Indeed what we are getting today is really part of the modern Sanskrit writings. There are thousands of un-published writings are in the field of stories. Some publications like sahyta academy –New Delhi, **Sanskritaratnasahar**–Jaipur, **Sahridai**- Srirangam, **Amrutavani**-Bangalore, etc., are publishing only minimum number of writings of 19th, 20th century which were published in magazines..

20th century publications in Sanskrit stories:

1. There are different types of short stories published as ‘**laghukatha**’ from 1898-1920.
2. ‘**CaritramRatnavali**’ of shubburamshastri - 1922-24.
3. ‘**Ratnashatakam**’ of Ambikadatvyasa was the oldest collection of Laghukata
4. ‘**Kathaapanchakam**’ (1933) and ‘**Kathamukthavalee**’ (1954) of Pandirakshama rao.
5. ‘**Lalithakathakalpa**’ of Harikrishnashastri (1976).
6. ‘**Kathanakavallee**’ of Devadarshik alanathshastri (1987).
7. ‘**Svetadurva**’, ‘**Antardvanihi**’ (1997) & ‘**Kathakaumude**’ of Dr. Prabhunathdvedhi (1998).
8. ‘**Kathashatakam**’ and ‘**kathakusumam**’ of V. Venkatrama shastri,

9. '**Kathasamgrahah**' of K.V.Koitumburan
'**Padukasasravatarah**' of Rangacharya in 1998

10. '**Niravasvanah**' of Dr. Banamalibishwal
(1998)

Modern Sanskrit Short stories writers in 21st century-A View:

In this digital age writers thinking is entirely different from 20th century. Their characters are not like Gods, Kings, or animals or any special characters which is found in the fables literature of the ancient times. Their stories have modern themes like Dowry, Poverty, Child labor and Women society, Philosophical thinking etc., Short stories contain problems that are resolvable quickly. They usually focus on one aspect of character's life, or one aspect of a problem/relationship in character's life. Short story writers like **Banamali Bishwal's** '**Bhubuksha**' (2001) and '**jijeevisha**' (2004), deals with the lower cast people how they are treated in the society., '**Smitarekha**', '**Abhinandanam**', '**EkamRupyakam**', '**Paravartanam**', '**Viva**', '**Karuna**' by Radha Vallaba Tripathi, '**130 Samskrutakathah**' by Narayanashastri Kankar, '**Balakathasravanti**' and '**Samshakthih**', '**Santruptihi**', '**Indulekha**, & '**Anubandah**' by Janardana Hegde, (Samskruta Bharati) '**Katha dvadasha**' by Tarapada Bhattacharya, '**Sarasakathakaumudi**' by Sanjeev Majalika. They have made the most valuable contribution to the Modern Sanskrit story writing. **H. V. Nagarajrao's** '**kathalahari**' deals with the problems of women in the male dominated society. **Shastri's** '**Anabheepsitam**' deals with the relationship between Mother and son. This story tells the current situation of old parents become unwanted in the family. **Radha Vallabh's** '**Smitarekha**' deals with the issues of the modern education system. Next **Dr. Prabhunathdvivedi's** stories delineated many

social problems and also he suggested solution for the problems.

The collection of translated stories from different languages to Sanskrit:

1. '**Shivarajavijaya**' is the first novel from Bengali to Sanskrit.
2. '**Nirmala**' of Premachand by Sriram Deve.
3. '**Jalaurjwaalaa**' of Harishankara Parasai from Hindi to Sanskrit.
4. '**Chitrlekha**' of Bhagavaticharanvarma translated from Hindi to Sanskrit
5. H. Vseshadri's, '**yugavatara**' by Suchetavasuvaja
6. Sibhyrappa's, '**Avaranam**' by Vishwas
7. Kalki '**Tamillaghukatha**' translated in to Sanskrit by Rajalakshmi Srinivasan (2003)
8. '**Spandana**' translated in to Sanskrit by Savithri Prathap (2007) SB
9. '**Hemasamasvasitu**' translated in to Sanskrit by Shantala Vishwas (2007) SB
10. '**Ankushah**' translated in to Sanskrit by Janardhan Hegde (2011) SB
11. '**Prabudhdhatma**' translated in to Sanskrit by Subha (2011) SB
12. '**Smaraneeyakathaha**' translated in to Sanskrit by Hemantasharma (2011) SB
13. '**Amina**' translated by Ramakant Shukla (2011) SB
14. '**Mayajaalam**' translated from Hindi to Sanskrit by Dr. Kailash Pathijha (2011) SB
15. '**Vasudevaha**' translated from Hindi to Sanskrit by Kavitha Krishna Shastri (2011) SB
16. '**Nirmala**' a Hindi novel translated by Shriramadave (2004)
17. '**Anandamataha**' Bengali novel translated by Shivacharran Sharma (2011) SB

18. **‘Bomadila’** translated by DattaBhusanpolkam (2011)SB
19. **‘Rumipancadasi’** translated by RadhavallabhTripathi.(2011) SB
20. **‘Vaatyasarah’**translated bySri Chandra Shekhardasavarma from Oriya toSanskrit.(2011)

Other story books by Many Publications and websites for Children:

1. **‘Pavanakathah’** by Sri Ramakrishna Mission
2. **‘kathaevamcitram’** by sorithagupta.
3. Collection of Humorous short stories by Iccharamadvivedi ‘pranav’ by Naga prakash.
4. Sanskrit documents .org **“Sanskrit katha”** pdf format.
 - a. ChaturasyaKalidAsasya
 - b. muurkhabhR^ityasa
 - c. vR^idhhaayaaHchaaturyam
 - d. Devabhakta
 - e. shIta.nbahubAdhati
 - f. shaTham.hpratishaaThyam.h
 - g. jaatasya hi dhruvomR^ityuH
 - h. J.R.D.Tata
 - i. vachanaMshiilam.haakhyaati
 - j. chitrakaarasyakaushalam.h
 - k. mohanasyasaMskR^itadhyayanam.h
 - l. naamadheyenakiMphalam.h
 - m. mushakavadh
- 5.sanskrit.samskrutam.com- ‘Sanskrit stories’.
6. www.madrassanskritcollege.edu.in- Sanskrit stories for beginners.

