

## Chapter I

### Introduction

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#### 1. Importance of Sanskrit Language and Literature

From ancient times Sanskrit has been venerated in entire world as a sacred and spiritual language. It is called ‘Sanskrit’ because it is perfect and refined and strictly follows the grammatical rules. It is also called *Devabhāṣā*, the language of the gods. Sanskrit is known as the mother of Indian languages. It is not only a classical language of India but it is a storehouse of knowledge and a treasure of splendid Indian culture. This language carries the Indian tradition and great Indian wisdom. The Sanskrit literature is oldest among the world literature. The *R̥gveda* has a credit to known as the most ancient and earliest literary record. The Vedas contain all sorts of sciences such as mathematics, medicine, architecture, agriculture, astrology and many more. In this modern age of technology Sanskrit is proved to be most computer friendly language. However, this is only the ground information of its sacredness and greatness. Its entire literature and, its vocabulary vibrate and pulsate with the philosophy and aesthetics. Sanskrit is a language which through its contents, richness and mellifluousness, has the power to lift us up above ourselves.

The Sanskrit literature is very vast and it is divided mainly in three parts: 1) Vedic Literature 2) Classical Literature and 3) Modern Sanskrit Literature.

#### 2. Vedic Sanskrit Literature

Sanskrit has a history of thousands of years in this country. Its earliest literature is the hymns of *R̥gveda*. The term Veda is applied to a group of literature that forms the earliest records of Indian Civilization. The Vedas

are the earliest literary records since tradition asserts that these are eternal. These texts are classified mainly into four groups: the *Ṛg*, the *Yajus*, the *Sāma* and the *Atharvan*, each of them having different recessions called *Śākhās*. The *Ṛgveda* consists of ten *maṇḍalas* and 1028 *sūktas*. In the *Yajurveda* there are 40 *adhyāyas* while the *Sāmaveda* contains 27 *adhyāyas*. These four Vedas have their own *Brāhmaṇas* which are explanatory portions. Some of them are *Aitareya*, *Kauṣītakī*, *Taittirīya*, *Śatapatha*, *Tāṇḍya* and *Gopatha*. There are further portions of the *Brāhmaṇas* known as *Āranyakas*, or forest treatises, and the *Upaniṣads* form the third and final part of the *Brāhmaṇas*. Though all the Vedas do not have a *Āranyaka* there are *Upaniṣads* attached to all the Vedas.

*Vedāṅgas* or auxiliary texts necessary for understanding the Vedas are regarded as six; viz., *Śikṣā* (phonetics), *Kalpa* (ritual manuals), *Vyākaraṇa* (grammar), *Nirukta* (etymology), *Chandas* (metres) and *Jyotiṣa* (astronomy). *Kalpa* dealing with rituals is of three kinds as *Śrautasūtras* (Vedic manuals), *Grhyasūtras* (domestic manuals) and *Dharmasūtras* (Legal manuals).

Various other texts have come down to us as Vedas like the *Gandharvaveda* (science of music), *Dhanurveda* (science of archery) and *Āyurveda* (science of life or medicine). *Āgamaśāstras* are also regarded as based on the Vedas. Then there are commentaries on the above texts all of which are included in the generic term of Vedic literature. *Anvikṣikī* or *mīmamsā* (critical investigation of the purport of the Vedas) is another branch closely related to it.

The antiquity of Sanskrit is well known, but its continuity is not less remarkable. In the same accents in which the Vedic seer uttered, his *mantra* is even now intoned in the same credence and diction. The Vedic dialects,

the freedom of the popular epic style, the rules for the spoken word in Paninī's grammar, the diction of early drama, all point to a period when Sanskrit was a living spoken tongue. Sanskrit consolidated itself as a pan-Indian language by reason of the common culture and thought it embodied; the mother of most of the mother tongues of the country, it was and is still the strongest bond of country's unity.

In her long sweep of history, Sanskrit put forth intensive literary activity in every department-literature, philosophy, arts and science. As a variety, Sanskrit has dealt with every imaginable branch of human activity. In respect of quality, originality and executorial skill, its philosophical systems and poetry and drama could be cited; some of the productions in these branches, like the *Upaniṣads* and the *Gīta*, form the most precious part of the heritage of India and have indeed become part of world thought today; the two epics *Rāmāyaṇa* and *Mahābhārata* not only inspired a large mass of literature in the regional languages; but with the characters depicted by them molded the national ideals; and poetry and drama.

