

CHAPTER I

INTRODUCTION

I.1. Importance of Sanskrit :

Sanskrit literature is a great repository of knowledge. It contains hundreds and thousands of ancient works pertaining to every branch of knowledge. Learning Sanskrit language is like getting the key to the treasure house of knowledge. Every individual strives for three things – Knowledge, Prosperity and Happiness. Sanskrit is a better tool for all the three.

Since Sanskrit has been the language of prestige for many ages in India, both these writers have chosen Sanskrit as the medium of their masterpieces. Sanskrit is considered as one of the ancient languages of the world. It has been the root source of Indian culture and literature. The beauty of Sanskrit is that it is highly phonetic and scientific in its structure. The language is based on words that have evolved through a systematic synthesis of components, such as root forms and affixes. The language itself is called Samskritam, meaning that which is well done.

Sanskrit language has been the means or the medium of scriptures and books for the time immemorial. So we can say that language is a vehicle of the civilization. The Vedas, the scriptures of the Hindus, are in the Sanskrit language. Since this body of knowledge is in the form of mantras, chanting of these Vedic mantras is considered auspicious. The Sanskrit language which carries these

mantras is also considered sacred and is known as *deva-bhāsa*, the language of the gods.

Sanskrit forms the basis of all Indian languages and dialects. We find sixty to seventy percent words of Sanskrit language in most of the regional languages of India. Perhaps no other language in the world contains as many manuscripts written on various disciplines as does the Sanskrit language. There are manuscripts written on numerous disciplines of knowledge, such as *Nyāyaśāstra*, *Arthaśāstra*, *Śilpaśāstra*, *Ayurveda*, *Dharmaveda*, Arth shastra, Shilp shastra Ayurveda, Dhanurveda, Gandharvaveda and Kavya shastras.

Scriptures are the masterpieces of the great minds. So they must be protected and preserved well for the future generations or posterity to come. Sanskrit language and its scriptures are the identity of India and Indian culture.

Tradition has played very important role for the preservation of the scriptures. Scriptures show us the right path to lead the life full of peace, progress, prosperity and spirituality. They give us the power of discrimination with which a man can understand what to do and what not to do

अधीत्येदं यथा शास्त्रं नरो जानाति सत्तमः ।

धर्मोपदेशविखातं कार्याऽकार्यं शुभाशुभम् ॥

अः एका प्रसिद्धा सूक्तिः अपि वर्तते । “नास्ति शास्त्रसमं चक्षुः” (शासनात् शंसनात् वा शास्त्रम् ।

Kumaril Bhatt also writes—

कर्तव्यमकर्तव्यं वा नित्येन कृतकेन वा ।

पुंसां येनपदिश्येत तच्छास्त्रमिति कथ्यते ॥

They expand our ability of thoughts. So their preservation is not only essential but also unavoidable and inevitable.

Even for the creation of new scriptures, ancient scriptures are required for inspiration, guidance, support and authenticity. That is why a great poet Rajshekhar has said, “सर्वोऽपि परेभ्य एव व्युत्पद्यते ।” All the writers are influenced and inspired by their previous writers. As “धर्मो रक्षति रक्षितः । वृक्षः रक्षति रक्षितः ।” Protected scriptures protect us.

“ये जनाः शास्त्रे दर्शितं मार्गं त्यक्त्वा स्वच्छन्दतया व्यवहरन्ति तेषां कार्यं सिद्धं न भवति । ते सुखं न प्राप्नुवन्ति । तेषां गतिः अपि न भवति । भगवद्गीतायां स्वयं भगवता कृष्णेन उक्तम् । अस्ति”

“यः शास्त्रविधिमुत्सृज्य वर्तते कामकारतः ।

न सः सिद्धिमवाप्नोति न सुखं न परा गतिम् ॥”

We also find a verse in *Hitopadeśa* –

“अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम् ।

सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥”