Conclusion

Story literature seems to be neglected in the earlier part of historyas Sanskrit creative writing is primarily poetic in its nature. But origin and development of katha started in Ancient text ‘Rgveda’. We can see ‘n’-number of stories ‘ sathyagama-jabala’, ‘manu-

mathsya’, ‘yama-nachiketha’,saramapani’,etc., found here. Then the development took place in puranas and Epics ‘Ramayana’ and ‘Mahabharata’. Here we can see lots of upakathas like ‘Nala-damayanti’, ‘Sathyavan-savitri’, ‘Janamejayakatha’ etc., within main story. It was continued in the form of poetryand prose, but it manifest in ‘panchatantra’, ‘Hitopadesha’ and other jataka tales. Then it took different faces like ‘Nithikatha’ (Moral stories), ‘Folk story’, ‘Spashakatha’ (deductive stories), Tales and Fables, Upanyasas, ‘Tupkatha’ (very short stories), ‘Hasyakatha’ (comic stories), ‘Citrakatha’ (picturised stories for children), etc., mid of the 19th century story literature became modernity.ie after magazines arrival. Modern story are not using any compound words or very difficult words in their usages. They are using **‘saralasangskritam’ with new vocabulary**, so that those who are very less Sanskrit knower also encouraging by their way, even children also able to understand and enjoy the stories by basic spoken Sanskrit. Especially short stories are developing our reading, writing and our listening skills. It will boost our interest to read more. Knowing the modern trend, short story writers are increasing now-a-days. But according to the survey female story writers are lesser than male writers. I hope that next decade of 21st century Short story literature will reach the tremendous growth in Sanskrit literature.Our Prime ministerNarendramodi has encouraging us to work towards making Sanskrit more popular. Sanskrit Day is observed every year, schools and colleges are conducting various competitions like Gita chanting, Dramas, Storytelling, Poetry writing, Creative writing etc., to bring out the talents of the students’ society. I hope that definitely new and young writers (Male and Female) will come and decorate our Sanskrit literature in next decades.

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जयतुसंस्कृतम्।

जयतुभारतम्।

श्रीयज्ञेश्वरायणं महाकाव्यम्

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ABSTRACT

श्रीयज्ञेश्वरायणं महाकाव्यम् is a long poetry known as Mahakavya written in 1916 verses and in 18 cantos by Shrinivas Sambshastri Madnurkar. It has been printed in the year 2019 from Parbhani in Maharashtra. The writer personally knows the hero of his poetry. The poem describes the life of श्रीयज्ञेश्वरशास्त्री कस्तुरे and thus correctly termed as चरित्रग्रंथ महाकाव्य. This is one of the unique poetry which salutes the Guru or teacher with the flowers of verses. Mahakavya is the elaborate court epic kavya in classic style narrating a noble story element (kathavastu) of sublime characters spread over several cantos. The hero (Nayaka) is noble; and, endowed with all the virtues. The story has been narrated in refined language with graceful and meaningful words adorned with Alankaras.

Keywords: श्रीयज्ञेश्वरशास्त्री कस्तुरे Shri. Yadyneswharshastri Kasture, Shrinivas Sambshastri Madnurkar, Mahakavya in 21st Century, Classical Sanskrit Poetry

The writer of this Mahākāvya is Shri. Shrinivas Sambshastri Madnurkar. He is well versed in Sanskrit and holds degree Kāvyaṭīrtha. He was a teacher of Sanskrit at Junior college, Selū, Samartha Vidyālay, Dhālegoan. He is writing for Akāśhwaṅī and various periodicals from time to time. He has been awarded with Mahākavi Kālidās Sanskrit Sādhanā in the year 2012.

This book of Mahākāvya has been printed in the year २०१९ from Parbhani in Maharashtra. He started writing for this Mahākāvya in 2015. The writer personally knows the hero of his poetry Respected Shri. Yadyneswhar Kasture. He himself was a disciple of Shri. Kasture and was in attendance on the various important occasions of his life. This makes the poem .authentic

The poem describes the life of श्रीयज्ञेश्वरशास्त्री कस्तुरे and should be termed as चरित्रग्रंथ महाकाव्य. This is one of the unique poetry which salutes the Guru or teacher with the flowers of verses. The aim of this writing is

very clear which is described in the first few verses

सदाचारणशीलानां पूज्यानाश्च तपस्विनाम्।

विद्यागुरुणां चरित्र्यं

छात्रेभ्यश्चिन्तनात्मकम्॥११

स्मरणं चिन्तनं प्रातः सद्गुरोः कार्यवर्णनम्।

तदाचरणमाहात्म्यं सद्गुरोरर्चनं भवेत्॥ १३

In prelude the writer briefly explains the work of the hero. Respected Shri. Yadyneswhar Kasture whole heartedly gave his life for the betterment of Sanskrit language, Vedic knowledge, and protection of Indian culture and religion. He was running a Sanskrit Pāṭhashala for quite a long time with the aim to raise new generation with Indian values and culture.

वेदोद्धाकार्यार्थं वेदसंवर्धनाय च।

संरक्षणाय धर्मस्य संस्कृतेः संस्कृतस्य च॥ ३५

This Mahākāvya has 1916 verses in 18 cantos. They are as follow

Cantos	Titles of the canto	No. of Verses
I	श्रीयज्ञेश्वरजन्म	84
II	श्रीयज्ञेश्वरस्य व्रतबंधसंस्कार	76
III	श्रीयज्ञेश्वरःअध्ययनम्	211
IV	वाङ्मयलेखनम्	108
V	विवाहवर्णनम्	101
VI	गृहस्थाश्रमवर्णनम्	43
VII	विद्यावंशवर्णनम्	188
VIII	पाठशालास्थलान्तरवर्णनम्	156
IX	नन्दीतटस्थपाठशालावर्णनम्	93
X	वसन्तग्रीष्मर्तुवर्णनम्	76
XI	इतिवृत्तं महात्मनाम्	141
XII	वानप्रस्थगमनम्	51
XIII	सावरसङ्गमक्षेत्रवर्णनम्	64
XIV	चतुर्वेदेश्वरस्थापना	141
XV	श्रीयज्ञेश्वरकिशोराचार्यमेलनम्	114
XVI	ज्ञानीलक्षणम्	150
XVII	श्रीसद्गुरुसेवा माहात्म्यम्	48
XVIII	ब्रह्मनिर्वाणम्	71

In the first canto writer gives the lineage of the Respected Shri. Yadyneswhar Kasture and gives details of his learned ancestors who were well-versed with Sanskrit, Vedic literature, astrology, dharmashāstra etc. He tells a small story why the family surname became Kasture. In the second canto the writer gives more details about the father and mother of Respected Shri. Yadyneswhar Kasture, his birth, his childhood in religious atmosphere.