### **3. Classical Sanskrit Literature**

Classical Sanskrit is remarkable for its variety and richness of form. Sanskrit developed the longer epic, the shorter one and the minor poem. It had the heroic, the descriptive and the lyrical. It produced the reflective, the moralistic, the historical and narrative. It evolved the genre called the *Campū*. Sanskrit poet gave many types like the heroic *Nāṭaka*, the social *prakaraṇa*, longer plays and shorter ones, including one-act plays, the monologue, the historical and the political and the religious and the allegorical play. It is not easy to trace the beginnings of *Kāvya*s in Sanskrit

literature. Aśvaghoṣa's *Buddhacarita* and *Saundarānanda* are two earlier *Mahākāvyas*. He was contemporary of king Kanīṣka of the first century AD and himself a Buddhist. The two most important *Mahākāvyas* are *Raghuvamśa* and *Kumārasambhava* by Kālidāsa, who probably lived in the beginning of the fifth century AD. The *Raghuvamśa*, the dynasty of Raghu, describes in nineteen cantos, the story of Rāma together with his forefathers and successors. Beginning with Dilīpa, the story ends with the death of Agnivarṇa. The *Kumārasambhava* consists of seventeen cantos. Beginning with the courtship of Śiva and Pārvatī the story ends with an account of the destruction of the demon Tāraka by Kumāra, the son of the couple. The *Bhaṭṭikāvya*, is a work consisting of twenty-two cantos which describe the story of Rama illustrating the son of the couple. The *Kirātārjunīya* of Bhāravi is a *Mahākāvya* based on *Mahābhārata*. *Śiśupālavadha* of Māgha is a *Mahākāvya* of extraordinary merit. It is famous for its three qualities; similes, richness of meaning and simplicity of diction. In twenty cantos the work describes the killing of *Śiśupāla*, the King of *Cedī*, by *Kṛṣṇa*. The *Naiṣadhiyacarita* of Sri Harṣa, in twenty-two cantos, deals with the story of *Nala*, the King of *Niṣadha*, and *Damayantī*, the daughter of King Bhīma. The episode is taken from the *Mahābhārata*. Among the historical *Kāvyas*, Kalhana's *Rājataranginī* stands foremost.

The abundant use of lengthy compounds, descriptions of nature, and long strings of similes and metaphors often teeming with puns are some of the most important characteristics of classical prose. The high standards prescribed for prose writing render it difficult and only men of the calibre of Bāṇa and Daṇḍī could lay hands on it. There are two types, the *Ākhyāyikā*

and *kathā*, the theme of the former type being historical while the latter is purely imaginary.

Subandhu's *Vāsavadāttā* is an interesting fictitious story. Bāṇa's *Harṣacarita* and *Kādambarī* are two important works composed in ornate prose. The *Harṣacarita* in eight chapters describes the story of King Harṣa partially. The first three chapters contain a short biography of the poet. The *Kādambarī* is an imaginary story of several generations. The *Daśakumāracarita* by Daṇḍī is a story of common life and reflects a cross-section of a corrupt society.

Generally lyrics in Sanskrit are short poems. The merit of every lyric poem consists in its description of dynamic feeling expressed in simple, direct and impassioned language which could thrill and captivate the hearts of the readers.

Kālidāsa's *Meghadūta* or cloud messenger is a lyric gem and the most wonderful love poem in any language. It consists of 115 stanzas composed in the *Mandākrāntā* metre and is divided into two parts. The theme is a love message sent by a *Yakṣa*, an exile living at *Rāmagirī*, through a cloud to his wife dwelling far away in city *Alakā*. Kālidāsa's *Ṛtusamhāra* of 144 stanzas divided into six sections and composed in various metres gives a vivid and highly poetical description of the six seasons. The *Śṛṅgāraśataka* of Bhartṛhari deals with the erotic sentiment and reveals the deep insight of the poet in the arts of love. The most important work which deals with the erotic sentiment is *Amaruśataka* of Amaru, where the author exhibits his skill in depicting lovers in all their moods. The *Gītagovinda* by Jaydeva is a notable

work deals with divine love and indirectly hints at the relation of the supreme deity to the human soul.

Bharata Muni is the writer of treatise on dramaturgy called *Naṭyaśāstra*. *Nāṭaka* and there are several other forms of dramatic representations such as *Prakaraṇa*, *Bhāṇa*, *Prahasana*, and others were invented by him.

Bhāsa is an earlier dramatist mentioned by Kālidāsa. Thirteen plays are ascribed to him the chief of which are *Svapnavāsavadattā*, *Urubhaṅga*, *Madhyamavyāyoga* and others. Many scholars question his authorship of the dramas. Kālidāsa is known as the greatest Sanskrit dramatist. His *Vikramorvashiya* is a play in five acts describing the love of King Pururavā and Urvaśī, a celestial nymph. *Mālavikāgnimitra* in five acts describes the love between King Agnimitra and Mālavikā. *Abhigyanāśākuntalam* is the greatest of his dramas both in length and merit. In seven acts the drama describes the love of king Duṣyanta and Śakuntalā. *Mṛcchakatika* of Śudraka in ten acts is distinct from other plays in its dramatic qualities of vigour of life and action and its humor. The heroine of the play is courtesan. Sri Harsha's *Ratnāvalī*, describing the love of Udayana and Sāgarikā, *Nāgānanda*, a play with Buddhistic background, and the last one is *Priyadarśikā*. Bhavabhūti has three dramas to his credit. His *Mālatīmādhava* is a *prakaraṇa* of ten acts, and his *Mahāvīracarita* derives its plot from the *Rāmāyana* and, consists of seven acts. *Uttararāmacarita* has the description of the love of Rāma for Sītā. Viśākhadatta's *Mudrārākṣasa* is other unique play since it contains political intrigues. The hero is Candragupta, the founder of the Maurya dynasty. Bhaṭṭanārāyan's *Venīsaṁhāra* is a drama of considerable merit based on the Mahabharata. Rajaśekhara has written plays:

*Viddhasalabhanjikā* and *Karpūrmañjarī*. There are hundreds of dramas with varying merit produced in Sanskrit down to modern times.

Fairy tales and fables in classical Sanskrit literature are noteworthy for their didactical value. Ethical reflections and philosophical proverbs are the characteristics of the fables.

*Pañcatantra* of Viṣṇuśarmā is the greatest didactic fable and it has been translated into almost every major language in the world. The work was written for instructing some prince about moral values. Through these stories various human vices are exposed. *Hitopadeśa* is an old fable contains instructions in domestic and foreign policies.

Among various collections of fairy tales *Vetālapancaviṃśatī* of Jambhaladatta, wherein a goblin narrates twenty five quizzical stories to king Vikramāditya, is interesting. *Simhāsanadvātrimsika* is a collection of thirty-two stories narrated to the king by images on the throne. Another collection is *Śukasaptati*, where a parrot narrates seventy stories to a separated wife in order to dissuade her from running after other men. *Kathāsaritsāgara* by Somadeva consisting of 124 *tarangas* divided into eighteen chapters is a work based on Guṇāḍhyas *Bṛhat-kathā*.

Commentaries on various books form a good division of Sanskrit literature. Mallinātha was a greatest commentator, who has written commentaries on *mahākāvyas*. The growth of this branch of literature is evident from the fact that the *Kumārasambhava* has more than twenty commentaries, while there are many on the *Meghadūta* and the *Raghuvaṃśa*.

Thus, Classical Literature is called the garden of wisdom. In spite of the growth of modern sciences one cannot ignore the influence of the classical literature upon life and thought of the present generation. It is excellence of thought and style that gives life to the classics. So even in this mechanical age there are no signs indicating that the classics are falling out. The remarkable literature in every branch of knowledge only testifies to the richness of thought of our predecessors.

#### **4. Modern Sanskrit Literature:**

Sanskrit has been a vehicle of Indian traditional wisdom. With the dawn of new age towards the end of nineteenth century, this age-old language assumed a new role. It became the vehicle of national consciousness. Sanskrit literature entered in a new phase with the advent of twentieth century and the tone of Sanskrit authors shifted towards realism from romantic imagery. The onslaught of modernity generated a new momentum in Sanskrit literature. This was marked with an understanding of the changing socio-political scenario.

The modern readers demanded something different difference in taste and difference in text and texture. Aesthetically difference of imagination and difference in presentation relish the modern reader. To-days' reader is aware of modernity in literary activities. The inclination towards exaggerations, use of hyperbolic terms, excessive praise, faith in older of things, and lack of understanding of the changing situations are some of the limitations. Some of the authors continue to write with the classical spirit and adopting age-old forms. But quite a few amongst them infused these forms with the credo of



the new age. There are a number of outstanding authors in Sanskrit elucidating this paradigm.

Satyavrat Shastri rightly remarks:

“Its subject matter, its vocabulary, its style and technique are what make this literature modern. Even with the same verbs and nominal suffixes it has a different look. It reflects the modern life, its pains and pangs, its thoughts and ideas. It is that literature whose inner self is old but its outer texture is new; it represents a unique phenomenon of continuity and change, the look of past and present, the past which provides sustenance to it and present that connects it with the present day. It has an identity of its own. It pops out of the old. Sanskrit literature it is but of the modern age with a posse of new words in old setting dished out in modern technique.”<sup>1</sup>

Prof. Rabindra Kumar Panda also remarks:

“The twentieth century is an important period in the history of modern Sanskrit literature. It was the period when the great minds were busy with the innovative ideas for bringing out changes and innovations to establish the humanism in a form required for the country. It was also a time of peace and freedom. Man was completely free from the slavery. The century has accepted many new challenges and has also accommodated a fresh air of revivalism as well as modernism. The creative literature of this century is especially remarkable for its variety and richness of forms. The rich and varied growth

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<sup>1</sup> Shastri, Satya Vrat, *Sanskrit Studies : New Perspectives*, p.142

of Sanskrit literature of this period discloses some new trends, which are mainly responsible for the growth and development of modern Sanskrit literature.”<sup>2</sup>