In order to know Dharma (Theology), we need scriptures so Lord Krishna has said in the Geeta, “तस्मात् ते शास्त्रमेव प्रमाणं कार्यकुर्यौ व्यवस्थिता ।”

Sir M. Williams, Professor of Sanskrit at Oxford University in 1860 in his book Hinduism, says: “India though it has more than five hundred spoken dialects, has only one sacred language and only one sacred literature, accepted and revered by all adherence of Hinduism

alike, however diverse in race, dialect, rank and creed. Mr. Pococke also says that “The Greek language is a derived from the Sanskrit.”¹

That language is Sanskrit and Sanskrit literature, the only repository of the Veda or knowledge in its widest sense, the only vehicle of Hindu mythology, philosophy, law, the mirror in which all the creeds, opinions, and customs and usages of the Hindus are faithfully reflected and the only quarry whence the requisite materials may be obtained for improving the vernaculars or for expressing important religious and scientific ideas.”

“संस्कृतग्रन्थान् प्रसंसन् आधुनिकभारतस्य महान् तत्त्वचिन्तकः महर्षि अरविन्दः कथयति ।”

Sanskrit literature is a repository of knowledge. It contains hundreds and thousands of ancient works pertaining to every branch of knowledge. Teaching Sanskrit language is like providing the key to the treasure house of knowledge. Every individual strives for three things Knowledge, Prosperity and Happiness. Sanskrit is a better tool for all the three. If we save Sanskrit, our scriptures will be saved and if we save ancient and old scriptures Sanskrit language will be saved. This is exactly like two sides of a coin.

I would like to praise and glorify this sweet language in a poetic form in my own words____

Ancient, excellent and divine,

Language Sanskrit is so fine,

Every Indian thinks it's mine.

In it embedded Indian culture,

Which says, “Love elements of nature”

To save whole mankind for future.

¹ Pococke, *India in Greece*, p. 18

It's a treasure of the knowledge,
That liberates from worldly bondage,
So praised and adorned by every sage.
Mother of all the languages,
Sung and worshipped in all ages,
Blessed we're with its advantages.
Full of technology and science,
Awakening our spiritual conscience,
So I offer my earnest obeisance.
It's flowing fragrance of divinity,
Giving the world 'India's identity',
By spreading Love and integrity.

I.2. Develop of Sanskrit Literary :

Many forms of Sanskrit are found in the ancient Aryan language period. Two stages of literary language are found in Sanskrit respectively – Vedic and classical. There are many stream in the Vedic literature. The language of the oldest *Ṛgveda* is not the same everywhere else. The form of language found in other Vedas shows the tendency of simplification. In other Vedas we also find prose, while the entire *Ṛgveda Samhitā* is poetic. After the *Samhitās*, the *Brāhmaṇas*, *Āraṇyakasa* and *Upaniṣada* texts are found in the form of their interpretations. We find books like *Rāmāyana* and *Mahabharata* in the period between Vedic and Classical. The language of these texts showed the path of development of secular Sanskrit literature. In this period, Panini, the famous writer of Sanskrit grammar, emerged. Panini made language related rules in a book named *Aṣṭādhyāyī* after extensive study of the Sanskrit language

prevalent in his time. This language started being used in the developed Sanskrit literature after Panini. Whatever the difference may have been in the style of poets and writers, it is the language. Macdonnell has given his opinion in this text.² The literary development of Sanskrit can be seen in three stages such as Vedic literature, Classical Literature, Modern literature.

I.3. Origin of Epic Poetry:

The beginning of epic poetry may be traced to the Vedic songs. So epic poetry must have been composed in the pre-Buddhistic era, at a period not later than 2000 B. C. The post-Vedic literature differs from the Vedic broadly in the following four points.

Vedic literature is essentially religious, while Sanskrit literature Subject is mainly secular. The religion itself has gone matter contrasted with under modification. The vedic gods have sunk to a subordinate to a subordinate position, and Brahma, Vishnu and Shiva, forming the Hindu Trinity, have become the chief objects of worship. Besides, in any minor gods, such as, Kubera, Ganesa, Kartikeya etc. have been introduced.

