

Chapter III

MODERN SANSKRIT PROSE

3.1. Upanyāsa

3.3.1 *Ṛnavimuktiḥ*

Ṛnavimuktiḥ is a novel based on *Mahābhārata* epic written by H.V. Nagaraj Rao. The novel was first published in 2001. The second edition of this novel is published in 2006.

We found references to many great souls in our history and mythology who did great deeds in their childhood only. Āruṇi, Nachiketa and Dhruv are the names of some of them. Astāvakra is also considered one of them. It is said that he has given life to his father by the power of his knowledge. Dr. H.V. Nagaraj Rao has taken the story of Aṣṭāvakra as a source of his novel. *Vanparva* of the *Mahābhārata* contains the story of Aṣṭāvakra. Dr. H.V. Nagaraj Rao has taken inspiration from the story of *Mahābhārata* and he recreated this simple story of Aṣṭāvakra from *Mahābhārata* into a beautiful novel named *Ṛnavimuktiḥ*. This novel was first published in Sanskrit magazine named *Sanskrit Sambhāṣaṇa* and latter it came as a book on the request of readers.

The novel begins with the beautiful description of the *Āśrama* and routine life of *Brahmcārīs* who stay in *Āśrama* of *Maharṣī Uddālaka*. There is a disciple named Kahod who was very dear to *Maharṣī Uddālaka* because of his virtues. This attention got by Kahod always made jealous other disciple Gautama. Later, *Maharṣī Uddālaka* gave his daughter Sujātā's hand to Kahod and get them marry.

Sujātā's farewell from *Āśrama* reminds us *Śakuntala's Vidaya* (farewell of Śakuntala) from Kālidāsa's *Abhijnānaśakuntalam*. Let's have a look on the paragraph from the book:

सुजाता अतीव विक्लवा आसीत् । आ बाल्यात् परिचितम् आश्रमं त्यक्त्वा
दूरं गन्तव्यम् । प्रत्यहं ये वृक्षाः याः लताः च दृश्यन्ते स्म, स्पृश्यन्ते स्म,
तान् विहाय गन्तव्यम् । ये मृगाः तया प्रीत्या पोषिताः, याः गावः स्नेहेन
पालिताः, ये पक्षिणः तस्याः हस्तात् धान्यानि भक्षयन्ति स्म, तान् सर्वान्
हित्वा गन्तव्यम् । एकैकम् अपि सा निर्भरं वीक्ष्य हस्ताभ्याम् अस्पृशत् ।
वृक्षकाणाम् आलवालानि जलेन अपूरयत् ।⁸³

Kahod and Sujātā are leading their married life happily. But, once his old classmate Gautama who turned into robber attacked on him and looted his all belongings and put his house into fire. Now, Kahod and Sujata's life became

very hard. They neither have house nor money to survive. More to this now Sujata is pregnant. Once Kahod was reciting Vedamantras, at that time he heard the sound of someone's laughing. He looks here and there. But, there is no one except sleeping Sujata. He questions who is this? Then sound replied as I am your son who is still in his mother's womb. He said to Kahod that he made eight mistakes in pronunciation of Vedic hymns. Having heard this short-tempered Kahod got angry and gave him curse that he will be born with eight problems in limbs. But later he regretted it and he left pregnant Sujata at his parent's place and himself went towards Mithila for earning wealth. There he lost debate on scriptures against Pandit named Bandi. The way Dr. Nagraj Rao described the debate shows his knowledge and command over Shastras

⁸³ Nagrajrao, H.V., *Rnavimuktiḥ*, p.21

Once child Aṣṭāvakra was sitting in the lap of his grandfather Maharshi Uddalaka but his son Shvetketu came there and asked to vacant his father's lap. This incident disheartened Aṣṭāvakra and he asked his mother about his father. His mother told him about the debate with Pandit Bandi. This enraged Bala Aṣṭāvakra and he decided to visit Mithila for a debate with that Pandit Bandi. Intelligent, well versed Aṣṭāvakra defeated Bandi in debate. Later Bandi revealed himself as a son of Varun and he sent all those scholars in Varunloka for completing sacrifice arranged by his father. Aṣṭāvakra got his father back. The ending portion of the novel contains the story of Aṣṭāvakra's affection towards Suprabhā.

3.1.2 *Hemaśakṭikam*

‘*Hema-śakṭikam*’ the title of the novel itself gives idea about its source to readers. Because Śudraka's *Mṛchchhakaṭikam* is not unknown to the readers of Sanskrit literature, Novelist Dr. Vishwas himself declares in the preface of this book about its connection with ‘*Mṛchchhakaṭikam*’. This novel contains 144 pages and it's published by Sanskrit bharati, New Delhi in the year 2011. Dr. Vishwas, author of this novel, is a Bangalore, Karnataka based well-known Sanskrit scholar and he is also one of the editors of famous Sanskrit magazine ‘*Sambhāṣana-sandēśa*’.

The novelist chose different background for this novel i.e. Film and Television industry, which is never seen before by Sanskrit readers. It is very new for them. The novel commences from the introduction of Vidhyasagar, who is a simple man, living with his wife Vipasha and son Rohit. He is a professor of Sanskrit. Then one fine day a well-

known film director Devakinandana Basu comes to his home and requested to help him in his new daily soap. It is a Sanskrit daily soap named '*Mr̥chchhakaṭikam*'. Vidhyāsāgar agreed to help him and writes dialogues in Sanskrit for the same. Later, during the shooting also he helps actors with the correct pronunciation of dialogues. At that time Vidhyāsāgara, who is a common man came in touch with the glittery world of Film and Television industry, but still remains unaffected by its enticing charm. There the actress named Sushma, who plays role of Vasantasenā in the daily soap attracted by his simplicity and fell in love with married Vidhyāsāgara, just the way *Mr̥chchhakaṭikam*'s Vasantasenā falls in love with married Cārudatta. After completion of shooting, when she is leaving, Vidhyāsāgara's wife asks her how's her experience with *Mr̥chchhakaṭikam* at that time she looking at Vidhyāsāgara replies to Vipasha that – for her it's not a clay cart, but cart of gold. But she doesn't know about the mind of cartman. And she will never forget the journey of this gold cart and she's departing with the memory of this journey. So, it's very suggestive and we feel that the title of the novel '*Hema-śakaṭikam*' is appropriate.

Apart from this Vishwas beautifully portrayed the life story of Devakinandana Basu, his journey from orphan slave nandan to famous film director Devakinandana Basu. The depiction of love story of Vidhyasagar and Vipasha is also interesting and romantic one. They fell in love at first sight. When we go through the novel, we can easily understand that the novelist has very closely and minutely observed the film and television industry and knows all the technicalities of this field. He gave each and every details of film

making process from light-camera-action to pack up. He also highlighted on the life of people related to this industry. Many times they have to shoot for long hours neglecting their health. Sometimes actors show their tantrums to director and cancel the shoot. As we have seen in many Bollywood movies whose story revolves around film industry that heroine's mother always accompany her on the film sets, novelist also show this thing. Tired actors and other people take booze at night, this kind of culture prevalent in film industry.

In any literary work we find author's relationship with his society. His social life and culture reflected in his works. Here too, we can see glimpses of south Indian culture as our author belongs to southern India. First when he describes the attire and that *tilaka*- mark of horizontal line on forehead of Devakinandana Basu and second when the mention of his favorite South Indian dishes *Dosa* and *Idli*. Author also mentioned about various parts of southern states *Karṇāṭaka* and *Tamilanādu*. One of the main characters of this novel is reading a novel of prestigious Kannaḍa writer S.L.Bhairappa's '*Vaṁśavṛkṣaḥ*'.

Through the medium of Vidhyāsāgara, who is professor by profession, the author portrays scenario of educational field. 'अधिकारे

स्थितानाम् अनासक्तिः, प्रशासने वर्तमानानां स्वजनहितासक्तिः, तत्परिणामतः पदेषु अयोग्यानां नियुक्तिः इत्येवमादिभिः कारणैः संस्कृतमहाविद्यालयस्य पूर्वतनी ख्यातिः कलङ्किता इव ।

Child slave Nandan's both the masters Krishnacharya and Janaki have habit of reading. He adopted this merit from them and that helped him to his intellectual development, stimulated his imagination, lighted up

new ideas, improved his language skills and helped to build a better vocabulary. Here author emphasizes on the importance of reading.