Now the modern Sanskrit literature is fast emerging as an independent branch of learning in the field of Indology. In spite of the glorious history of Sanskrit literature of several millenniums, there is a strong undercurrent in the literary society of India that the modern Sanskrit literature lies far behind in comparison with the heights of National literary creativity. Nobody can ignore the contributions of Pt. Appa Shastri Rashivadekar, Bhatta Mathuranatha Shastri, Pandita Kshama Rao, Mathura Prasad Dikshit, V. Raghvan, Ram Karan Sharma, Satyavrat Shastri, Ambikadatta Vyas, Abhiraja Rajendra Mishra, Harinarayan Dikshit, Revaprasad Dwivedi, Rashika Vihari Joshi, Banmali Biswal, Radhavallabha Tripathi, Jagannath Pathak, Bacchulal Avasthi, Padma Shastri, Keshab Chandra Dash, Rabindra Kumar Panda, Harekrishna Satapathy, Ogeti Parikshit Sharma, Pt. Digambara Mahapatra, Pt. Mithila Prasad Tripathy, Srinivas Rath, Hrishikesh Bhattacharya, Harekrishna Meher, Kalanath Shastri, Om Prakash Pandeya, Harischandra Renapurkar and a galaxy of others.

Sanskrit authors kept themselves in close touch with contemporary events and utilized freely the fresh material with which they come into contact. The modern trends in Sanskrit literature are in the main result of the contact with western literature; the major forms in which the new interest expressed itself are the starting of Sanskrit journals, translations of western classics, the growth of the short story, minor poem and the novel, the development of prose used of narrative, descriptive and critical writing in the form of a short

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<sup>2</sup> Panda, Rabindra Kumar, *Some New Trends In The Field of Sanskrit Poetry of Twentieth Century*, p.28

essay or a long thesis and for general discussion and documentation, the cultivation of literary appreciation and historical criticism on western lines and the exposition of modern scientific knowledge. The inception of Sanskrit journalism and rapid growth of periodicals also enriched the modern Sanskrit literature.

Abhiraja Rajendra Mishra remarks:

सम्प्रति प्रवर्तते समृद्धिकालोऽर्वाचीनसंस्कृतस्य । वस्तुतः सुवर्णयुगमिदं  
संस्कृतरचनायाः । एतद्युगीना संस्कृतरचनाधर्मिता न केवलं  
प्राक्तनकाव्यनाट्यशास्त्ररचनानियमानुपालनेऽवसिता, अपि तु  
विश्वजनीनरूपाऽसौ समग्रविश्ववाङ्मयरचनावैशिष्ट्यमात्मसात्कुर्वाणा  
महीयते । महाकाव्येषु सम्प्रति न केवलं नलरामयुधिष्ठिरादय एव  
नायकत्वेनोपगृह्यन्ते; प्रत्युत टॉल्स्टाय-लेनिन-कैनेडी-  
मार्टिनलूथरकिंगनेल्सनमण्डेलासदृशा भारतीयेतरे अपि सत्पुरुषा  
उदारदृष्ट्या नायकत्वेनाङ्गीकृताः कविभिः । किञ्च, गान्धि-जवाहर-पटेल-  
सुभाष-मालवीय-दयानन्द-विवेकानन्द-इन्दिरा-राजीव-प्रभृतयो नव्या  
अपि लोकमान्याः सत्पुरुषा महाकाव्यैर्गीयमानाः परिलक्ष्यन्ते ।<sup>3</sup>

The modern Sanskrit literature has variety of forms and subject-matters. The essay, as a form, was also separately developed. The growth of this form was also helped by the need for fresh prose texts for different school and college classes. We may notice especially two writers who have brought out books of essays, Hamsraj Agarwal and Shrutikanta Sharma. In the *Sanskrita prabandha-pradipa* of the former, there are essays on such modern topics as recent scientific advancements, the Kashmir question, the food situation, four years of independence, constitutions of the leading countries of the

<sup>3</sup> Mishra, Rajendra, ed., Tripathi Radhavallabha, *Abhinavaśukasārikā*, Nāndīvāk, p.1

world, the future of Sanskrit, the Hindu code bill, the future of India and the method of teaching Sanskrit. The subjects dealt with by the latter in his *Laghunibandhamāṇimālā* include some lighter themes – the hookah, a dialogue between a horse and a cycle, football match, third class railway travel, secular state, U.N.O, elections and friendships, talkies, the joy of aimless wandering, the picnic, hobby, the sportsman's spirit, etc. Digambar Mahapatra has written a collection of essays named *Nibandhabodhaviḷāsah*. It includes 43 small essays.

Kalanatha Shastri of Jaipur has initiated another variety of personal essay in the form of '*Lalit-kathā*' which has no plot. Only some friends who are well-versed in Sanskrit, start learned conversations and through the Sanskrit quotations or shastraic sources, humorous situations arise which titillate and thrill the readers using the innate humour of Sanskrit sources originally. Such '*Lalit-kathā*'<sup>4</sup> as छन्दसच्छटा and व्यसनविनोदाः published in periodicals like *Sambhāṣaṇa-Sandeśah*, *Swaramangala* etc. have been liked by the Sanskrit readers and hailed as a new, natural and welcome genre.