The early Vedic literature is optimistic, while the Sanskrit literature beginning with the Upaniads is almost always pessimistic. The Vedic *R̥ṣis* were bold, and firm and they had not the least doubt in their mind regarding the beneficial character of gods and the cheerfulness they would attain in the life to come. In short, they took a cheerful view of life. But in the classical period people began to take a gloomy view of life.

² Macdonnell, A. A., *Origin and Development of Sanskrit Literature*, p. 188

They considered their very existence to be full of evils and deliverance from the series of rebirth and interminable misery was taught to be summum bonum of life. Pessimism is erroneously ascribed to the influence of the doctrine of transmigration which is a universal tenet of all Indian religions and philosophical systems up to the present time. It is seen even now that the Disquiet sects are, more or less, optimistic.

Want of essence and harmony-The post-vedic literature is also marked by a tendency to exaggeration and excessive diffuse-ness of style. The defective sense of proportion is best illustrated by the huge bulk of the

Metrical form prevailed in earlier Vedic literature which was subsequently superseded by prose during the Brahmana and Aupanisadic age. The earliest Sanskrit works, Form contrasted with the Vedic save and except grammatical and philosophical literature. treatises an a few collections of fables and romances, were written in metrical forms. The difference in form, between Vedic and Sanskrit literature, is the difference in vocabulary and grammatical! terms. Besides, there is difference of style also. The style of Vedic literature is simple, whereas that of classical Sanskrit is highly artificial, owing to the frequent use of long compounds and application of elaborate rules of rhetoric.

I.4.Classes of Epic :

There are mainly two classes of epic poetry-the one comprises the old stories that go by the name of *Itihāsa*, *Ākhyāna* and *Purāṇa* Classes Epics and the other falls under the province of *Kāvya* or

artificial epic. The *Māhābhārata* is the representative of the former group, while the *Ramāyana* is that of the latter.

(i)The Mahābhāratam :

The Mahābhārata which has come down to us in its present form contains over 100,000 *Ślokas*. It is divided into 18 books called *par*. The Mahābhārata with *Harivaṃśa*, the 19th which is considered to be its *Khila* or complement. All these 18 books excepting the 8th, and the last three are divided into subsections or *Anu-parvas*. Each book again is divided into chapters or *Adhyāyas*. The 12th book is the longest with about 14000 *Śloka*s and the seven. Tenth is the shortest with only 123 *Ślokas*." It is the longest poem known to literary history and the source of all the *Purānas*. The *Parvas* are the *Adi*, *Saṃskāra*, *Vana*, *Virata*, *Udyoga*, *Bhisma*, *Drona*, *Karna*, *Salya*, *Shalya*, *Stri*, *Santi*, *Anusāśana*, *Asvamedha*, *Asramavasika* etc.

The first describes the origin of the sages and royal dynasties connected with the subject matter. Besides this describes the birth of the first *Parva*. *Pāṇḍavas*, Yudhiṣṭhira's coronation, burning of the house of lac, birth of Ghatokaca, marriage of Draupadi, banishment of Arjuna, stealing of Subhadra, burning of khandava forest etc.

The second describes the *Rajasūya* Sacrifice of Yudhiṣṭhira. The third describes the fight of Arjuna with Mahādeva disguised as a *kirāta* and his acquisition of *paśu* and other weapons etc., the third. *Parva* defeat of Citraratha by Arjuna to rescue Duryodhana and his family from the former's hands etc.

The fourth narrates how the *Paṇḍavas* lived in the house of Virāta, how Kicaka was killed by Bhima and the cows of Virata were rescued from Duryodhana and his party by Arjuna. It further describes the marriage of Uttara with Abhimanyu, son of Arjuna. The fifth narrates the preparation for the great war, the sixth, seventh, eighth and ninth describe war under the leadership of Bhishma, Drone, Karna and Salya respectively.