The Novelist creates humor by how non-sanskrit people don't understand Sanskrit and they interpret something else when we say something else. For e.g. When Vidyāsāgara explains one actress about her dialogue saying भगिनि! तथा न वक्तव्यम्, एवं वक्तव्यं । भगिनि! भवत्या वक्तव्यं वाक्यम् एतद् अस्ति । Then the actress whose name is Harini says to Vidyāsāgara –श्रीमन् , मम नाम भगिनी इति न , अपितु हरिणी इति, जानातु ।

Other incident is when Vidyāsāgara teaching pronunciation to the hero— समाश्वसिहि, समाश्वसिहि इति listening this the hero said-किमिदं भो: समोसा सिहि, समोसा सिहि' इति उक्त्वा समोसाखाद्यस्य स्मारणं क्रियते भवता ।

The language used by the author is very simple and lucid. It's easy to understand. For e.g. let's see the few lines from beginning of the novel.-सायंकालः! भितीधटी सशब्दं सार्धपञ्चवादनम् असूचयत । विद्यासागरः तदैव अल्पाहारं समाप्य, मुखं प्रक्षाल्य, काफीपेयम् आस्वादयन् आसीत् । सः तस्य दैनन्दिनः अभ्यासः । समीपस्य संस्कृतमहाविद्यालये अध्यापकः सः । साहित्यं तस्य अध्यापन विषय ।

As we know that the story revolves around film industry. So, the novelist used many words in English as it is. For e.g. Cut, OK, Take - 01, Take -02, Commercial chitram, Bye bye, aunty etc. when the main leads first time met each other that time also they talk in English and

novelist writes their dialogue like that only. - Hello, Charudatta, How are you? - Hey, dear vasantsene, come on.

But Vishwas also coined many new words such as:

धारावाहीनी - for daily soap or serial

तारापदवी - stardom

प्रतिभूत्वराशि - bail

मुद्रणदोषपरिहारः – proof reading etc.

We also found many quotations in the novel from works of Kalidasa like *Mālavikāgnimitram*, *Kumārsambhavam*, Manu's *Manusmṛti*, Śankara Vedanta and other scriptures which shows author's knowledge about *śastras*.

At the end we felt that *Hema-śakaṭikam* is truly a modern Sanskrit novel which has freshness of subject. It has a story about the field which attracts mind of everyone and author's compelling style of writing, simplicity and entertainment. All these points made *Hema-śakaṭikam* a unique and important novel of modern Sanskrit literature. It's a valuable contribution of H.R.Vishwas to the modern Sanskrit literature.

3.1.3 Anyacca

Anyacca is a Sanskrit novel written by Dr. Radhavallabh Tripathi. The novel is first published in 2011 by Sanskrit Bharati, New Delhi. The novel is scattered in 212 pages. The novel sings the glory of ancient India.

The hero of the novel Vishakh went to study in Gurukula. He studies *Sāṃkhya* from Ishwarkrishna. He wants to learn more. So,

Ishvarkrishna advices him to go to the *Takśaśilā*. Then Ishvarakrisna describes the ancient educational abode *Takśaśilā*.

यत् तक्षशिला खलु विद्यायाः महती साधनास्थली । महाज्ञानी
महर्षिर्धौम्यः अत्रैव स्वकीये आश्रम उपमन्युम् आरुणिम् वेदं च उपानयत्
तेभ्यश्च ज्ञानं प्रादात् । मगधमिथिलावन्त्यादि-जनपदेभ्य इदानीमपि तत्रैव
प्रयान्ति विद्यार्थिनः । तत्रैव महावैयाकरणः पाणिनिः अर्थशास्त्रस्य
व्याख्याता कौटिल्यश्चाधीतवन्तौ । तक्षशिलानगरमपि अत्यन्तं प्राचीनम् ।
रामस्य अनुजेन भरतेन एतत् स्थापितम् । भरतस्य पुत्रोऽभवत् तक्षः ।
तस्य नाम्ना इयं नगरी तक्षशिलेति विज्ञायते । ¹

Dr. Radhavallabha Tripathi writes in the Bhumika -

अन्यच्च इति उपन्यासः मम आजीवनसाधनायाः प्रतिफलम् ।
साधनैवेयं कियती अल्पीयसी इति शक्यमनुमातुममुना लघुना
मत्प्रयासेन । यत्किमपि अधीतम्, ज्ञातम्, अवबुद्धम्, परिशीलितम्
वा - प्रायः तस्य सर्वस्यात्र समावेशाय मया प्रततितम् । कृतेऽपि
प्रयासे प्रायः सर्वमेव अवशिष्टम् । अन्यच्च इति उपन्यासस्य नाम
अमुमेवावशेषं सङ्केतयति ।

उपन्यासस्य विशाखस्य भारतवर्षे आमध्यदेशात् आकाशमीराच्च
यात्राऽत्र क्रमशो विवृता । अन्यच्च इयं यात्रा नाद्यावधि समाप्ता ।
बहु अवशिष्टमिति वक्तुं शक्यते ।

कालगणनायाम् ऐतिहासिकघटनानां च निरूपणे उपन्यासोऽयं
क्वचित् कल्हणस्य राजतरङ्गिणीं श्रयति ।
क्वचिदाधुनिकैरितिहासकारैर्निर्दिष्टानां घटनानां अत्र उल्लेखो

¹ Tripathi, Radhavallabh, *Anyacca*, p.52

दृश्येत । अलक्षेन्द्र (एलेक्जेण्डर) मोअस-एअस-इति ग्रीकराजानः,
शुङ्गवंशीयो बृहद्रथः, सेनापतिः पुष्यमित्रः तदमात्यः
पतञ्जलिस्तथैव हेलियोदोरस-वसुमित्र-चरक-सुश्रुतादयः अत्र
प्रसङ्गवशात् केवलं नामभिश्चर्चिताः, सर्व एवैते इतिहासविश्रुताः
। तथैव चात्र निरूपितेषु पात्रेषु अश्वघोष-ईश्वरकृष्ण-कनिष्काः
सत्यमेव ऐतिहासिकाः, शिष्टानां पात्राणामस्तित्वम् इतिहासे
कदाचिन्न न सिध्येत ।²

3.1.4 *Vajramaṇi*

Vajramaṇi is a Sanskrit *Upanyāsa* written by Dr. Ramsumer Yadav. The novel is published by Parimal Prakashan, Delhi in 2011. This Sanskrit *Upanyāsa* followed by Hindi translation and English translation done by Devakinandan Shrivastva and Prof. S. Ranganatha respectively. This *Upanyāsa* is based on *Rāmāyaṇa*. It is a name of the sister of king of Laṅka, Ravana. Though her name is Vajramaṇi, her brothers used to address her lovingly as Shoorpanakha because she had a desire to maintain sharp and huge nails. The novel is divided in 26 chapters. The novel begins with the Vajramaṇi's love story with Kakikeya Vidyujjihva. Novelist simultaneously describes story of Sītā-swayamvara.

Vajramaṇi is the heroine of the *Upanyāsa*. Novelist Dr. Yadav has skillfully and beautifully portrayed her characters. We can see various colors of her characters. In the beginning of the *Upanyāsa*, she seems as normal young girl who wish for someone who can hold her

² *Ibid*, p.1

in his arms. Later, she went with the lover Viddyujjihva and marries him who was from enemy family.

Her brother Rāvaṇa killed her husband and wants her to come back to him. At that time she denied him saying she wants to follow the path of Satī along with her husband. Later she thinks practical and follows with her mind said -

किन्तु मनः अकथयत् । जिगमिषुः गतः मृतं शरीरं प्रति कथं मोहः
? परलोकः केन दृष्टः । वर्तमानेव सत्यम्, अतः आनन्दमेव ग्राह्यम्
।³

Vikrama, who was an old lover of Vajramaṇi, came back to marry her. According to him, he did marriage to enhance the prestige of royal. But his dreams never got realized with his wife. Then Vajramaṇi put cold water on Vikram's wish and stopped him by questioning him -

किन्तु विक्रम ! नारी प्रासादस्य शोभा सम्बर्धनार्थमेव भवति किम्
? किं सा पुरुषस्य मनोरञ्जनस्य साधनस्वरूपं क्रीडनं विद्यते ?⁴

Chapters 20-21 describe the well-known episode of Soorpanakha and Ram-Laxman meet. In the 25th chapter, novelist describes Soorpanakha's meet to Shabari. She took shelter there in the Ashrama. Later she followed the riteous path. At the end she makes to understand vikrama his mistake and averts him to do that. In last few chapters, author uplifted the character of vajramani and shown her noble sid

³ Yadav, Ramsumer, *Vajramaṇi*, p.60

⁴ *Ibid*, p.126

3.1.5 *Mūko Rāmagirirbhūtvā*

The *Mūko Rāmagirirbhūtvā* is a Sanskrit novel written by Dr. Harshdev Madhav. The novel is in a form of diary. It is an innovation and creative experimentation of Dr. Madhav where he evolves diary out of the life of a helpless yaksha who was cursed to exile by his master Kubera to faraway Ramagiri hills from his native divine abode Alaka city and his lovely wife.

