

CHAPTER

II

CHAPTER II

ORIGIN AND DEVELOPMENT OF PROSE LITERATURE

II.1 THE ORIGIN OF PROSE

Prose existed and developed however, very slowly, side by side with verses almost from the very beginning. We can uphold the theory of Oldenberg that prose intermingled with verses was the original form of literature existed in the *Rgveda*, *Brāhmaṇas*, Epics and *Jātakas*. It is said that while verses were preserved in definite form in these writings, the prose portion, which was to be supplied by the storytellers, was subsequently eliminated. The *Jātakamālā* and *Pañcatantra* are among the earliest extant examples of this form. But, the earliest form of prose with verses interspersed appears to be that where a gnomic verse is cited to corroborate what is stated in prose and this is in the line with the practice followed in the *Brāhmaṇas* and *Dharmasūtras* and in some cases in *Upaniṣads* as follows:

In *Tāṇḍya Mahābrāhmaṇa*, the *Ākhyāyikā* of child Aṅgīrasa is like:

शिशुर्वा अङ्गिरसो मन्त्रकृतं तां मन्त्रकृदासीत्, स पितृन् पुत्रका इत्यामन्त्रयत्, तं पितरोऽब्रुवन्नधर्मं करोषि यो नः पितृन् सतः पुत्रका इत्यामन्त्रयस इति, सोऽब्रविदहं वावः पितास्मि यो मन्त्रकृदस्मिति, ते देवेष्वपृच्छन्तं, ते देवा अब्रुवन् - एष वाव पिता यो मन्त्रकृदिति, तद्वै स उदजयदुज्जयति शैशवेन तुष्टुवानः ॥ २४ ॥¹

Let us see a prose paragraph of ऐतरेय ब्राह्मण —

“चरैवेति, चरैवेति वै मा ब्राह्मणोऽवोचदिति ह षष्ठं संवत्सरमरण्ये चचार; सोऽजीगर्तं सौयवसिषिमशनया परीतमरण्य उपेयाय इति । तस्य ह त्रयः पुत्रा आसुः शुनःपुच्छः शुनःशेपः शुनोलांगूल इति; तं होवाच, ऋषेऽहं ते शतं ददाम्यहमेषामेकेनाऽऽत्मानं निष्क्रीणा इति; स ज्येष्ठं पुत्रं निगृह्णान उवाच, नन्विममिति; नो

¹ *Tāṇḍya Mahābrāhmaṇa*, II Part, 13.III.24

एवेममिति कनिष्ठं माता; तौ ह मध्यमे सम्पादयांचक्रतुः शुनःशेषे; तस्य ह शतं दत्त्वा स तमादाय सोऽरण्याद्
ग्राममेयाय इति; स पितरमेत्योवाच; तत हन्ताहमनेनाऽऽत्मानं निष्क्रीणा इति.....॥५॥²

Like this, we get the conversations in Vedic prose. Prose of *Purāṇas* is some what like the mixture of Vedic and Social prose (लौकिक गद्य) and is more practical and literary than Vedic prose. There we get the explanations of the life of divine personalities like Lord Śiva, Rāma, Kṛṣṇa etc. Style of *Purāṇas* is very beautiful and full of figures of speech. The main aim of *Purāṇas* is establishment of religion and making the human mind strong. So the prose of *Purāṇas* is very interesting. The prose literature of *Śrīmad Bhāgavatapurāṇa* and *Viṣṇupurāṇa* is of very high standard. *Bhāgavata* is known as the simplified form of Vedas. As निगमकल्पतरुर्गलितफलम् we can say that the prose of *Purāṇas* is like a key or bridge between the Vedic prose and Literary prose.

The prose of *Brāhmaṇagrantha* is very vast. Then, the *Sūtra* style was started. *Jyotiṣa*, *Vyākaraṇa* and *Darśanaśāstras* are written in prose *Sūtra* form. The *Aṣṭādhyāyī* of Pāṇini is the best example. In *Sūtra* literature, the quality of precise (short) form is there but literary status is not there. Hence for the time being the meaning of such *Sūtras* became difficult and then *Bhāṣya* literature was started.

Lots of prose literature is found in the medieval period (i.e. 700 to 800 A.D.). However, there is no much resemblance between Daṇḍin and other writers. Therefore, we can divide these prose writings into two groups.