The tenth describes how Asvathama killed the five sons of the five Pandavas and presented their heads to Duryodhana who seeing those breathed his last. The eleventh depicts the wailing of Dhritarashtra and Gandhari and Others, the breaking of the iron image of Bhishma to pieces by Dhritarashtra etc. and sraddha ceremony of those who died in the great war.

The twelfth deals with Various topics specially with Dharma and Moksha. The thirteenth also is of similar nature and speaks of the division of wealth, hybrid castes, spirit- The twelfth and the thirteenth Parvas.

Various tales to illustrate those with reference to men, beasts, and birds. The fourteenth also has description of The Funeral rites, various tales and the Asvamedha sacrifice of Yudhishtira. The fifteenth describes penitence

Mention of Dhritarashtra with Gandhari into forest and the arrival of Narada. The sixteenth describes how an iron club was produced and the Yadavas were killed fighting with one another. The next chapter narrates the final journey of the *Paṇḍavas* and the last the reaching of heaven by Yudhishtira. The old, disconnected battle song; about the ancient Kuru and Pañchala heroes were undoubtedly the historical background for the original kernel of the epic. These, at a later time, were worked up by Vyāsa into an epic narrating the fate

of the Kauravas, on the one hand and that of the Pandavas on the other. The Kurus and the panchalas were finally coalesced into a single people. In the *Yajurveda* they appear to be united and in the *Kāṭhakaśāṁhita*. Dhrtarastra is mentioned to be a well-known person. The present form of the *Mahābhārat* contained some matters which do not belong to the original. These are the verses said by Santi. The portion recited by Vaisampayana, a disciple of Vyāsa, in the Snake-sacrifice of Janamejaya is the truth bearer.

Above facts made them jump to the conclusion that the epic had undergone three stages of development before it assumed its present form. Besides, they are of opinion that it was written by different hands at different times.

There are scholars again who think that it was Vyāsa who composed the epic but in his lifetime he revised the work four times and made necessary additions and alterations. These they hold as a ground for disagreement regarding the number of verses and the Parvans is said by Sauti in the chapter called the Parva Samgraha chapter.

The old, disconnected battle songs, as said before, about the ancient Kuru and Pañcala heroes were undoubtedly worked up by some poetic genius into an epic narrating the fate of the Kauravas on the one hand and that of the Pandavas on the other by about 24000 verses.

Brahma was regarded as the highest deity in this period, and this must have therefore preceded the Buddha era. It is the first stage Handed down by rhapsodists, the body of the epic in the second stage got unusually swelled up. The extension of the original epic must have taken place after 300 B. C. and by the beginning of the Christian era. That the sectarian division was already well established is

corroborated by Megasthenes' account wherein mention is made of Hindu temples.

(i) The Rāmāyana

(a) Origin of the Rāmāyana:

It is said that the Rāmāyana was composed by the great sage Vālmīki living on the bank of the Ganges. The sage at first taught this to Lava and Kusa, who sang it at the Horse sacrifice (Asvamedhayajña) of Ramacandra before a great assemblage. Prof. Macdonell is of opinion that the Rama. yana was composed at Kosala.

(b) Body of the Epic:

In its present form the epic contains some 24000 *Ślokas* distributed into seven books called *Kāṇḍas*. These are *Adi*, *Ayodhya*, *Aranya*, *Kiskindha*, *Sundara*, *Lanka*, and *Uttara*. The *Adi Kanda* describes the birth of Rama, Bharata, Lakshmana and Satrugna, their marriage with Sita, Mandavi, Trimala, and Sruta-kirti respectively. It also gives an account of the forefathers of Rama, descent of the Ganges and the humiliation of Parasurama. At the outset of the *Ayodhya Kanda*, we find that Dasaratha wishes to make Rāmacandra heir-apparent and consults with Vasistha and his ministers for the inauguration ceremony of Rama. At the instigation of Manthara Kaikayi asked Dasaratha to banish Rama for fourteen years and install her own son Bharata in his place for the two boons promised to her formerly by Dasaratha. Ramacandra abiding by the orders of his father started for the forest with Lakshmana and Sita amidst the wailings of the citizens. He struck friendship with Guhaka and then

went to the hermitage of Bharadvija and Vālmīki. Dasaratha died after a few days.