The novel is based on Kālidāsa's *Meghadūtam*. The author has divided the diary of Yaksha into four parts: 1. Shyama Megha 2. Aruṇa Megha 3. Rakta Megha and 4. Suvarṇa Megha. The author has penned down diary of 158 days. Yaksh's diary starts from kartik ekadashi. The first part consists of yaksha's exile from Alaka and symbol of his pain. The second Megha contains the story of imagination of rebirth of parthivi and Yaksha. This is author's own imagination. Rest two parts describe the kidnapping of parthivi and yaksh as her savior, the life of people on earth, pilgrimages of India viz. temple of goddess Kamakshi, Puri Jagannatha and Kurukshetra etc. As per the Kalidasa's version the Yaksha had to spend a year in the Ramagiri Hills. In the present novel Dr. Madhav fantasies as to how the yaksha would have spent it there.

The author imagines Yaksha to undergo varied experiences while there, which he in his divine or semi divine existence would not have had the occasion to undergo. The heavenly life going with well-lit surroundings would not have exposed him to pitch darkness of the earthly life which he had to lead now. The natural phenomena common enough for the inhabitants of the planet called earth would

have appeared to him as uncanny and weird invoking in him reactions wonderous and amazing tinged though they all would have been with sorrow and pain pegged on the separation from his lady love.

Satyavrat Shastri remarks about the work:

“The work is a diary of a being fallen from grace due to neglect of duty out of infatuation, normal in a young man for his lady love and consequently under stress but still bold enough to retain his dignity in not cringing and crawling before his master for remission of the sentence – a new approach to the yaksha episode on the part of the author. It is not the diary by the Yaksha as the diaries normally are, but the diary for the Yaksha. It is this that makes the work assumes a distinct character, something unique in literary creation.”

Dr. Radhavallabha writes in his Bhumika -

इयं न्यूनता माधवेन मूको रामगिरिर्भूत्वेति नाम्ना उपन्यासं विरच्य पूरिता । यथा कालिदासेन मेघदूतं प्रणीय सर्वथा नवीनेव दूतकाव्यविधा संस्कृतसाहित्यपरम्परायां स्थापिता, तथैव माधवनेन मेघदूतस्यैव भावसंसारं विषयवस्तु चोपजीव्य दैनन्दिनीशेल्या उपन्यासं प्रणीय समकालिकसंस्कृतसाहित्ये काचन नवीना विधा स्थापिता । यतो हि उपन्यासोऽयं उपन्यासस्य वर्तमानसाहित्ये प्रचलिता रूढां वा संरचनामतिक्रामति । मेघदूत इवास्मिन्नपि न स्थूलघटनानां इतिवृत्तस्य वा प्राधान्यम्, अपितु भावसंसारस्योन्मीलनम्, अन्तःप्रकृत्या बाह्यप्रकृतेश्च सात्म्यम्, तादात्म्यं वा । एतच्च सात्म्यं तादात्म्यं वा माधवेन समकालिकभावबोधसन्दर्भेषु सर्वथा नवीनतया चरितार्थतां नीत इत्यत्र विशेषः । अस्मिन् उपन्यासे स एव यक्षः स एव रामगिरिः परन्तु जललवमुचः सारङ्गा मेघाय मार्गं न सूचयन्ति, सूचीभिन्नैः केतकैः पाण्डुच्छायोपवनवृतयः

गृहबलिभुजां काकानां नीडारम्भैर्व्याकुला ग्रामचैत्या न तिष्ठन्ति, न वा सन्ति
कतिपयदिनस्थायिहंसा दशार्णाः ।

Kalanatha Sastri writes -

यक्ष की डायरी के चारों मेघ, श्याम मेघ, अरुण मेघ, रक्तमेघ और सुवर्णमेघ
मौलिक एवं सर्जनात्मक कल्पना की भावभीनी उडान के विस्मयकारी निदर्शन हैं
। पूरी डायरी अछूती, सर्वथा नूतन और नव प्रयोगोत्थापित कविकल्पना का
हृदयावर्जक फलक प्रस्तुत करती है । मेरा तो यह मानना है कि इस प्रकार की
प्रयोगधर्मी, क्रान्तदर्शी नूतन योजनाएँ संस्कृत के उस चिरयौवन का प्रमाण देती
है, जिसकी प्रशंसा हम किया करते हैं । उपन्यास में अनेक योजनाएँ ऐसी हैं जो
नवीन उद्भावना के कारण चाहे एक बार चोंका देती हैं, किन्तु पूरी तरह हृदय को
प्रभावित कर जाती हैं । रत्नेश्वर जैसे खलननायक की कल्पना तक तो अन्य संस्कृत
रचनाकार भी शायद चले जाएँ किन्तु यक्ष के पूर्व जन्मों की उद्भावना पार्थिवी के
साथ उसका जन्म-जन्मातर का सम्बन्ध, शाप मुक्ति के बाद भी न लोटने का
संकल्प, ये सब नवीन प्रयोग धर्मी उद्भावनाएँ डॉ. हर्षदेव माधव जैसे मौलिक
प्रतिभासंपन्न सर्जक ही कर सकते हैं ।

Dr. Manjulata Sharma writes -

वे बादल के सामने गिडगिडाने वाले यक्ष नहीं हैं अपि तु वे तो अपने
अन्दर की उस शक्ति को जाग्रत करना जानते हैं जो उन्हें उनके अभीष्ट तक
पहुँचाएगी । इस कर्मशील जगत को कर्म से जीता जाये तब ही मानव
मूल्यों की सफल स्थापना हो सकती है ऐसा युगदृष्टा कवि भाग्य के भरोसे
कैसे रह सकता है ? यह डायरी किसी देव, गन्धर्व अथवा महापुरुष की
नहीं है अपि तु एक सामान्य कर्तव्यशील व्यक्ति की है । इसमें भावप्रवणता

तो है परन्तु सांसारिक कार्यों के प्रति उदासीनता नहीं है, विरह की करुणा से भीगा मन तो है परन्तु अपने उत्तरदायित्व का बोध भी है ।

Example of Sanskrit diary writing from the novel by Dr. Madhav:

माघकृष्णा अमावस्या -

अद्य प्रातःकाले नित्यपूजां समाप्य भ्रमणार्थं निर्गतः । दूरं यावद् गतः । विहगानां कुहूकारैः सह गगने डयनं करोति स्म मनः । सहसा एकस्मिन् पिप्लवृक्षतले मया एकः साधुजनो दृष्टः । तस्य मुखकान्तितेजसा अनिर्वचनीयेन देदीप्यमानाऽसीत् । तस्य दर्शनं कृत्वा कृतार्थतां गतं मे धरित्र्याम् आगमनम् । मया ईदृशं तेजश्चतुर्मुखस्य वदन एव दृष्टम् । इदमप्याश्चर्यं यत् तस्य स्कन्धे सर्पराजो फलां निधाय मस्तके छायां करोति स्म । द्वित्रा हरिणा मूकशिष्या इव उपविष्टा आसन् । शाखा अपि मन्दं मन्दं वायुं वीजयन्ति स्म । अहं समीपे गतः । हा धिक् ! अमुष्य महात्मनः कर्परे छिद्रमासीत् । तेन योगमार्गेण सहस्रारपद्मं प्राणान् नीत्वा ब्रह्मरन्ध्रात् शरीरं मुक्तमासीत् ।

3.1.6 Vahnivalaya

Vahnivalaya is a small novel of 50 pages on the life of Kunti. Written mostly in the direct speech, i.e., Kunti's address to Kṛṣṇa, the novel is adorned with the beauty of a self-dialogue. The title *Vahnivalaya* is extracted from the first sentence of the novel अस्मिन् असमये चतुर्दिक्षु वह्निवलयः प्रज्वलितः । it is the forest-fire fast approaching the Kunti in her *Vānaprastha* hermitage implying her imminent death. It is also the symbolic fire that burns silently the interiors of human heart. The invisible fire of fate - gradually burns Kunti till the approaching of the forest fire that gulped in her body. *Vahnivalaya* is also a cycle of fire

that puts human beings in frightening dilemmas. Kunti's dilemma was to choose between Karna and Arjuna. Whom could she have wished victory in the war? She asks Krishna - एतादृशं दौर्भाग्यं नीत्वा किं कदापि कापि नारी जन्म नेष्यति, यथा स्वीय-पुत्राभ्याम् एकतरस्य चयनं कर्तव्यं, जीवने एतादृशं वह्निवलयितं सङ्कटं कापि कथं सम्मुखीकरिष्यति ॥⁵

The characters of Kunti and Karna have been very subtle in their expressions about their facing various truths of life. Various phases of the life and time of Kunti have been divided into twelve parts in the novel by Dr. Dash.

Dr. Dash has added no newness to the storyline of *Mahābhārata*. His novelty lies in making the story self-analytically spoken out from Kunti as her own life story. His language becomes a message about the rise of a new novel writer in Sanskrit as it is so refreshing, simple and yet thought rippling.