**Short story** in contemporary Sanskrit shows that prominently new developments coming over Sanskrit. The short story as such is not new to Sanskrit. From the dawn of the modern period, short stories of the new type were appearing in the Sanskrit periodicals; their number has now increased. There are numerous writers in Sanskrit who could do justice to this modern form.

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<sup>4</sup> Shastri, Devarshi Kalanath, "Creative Writings in Sanskrit - 21<sup>st</sup> Century Scenario " Ed; Govind Chandra Pandey, *Dr̥k*, Vol -18, p.37

Before taking up the actual modern short story, writers felt the need to give as reading material to Sanskrit students simple elegant prose narratives, and for this purpose produced a good deal of literature. They retold Puranic episodes and collected in Sanskrit numerous fables and popular tales. S.Venkatarama Sastri has written Hundreds popular Tales and fables. Abhiraja Rajendra Mishra, Radhavallabha tripathi, Banmali Biswal, Prabhunath Dwivedi, Kalanatha Shastri and Rabindra kumar Panda are some well-known story writers of contemporary Sanskrit literature.

We may now notice a class of writings which can be definitely called modern and shaped by western influences, the **novel**. This class has been enriched in all the three ways, translations, adaptations and original productions. Appa shastri rendered Bankim Chandra's Lavanyamayi, first pulished in his journal Sanskrit Chandrika and then issued repeatedly as a separate book; the *Kapālakundala* of the same celebrated Bengali novelist was translated by Hari Charan.

“Harihara Sharma Aryal has translated popular English stories for children and published under such titles: *Jhashamahishi kaniyasi* (anthologies) etc. which bring to the Sanskrit –world popular western stories of Andersonate. An inspiring allegory by Richard Bach under the title Jonathan Livingstone Seagull has been translated by a Jain Munishri into Sanskrit and published from under the title *Sāgarvihaṅgam*. This translation of course has not been above directly from the original but from its gujarati translation made by a lady fiction writer.<sup>5</sup>” Many novels of S.L.Bhyrappa, a celebrated Kannada

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<sup>5</sup> Op.Cit.,p.40

Novelists have been translated into Sanskrit by various authors. *Dharmashrī*, *Sārthaḥ*, *āvaraṇam*, *parva* etc. are some of the names of his novels which are translated into Sanskrit.

Another characteristic or feature of modern Sanskrit writings is the new life which the minor poem assumed. Classical Sanskrit has the tradition of *Muktakas*, *Yugmakas*, *Kalpakas*, and *Śatakas* but after the model of the western minor poem which deals with specific ideas and subjects within the compass of a limited number of verses, the modern Sanskrit writer produced a volume of poetry, which is perhaps the most common form in which Sanskrit poets are today expressing themselves. Poets like Harshadeva madhav, Rabindra Kumar Panda, Rajendra Nanavati are best example of it. Modern Sanskrit poets write on beautiful scenery, rain, forests, rivers, vast oceans as a subject to denote their poetic expressions. On the contrary they use to beautify even common things what we use in day to day life by their poetic ability. Radhavallabha Tripathi in *Rotikālaharī* describes the unparalleled beauty of *chapātti* in the following words:

रम्यरामाननेऽकृत्रिमा राजते  
भ्राजमाना कपोले च पिप्पुच्छविः ।  
भक्तिबिन्दुः सुगौरे हनौ वा यथा  
बभ्रवो बिन्दवो रोटिकायां तथा ॥ <sup>6</sup>

According to Dr. Tripathi the *Śrutivākyas* like *Annam Vai Brahman* sings the glory of *Rotikā* only. In today's age when lacs of people die because of starvation in the world, this *Rotikālaharī* which depicts the importance of food is apt for the current situation prevailing on the globe.

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<sup>6</sup> Tripathi, Radhavallabh, *Laharīdaśakam*, p.87

यद् रसौ वै च सेति श्रुतौ प्रौच्यते  
ब्रह्मरूपं तथाऽन्नं च जेगीयते ।  
वर्तते सर्वमेतत् तु सर्वङ्कषं,  
गूहितं विस्मृतं रोटिकागौरवम् ॥<sup>7</sup>  
स्याच्च सिंहस्थपर्वाऽथ कुम्भोत्सवः  
कृत्यमेवास्तु वैवाहिकं मङ्गलम् ।  
ईदसम्मेलनं वा कलामेलकं,  
रोटिका योजयित्री समेषामियम् ॥<sup>8</sup>