Bharata was sent for and came to the capital to perform the funeral ceremony. He went to Rama to bring him back but Rāmcandra could not be induced to take back the kingdom.

Bharata returned with the sandals of Rāma-candra and placing them on the throne at Nandigrām governed the country as a Vice-regent of Rama.

Ramacandra entered into the Dandaka Forest, killed Biradha, Khara, Dusana and Marica in the guise of a stag. Rāvana with a view to retaliate upon Rama for the insult he hews upon Surpanakha by severing her nose and ears stole away Sit and brought her over to Lanka. Rama makes friends with Sugriva, Hanuman, and others, kills Vali, and sends messengers in search of Sita. The monkeys meet Sampāti and know from him the where-about of Sitā. Hanuman crosses the ocean, fights with Lanka disguised as a demoness and enters into the inner apartments of Rāvana.

He then goes to the Asoka Forest, meets Sit there and converses with her. Taking a signet ring from Sita Hanuman becomes ready to return to Kiskindhya but before starting he breaks the pleasure garden into pieces, fights with the Raksasas, kills many of them and then burns Lanka to ashes. He then pays a visit to Sita again and starts for Kiskindhya and reaching there safe, presents Rama with the signet ring of Sita.

Ramacandra makes Nala construct a bridge over the sea and reaches Lanka with his allies. He makes alliance with Vibhishana and after a long fight of ten months kills Rāvana with his friends, relations and captures Lanka. He then made Vibhisana king of Lanka and returned to Ayodhya with Sita, Lakshmana and his friends. The

coronation ceremony of Ramacandra being over, the Rakyasas and Vanaras departed to their respective kingdoms and Ramacandra ruled the kingdom for many years with the help of his brothers.

Agastya comes to Ramacandra after the inauguration ceremony and relates to him the birth of Rāvana and his brothers, and Ravagna's conquest for the world, etc. On hearing a rumour regarding Sita, he resolves to banish her and asks Laksmāna to do it. Laksmāna takes Sita to the hermitage of Vālmiki.

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Vālmiki with Kusa and Lava attends the ceremony, and the two brothers narrate the story of the Ramayan? there. Sita was sent for and when she appeared Ramacandra asked her to give the proof of her

chastity. Whereupon Sita entered into the nether world. Kala disguised as a sage came to Ramacandra and managed somehow to induce Rama to forsake Lakshman.

Kusa and Lava were installed as kings and Ramacandra with Vanaras, Rakgasas and principal citizens entered into the waters of the Saraju. The valuable research of Professor Jacobi has shown that the five books (LI-I.) form the nucleus and that the first and seventh books were added to it. The following arguments are adduced to support this statement.

(a) Several passages of the first book are directly at variance with the statement of the other books.

(b) The main story of the epic is con. and the last concluded in the sixth book and so there is no books are later of the seventh.

(c) Moreover, we get two tables of contents in the book, one of which takes no notice of the first and last books. The composition of the last book seems to be a work of an untipped hand and my firm conviction is that it was added after-word. As regards the first book, I believe, it formed a part of the original.

Three recensions: -There are three recensions of the Rāmāyana also. These. are--The West Indian, the Bengal, and the Bombay editions.

(c) Date of the Rāmāyana:

The original portion of the *Rāmāyana*, say some. scholars, was most probably composed in the 5th century B. C. and additions were made sometime after 300 B. C. Professor Mucdo-nell supports this view by saying that the Date of the original portion of the *Rāmāyana* was composed before the epic kernel of the *Mahābhārata*

assumed definite shape. Further he-proves it from the fact that the heroes of. the Rāmāyana are often mentioned in the Mahabharata, while those of the latter find hardly any place in the former. The connection of the Rāmāyana with the Buddhist literature helps in ascertaining its date.