The third canto is about his problems, efforts, learning process and educational achievements. How he completed the degree of Vedantīrth. Shankarāchārya praised him for his excellence. Then he went to Pune for further learning with Bāpat Śhātri. He went to Vārānasi for Śhāstrārtha and won it. He obtained Tirtha degree. So the writer says

दीर्घैः प्रयत्नैः कठिने च मार्गे प्राप्तांश्च विद्वान् विविधान्
विषह्य।

सर्वाणि शास्त्राणि गुरोः प्रसादात्श्रीयज्ञेश्वरणाभ्यसितानि

बुद्धया।। (इंद्रवज्रा) 21151

In the fourth canto it has been described how he started Pāṭhashālā at Loni and also in Nanded for Sanskrit traditional teaching. Respected Shri. Yadyneswhar Kasture beautifully wrote an essay on the philosophy of Shri Shankarāchārya in Sanskrit. At this occasion the writer aptly put in writing some verses on the Māyāvāda of Shri Shankarāchārya. Canto five and six are dedicated to the marriage and Gruhasthadharma. The Canto seven is about the very significant contribution of Shri yadyneswhar Kasture as a teacher. He being an excellent teacher many students came to his traditional school. He shaped many students in his school not only with certificate of degree but also with nurturing them with moral values. He obtained PhD, and won many Shāstrasabhā. It was difficult to run a school with traditional methods. But Respected Shri. Yadyneswhar Kasture took it as a Vrata for lifetime. The writer gives various names of scholars and respected citizens who passed from his school. Many of them continued his legacy of teaching.

⁵¹ तृतीयः सर्गः Page81

Canto eight and nine are mainly about the schools and various difficulties it faced. He faced opposition from Yavanas. Some of them came in a dark night with weapons.

अत्र कश्चित् द्विजः श्रेष्ठः शालां संस्कृतचालकः।-

वार्तामेतां तु श्रुत्वा ते आयाताः शस्त्रपाणयः॥१८॥

हस्ते दीपशिखाः धृत्वा निशीथे हि समागताः।

क्रोशन्तः प्राविशन् गेहं गर्जन्तो मृगराडिव॥ १९॥

निश्चलो ध्येयनिष्ठश्च विवेकी संयमी सुधीः।

कालोचितं मृदूर्भूत्वा यज्ञेशो निजगाद ह॥११॥५२

The students were afraid. Respected Shri. Yadyneswhar Kasture with courage and daring handled the situation very carefully. Then he travelled to Bāsara along with all the students. This incidence is very dramatic. Respected Shri. Yadyneswhar Kasture is not just ordinary teacher but he is a guardian of Vedic religion, and culture. This makes him the hero of the Mahākāvya . The writer Shri. Madnurkar says in prelude referring to this hero -

एतत्सच्चरितं सुमङ्गलमहोसत्यं शिवं सुन्दरम्।

धर्मप्राणमथ प्रबुद्धजनतासेवागुणप्रेरकम्॥

पाठयन्तत्कथनीयमादरणभरेणास्वादनीयं मुदा।

तेनातिकृपया प्रसादमचिरात्यच्छेद्विवेकेश्वरः॥१४॥५३

शार्दूलविक्रीडितम्

Respected Shri. Yadyneswhar Kasture also faced various challenges at this new place but heroically he overcame all of them. At this

⁵²अष्टमः सर्गः पृ१५३ .

⁵³स्वस्तिवाचनम् पृ३ .

occasion the writer Shri. Madnurkar describes the beauty of the Bāsara village and the way of teaching of Respected Shri. Yadyneswhar Kasture.

ध्येयासक्तः कठिनसमये मार्गमन्वेति स्वीयम्।

सङ्घर्षाद्वा सरलविनयादापदं ह्यभ्युपैति।

प्राप्तान् विघ्नानविगणधिया यो धिगच्छेच्च पारम्।

धीरोदात्तो स्वबलतपसा जेष्यति स्वाभिमानी॥ १५६॥⁵⁴

(मन्दाक्रान्ता)

संसारोद्धहनात् कुटुम्बभरणात् गार्हस्थकार्यादपि।

दूरादागतशिष्यशिक्षणपटुर्दक्षः खलु वाहकः।

शालायाः निजधर्मसंस्कृतविधौ यत्संस्कृतोद्वाहने।

श्रीयज्ञेश्वरज्ञानबुद्धितपसा साफल्यमासादितम्॥ १३॥⁵⁵

(शार्दूलविक्रीडित)

Canto ten nicely describes two beautiful seasons of India namely Vasant and Grishma. The writer has nicely woven the thread of life achievements of Respected Shri. Yadyneswhar Kasture with these seasons. Canto eleven is about the close relatives who are profound in their own field of work such as Ayurvedic doctor, mathematics. This canto also gives vital information about his best students and their work. Canto twelve attractively pens the life of Respected Shri. Yadyneswhar Kasture as when he entered the third stage i.e. Vānaprastha as he believed in detachment from the worldly life. His wife Sau. Ramabai followed him on this difficult path. Both of them came to the small village named Sāvargaoan. Canto thirteen

⁵⁴अष्टमःसर्गः पृ१७६ .

⁵⁵नवमः सर्गः पृ१९१ .

describes the detached and self-satisfactory life of Respected Shri. Yadyneswhar Kasture at Sāvārsangam.

Canto fourteen is dedicated to the ceremony of Chaturvedeshawar Sthāpanā. Many of the students, friends of Respected Shri. Yadyneswhar Kasture frequently visited at this place. Shri. Vāmanācharya also visited this place to meet him. This clam and holy place was full of cosmic energy so he thought that this is a perfect place for Chaturvedeshawar Sthāpanā.