*Gazal* or *Galajjalika* is one of the popular poetic forms which modern Sanskrit literature has borrowed from the Urdu. Urdu *gazals* are generally focuses on the cliché subjects like love, beautiful girl and wine. But Dr.Abhiraj Rajendra Mishra didn't compromise with the dignity of *Devabhāṣā* and has written gazals on themes like Culture, religion, human emotions, patriotism etc. The following is an example of *Gazal*:

नोनं ततो वाऽधिकम् !!  
जीवनं सीमबद्धं मया जीवितम्  
काङ्क्षितं चापि नोनं ततोऽवाधिकम् ॥  
कुट्टिमं मद्गृहस्याऽभवद्यत्र भूः  
किञ्च, नीलं नभः प्राङ्गणेनाञ्चितम् ॥  
तार्णशालैव मे तत्र देवालयः  
देवपीठे कलत्रं मया स्थापितम् ॥  
लोचनोन्मीलनैर्यत्र सूर्योदयः

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<sup>7</sup> *Ibid* , p.90

<sup>8</sup> *Ibid*, p.99

तन्मुखेनैव यत्रेन्दुबिम्बोदितम् ॥  
रोषकायो निदाघो तपत्यालये  
मानमूला विधत्ते शरत्कम्पितम् ॥  
प्रीतिकादम्बिनीवर्षणैर्निर्भरम्  
लक्ष्यते वेश्म सौभाग्यलीलायितम्<sup>9</sup> ॥

**Haiku** is a Japanese poetic form which comprises of 17 letters and 5, 7, 5 pattern. Dr. Harshdev Madhav has a credit to introduce this foreign form to modern Sanskrit literature. The following is an example of *Haiku* of Harshdev Madhav:

भृङ्गो भ्रमति  
शुष्कोद्याने-संस्मृत्य  
कलिकाप्रीतिम् ॥<sup>10</sup>  
ऋतुः स एव;  
दग्धवृक्षो जानाति...  
जीवितपीडाम् ॥<sup>11</sup>

**Garbā** or **Maṇḍalagānam** is a folk song of Gujarat. *Garbā* is a devotional lyrical song dedicated to Goddess Durga and sung whiles the dancing during the festival of *Navarātrī*. This regional song is written in Sanskrit by Dr. Uma Deshpande in her book of *Garbā* collection named ‘*Arcanam*’.

### Pūjanīyā Devī

हो बालिका, दारुणे संसारे, बहुदुस्तारे  
अम्बिका करुणासारा  
ननु वन्दनीया दुर्गा ॥  
हो बालिका, मण्डले स्वे रूपे, नित्यं भाति

<sup>9</sup> Tripathi, Radhavallabh, *Śālabhaṅjikā*, p.28

<sup>10</sup> Madhav, Harshdev, *Sparśalajjākomalā smṛtiḥ*, p.12

<sup>11</sup> *Ibid*, p.12



जननी सा करुणामूर्तिः  
इति कीर्तनीया लक्ष्मीः ॥  
हो बालिका, मण्डले नो नृत्ये, जातस्नेहा  
ललिता, सा नृत्यति सुषमा  
ननु वीक्षणीया पद्मा ॥  
हो बालिका, चण्डिकेयं घोरा, दोषकराला  
भक्तानां वरदा माता  
ननु सेवनीया शक्तिः ॥  
हो बालिका, कालिका कल्याणी, सुभगा गौरी  
शिवदूती वैष्णवी सा  
इति पूजनीया देवी <sup>12</sup>॥

*Marīcikā* by Rajendra Nanavati is a poem collection. The poems of this collection depict the changes of the mental states of a man falling in secret love with a girl who eventually ditch him. Feelings of the intense love and heart-rending frustration of the youth are effectively portrayed with some uncommon images.

पुनः सम्मीलय तव नेत्रे,  
एतयोः स्वप्निला परीवाहिनी तरलता  
निमज्जयिष्यति माम् ।  
निगडितो यदि तव पक्ष्मणोः कारागारे,  
प्रतिबिम्बिता यदि ममाकृतिः  
तव हृदयदर्पणयोरक्ष्णोः  
कथं तर्हि पुनः प्राप्स्ये  
मम चिर्ति तवाक्षिजालबद्धम् ? <sup>13</sup>

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<sup>12</sup> Pathak, Meena, *Sanskrit Garba Sahitya no Udbhava ane Vikasa*, pp.105-106

Jnānapīṭha Laureate, Satyavrat Shastri remarks about the *Marīcikā*, “A peculiarity of the poems that deserves special mention is their being in free verse, a style common enough in modern Sanskrit and has a mystic touch. The expression in the poem is all perfect. No grammatical laxity is noticeable in them in the name of simplification of the language or modernization of it. The classical ring is kept up in them even in the new setting.”<sup>14</sup>

Dr. Jagannatha Pathak’s *Kāpiśāyini* is also a notable work of modern Sanskrit literature. The poem collection has an influence of Umar Khayyam’s rubaiyat. This poem collection acclaimed an award from Sahitya Akadami, New Delhi. Have a look on a verse from the *Kāpiśāyini* -

चषका इह जीवने मया परिपीता अपि चूर्णिता अपि  
मदमेष बिभर्मि केवलं क्षणपीतस्य मधुस्मितस्य ते ॥ 2 ॥

**Travelogue** is one of the modern forms of Sanskrit literature. According to Satyavrat shastri Sanskrit literature is deficient in such areas as travelogues, autobiographies and so on. So he made an attempt by writing *Yātrākāvya*s as a step towards making up for this deficiency. He has written two poems on his foreign journeys viz. *Śrmanyadeśayātrāśatakam* and *Thāideśavilāsakāvya*.