The whole novel is nowhere in favour of war. Kunti wanted to reverse the course of war only to save her sons including Karna. Kunti finds all demerits in the war. In her words –

मनुष्यः शान्तिप्रियः । पशु एव प्रतिकार्यं युद्धं, रक्तपातं हिंसाचरणं वा करोति ।
सृष्टेः प्रारम्भकालात् विभिन्नसमये मनुष्येषु अपि युद्धं संघटितम् । किन्तु प्रतिक्षेत्रं
युद्धस्य शेषफलं मृत्युः हाहाकारः, रक्तपातः, ध्वंस च । युद्धे एकतरः पक्षः जयलाभं
करोति सत्यम्, उभयपक्षौ नूनं क्षतिग्रस्तौ भवतः । उभयपक्षयोः वीरपुरुषाः
युद्धभूमौ प्राणविसर्जनं कुर्वन्ति । कोटिशः मातरः भवन्ति पुत्रहीनाः, कोटिशः
भवन्ति स्वामिहीनाः, अपराः च पितृहीनाः । दुर्लभवीरजीवनम् असमये
निमीलति । ध्वस्ता भवति सभ्यता । युद्धे यावत् क्षयः भवति, तेन जयः

5 Dash, Narayana, *Vahnavilaya*, p.45

पराजयाययते । कुरुक्षेत्रे युद्धं निश्चितम् । युद्धसंवादं प्राप्य अहं मूर्च्छिता । (Part-8).⁶

Kunti is portrayed by the author as a character anxious and eager to speak out the heart to Krishna. She wishes to get a right opportunity to tell Karna the heart-rending sadness suppressed since her adolescence about her unclaimed child. But when she got the desired moment at last she could not tell about the childish curiosity that gave birth to Karna with a cursed life; nor could she tell about her incapability to introduce herself before the society as his mother. In fact the real beauty in the novel lies in the exchange of emotions between Kunti and Karna. Karna appears for a very short time in the novel. Yet the author has given the attractive glimpses in to his powerful personality. The novel doesn't show the arrogance in Karna Just to match him with the serene motherly emotions of Kunti. Karna accepts her affectionate embraces and blessings after the foiled festivity of velour. He doesn't mind the sarcastic remarks of Bhima since he thinks his being the son of a charioteer is not untrue. He doesn't like to be an object of mercy; he only accepts the motherly love of Kunti as a courteous formality. He takes her love as a deliberate effort to save her son Arjuna - निजपुत्रस्य सुरक्षार्थं सकलं वात्सल्यस्नेहम् अकातरेण अर्पितवती । (Part-9).⁷

Karna misunderstanding Kunti's love is beautifully crystallized in the novel. In the second meeting with Karna, Kunti reveals his past. The

⁶ *Ibid.*, p.37

⁷ *Ibid.*, p.41

voice of the sun-god also confirms Kunti as Karna's real mother. But the reaction of Karna is painted with the grievance of a man wronged for ages. Accusing mildly he asks his newfound mother about whter she was when he was although tolerating a baseless disrespect. But such an accusation was not to show why he would not oblige her. What he says as the reason for not being able to honour the request of Kunti for switching over to Pandavas heightens his character in the novel. He doesn't want to be branded as coward, ungrateful to the friendship with Duryodhana, and as treacherous. Moreover, what is note worthy Dr. Dash's Karna feels sorry about what had happened with Draupadi in the court of the Kauravas and begs apology for that.

Karna character is visible moulded in the hands of Dr. Dash. He vows before Kunti even to die in case Arjuna loses his life in the battle with him, because he would not like to live to be sad about a brother whose love had never been experienced by him in life.

Dr. Dash has not taken any freedom to add any new incident from his imaginations. But he has used the incidents of *Mahābhārata* in such a way as to make the life sketch of *Kuntī* presented more systematically, analytically and effectively. The style of her addressing everything to Krishna makes the presentation emotive with a sense of surrender and devotion.

3.1.7 *Āhata-Kāśmīram*

Āhata-Kāśmīram is a modern Sanskrit novel written by Balbhadra Prasad Shastri. It is published by author himself from Bareilly (U.P) in 2008. The novel is based on the life of Kashmiri people who everyday face the situations like terrorist attacks, communal riots,

maltreatment to women by the terrorists etc. The novel also admires the heroism of Indian army and the bravery of Indian soldiers. The novelist has tried to show the pain of Kashmir through the imaginary characters.

The novel begins with the retired colonel Prabhakar who was living with his wife Sumitra and daughter named Pragya. His son Ravikant is a soldier and serving the country. By sumitra's character, the novelist has portrayed a poignant picture of pain of mothers whose son is in army and who always worried for their son's wellbeing.

When Ravikant get shot in the war and is in the need of blood. His friend, Abdul Rehman, who is Muslim by religion, gave his blood to Ravikant and save his life. Later it's revealed that abdul's mother Manisha is an ex-lover of colonel. Ravikant and abdul's sister named prabha fall in love with each other. But, because of the difference in religion they faced so many problems. Ravikant's father wanted him to get him married to his friend's daughter. But, at the end everything falls in its place and Ravikant and Prabha got married.

Abdul's mother got shot by terrorists and later died and that leaves colonel and Shamshool Rehman sad. Later both Shamshool Rehman and Colonel decided to pass their life forgetting the differences and to work for unity of Hindu and Muslim. At last Shamshool Rehaman emerges as a prominent leader. The novel ends with the quotation of verse of *śrīmad bhagavadgītā*.

The preface contains the following lines about the novel:

अस्मिन् काव्ये एका पीडितप्रेमकथाऽप्यास्ते । उग्रवादिनामातङ्केन सह तेषां मनोव्यथापि वर्तते । स्नेहस्य किञ्चित् सुखदक्षणाः सन्ति, परं विरहवेदनापि विद्यते । कार्गिल युद्धस्य गाम्भीर्यमध्य एव विकचीभूतानि स्नेहपुष्पाण्यपि सन्ति । अत्र इस्लामधर्मान्धानां क्रूरता अस्ति, परं तस्यैव धर्मस्य परमोच्चचरित्रमपि प्रस्तुतीभूतं विद्यतेऽस्मिन् काव्ये, येन धर्मसमरसतापि विकसिताऽभूत् । वियोग संयोगयोः प्रभाविदृश्यानि सन्ति, तथैव पतनोत्थान दृश्येषु दैवप्रभावस्य चमत्कारोऽपि जनमनः प्रसादको विद्यते । सामान्यदृष्ट्या काव्यमेतद् सरल वाक्यविन्यासैः, मनोहरि सम्वादैः, कथाप्रवाहैः, सहृदयबुधाजनान् प्रभावयेदिति आशास्महे ।

3.2 Kathāsamgrahas

3.2.1 *Nimnaprthivī*

It is an anthology of stories by celebrated Sanskrit author Keshab Chandra Das published in 2001. It is a latest collection of 37 mini stories on different aspects of man and society. There are some stories, which show the real literary height of the author as a storywriter. In some stories Dr. Dash is analytically reflective over the present rural and urban life. Man's problems, his spiritual and sensual existence have been the themes in his stories. His stories depict how even now also the Indian villages have not risen above the medieval superstitions and they have no sense of respect to feminine modesty. A lady is compelled to bow down to the raggings by the village Brahmins, since an old cow dies in her house (प्रायश्चित्तम् p.3). Illiteracy and violence dominate the village atmosphere, where people

go on killing one after another to wipe out the proof of the original crime (उद्धिन्नमिलिन्दः, pp. 30-31)

Poverty has snatched off the humane characters in a section of society. The brother of a *rikṣā*-puller becomes rich by taking resort to crime as a livelihood (जीविका pp. 4-5). तिर्यक्-दिगन्तः (pp. 26-27) is a successful story on the divorced life of a couple, where the husband Ranjan is again attracted towards his divorced wife, for she has got a good job in the mean time.

The author has taken up the problems of old men as the theme in some of his stories like पापी, मुहूर्त्तस्य आत्मलिपिः, मरालः and श्वेत-वसन्तः. His stories on human sensuality also give a new direction to Sanskrit stories though more refinement has to be done for their aesthetic and philosophical appeal. अवयस्कश्मश्रु (pp. 36-37) is a story with homosexual theme. घातचन्द्रः (pp. 48-49) is a story of the semblance of love between brother and sister that culminates in their suicide. सुभद्रा (pp. 63-66) is a story on the tussle between man's moral or spiritual and sensual profiles. व्याहृतिः (pp. 46-47) is another impressive story where a widow leaves a city as people eye on her beauty and often tries to get closer to her with carnal desires. निर्जनप्रकोष्ठम् (pp. 34-35) leaves a deep impression of the cajoling morbid sensuality and a strong willed man determination not to yields to. आद्याशा (pp. 32-33) projects the house-hold life as a way superior to the life of celibacy for the search of truth. The theory is developed on a young lady who impresses people as a spiritual preacher but feels empty inside as she is sexually exploited by her spiritual guide, who is the senior preacher.