ततश्च वामनाचार्यो दर्शयन् लिङ्गमद्भूतम्।

हिरण्यमयञ्च पाणिभ्यां स्फटिकं तेजसान्वितम्।। 78⁵⁶

With the help of many local people, his students and well-wishers the divine sculpture of four Vedas work was completed in 1969 on the auspicious day of वैशाखशुद्धअक्षयतृतीया. It is delightful to read the narrative of this exceptional event. The writer Shri. Madnurkar has narrated it with his whole heart. This is also a worthy detailed documentation of the auspicious ceremony. This is one of the important endeavors for spread of Vedas and Vedic philosophy.

Canto fifteen recounts the visit of venerable Kishorji Vyāsa to this auspicious temple and the importance of this place. Canto sixteen is devoted to qualities of Enlightened person such as Respected Shri. Yadyneswhar Kasture. The writer Shri. Madnurkar says

श्रीयज्ञेशविवेकिनः समदृशः सर्वेष्वि प्राणिषु।

भेदाभेद विवर्जितः स मनुते ब्रह्मैव जीवः परम्।।

पशन्नत्मानि सर्वजीवसमदृक् श्वा वानरो वा नरः।

⁵⁶चतुर्दशः सर्गः पृ254.

आत्मज्ञानमुपसितो हि तपसा यज्ञेश ज्ञानीश सः।।150⁵⁷

Canto seventeen elaborates serving a Sadguru. Due to old age Respected Shri. Yadyneswhar Kasture was facing many physical limitations. Understanding the need of the time many students came ahead and served the couple warmly. The last canto numbered eighteen is a decease of honorable Guruji Respected Shri. Yadyneswhar Kasture. He left his body in chanting the name of his beloved God Shirām.

In the last verse of this beautiful poetry the writer expresses his feelings and aims towards this creation of poetry as follows

मनो मे संलग्नं गुरुचरणयोर्ज्ञानग्रहणे।

गुरोर्ज्ञानं ध्यानं परमसुखदं छात्रविषये।

गुरूणां सान्निध्यात् परिणमति धीश्चाश्रितवताम्।

गुरूणां चारित्र्यं चरितमथ सर्वान् सुखयतु।। 75⁵⁸

Let us see this Mahākāvya in light of a traditional concept of mahākāvya. Here I am giving the what is Mahākāvya by Dandin in his rhetorical work Kāvyaadarsha.

sargabandhomahākavyamucyatetasyalakṣaṇam
āśīrnamaskriyāvastunirdeśovāpitanmukham //
DKd_// 1.14

itihāsakathod bhūtamitarad vāsadāśrayam
caturvargaphalā yattaṃ caturudāttanā yakam //
DKd_// 1.15

nagarārṇa vaśailārtu candrārṇkodayavarṇanaiḥ
udyānasalilakṛīḍāmadhupānaratotsavaiḥ //
DKd_// 1.16

vipralam bhairvivāhaiś ca kumārodayava
rṇanaiḥ

⁵⁷षोडशः सर्गः पृ306 .

⁵⁸अष्टादशः सर्गः पृ328 .

mantradūtaprayāñajināyakābhuyadayairapi //
DKd_// 1.17

alamkṛtamasamkṣiptamrasabhāvanirantaram
sargairanativistīrnaiḥśravyavṛttaihsusamdhibhi
ḥ // DKd_// 1.18

sarvatrabhinnavṛttāntairupetamlokarañjanam
kāvyamkalpāntarasthāyijāyate sad alamkṛti //
DKd_// 1.19

nyūnamapyatrayaiḥkaiścidaṅgaiḥkāvyamnaduṣ
yati

yadyupātteṣusampattirārādhayatitadvidhaḥ //
DKd_// 1.20

Dandin in his Kāvyaḍarsa gives an elaborate
definition of Mahākāvya , the summit of Kavya
genre –

sargabandhomahākavyamucyatetasyalakṣaṇam
. The present work of Kāvya fulfills this
condition as the writer has divided the story
line (kath āvastū) in 18 cantos following the
concept of sandhi. It is well structured in
Samdhis (junctures) providing for a logical
progression of the events in the story.

The composition in Cantos (Sargabandha)
begins with a benediction (Mangala), or a
salutation (namaskriya) or an indication of the
plot (Vastu-nirdesha) –

āśīrnāmaskriyāvastunirdeśovāpitanmukham .
This condition is also well fulfilled with the
benediction to the God Vishnu and also Guru.

The subject mattershould be from the epics
Ramayana or Mahabharata, or from history .
Present Mahākāvya does not take the subject
matter from epics but the central character is
not less than a hero. Its story (Katha) is based
on a traditional narrative (itivrta), or on a true
event (ithihasa) from one or the other sources
– itihāsakathodbhūtamitaradvāsadaśrayam .
The present work is based on true events and
the writer himself was actively involved at
many occasions.

Mahākāvya deals with the fruits of the four
aims of life (chatur-vargaphalaPurushartha)
and four types of heroes – caturudātta-nāyakam
. Its hero or the principal character (Nayaka) is
well accomplished in all the arts, graceful and
noble (Dhirodatta). The Anti-hero (Prati-
nayaka) lacks all such virtues; but is powerful ,
passionate and full of anger. Respected Shri.
Yadyneswhar Kasture can be called a Dhirlalit
nāyaka. He was a idol of sacrifice and full of
qualities of hero as general. The characteristics
of a Mahākāvya the hero (Netr or Nāyaka) and
the main emotional content that it aims to
portray (Bhava). This work of art leads to the
Śhanta rasa which is achieved by the actions
and attitude of heroic work of Respected Shri.
Yadyneswhar Kasture.

Mahākāvya must help further the four goals of
man (Purusharthas). This Mahākāvya depicts
the various stages of a Vatri, who has severed
whole of his life for the Vedic knowledge and
Indian culture. It definitely speaks about the
four goals of a man i.e. Purusharthas in very
appropriate way. It is promoting further the
cause of the Dharma.

Mahākāvya must contain descriptions of cities,
seas, mountains, moonrise and sunrise etc. The
writer Shri. Madnurkar very skillfully gives
pleasant descriptions of many places,
occasions, people, seasons etc. The description
of places like nanded, Savargoan, nanditat,
rivers as Godavari and local river Sarasvati.
The portrayals of his close relatives, students
and their achievements and views towards life
are important to understand the life of
Respected Shri. Yadyneswhar Kasture.