One of the pali Birth stories gives the story of the Rāmāyana in some altered shape: These prove that the origin of the Rāmāyana must precede the Buddhistic period. The Rāmāyana takes no notice of Pataliputra. Rama marched on his way to the forest. Internal and Pataliputra or modern Patna was founded external proofs by Kalāsoka during whose reign the second Buddhistic council was held in 380 B.C. The author of the book has mentioned some minor cities such as Kausambi, and Kanya Kubja. Had Pataliputra existed at the time he would have certainly mentioned it.

This makes its composition to be earlier than the fourth century B.C. In the original part of the Ramayana we do not get Saketa as the name of Ayodhya. The Buddhists, Jainas, Greeks and Patanjali in his Mahabhashya assign this name to Ayodhya. This points to the conclusion that the Rāmāyana was composed before their time. The earliest Buddhistic literature being composed in the 5th century B. C., it can safely be assumed that the Rāmāyana was composed in the 6th century B. C. at the latest. As is seen from the body of the book The Rāmāyana aims at popularity. About the time of Panini Prakrit was the dialect of the country where the Epic was composed. The language in which the book has been composed could not be understood by the people in general, besides, some of its words do not tally with the system of Panini for their formations. Both of these go to show that the book was composed at pre-panini-period, as the

accepted opinion goes, finished in the fourth century B. C, but Professor Goldstucker is of opinion that his date cannot be later than the 8th century B.C. If Goldstucker's opinion is taken to be correct, the composition of the Rāmāyana took place at about eighth century B. C. The Mahabharata, it has now been proved decidedly, was composed about 1500 B. C. The Rāmāyana as it precedes the Mahabharata, was composed at least about 2000 B. C.

Besides we get the name Ikshvāku, Rama and Dasratha in the Rgveda. therefore the historical germ of the epic dates back to about 4000 B. C.

(d) The style of the Rāmāyana :

Vālmīki is rich in similes. He often uses the cognate figure called *rūpaka* or identifications. He also employs other ornaments familiar to the classical poets and the style of his description almost equals that of the classical poets. The Rāmāyana in fact represents the dawn of the later artificial *kāvya*s. Vālmīki is called the Adi Kavi or first poet because he was the first to compose the following verse in Śloka metre after the Vedic period.

(e) The two parts of the Rāmāyana :

The original Rāmāyana consists of distinct parts. The first describes the events of the court of king Daśaratha at Ayodhyā and other consequences- There is nothing fantastic in the narrative.

The second part is based on myths and is full of marvels and fantasies. Messrs Lessen and Weber are of opinion that the story was intended to represent allegorically the first attempts of the Aryans to conquer the Deccan. According to Prof. Jacobi it is based on the

Indian mythology. Sita. can be traced to the *Ṛgveda* where she appears as the furrow personified and invoked as a goddess, *Kāma* would be no other than Ingra and his quarrel with Rāvana corresponds to the Sita has its prototype in the stealing of the cows by Panis and recovery of them by Indra. Maruti represents Indra's alliance with the dog Sarama and the Maruts in his connect with Vritra. Sarama crossed the waters of the river Rosa as Maruti did that of ocean. and traced the cows.

(f) Story of the Rāmāyana :

Daśaratha, the king of Ayodhyā had four sons--Rama, Bharata, Lakshmana and Satrugna. Dasaratha, being old resolved to declare Rama, his eldest son, as *Yuvarāja* Or heir apparent, But Kaikeyi, his second queen, whom Dasaratha previously promised two boons, came forward and asked for her boons. By our she wanted to banish Rama for fourteen years and by the other to instal Bharata, her son, as Yuvaraja. Rama accordingly went to the forest accompanied by his beloved brother Lakshmana and faithful wife Sita. But as ill luck would have it Sita was stolen therefore by Rāvana, the Raksasa king of Lanka. Rāma made alliance with Sugriva, king of Kiskindha, Hanuman and others, and going over to Lanka killed Rāvana with his family and rescued Sita. Then returning to Ayodhya. he took the reins of government in his own hands from Bharata" who acted as a regent of Rāma during his absence.