There are some striking stories on human state of mind. माहेन्द्रलिपिः (pp. 69-70) is a brief record of the feelings of a kept, who longs for a child of her own and at the same time is apprehensive of the opinion of the future born about her prohibited affair with a married man. निकटतमः (pp. 6-7) is a story that creates disillusionment in love by depicting how love itself, as an illusion, attracts the very man who once and again finds it an illusion. कुक्कुटमुकुटम् is a story of man's fall at the feet of the greed for money. The born blind Tuku kills all his loving and beautiful cocks for money, but consequentially loses his day breaks as no cock is left to crow in the dawns.

Dr. Dash is known for his characteristic 'more description' and 'less portrayals' in his prose writings. Dr. Keshab Chandra Dash is a pioneer prose writer in modern Sanskrit literature.

His tireless sincerity in serving the Sanskrit language as a medium for expressing the modern life, thinking and emotions through novels, poetry and stories has ignited inspirations in many to hold pen for Sanskrit. His drive to be modern in theme and approach is praise-worthy.

3.2.2 *Chinnacchāyā*

Chinnacchāyā is a collection of short stories written by Rabindra kumar Panda. This anthology of short stories contains twenty stories in Sanskrit.

The following stories are in the collection:

No.	Name of the story
1	प्रणयपीयूषम्

2	श्वेतपद्मम्
3	रेणुगृहम्
4	धूलिधूमः
5	भयभूतः
6	दग्धचन्द्रिका
7	पापपङ्कः
8	नष्टनक्षत्रम्
9	नरपशुः
10	ताम्बूलम्
11	जञ्जालजालम्
12	छिन्नच्छाया
13	महाप्रसादम्
14	स्नेहसूत्रम्
15	महारण्यम्
16	दायित्वम्
17	मुक्तिमार्गः
18	विश्वासः
19	स्वर्णपिञ्जरम्
20	आकस्मिकम्

Dr. Panda has highlighted many social issues in his book. The first story *Pranayapiyusham* shows the author's revolutionary thought on widow remarriage which is not mostly accepted in the society. Here,

the hero Vishvambhara proposes his old lady love Sumi who is now widow. Later they lead happy married life. *Shwetapadmam* is the second story of this collection. In this story a shrewd lady professor who is hypocrite and exploits innocent author by all her academic and research related works done by him. The story looks like author's personal experience turned into narrative form. *Renugruham* focuses on the one more burning social issue prostitution. The hero of the story is Ramakant, who once visits his native place. At that time he came to know about his classmate Jayalakshmi who turned into prostitute because of poverty. *Dhulidhumah* is a depiction of problems of old people. How after retirement it's become difficult to kill time for them. The story showcases the mental agony and sorrows of the old Radheshyam babu got retirement. *Bhayabhootah* has a theme focused on the worldwide spread issue terrorism and communal riots. *Dagdhachandrika* disclosed one more burning social evil viz. rape. It is a heart touching story of Vimala who became victim of gang rape. Her so called well-wishers took advantage of her condition and raped her. She gets humiliated when she went to file a complaint. This is the reality of society. *Pāpāpankah* is a story where a maid servant sexually harassed by her master. *Nastanakshatram* is a narration of shattered life of Madhukara. His wife Smita left him alone in this big world with two young children and departs for heavenly abode. *Tāmbulam* depicts the author's love towards eating Pan or betel leaf. *Janjālajālam* is a story of house wife named Yamini who sacrifices her dreams for the sake of family. The title story *Chinnachāyā* describes the pathetic condition of Madhurima who lost her husband in tsunami. *Mahāprasādam* reveals the social evil called child

marriage. *Snehasūtram* is a simple story of parents love for their son Gopal who is coming back after completing his education. *Mahāranyam* is a story of a professor named Radhamadhav. Dr. Panda disclosed the evils of present day education system in the story. *Narapaśuḥ* is a story of brave woman Nandini who was abandoned by her husband when she was pregnant. Who single handedly raised her two children without anyone's help. *Swarṇapiṇjaram* is a brilliant girl named Smita who is willing to go for higher study. But she got married to a wealthy man and atlast she forced to accept the life of a house wife forgetting her dreams to be educated and independent. Dr. Panda's stories are brimming with human emotions, social issues, descriptions etc. Author has used many idioms and proverbs. He used many English words in the stories. He quoted some verses from scriptures that reflect his knowledge of *Shastras*.

Harshdev Madhav comments:

अस्मिन् कथासंग्रहे नानाविधाः कथाः जीवनस्य व्यापकं परिदृश्यं वाचकेभ्यः उद्घाटयति । पात्रसृष्टिरप्याधुनिकसंसारस्य वैषम्यं चिन्तनेन सह स्थापयति । लघुकथानां केन्द्रे प्रायरेका घटना वा एको मनः संघर्षो भवति । शैली कथाप्रवाहं सृजति सारल्येन, प्रसादगुणेन, बिम्बैः सह । चिन्दनं वाग्गर्भे सततं स्पन्दते । इदमेव रचनाकारस्य प्रावीण्यम् । सर्वत्र प्रासादिकता वर्तमानाऽपि विचाराणां गतिः प्रशंसार्हा । संवादां कौशल्य कथासु शोभास्पदम् । नवशब्दानां प्रयोगे निपुणता दरीदृश्यते । अलङ्काराणां समुचितोपयोगेन शैली प्रसन्नकरा ।

3.2.3 *Jijīviṣā*

Jijīviṣā is a short story collection by Banmali Biswal. It is published by Padmaja prakashan, Allahbad in 2006. This anthology of stories contains twenty-five short stories. The stories of this collection focus on the issues

like social inequalities in terms of economic and social status, problems of senior citizens for livelihood, child labor etc., which are prevailing in contemporary society.

'Dumayitam Kaishoram' is a story of ten year old boy Monu who lost his parents in his early childhood and now living with his old granny. Now that his granny is so old, therefore it is difficult for her to get work and earn bread for herself and her grandchild. This compels Monu to work and get livelihood. Monu sells ice-cream in front of school instead of going in school at this little age. This is not the end of monu's troubles and hardships, once he got brutally beaten up by a father of small child who thinks that ice cream taken from street vendor is unhygienic. So he lashes out at monu rudely. Little monu also back answers him which infuriated him and he broken all the machinery and packs of ice-creams. The class difference and the struggle of poor little boy is heart-touchingly described by the author. Author has also portarayed a character of Manorama who understands the problems of monu and helps him.

'Madhyesrotah' is a story of the lady Nachamma. Absence of the only bread earner of the house i.e. her husband Rajareddy and long term starvation lead her to indulge into prostitution and earns her livelihood. Prostitution is not a choice here but sufferings from poverty and her desperate need for money just to survive made her surrender herself to this unethical way of earning.

'Unmuktadwārasya Prahatashchitkarah' describes one more social problem of contemporary time i.e. gang rape. The main lead of the story Kamala who is happy go lucky girl who lead her life peacefully with her husband Viranchi. But the time changes rapidly, one day a big cyclone hit the village and number of people became victims of this natural calamity and died. Government declared list of people who died in the windstorm and Viranchi,

kamala's husband is one of them. But Kamala denied believing this and she doesn't leave her signs of married woman. People used to criticize her for this act still Kamala stayed firm in her belief that her husband will definitely come back to her. She let her house door opened thinking her husband will anytime enter from there. But to her bad luck, once boys of her village entered her house and mercilessly raped her one by one and left her to die injured. No one come to help her. At last, her self-respect, her pride, her hope everything were shattered and she accepted defeat from life and acknowledged her life as widow. Even after her husband's disappearance she was living colorful life with hope but the instant she got brutally raped every color of her life went away, her every dream snatched from her. Dr.Biswal heart-touchingly described the pathetic condition of gang-rape victim and society's indifference towards the victim.

Jijīviṣā is a story of a poor old woman who struggles hard to make ends meet. Sevati was a hardworking woman who lost her husband at very young age. She has only son. She works really hard for livelihood for both of them. As the time passed, she became old and her son young. She searched a perfect match for her son and made him marry to her. To her good luck she got good daughter in law. Now her son and his wife go for work and earn money and what Sevati has to do is to look after her grandchildren. But Sevati's this happiness was short-lived. Her Son and daughter-in-law died at the building construction site due to collapse of the building. Now, Sevati has a no choice, she has to work hard to feed her grandchildren. Having looking at her old age she was not getting any work. She was desperately searching for job. But she did not get success. Once she saw that the factory owner scolding his worker. She pleading to him for pushing hand cart filled with heavy luggage. The owner just laughed at her but seeing her desperate

attempts he agreed and gave her work. Sevati within no time completed the work enthusiastically. The owner was surprised and paid her more having thought that her inner force and hope for living lead her to do this work efficiently.

Svābhimānam is a story of Paresh who got married to village girl. After marriage he went Mumbai for further study. Later he got job there and settled there only. Here his parents and wife waiting for his return. But after many years he came back with his second wife. His parents disowned him and supported their daughter-in-law. They encouraged her to study and work. Later she became teacher. It's been ten years of Paresh's departure. His mother wants to see him before the death. So, they went to see him and then only got to know that he was died in road accident two years ago. The story has a tragic end.