A classical mahākāvya uses various meters.
The poet has used mainly popular meters and
figures of speech for various occasions and
incidences. His selection of meters and speech
of figure enhances the beauty of poem.

The poets of modern era have followed the
style and language of ancient poets but with

some modifications and innovations in modern way.

The simple language and the undemanding way of expression are the attribute of this modern poetry. This Mahākāvya has ornaments of lucid language, less use of compounds and extra ordinary narrative style. The poets have also avoided the irrelevant subjects in modern times and hence, the epic of this century is remarkable for its richness of forms.

The poet of Twentieth century has given the new trend in subject matter, narration, characters, and plot suggestions. In style of writing, he has changed the style keeping in view the modern readers. The tradition of mahākāvyas in Sanskrit is unique and appreciable for many reasons. The authors and his poetic work deserves praise as had done great service to the Sanskrit language in the modern era. There is no doubt that an analysis of these trends will open up new way in the field of Sanskrit creative literature.

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UNIQUE SANSKRIT PROJECT OF 20TH CENTURY: AN ENCYCLOPEDIA DICTIONARY OF SANSKRIT ON HISTORICAL PRINCIPLES

V. Bhosale,

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Brief History of the Deccan College

The beginning of the Deccan College stretches back to the Dakshina Fund started by the Maratha Sardar Khanderao Dhabhade for promoting learning. This was subsequently continued by the Peshwas. The Dakshina Fund was given a status of an Institute, known as the Hindoo College by the then Governor of Bombay Presidency Sir Mountstuart Elphinstone on 6 October 1821. It taught all the branches of Sanskrit literature⁵⁹.

Background of the Sanskrit Dictionary Department / Project

On 17th August 1939 the Deccan College was revived by a Consent Decree of the Bombay High Court and renamed as a Post-Graduate and Research Institute to carry out post-graduate studies and research in the subjects dealing with Sanskrit, Archaeology and Linguistics. A post of Professor for Sanskrit was specially created along with two posts for Archaeology and Linguistics.

Prof. S. M. Katre, the world renowned Linguist, started the **Encyclopaedic Dictionary of Sanskrit on Historical Principles in 1948** in the Deccan College Post-Graduate and Research Institute. Prof. Katre planned the scope of the Deccan College Dictionary to go **much beyond any existing Sanskrit Dictionary such as Sanskrit-Worterbuch** by Otto Von Boehtlingk and Rudolph Roth which was published in seven Volumes in 1855 and based on 350 Sanskrit texts. The Deccan College Dictionary is meant

to be encyclopaedic in nature covering 62 branches of ancient Indian knowledge from the Vedic period to 1900 AD; and thus a minimum of about 1500 important texts representing different areas of Sanskrit literature were utilized to extract source material.

An Encyclopaedic Dictionary of Sanskrit on Historical Principles is the most ambitious and most important heritage related Project India has ever undertaken. The Encyclopaedia traces and records historical and linguistic development of Sanskrit language in all spheres from Rigveda to latest Hasyarnava. In his famous book **The Wonder that was India** the late Prof. A. L. Basham commented on this Dictionary as follows: “ the Dictionary, when completed, will be the greatest work of Sanskrit Lexicography the world has ever seen”. Since this Sanskrit Dictionary covers the entire range of Sanskrit literature - the Vedic as well as the post Vedic, this monumental work will truly reflect the historical, sociological and cultural heritage of our Sub-continent.

AIM

The approach of this Sanskrit Dictionary is historical and it aims to provide the user all the relevant information about Sanskrit words such as their earliest occurrence, the entire range of their meanings both common and technical, their provenance at different times and in different branches of learning, their status as current or obsolete, their derivation and etymology, and the changes in their meanings, in their historical development and mutual relations. The Dictionary can therefore be described as a well-classified and copiously

⁵⁹Encyclopaedic Dictionary of Sanskrit on Historical Principles, vol.1

illustrated stock of all Sanskrit words and their meanings as found in the whole corpus of Sanskrit literature⁶⁰.

Importance/Significance of the Encyclopaedia

The value of this Encyclopaedic Dictionary lies in the collection of well chosen examples on which ultimately the analysis of meanings is based. The prevalent meanings of words are given along with illustrative citations and their exact references. This makes the Deccan College Encyclopaedia unique and provides valuable help for the researchers all over the world.

The project for the compilation of **An Encyclopaedic Dictionary of Sanskrit on Historical Principles** was conceived and planned by Professor S. M. Katre, former Professor of Indo-European Philology and Director of the Institute in 1948. The well established Sanskrit Dictionary Project now forms a part of the Department of Sanskrit and Lexicography. The late Professor A.L. Basham has stated in his book '**The Wonder That Was India**' that the 'Dictionary, when completed, will be the greatest work of Sanskrit Lexicography the world has ever seen'.

Salient features of the Encyclopaedic Dictionary

The Encyclopaedia traces the linguistic development of Sanskrit words from the ancient text of Ṛgveda to the latest work of Hāsyārṇava⁶¹. It provides the detailed linguistic changes that have occurred in various words and their derivations. Also the Deccan College Encyclopaedia traces the semantic development of various words. It provides the

entire range of meanings prevalent in the Vedas and other texts. The meanings are logically analyzed and various nuances and shades are interlinked.

a) The Encyclopaedia traces the linguistic development of Sanskrit words from the ancient text of R.gveda to the latest work of Hasyarnava. It provides the detailed linguistic/phonetic changes that have occurred in the various words and their derivations. Also the Deccan College Encyclopaedia traces the semantic development of various words. It provides the entire range of meanings prevalent in the Vedas and other texts. The meanings are logically analyzed and various nuances and shades are interlinked.

b) The Encyclopaedia is based on the Historical Principles. It arranges the words and their meanings strictly following the chronological order of their references. It records all the available vocables in the language from all its periods beginning with the R.gveda to the end of the 19th century. Different meanings are arranged historically and under each meaning the citations are arranged chronologically to clarify the meaning, along with an indication of the discipline from which they are taken and a precise mode of reference.

c) The Encyclopaedia provides information regarding the exact form of the vocables as a guide; the part of the speech of the word to which it belongs; accent; etymology of the word, origin, derivation and the development in Indo-Aryan; it records important and irregular forms; it gives traditional information regarding the vocable from Sanskrit itself; summary of meanings; analysis of meaning; peculiarities of usage and idiomatic expressions. Also the encyclopaedia provides information regarding culture, history, archaeology,

⁶⁰Encyclopaedic Dictionary of Sanskrit on Historical Principles,vol.1

⁶¹Encyclopaedic Dictionary of Sanskrit on Historical Principles,vol.1

mythology, geography; indication of compound formations. Also it clarifies the concepts of homonymy, synonymy, polysemy and hyponymy among words.