The first *kāvya* describes the Germany visit of the poet. The poem is Saturated with sweetness is full of all poetic charms and is capable of appealing to the sentiments of the people of the country. According to him,

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<sup>13</sup> Nanavati, Rajendra, *Marīcikā*, p.46

<sup>14</sup> *Ibid*, p.4-5

of all the countries of the world it is Germany which has contributed the maximum to the study and interpretation of ancient Indian wisdom started from Goethe. As between the individuals, the friendship between the nations is like a tender flower which requires constant care and nourishment.

Dr. Shastri describes the beauty of Germany in the following words:

योरूपभूमण्डलमध्यवर्ती  
पारं समृद्धेः परमभ्युपेतः ।  
नानानदीप्रसवणैः सुरम्यः  
शर्मण्यदेशः सुतरां विभाति <sup>15</sup>।।

In the region of the world called Europe lays the highly prosperous, beautiful, country of Germany, charming with its many rivers and springs.

बर्निस्ति राईननदोऽतिरम्यो  
नेत्रद्वयासेचनको जनानाम् ।  
तत्र प्रयातो नवसेतुयुक्ते  
नौकाविहारर्थमहं सुखेन <sup>16</sup>।।

*Thāideśavilāsakāvyaṃ* is a poetic description of Thailand by Dr. Satyavrata Shastri. The poems cover the main patriotic themes of the Thai people: the nation and its culture, the religion, and the king. The description of history legends are also given in connection with places of interest.

Example:

चायो-फयायो अपरे विभाति  
तीरे स्थलं थौनबुरीति नाम  
यदास्त पूर्वं मगरम पृथक् तद्

<sup>15</sup> Shastri, Satyavrat, *Śarmanyadeśaḥ Sutrām Vibhāti*, p.3

<sup>16</sup> *Ibid*, p.9

बैंकाकशाखापुरमद्य जातम् <sup>17</sup>॥

A number of couplets are devoted to the description of the king and royal household.

अत्रैव मोङ्कोल बुपित्र नाम्नी  
विहारभूमिः प्रतिभाति यत्र ।  
बुद्धस्य कांस्यप्रतिमा विशाल-  
तमा समस्मिन्नपि थाईदेशे ॥ <sup>18</sup>

Samar pungav Dixit has also written *Yātrāprabandha* which was published in 1936 by Nirnaya sagar press, Bombay. The volume narrates about the Indian pilgrimages viz. Kedarnatha, Badrinatha, Varanasi, Jagannatha and Gaya etc.

उच्चर्महागिरि विहारमुपेत्य धीमा –  
त्रीहारसंवृति निवृत्ति दिनावतारे ।  
प्राहृष्यदादि पुरुषं बदरीवनान्तः  
पश्यन्करोदरमिषद्वदराविशेषम् <sup>19</sup>॥ 2

*Śīśukāvya* by Digambar Mahapatra is beautiful example of children literature in modern Sanskrit:

टङ्ग् टङ्ग् टङ्ग् टङ्ग् घण्टी क्णति  
शनैः सनाथो गजः प्रयाति ।  
चीत्कुर्वन्त्यश्चपला बाला  
वदन्ति “भो भोः, पश्यत पश्यत,  
गज आयाति, गज आयाति । <sup>20</sup>

<sup>17</sup> Shastri, Satyavrat, *Thaīdeśavilāsam*, p.15

<sup>18</sup> *Ibid*, p.23

<sup>19</sup> Dixit, Samarpungav, *Yātrāprabandha*, ed., Kedarnath, p.144

<sup>20</sup> Digambar, Mahapatra, *Śīśukāvya*, p.24

Radhikaranjan Mishra's stories for children which contain supernatural and paranormal elements are also interesting one and valuable contribution to modern Sanskrit children literature.

Diary in Sanskrit is a new experiment by modern Sanskrit authors. Satyavrat Shastri, Radhavallabha Tripathi and Harshdev Madhav have tried their hands on this particular form. First two authors writes their diary in Sanskrit viz. *Dine dine yāti madīya jīvanam* and *ātmanāātmānam* respectively while Dr. Madhav has written diary of Yaksha in Sanskrit.