(g) The Episodes of the Rāmāyana .

The *Rāmāyana* contains several interesting episodes, of which the descent of the Ganges, Episodes. the story of Visvāmitra and the origin of the Śloka are famous.

1. Descent of the Ganges. –

The horse of the horse-sacrifice of Sagara being stolen by Indra, his sixty thousand sons went, far and wide, in search of him. They dug the earth Bhagiratha brings down with pads and found him standing by Kapila. the Ganges. They thereupon hurled voles of insulting words upon Kapila and were reduced to ashes by the angry sage. Then their descendants with a view to sanctify the remains of their ancestors tried in vain for centuries to bring down the divine Ganges from heaven. At last Bhagiratha was able, on account of his hard penman-to bring down the heavenly river.

2. Viśvāmitra

Once Viśvāmitra went to the hermitage of Vasistha and was highly entertained by the sage. Everything was done by the miraculous power of his cow. Seeing this Viśvāmitra took the cow forcibly How Viśvāmitra with him at the time of his departure from Viśvāmitra attained Brahmarshi the grove. The cow looked piteously at the manhood! sage and understanding that he had no power to save her from the iron grip of the king produced mighty soldiers from her body and routed the royal force. The king thus overpowered by the Brahminical power gave himself up to severe penances and attained Brahmanhood. And at last he was reconciled with the noble sage Vasistha.

3. Origin of Śloka : Vālmīki

Vālmīki while sitting by the river Tamasa for the purpose of ablution saw once a hunter kill a heron out of a loving Origin of pair. He was keenly moved at the grief of Śloka . the female bird and gave vent to

his sorrow by the following *Śloka* that came out of his mouth all of a sudden. It is said that no verse was composed in such a metre before this in classical literature.

The present thesis contains a critical, literary and linguistic evaluation of two epics viz. *Lauhapuruṣāvadānam* and *Lauhapuruṣavallabhacaritam*. An intensive study of these two poems is made here where all the questions regarding the poems, their authors and critical evaluation are discussed in detail. The present thesis is divided into nine chapters. The present thesis is based upon two modern biographical epic poems entitled *Lauhapuruṣāvadānam* and *Lauhapuruṣavallabhacaritam* composed by Dr. Shivarasada Bharadvaj and Satyapal Sharma respectively.

A man has been in search of inner peace of mind and true happiness for ages. Despite of many fumbles, he cannot get his desired happiness and peace. He finds joy and happiness in material things but true happiness lies in the study of the books. This study or learning is the root of true happiness. It is said in one of the wise saying that there is no joy equivalent to learning.

Learning or study gives immense pleasure. This laborious study of books or scriptures is the austerity of students. So, I also have started studying two books written on Shree Sardar Vallabhbhai Patel's life and character in Sanskrit. I have been again reminded a very famous dictum of Sanskrit which says the scholarly people spend their time in studying and enjoying the literature or poetics. Therefore, I have decided to study these two books written in Sanskrit for my Ph.D Course under the guidance of Prof. Rabindra Kumar Panda. These two books are written on the life and contribution of Shree Sardar Vallabhbhai Patel by renowned Sanskrit writers. Both these books are biographical in nature. The first book is

Lauhapuruṣavadānam written by Shiv Prasad Bharadwaj and the second one is *Lauhapuruṣavallabhacaritam* written by Dr. Satyapal Sharma. The first one is a historical epic, while second one is *Gadya*. I want to study these two books with their literary and aesthetic values for my PhD research.

Both these books are written in simple, lucid and easy Sanskrit. Hindi translation is also available so that the understanding may become as transparent and clear as crystal.

Owing to the frequent contact of the Indians with foreign invaders, the literature of India and the West were mutually influenced.