Expanse of the Dictionary

The corpus of the Dictionary expands to 62 branches of ancient knowledge. These can be broadly classified as:

- Major disciplines such as Veda, Darśana, Epics, Dharmaśāstra etc.
- Other branches such as Vedāṅga, Vyākaraṇa, Tantras,
- Ancient Lexicons etc.
- Literature, Poetics, Dramaturgy, Prosody, Anthologies etc.
- Scientific subjects such as Mathematics, Architecture, Alchemy,
- Agriculture, Medicine, Veterinary Sciences etc.
- as well as other branches such as Music, In-door Games,
- Inscriptions, Warfare, Arthaśāstra etc.

Dictionary is based on primary Corpus of around 1500 Sanskrit treatises covering the range of time span right from the Vedas (1400 B.C.) up to Hāsyarṇava of 1850A.D.

Secondary sources such as other Subject-specific dictionaries, word indices, concordances etc. are also consulted for updating the data.

Meaning

The Encyclopaedia is based on the Historical Principles. It arranges the words and their meanings strictly following the chronological order of their references. It records all the available vocables in the language from all its

periods beginning with the Ṛgveda to the end of the 19th century⁶².

- Assigning context-based meanings considering different editions, commentaries and translations.
- Logical analysis of meanings justified with illustrative citations forevery minute meaning-shade from reference books.
- Interlinking of various shades and minute nuances.
- Furnishing entirely the related data of every Sanskrit word with all its meanings and occurrences.
- Provides the Lemmata (Entry-word) and its transliteration as well as information regarding part of speech, accent, etymology and derivation.
- Precise meaning analysis of usage of word bringing out all the different meanings and various sub-shades.
- Summary of meanings is also given in case of bigger article for easy reference at a glance.
- Illustrative citations to reveal and corroborate the range of denotations.

Arrangement

Different meanings are arranged historically and under each meaning the citations are arranged chronologically to clarify the meaning, along with an indication of the discipline from which they are taken and a precise mode of reference. Chronological arrangement of meanings with earliest occurrence of the word given first in the series of citations arranged historically.

⁶²Encyclopaedic Dictionary of Sanskrit on Historical Principles, vol.1

Encyclopaedic Nature

Editing of Encyclopaedia

After preparing the necessary material for the Dictionary in the form of the Scriptorium for 25 years (i.e. from 1948 to 1973), Dr. A. M. Ghatage started editing of the Sanskrit Dictionary in 1973.

The Encyclopaedia provides information regarding the exact form of the vocables as a guide; the part of the speech of the word to which it belongs; accent; etymology of the word, origin, derivation and the development in Indo-Aryan; it records important and irregular forms; it gives traditional information regarding the vocable from Sanskrit itself; summary of meanings; analysis of meaning; peculiarities of usage and idiomatic expressions. Also the encyclopaedia provides information regarding culture, history, archaeology, mythology, geography, indication of compound formations. Also it enters the vocables following the concepts of homonymy, synonymy, polysemy and hyponymy among words.

Scriptorium



The Scriptorium, which houses the ten million slips, is the heart of the Sanskrit Dictionary. The Dictionary is based on an entirely new reading of the original texts and a fresh extraction of the material from 1500 books covering the entire gamut of Sanskrit Literature. Many eminent scholars and traditional Pandits during 1948 to 1973 contributed to the preparation of the Scriptorium which houses over one crore slips. Ten million vocables from the corpus are recorded in these slips. Each slip records the exact vocable, grammatical category, citation to attest the vocable, Śāstrī gloss or commentary if any, abbreviation of the book, exact reference or page-line, date of the text and names of persons who have compiled and checked the slips. There is also some distinction in the colour and shape of the slip. The pink and pale green slips record the vocables from Kośas and from previous Dictionaries respectively. Slips smaller in size are used for the vocables in Epigraphia Indica. After the extraction, the slips were arranged alphabetically and then the cards recording the vocable at the left upper corner and serial number on the right upper corner were added to the respective group of slips.

Publication

From 1973 editing of the Encyclopaedic Dictionary began and in 1976 the first Part of the Dictionary was published. Thirty-four volumes have been published till date consisting of 5880 pages, dictionary entries from atoabhayatvasamsiddhi

Scanning and Digitization Programme

a) Scanning and Digitization:

The Department of Sanskrit and Lexicography/SDP of the University started the long cherished Scanning and Digitization Programme from the Special Development Grants received from the UGC. The world

renowned Sanskrit Dictionary Project has collected the data references/slips numbering over 10 million (one crore) from 1456 Sanskrit texts representing 62 branches of the Sanskrit literature. Over 30 Sanskrit scholars, both traditional and modern, had worked for 25 years from 1948 to 1973 and extracted data references consisting of (a) Lemmata, (b) grammatical category, (c) possible meanings, (d) citation and (e) the name of the book and exact references. Since the data references stored in the Scriptorium has become dilapidated and brittle, the preservation of the same is of paramount importance. The scanning and digitization programme aims firstly to preserve all the data references in digitized/electronic form and secondly aims to help to expedite and facilitate the editorial work of the Project. The Programme is progressing satisfactorily and as per the schedule the Scanning and Digitization of approximately 90 lacks of reference slips, as well as the Scanning of 16 lakhs pages of the reference books has been completed. Also the highlighting and interlinking of 16 lakhs of reference slips have been completed.

Work to Be Done and Future Plan

The work of preparing Encyclopaedic Dictionary of Sanskrit is the largest encyclopaedic work India has ever undertaken since its independence. No other encyclopaedia of this magnitude, which records Indian culture, history, the Vedas, the epics, the Puranas, ancient Indian sciences, such as Arthasastra, Natyasastra, Yoga, Ayurveda, Astrology, Astronomy, all the Sastras such as Nyaya, Mimamsa, Vedanta, Buddhism, Jainism, has ever been undertaken

in India or in the West. The world renowned Encyclopaedic Dictionary consists of over 1.20 crore data references extracted from 1456 works representing all the 62 branches of Sanskrit literature. The 28 parts published so far consist of vocables up to Apekshodayaphala and are based on approximately 9 lacs data references.