Aho Padalalsa is a story of a professor named Rajaram Gadnayak who became a laughing stock because of his extreme desire to become a principal. Staff of his college know his weakness and exploits him and enjoy on his expense. The story has a satire on professors who are crazy behind designation. Dr. Biswal with the use of comic elements, has lime-lighted the hunger for designation which actually prevailed in education system.

Hradaychauryam as the title suggests the theft of heart is a story focuses on the corruption prevailing in medical field. How doctors and trustees of hospital make fool of poor and illiterate people and take out their organs like heart, kidney etc. and sells them. The human organ trade is a widespread crime in contemporary time and Dr. Biswal points out this crime in the present story.

Sam̐mohanam is also exposes one more social evil of society. How so called God man cheat the people on the name of religion and rituals and not only ignorant but well educated people also got trapped in their spell.

Apū̐rva Tyāgaḥ is a story narrates about the extra-marital affair of boss with his secretary. Devanatha is a boss who starts making advances towards his secretary Madhavi. She also co-operates to him thinking about the security of her job. Devanatha also proposes her for lifelong companionship. But Madhvi refused to do so because she doesn't want to do unfair to boss's wife. The story contains bold descriptions of sex.

Vaṁśarākṣaka, the title itself gives hint about the theme of the story. Though everyone talk about the equality still male-dominance in society cannot completely neglected. The female lead of the story Prabha forced twice by her husband Manish and her mother-in-law to abort her unborn child just because they were daughters. They want son to continue their family's legacy. When third time Prabha got pregnant she refused to do sex determination test just to save her child. This enraged her husband who kicked her on tummy. Due to this her unborn child died in the womb only. Later her husband got to know that the dead child was male and now his wife will never be able to conceive.

Dr.Biswal in simple words uncovered the scenario of one of the current issues of society. How the craze for male child lead women to suffer the most.

Bhinna Pr̐thvī throws light on the contemporary worldwide issue i.e. drug addiction. Shushila the main character of the story is drug addict who left her husband and live with another man. They got married just for name sake and no strings attached. Both are highly addicted to drug. So to meet their expenses Surendra started driving auto while shushila turns into prostitute.

Their little daughter died due to some disease. They nonchalantly wrap her in white cloth and just threw her body in the river.

The story unfolds the fact that how the life of drug addicts spoiled in all aspects, they forget the existence of family life and altogether live in different world. They look ways to earn money illegally to buy drugs.

Upacāryaḥ is also a satirical story with background of the academic field. It deals with the story of a professor. How the ambition to become a vice principal and his hunger for receiving respect from everyone lead to do him some crazy stuffs. In this thrust of designation he actually loses his dignity. This story makes aware readers about some nasty facts of education field in comic manners.

Nilachala is a story of Savitri, a divorced woman who maintained illicit relation with other man and dare to give birth to his child. This illegitimate child was Nilachala.

Pāpagarbhaḥ contains very much similar storyline with the previous story *Nilachala*. The lead Satyavati got attracted to drummer during the some festival and got pregnant. She too gave birth to that illegitimate child. She has no regret at all.

Satyānanda's Viśādyogaḥ is a story of a young man named Satyananda who is a lecturer of Sanskrit in some private college. He is a scholar of Sanskrit and he has undying love for Sanskrit. He put condition for marriage that he will going to marry a girl who is a Sanskrit lover and well versed in Sanskrit. This decision of Satyananda brings many obstacles in his journey to become a groom. In spite of getting failure many times in bride hunting, he doesn't compromise with his condition. The love for Sanskrit is highlighted in the story.

Kudṛṭiḥ is a story of Nakku Yadava, a villager who knows the black magic. He used this black magic for benefits of needy people. He doesn't charge a single penny for this. Other people got jealous seeing his popularity and send him behind the bars. And he stopped his practice due to judge's order. But at the end he only requested Nakku for his grandson's treatment. The story has a clash between modern and ancient belief. In this age of technology still people believe in all this and it looks like author advocates that not all the black magic is meant to harm people.

Saflaḥ Sākṣātkāraḥ is once again a story of bride hunting by middle class lecturer. Who succeeded in the fourth trial and at last got a perfect match.

Dashamgrahapujanam is a story where rich man Bhairavananda tries to search grooms for his two ugly daughters. According to him money can buy each and everything. So by giving lots of money and property he will be able to get good son-in-laws. He tried to trap an advocate Priyavrata showing off his wealth but smart Priyavrata sneaked out from his trap avoid marrying his daughter. The story reveals about many things like mentality of rich people who thinks by giving wealth they can get what they want, the social evil dowry etc.

Abhinavaḥ Śiśupālaḥ is a story about a marriage fuss. The story describes typical Indian wedding. Where people of groom side arrived late for wedding and creating a scene saying there is a lack of hospitality from bride's side and demanding apology from girl's father. But the bride who heard this declared firmly that her father will never apologize because he is at no fault. If they want to take back the groom they can but before that they must return the amount which they took as dowry. This represents the thoughts of modern girl who took stand for herself and her father's self respect.

Manvat Danavam Prati is story of Ramapati, a man with moral values and who loves his country. He is a married man. He went abroad for higher study from there the downfall of his character started. There he maintained an extra marital affair with Julia. For his profit in business he forced his wife shraddha to sleep with George who was the project head in America. He also made house maid pooja pregnant with his child and his wife gave birth to George's child. The story depicts influence of western culture on Indian youth, their changed mentality regarding relationships, how they forget their values and illicit relationships etc.

Nihsangam jīvanam is a story of an old man who was forced to work hard for livelihood. The story depicts the harsh reality of society where old parents are considered as burden and forced to work by their children. In the story the old man who is a patient of T.B pulling rickshaw to earn and to support his son financially.

Unmattahchitrakarah is a story of a boy named Praveen who is a good artist and very good drawing. Once he got insulted by his family member and gets beaten and he lost his mental balance. He reached at author's place by mistake and spends some time with him. But author's family didn't allowed Praveen for night halt because of his mental condition. The next day author found him badly injured and at last he died though author tried to save him. The story depicts human emotions and how people neglects mentally challenged people being uncompassionate towards them.

Dr Biswal's this story collection has variety of subjects. He has tried to bring in limelight the harsh reality and bitter truth of society through the medium of his stories. He also revealed about the evils of education field in stories like *Upacharya* and *Padalalsa*. He also described the struggles for livelihood by senior citizens in the stories like *Nihsangjeevanam* and

Jijeevisha. Some the stories like *manvat danavam prati* and *unmukta dwarsya parahatashchitkarah* have contents of illicit sexual relations and rape scenes which are slightly indigestible for Sanskrit readers though it's a grim reality of modern society.

The language of the stories is simple and without any complexity.

3.2.4 Kathālaharī

Kathālaharī is collection of short stories by H.V. Nagraja Rao. It is published by Sanskrit Bharati, New Delhi in 2009. This anthology of stories contains 14 stories on various themes. His stories highlight the human emotions, women's problems and sufferings in this male dominant society and other social evils.

Mānavakulam Ekam eva is a story exposing a caste system prevailed in Indian society. It separates two lovers Ganesha and Harini but at the ends they got their happy ending. *Swārthī* is a story reveals how Indian brides became victims of fraud marriages and madness of settle in abroad in Indian youths. *Jālam* depicts how Indian students like Ramesh who went to study in foreign countries were cheated by foreigners and trapped in illegal activities. *Vijayā* is a story of a lady school teacher who has to leave her job after marriage and look after household works. The story describes how after taking higher education also women have to suffer. *Naṣṭamdhanapatram* is narrating the widespread evil in society called corruption. The whole story unfolds the inhuman approach of the police officer and corruption prevailed in police department. *Bhavitvyatā* unfolds the harsh reality of cineworld. Famous actor Sanjeev kumar who was once a star and heart throbs of many is now leading his life like beggar. *Citrajagat* is one more story unfolds the glamorous cineworld. The story depicts the struggles of new comers in film industry. Without any support or god father it is difficult to survive in the

film industry. *Bhāvanā kīdraśī tasya* is a story of hardworking girl Kamala. Her boss impressed with her work and manner. She feels uncomfortable by boss's more affection towards her. But at last it's revealed the boss wants to get her married to his younger brother. Story ends with happy notes. *Mama Manoramā* is a heart touching love story of author and Rama, their separation and with tragic end. *Mālavikā* is a beautiful love story of two Sanskrit lovers Anand and Malavika. They got separated due to Anand's financial condition and his parents' pressure to marry rich girl. But at the end they got their happily ever after.