It is said that *Sahitya* and Cinema are always related to each other. Sanskrit literature is also not exception to this. Music and songs are inevitable parts of cinema. So the modern Sanskrit literature includes Filmy songs as one of its variety. Many famous Bollywood songs translated in Sanskrit. Subhash Vedalankar has written book named *Samskritpranaygitam*. The example of a filmy song from his book:

यत्र मार्गे त्वदीयं गृहं न भवेत्  
तेन मार्गेण गमनं मदीयं नहि  
यश्च मार्गः प्रिये न गृहन्ते व्रजेत्  
तेन मार्गेण कार्यं, मदीयं नहि ॥

(स्वर- जिस गली में तेरा घर, फ़िल्म- कटी पतंग)

***Bhāti Me Bhāratam*** of Ramakant Shukla is a patriotic poem which sung the glory of India. It draws the positive picture of golden India including all her peculiarities. Poet has beautifully described the beauty and greatness of the country in such a way that compels readers or to precise Indian residents to feel proud about her. In poet's words:

यत्र मन्दाकिनी पापसंहारिणी  
यत्र गोदावरी चारुसञ्चारिणी ।  
देववाणी च यत्रास्ति मोदाकुला  
भूतले भाति तन्मामकं भारतम् <sup>21</sup>॥

Translation: Where Mandakini extirpates all the sins, where flows Godawari and where mirthful Devavani (Sanskrit) resides, that my Bharat glows on the earth.

यस्य कीर्तिं प्रतिष्ठां च शोभां मुदा  
गायति क्रान्तदर्शी कवीनां चयः ।  
यस्य वाणी-विहारोऽतुलो राजते  
भूतले भाति तन्मामकं भारतम् <sup>22</sup>॥

Translation: Whose fame, grandeur and beauty are sung by the poets gifted with preternatural vision and whose Vani-Vihar (pastime of learning) is unparalleled, that my Bharat glows on the earth.

Prof. Rabindra Kumar Panda has written a *Dūtakāvya* which was highly appreciated for its new structure and theme. In this poem we find many novel images.

*Paśupakṣivicintanam* of Harinarayana Dixit is a modern Sanskrit *Khaṇḍakāvya* which reminds us fables of classical period like *Pancatantra* where faunas are the characters of the stories. *Paśupakṣivicintanam* is a unique poem where the poet described agonies of the birds and animals in this human world.

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<sup>21</sup> Shukla Ramakant, *Bhāti Me Bhāratam*, p.37

<sup>22</sup> *Ibid*, p. 97

विनिर्दयास्तेऽप्यधमा मनुष्यास्-  
सतोऽसतो हन्त विवेकहीनाः।  
धनस्य लोभेन मधूपमस्य  
तिष्ठन्ति तस्मिन् मधुमक्षिकावत् <sup>23</sup>॥  
वदन्ति ते यद् बलिवेदिकायां  
बलीकृतो याति पशुस्तु नाकम्।  
सत्यं यदीदं तदमी किमर्थं  
स्वं नात्र कुर्वन्ति बलिं तदर्थम् <sup>24</sup>॥

The present work is an exhaustive survey of the recent Sanskrit literature and an extensive assessment about its relevance to the contemporary society. There are so many creations in modern Sanskrit literature where common people have played important role and where kings and kingdoms and courtiers are markedly absent. Sanskrit literature has been made richer, both in the form and content, by the authors of the 21<sup>st</sup> century, who are very much open and alive to the contemporary developments and problems and who are enthusiastic about introducing innovative ideas into Sanskrit literature in order to enrich it further.

An ardent critic will not miss this kind of innovation that is made by the writers of today with the aim of making Sanskrit language simple, sweet and popular. We find plethora of modern songs composed in the tune of modern movie songs. There are plenty of fictions which are in fact good contribution for which we should feel proud of. An area of modern Sanskrit literature that has been continuously enriched and attracting the attention of the modern

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<sup>23</sup> Dixit, Harinarayana, *Paśupakṣivicitānam*, p.24

<sup>24</sup> *ibid*, p. 34

readers of twenty first century is the field of translation. Many important and outstanding works especially novels have been translated into Sanskrit from other Indian languages like Odiya, Kannada, Hindi, Tamil, and Bengali etc. *Śivarājaviṣaya* is the first novel in Sanskrit language. Pandit Srirama Dave has translated *Nirmalā* of Premachand and other works. Four novels of S.L.Bhayarappa have been translated into Sanskrit. *Jala aur Jwālā* of Harishankara Parasai is translated from Hindi into Sanskrit. *Chitrlekha* of Bhagavaticharan Varma is translated from Hindi into Sanskrit. This shows the unique feature and progressive nature of modern Sanskrit literature.

It is also the fact that the history of modern literature of Sanskrit is a demonstration and a promise that, to quote Dr. Rajendra Mishra, “Sanskrit is not dead, nor it is dying, nor will it ever die.”

It is noteworthy that Sanskrit has always been an all India language and that it has universal appeal all over the country.