However, 1.12 crore data references need to be studied and Dictionary articles need to be written. In view of the huge work yet to be completed, the exact time period for completion of the Encyclopaedia cannot be stated precisely. On a conservative estimate, approximately 200 volumes of the Encyclopaedia are to be edited and published. The Dictionary, when completed, will be the monumental work of India which will be unique contribution to the global knowledge.

Significance

It is an ongoing Research work covering entire gamut of our ancient knowledge and cultural heritage. It is milestone in the field of Lexicography. Tracing the Development of Sanskrit language through ages makes it Encyclopaedic in nature. Vital resource for Qualitative and Quantitative Research in the field of Sanskrit, Indology and Oriental Studies. It assists the needs of Higher Research.

Conclusion

An Encyclopaedic Dictionary of Sanskrit on Historical Principles is one of those few historical dictionaries of the world that is capable of bringing out this heritage to the whole world in the most academic and reliable manner. It is also a Cultural Encyclopaedia of our Heritage.

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संस्कृतकथासप्तति: A BOUQUET OF STORIES

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ABSTRACT

Sanskrit literature is enriched with multiple genres of literature. Stories or कथा literature is one of them. Modern Sanskrit literature is no exception to it. Present paper focuses on a storybook named 'संस्कृतकथासप्तति' containing seventy short-stories written in Sanskrit. The book was published in 1914. The stories resemble with the ancient tradition of पञ्चतन्त्र etc. They can be segregated under various categories. It is intended in this paper to analyze these stories on the criteria like content, language, writing style and objective.

Keywords: Stories/ कथा, ancient tradition, modern, analysis

Introduction

Sanskrit literature is a treasure gifted to our world. It is enriched with multiple genres like hymns, aphorisms, plays, poetry, scriptural or spiritual essays and didactic stories – you name it and the Sanskrit literature has it!

The entire literature penned or rather composed in Sanskrit language is traditionally divided in two layers on the basis of chronology. It is known as Vedic literature and Classical Sanskrit literature. However, one can amicably observe the continuation of creation of literature in Sanskrit even after the advent of the 20th Century. It is precisely named 'Modern Sanskrit Literature'. This third chronological layer too possesses almost all the above said genres authored in and out of India.

Stories or कथा literature represents probably the most popular category in the world literature. The English term 'story' can be traced back to Latin 'historia' and Anglo-Latin 'storie'. It broadly means 'a narrative or an anecdote'ⁱ. It can be an account of actual events or even a fictional narrative. The genre in question is broadly called कथा or आख्यायिका in Sanskritⁱⁱ. These terms are derived from the

verbal roots कथ् and आ+ख्या respectively. Both the roots mean 'to narrate or to inform'. The legacy of कथा literature can be traced back directly to the ऋग्वेदसंहिता. We can notice seedlings of the stories of पुरुरवा-ऊर्वशी or सरण्यू-विवस्वान् in the ऋग्वेदसंहिताⁱⁱⁱ. Further the seedlings got well-developed in the form of narratives in the ब्राह्मणtexts^{iv}, Epics and independent compositions^v. However the stories in the form of actual narratives or anecdotes too are compiled in famous compositions like बृहत्कथा, कथासरित्सागर or पञ्चतन्त्र or हितोपदेश. It is noteworthy that the ancient Sanskrit stories were not at all authored for the small children. In fact they were mostly meant for adults and adolescents. Their main objective was to introduce the worldly ways of life to these two categories of audience.

Modern Sanskrit literature too possesses story-collections. Some of them are modified versions of the famous and established stories from पञ्चतन्त्र etc. One can also find some newly authored stories or even the translated stories.

Present paper focuses on a storybook named 'संस्कृतकथासप्तति' containing seventy short-stories written in Sanskrit. The stories are composed by the chief Pandit named मण्डिकल् रामशास्त्री working in a college namely Maharaja College, Karnataka. It is published by one of the most famous old presses namely Nirnayasagar located in Mumbai in 1914. It has eighty-three pages in all.

Contents of the story-book

The front-page of the book carries the name of the book, name of the author and publication details. The author has printed a विज्ञापना-request on the back-page of the book. It also informs that the price of the book is 5 aanas or 5 कला. The story-book has three parts, namely पीठिका, विषयसूचिका and the actual stories.

About the पीठिका

The book begins with पीठिका or a preface by the author. This short preface introduces the reader to the background of composing the book.

The author informs that originally these seventy stories were written in Kannada language. Further he proudly says that all these stories are delightful and inducing moral values. Curiously enough he also states that there is absence of such easy educational stories in Sanskrit language though it has prose texts like कादम्बरी^{vi}. Therefore he has decided to convert these Kannada stories in Sanskrit. It would be useful for Sanskrit-lovers and children if written in easy and simple words. Such composition will cheer them up. He explicitly mentions that he has avoided the use of heavy and difficult words for this very purpose. Thus he has a complete clarity about

his target readership and the objective to achieve.

Index of the Stories:

This index contains a list of all seventy stories in continuation. There is no segregation based on the variety of topics therein.

About the stories:

On the basis of the varied themes I have divided the stories as follows-

1.	Related to Animal world
2.	Related to वर्णस
3.	Related to children
4.	Related to overall worldly virtues
5.	Related to Kings
6.	Stories of Tenaliraman
7.	Related to a judge and law and order system

In order to present a general idea about the book let me summarize some selected stories –

1) Story 30 - सिंहस्य वन्यमृगाणां च कथा.

The story revolves around a ferocious lion from दण्डकारण्य who is the King of animals. The animals of forest made a bargain with him. It was agreed that one animal each day would willingly come to lion's den to be his supper. It was a jackal's turn one day but he decided to trick the lion so he went slowly. As the lion was angry, the jackal told him about another lion that was the reason behind his delay. The lion was furious and wanted to kill his opponent. The jackal successfully convinced him that another lion is in the deep well. After seeing his own reflection lion became enraged and charged into the deep well with a great splash and died.