Katu anubhavaḥ is a story of Vishvanatha's bitter experience of kidnapping. The goons mistook him as someone else and kidnapped. Later they released him after giving threat not to say a single word about them to anyone. The next story *Bhashanam naiva kartavyam* is a hilarious story that shows how the fondness of delivering lectures in public meetings leads to humiliation and embarrassment to author. *Varaanveshanam* is once again a humorous story where the author and his friend Madhava assigned to search a groom for Madhava's sister Lalita. But when they went to meet a boy for marriage that boy's father show them two of his unmarried daughters instead of his son. This creates laughter.

H.V. Nagarajrao is an eminent Sanskrit scholar. His writing is lucid and clear. His stories are closer to realities of current social conditions. The author has expertise in create comic elements. *Bhashanam Naiva Kartavyam* and *Varanveshanam* are the best examples of it.

3.2.5 *Anabhīpsitam*

Anabhīpsitam is a collection of short stories by renowned Sanskrit scholar Prashasyamitra Shastri. The author is well-known in Sanskrit literature for his humorous writings. His works *Hasvilasa* and *Narmada* are best example of his humorous writing skill.

The present story collection *Anabhīpsitam* contains 12 stories. The stories dealt with the problems of modern society. Most of the stories are women oriented who focuses on the problems of women.

Amruta Smruti is a story of a strong girl named Padmaja who have strong will power and ideology. Though she was a daughter of millionaire, she was way too simple and married a poor artist. Her parents boycotted her. She lost her husband in cancer. So she decided to serve the patients of cancer instead of going back to her parents' house. *Gunda Gurusimha* is story of a criminal who wants chance to change himself. But society doesn't give it. At last Rajkishor gave him chance and now Gurusimha leads a happy life with his family. This story highlights one more social evil i.e. Dowry. The title story *Anabhīpsitam* has a clash of tradition vs. modern values. It is a story of single parent Malini and her daughter Subhadra. Subhadra got rejected or we can say *Anbhīpsitam* (undesired) because the N.R.I groom wants girl with traditional values and well-versed in cooking etc. *Vivashata* throws the light on the craze for abroad in youngsters. In the present story the author described the miserable life of Ramapratapa whose only son Anujpratap went abroad leaving his old father alone and settled there permanently and never come back. *Advitiyam Premam* is a story of strong willed girl Kalpana who refused to marry her coward fiancé and decided to

marry an unknown boy who sacrificed his one eye to save Kalpana from goons. *Jvajalyaman Jivanajyotih* is a tragic story of an old lady Vasudha who was abandoned by her own children and sent to old age home after her husband Divakara's death. *Prachand Pratiksha* is a story of Vaishali whose husband left her and went abroad and never returned. Vaishali waited for him whole life. Instead of her husband, at last her step son came to live with her. *Aparajita* is a story of a Kamala who driven away from his in laws house because she gave birth to girl child. She gets remarried on her mother's insistence. But her second husband tortured her daughter and treated her like a slave. So at last she came back to her brother's house much to their dislike. But she firmly announced that it's her father's house so no one could drive me out from here. *Katham Punah Pratyagamah* is once again a story of a lady Maitrayi with strong will power who refuses to go back with her grandson to their house once she left because of her son and daughter in law. *Antimam Ahvanam* is a story of transformation of Aparna. Aparna was child of separated parents. So she doesn't believe in social relations and all. She loves to stay aloof. Once her neighbor aunty came to her house. But, she doesn't open the door because she doesn't like to mingle with the people. Later she got to know that the aunty was come to ask a help. Her husband was critical and lack of immediate help he died. That changed Aparna's perspective towards life. *Snehasadanasya Svapnah* is a story of Vasundhara who always wanted a dream house full of love. But in childhood only her mother died so her step-mother never let her live peacefully. When she got married her husband never loved her and thinks her as burden. In her old age her daughter in law Nirmala doesn't want her in their life. So they left her to age old home. Where she met Indrakumar as

a life partner and they move out from age old home and stayed in flat. At the end Vasundhara's dream to make her own loving home was fulfilled.

Prashasya Mitra Shastri's stories deal with various subject matters. They indicated the contemporary social issues. The struggle of women characters and compassion towards old age parents etc. are highlighted in his stories. His stories reflect various human emotions. His stories celebrate the women empowerment and freedom of women. Prashasya mitra Shastri's language is simple and void of ambiguity.

3.2.6 Kathāvallarī

Kathāvallarī (short story collection) is edited by Shri Krishna Semwal published in 2005-06. It contains 25 short stories written by various Sanskrit scholars like Prabhunath Dwivedi, Narayan Dash, Dr. Shiva Soyas Tipathi etc.

3.2.7 Pathikānubhūti

Pathikānubhūti is also a short story collection in Sanskrit by Vasani Brahmapuram published in 2005. It contains total 25 stories written by various authors. This story collection has stories written by scholars like Radhavallabh Tripathi, Harshdev Madhav, Banmali Biswal etc.

3.2.8 Rekhācitram

Rekhācitram is a collection of 18 modern Sanskrit stories. Smt. Savita Dash from Kolkata has published this book in 2009. 17 stories from this collection is originally written in Sanskrit while there is a translation of one Odia story *Bhagnasapnaḥ* prepared by Banmali Biswal

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3.2.9 *Astācalasyacandrikā*

Astācalasyacandrikā is a collection of 16 modern Sanskrit stories. Narayan Dash from Kolkata has published these short stories in 2006. The book is edited by Achyutanand Dash, Banmali Biswal and Narayan Dash. This collection contains stories written by many scholars like Arun Ranjan Mishra, Harshdeva Madhav etc.

3.2.10 *Ākhyānavallārī*

Ākhyānavallārī is written by Devarshi Kalanatha Shastri. It is a collection of 11 stories, one novel. Novel *Jīvanasya Pātheyam* is already published in his book *Ākhyānavallārī* as *Sanṣkritaupāsikayaḥ Ātmakathā*. The book was published in 2002.

3.2.11 *Antardhwaniḥ*

Antardhwaniḥ is a collection of 18 Sanskrit stories on various subjects. At the end of every story, the writer gave verses containing main expression of the story. All the stories are written keeping in mind contemporary scenario. It is written by Prabhunath Dwivedi in 2005.

3.2.12 *Bubhukṣā*

Bubhukṣā contains stories depicting day to day scenario. Social inequality, struggle of middle class young man Papuna in *Apūrvapāriśramikam*.

Other stories are *Kadā Āgamiṣyati*, *Dūrabhāṣaḥ*, *Tamasā*, *Ācchannā Dīpāvali*.

Vāsudevasya Janmadinam is a story of a mother named Shankari who was betrayed by her own kinsmen.

Rājadhānīyānena Rājadhānīyātra is a story of two friends who became laughing stocks because of their ignorance and inexperience.

Bubhukṣa is a tragic story of poor starving people.

3.2.13 *Adṛśyam*

Adṛśyam is a collection of thirty short Sanskrit stories contain super natural elements. Children are always curious to know about the things like ghosts, witches, fairies. So keeping this in mind the author Radhikaranjan Das composed present book. The book was published by Shri Aurobindo Ashram Trust, Pondicherry in 2011.

The language of the stories is simple and easily comprehensible even by non-Sanskrit people. The subject-matter is interesting and captivating. The author has also given glossary of difficult Sanskrit words with its English meanings in foot note.

3.3 Travelogue, Diaries and Other Prose works

3.3.1 *Lauhapuruṣa-vallabhacaritam*

Lauhapuruṣa-vallabhacaritam is a prose written by Dr. Satyapal Sharma. The *Kāvya* was published by Bhartiya Vidya Prakashan, Delhi in 2009. The *Kāvya* is divided in 12 Niśvāsas. The author has also Hindi translation of this *Gadyakāvya*. Author chose towering personality Sardar Vallabhabhai Patel to create this *Gadyakāvya*. Author has described all the important events of Patel's life, his family, his childhood, Bardoli Satyagraha, how he made the India undivided.

नैव ! नैव !! नैतत् सहिष्यते ! खण्डितं भारतं नाऽभीष्टम् ।
अतः पूर्वत एव यतनीयम् – इति चिन्ता – चक्रमारुढः “
समेषां भूमिपानां मनांसि भारतं प्रति उन्मुखानि विधातुं
प्रयतनीयम्” इति सङ्कल्पितवान् । यथा कश्चिन् मालाकार
विविधानि प्रसूनानि मालासूत्रे ग्रथितुं यतते । ‘संघे शक्तिः ‘
कलौयुगे’ इति चिन्तयन्नसौ सर्वदा भारतस्य अखण्डतयै
प्रायतत ८।’

Author was highly impressed with Patel’s glorious, courageous,
honest personality, so he has written this गद्यकाव्य which narrates
Patel’s character in पुरोवाक् of the book author praise Patel as –

गङ्गातरङ्गा निनदन्ति यावत्
क्षेत्रं कुरुणां जगता हि पूज्यम् ।
देशस्य चित्रं च विभाति याव-
त्तावद् धरायाममरो पटेलः ॥⁹

Dr. Shri Krishna Sharma writes about this गद्यकाव्यम् in the प्ररोचना of
the present book –

द्वादश निःश्वासेषु विभक्त एतिहासिक वृत्तात्मकेऽस्मिन् चरिते
मुख्यकथानकमपरिवर्तन् यथावसरञ्च सूर्योदय – सूर्यास्त –
चन्द्रोदय- वर्षर्तुप्रभृतीनां वर्णनानि संयोजयन् अनुप्रास
श्लेषोपमोत्प्रेक्षारूपकादीनलङ्कारान् प्रयुञ्जन् लेखकः परिश्रमेण
गद्यकाव्यम् इदं चारुतया प्रणीतवान् । एकतः समासबहुला
गौडीरीतिरथ च औजोगुणः परतश्च समासरहिता कोमलकान्त

⁸ Sharma, Satyapal, *Lauhapuruṣa-vallabhacaritam*, p. 257

⁹ *Ibid*, p.1

सरलपदान्विता मनोहारिणी पदशय्या नेकेषां रसानां
प्रसङ्गानुकूले प्रयोगे सत्यपि वीरनामा रसोऽत्र मुख्यो ज्ञेयः ।¹⁰

3.3.2 *Pāścatya-Saṃskṛtam*

The Travelogue पाश्चात्यसंस्कृतम् *Pāścatya-Saṃskṛtam* (Sanskrit of Western counterpart) by Acharya Digambar Mahapatra comprises deep sentiments and experiences accumulated so warmly while he was in Moscow as a visiting professor.

The events that happened and the problems he faced are not simple narrations of a tour to foreign countries but it expresses author's deep concern over the issues of cultural and philosophical elements that flow as the undercurrent and form the basics of life of the people both the countries, depicted in the travelogue.

Needless to say that this work opens a new channel of rethinking on modern Sanskrit literature which so far fails to focus on travelogue as a special branch of literature in recent times.

The Author is a scholar of versatile genius. He has many scholarly books to his credit for which he has been well recognized and honoured with many covetable awards. The books of the present author covers major area of Indian thought on music, aesthetics, philosophy and spiritual practices the essence of which points to peaceful living and make a programme for solving world's more pressing problems that a modern man encounters in his day to day life.

¹⁰ *Ibid*, p.2

The present travelogue is a fresh design of simple prose in Sanskrit. This affirms comprehensiveness of philosophical supremacy as well as lucidity of aesthetic perceptions.

As a distinguished scholar with traditional erudition Pandit Shri Digambar Mahapatra is famous for his lyrical diction. As a Sanskrit author he has a prestigious place in the history of Modern Sanskrit literature.

The present work *Pāścātya Samskr̥tam* is a travelogue written in a very lucid Sanskrit. Travelogue is a modern variety of literature. Pt. Mahapatra's noble and successful attempt of writing such a variety in Sanskrit opens up a new and rare avenue in modern Sanskrit. This would surely inspire the other writers in Sanskrit, especially when tourism has been a global phenomenon of rediscovering the self in different, unknown and yet interesting atmospheres.

Written in two parts, the book is a recollection of the experiences at *Holland* and *Russia*. What is, however, more significant, the author has not just narrated his tourist experiences. In the first part of the book, he narrates his above experiences abroad in 1991. He describes his visit to different tourist spots in *Holland* and *Russia*. His dialogues with the professors in his host institution, the notions of the students about Sanskrit and the society in *Holland* and *Russia* are also described in this part in a neatly understandable Sanskrit

Pt. Mahapatra's travelogue is a collection of various frame-works of memorable, times and spaces. In many occasions, his moments amidst the foreign students, scholars and people were enlightening and full with the air of goodwill and delight. His moments in the foreign society and places are

highly refreshing to the readers. The book seems to have a power of taking its readers to the time and space passed through by the author. Readers would share his feelings and experiences more intensively through the relevant documents and photographs of museums, historical places, and class-room teachings that the author has incorporated in the book. The book glows with a satisfaction that the author feels on account of his fruitful visit as per the wishes of Maharrshiji and because of the positive opinion of the university students of *Holland* and *Moscow* on Sanskrit language and its teaching techniques. The snippets from the Opinion-albums presented to the author in both the countries vindicate the love and respect he has earned in the foreign lands.

The modern Sanskrit writers here have made the twenty-first century, a century for the rejuvenation of Sanskrit at par with any modern language. Acharya Digambara Mahapatra happens to be the most prominent among these modern Sanskrit writers. With his *Pāścātya Sanskr̥tam*, the trend of writing travelogue in Sanskrit is wellset. And I have no doubt in my mind over the readers' acceptance of this book in an open heart.

3.3.3 *Ātmanātmānam*

Ātmanātmānam is a diary written in Sanskrit by modern Sanskrit author Dr. Radhavallabha Tripathi. It is published by Sanskrit Bharati, New Delhi in 2011. Diary writing is conventional in other languages like English, Hindi etc. But In Sanskrit, this form comes into existence in 21st Century. Dr. Harshdev Madhav has written diary of Yaksha in *Muko Ramgirīrbhutvā* and Jnanpith Laureate Dr. Satyavrat Shastri has written *Dine Dine Yāti Madīyajīvanam*. Radhavallabh Tripathi contributed to this diary form in

modern Sanskrit literature by writing the *Ātmanātmānam*. In author's word, he put in words some of diary.

Dr. Radhavallabh defines diary as:

आत्मानं प्रति आत्मना संवादः, आत्माभिव्यक्तिः, आत्मप्रच्छादनं,
आत्मप्रदर्शनं, आत्मालापः, स्वस्य गुप्ताहङ्कारस्य स्वयं जनेन
संवाहनं वा ।¹¹

This diary contains author last twenty-five years experiences. It has more notes on his foreign journeys. Diary begins with his journey to Berlin. Due to decay in flight, he has to spend four-five days at Hotel Centar. He is disappointed with the Indian air services.

Author has given detailed description of his landing and small sentences he described his experience –

विमानं रिङ्गति, गगनमारोहति, अहो उड्डिन एवे । अहं
सुस्थोऽस्मि । गवाक्षाद् धरा विलोकयितुं शक्यते । इयती रम्येति न
पुरा जातुचिदनुभूतम् । सर्वत्र हिमस्य रेखाः धराया देहे अङ्किताः
।¹²

After seeing the beautiful land of Moscow his poetic heart can't stop and he composed beautiful verses praising Moscow's beauty. He composed poem named *Dharitrīdarśanam* in mandākrāntā metre. Have a look on few verses of the poem:

¹¹ Tripathi, Radhavallabh, *Ātmanātmānam* , p.1

¹² *Ibid*, p.4

शुभ्रा स्वच्छा हिमकणततिर्दृश्यते या विमानात्
कीर्णा नीचैरुपरि परितश्छधिमाना समन्तात् ।
पश्याम्येनां रजतसदृशीं राजमानां मनोज्ञां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे धरायाः ॥¹³

Then the author narrates about his visit to Humboldt university of Berlin. He travelling in metro, visit to the market where he find out the people of the west are more openly sexual, the selling of sex toys and blue films in the market is normal there.

Author interstingly depicts his visit to a hotel where he went in search of vegetarian food. The waiter of that hotel is fond of Bollywood. He sang many Bollywood numbers and made author listen to it. He also offers author one dish food from his side.

Dr. Tripathi along with Dr. Haridutt Sharma also witnessed a festival celebrated in the city of Berlin, where people dancing & singing. Dr. Tripathi also watched the performance of famous German dramatist & theatre Bertolt Brecht's drama practicener 'Der Kaukasische Kreidekreis (The Caucasian Chalk Circle) Author depicts about the Berlin theatre and his wonderful experience to witness the world famous drama of Brecht. Smoking is not allowed in our country in theatre while there the people can freely smoke. Brecht himself declares that – रङ्गमञ्च स्मोर्कर्स थियेटर ।¹⁴

Author has also visited in Opera house in Berlin where he enjoyed the Opera of famous German opera writer & musician Mozart. His Sanskrit loves heart

¹³ *Ibid*, pp.4-5

¹⁴ *Ibid*, p.13

compared opera's with *Mālatīmādhava*. Dr. Tripathi has also described his boating experience in river Spree, his visit to theater Amschiffbauerdamm and Weimar city and Halle city.

In Weimar city, the author visited German National Theatre. There he saw the statue of German poet Goethe who appreciated Kālidāsa's *Abhijnāśākuntalam* a lot.

From page 1 to 20 Dr. Tripathi narrated his visit to Germany. In Later pages he described his visit to Omkareshwar, his visit to Vienna, Austria for World Sanskrit Conference, his experience there, his paper presentation etc. The author inspires to write some verses after watching the beauty of Alps Mountains.

The later pages of his diary describe his visit of Shrinagar, god's own country Kerala, Imphal city etc.

The language of the diary is simple and comprehensive. The author has nicely describes various places visited by him. The diary is more looks like travelogue because Dr. Tripathi has only covered his foreign visits in this diary.