Moral – Wisdom is stronger than physical strength^{vii}.

2) Story 62 – वणिक्पुत्रकथा

Once upon a time in the city named महिलारोप्य, lived a family of a merchant. The merchant died. Fearing the life merchant's wife fled and took refuge at the home of one of merchant's good friend until her son was capable of taking care of her. As the merchant's son grew up, he became learned and wise. His mother told him that the time has come that he too should engage in trade. In the city of कुण्डिना there was a merchant named धनपाल. He lent money to the poor sons of good family to start the business. Right away the merchant's son went to कुण्डिन city and there he heard धनपाल arguing with another merchant's son. धनपाल was pointing out at the dead mouse saying a good merchant can start a business with that dead mouse. Hearing this merchant's son accepted the challenge and picked up the dead mouse. He sold the mouse to a cat food merchant. With that he got handful peas. While travelling back he saw few woodcutters and offered them a portion of peas. As gratitude the woodcutters offered him few sticks. He sold that in the market and got more peas and used the same trick. After few days he earned a nice handful of coins. He bought all the wood from the woodcutters. Soon afterwards there was heavy rain and lack of wood in the market. Thus, the merchant's son was able to sell all the wood he had with great profit. Hence it is said 'If one has the skill and he is wise enough to use it then he can be successful.' Goddess लक्ष्मी always stays with the industrious people. Everything depends on the luck is the thinking of lazy people.

Moral - One should leave apart the luck and devote ourselves to do the hard work^{viii}.

3) Story 19 – बालतस्करयोः कथा

One day a boy was sitting near the well crying. A thief was passing by. He saw the boy and asked him why is he crying? The boy said his pearl chain has fallen into the well. The thief said he would help the boy to get back the pearl chain. Hence, he took off his clothes and jumped into the well. He searched rigorously but couldn't find the chain. As he came out, he saw that the boy was gone so were his clothes!

Moral – Cheaters too are cheated sometimes!

4) Story 46 – राजस्तत्कुमारत्रयस्य कथा

Once upon a time there was king named द्विजकीर्ति of Chola Empire. He had three sons. When the king became old, he knew that the time has come to decide his successor. So, he called his sons and asked them about their desires. The eldest one said that he wanted to accompany the wise and learned intellectuals from their kingdom. The middle one said he desires wealth so that he can travel around the globe. The youngest one said he wanted to expand the empire, take care of the kingdom and gain fame etc. Having heard this, the King offered money to the elder sons and sent them away. The youngest one was crowned as the new king. They lived happily ever after.

Moral – Responsibilities and qualities go hand in hand^{ix}!

5) Story 28 – तेन्नारामकृतचोरवञ्चनकथा

There was a poet named Tenalirama. One night when he was about to sleep; he realized that the thieves have broken into his house. He said to his wife loudly that he has heard some thieves are on loose in the neighbourhood. Hence, they should cover the treasure and throw it in the well near the house. A little later Tenalirama and his wife filled a huge trunk with stones and threw it in the well. The thieves heard the whole conversation according Tenalirama's plan and waited for a while. Tenalirama started

drawing water from the well. He stood still in the dark and started watering his plants. At the daybreak Tenalirama cried 'Water water' and the thieves were scared of him. And as soon as they got chance they ran away.

Moral – Wise people always obtain benefits even in adverse conditions^x.

Some specialities

Based on some more stories, following specialities of this story-book can be pointed out –

In one story, the author emphasizes on human efforts than the destiny and astrology^{xi}. The author uses synonyms in his narration^{xii}. This helps the reader to enhance his word-storage. Some stories show the mixed culture of India^{xiii}.

Writing style

Every story starts with a verse, either a known ancient Sanskrit ones or new composed by the author. The author ends every story with a moral in prose. Some stories are extremely short and some are longer.

Observations-

1. The book possesses an array of themes in the stories and hence can be meaningfully called a bouquet of multi-coloured and fragrant stories.
2. The stories include ancient and medieval stories. However, the author surprisingly gives the credit of their origin to Kannada tradition and denies the credit of पञ्चतन्त्र etc.
3. The author has used simple words and kept the stories short, except some. This fulfils his goal of making it interesting for children.
4. This book can be useful even now for the beginners.

ⁱ<https://www.merriam-webster.com/dictionary/story>

ⁱⁱ According to रुद्रट, two compositions by बाणभट्ट, namely कादम्बरी is कथा and हर्षचरितम् is आख्यायिका. However, the stories compiled in पञ्चतन्त्र etc. are broadly the narratives highlighting the aspects of worldly life.

ⁱⁱⁱ E.g. पुरुरवा-ऊर्वशी (10.95) or सरण्यू-विवस्वान् (10.17).

^{iv} E.g. शुनःशेपकथा (ऐतरेयब्राह्मण 7.13-18), and रामायण.

^v E.g. The play 'विक्रमोर्वशीयम्' by Kalidasa.

^{vi} It seems that he purposefully denies the existence of the didactic tales like पञ्चतन्त्र etc. In fact some of the stories from this very collection originally belong to the ancient tale-collections. E.g. Story 60 मस्यत्रयकथा is nothing else but a smaller version of the अनागतविधात्रादिमत्स्यत्रयकथा from मित्रभेद section of पञ्चतन्त्र.

^{vii} तस्मात्प्रबलशत्रुः उपायेनैव जेतव्यः। p. 26

^{viii} तस्माज्जनो नैपुण्यशाली चेद्येन केनापि प्रकारेण सुखी भवेदेव। p. 68

^{ix} तस्मादेवं तत्तदहंतामालोच्याधिकाराः प्रदातव्याः।

^x निपुणाः जनाः अहितप्रयत्नैरपि हितमेव सम्पादयन्ति। p. 23

^{xi} Story 15 जनाधिपतिज्यौतिषिकयोः कथा, p. 10-11

^{xii} E.g., Story 18 – जम्बूकमार्जारयोः कथा। जम्बूक = कोष्ट, बिडाल = मार्जार. P. 13.

^{xiii} Story 21 - हौणप्रभुत्सेवकयोः कथा – Words like हौण and दीनार. Story 29 महमत्सुलतानस्तत्मन्त्रिणस्कथा – A king with Islamic name refers to the political and social conditions. The author declines the Islamic name just like any masculine word ending in अ.

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