1. Prose of Natural and Simple Style like *Pañcatantra* etc.
2. Prose of Artificial style with full of Figures of Speech like *Kādambarī*, *Daśakumāracaritam*, *Vāśavadattā* etc.

² The Aitareya Brāhmaṇa of Rgveda, , 3.III.15

*Campūkāvya*s also come in second category. The writers of second category are very fruitful, matured and poetically fully developed. There are different opinions about the birth and existence of prose literature.

The opinion of Weber and Peterson is that the Sanskrit prose romances were written after taking the inspiration from the writers of Greek. But A. B. Keith clearly says that there were many resemblances in the writing but differences were also more than resemblances. He writes as, “.....but it is important to recognise that there are parallels between the romance in Greece and India, but also substantial divergence, which shows adequately the essential independence of these products of two different civilisations and literatures, that of India and that of Asiatic Greece.”³

The Indian scholars agree that the themes of stories are very strange such as curse, rebirth, meeting of hero and heroin in dreams, speaking birds, flying cots and flying horses, *mantra-tantra*, etc. Stories are found astonishing, magical etc.

S. K. De writes as, “Only in Bāṇa’s *Kādambarī* does one find a poetic picture of youthful and tender love, having its root not only in this life but also in recollective feeling of cycles of existence a fine poetic treatment of the possibilities of the belief in transmigration, to which Kalidasa also gives expression in the famous verse, which speaks of ‘The friendships of former births firmly rooted in the heart’.”⁴

Mostly the Sanskrit prose may have developed from the characters of epics and tales. By this we can conclude that Daṇḍin, Subandhu and Bāṇabhaṭṭa are not only the original creators but they are also the bright and shining stars and top quality writers of the prose.

³ Keith A.B., *Classical Sanskrit Literature*, VI., pp. 85-86

⁴ De S.K., *Ancient Indian Erotics and Erotic literature*, p. 59

Even C. Kunhan Raja writes about future of Sanskrit literature as, “The modern literature must be sufficiently comprehensive in its scope, comprising law, sciences, history, politics etc. There must also be renderings and adaptations from other languages. It must be at the same time retaining its special genius. Simplicity along with precision in versification is one of the aspects of Sanskrit genius, and in the evolution of any form of “Modern Sanskrit literature”, this aspects of Sanskrit genius shall not be overlooked. There are various advantages associated with metrical renderings in Sanskrit that are missed in other languages where there is not the same facility for such a metrical rendering. If any literature of utility like a Law Code is rendering into simple blank verse in English, such a rendering does not have those advantages which a similar metrical rendering will have in Sanskrit; because there is a vast difference between English and Sanskrit in their genius.

Any all-India language must also be an international language. It is not like Swedish language with its mere local importance. And so far as Sanskrit is concerned, it is already an international language within a limited scope. What is wanted is not to give it any new recognition; Sanskrit needs only a widening of the scope of its recognition, and such widening will come up as a matter of course.⁵

II.II TYPES AND CHARACTERISTICS OF SANSKRIT PROSE LITERATURE

The prose literature has been classified into five types by different rhetoricians and they are (1) *Ākhyāyikā* (2) *Kathā* (3) *Khaṇḍakathā* (4) *Parikathā* and (5) *Kathanikā*. The *Agnipurāṇa* furnishes five categories of prose literature. *Khaṇḍakathā*, *Parikathā* and *Kathanikā* are included in *Kathā* and *Ākhyāyikā* only that had been commented by Daṇḍin. Let us see various characteristics of *Kathā* and *Ākhyāyikā* as given by rhetoricians:

⁵ Kunhan Raja C., *The Future Role of Sanskrit*, pp. 23-24

Characteristics of *Kathā* and *Ākhyāyikā*:

Bhāmaha gives the following definition:

प्रकृतानुकूलश्रव्यशब्दार्थ पदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥
वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।
वक्त्रं चापरवक्त्रं च काले भाव्यार्थशंसि च ॥
कवेराभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।
कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।
संस्कृते संस्कृता चेष्टा कथाऽपभ्रंशभाक्तया ॥
अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥
अनिबन्धं पुनर्गाथा श्लोकमात्रादि तत्पुनः ।
युक्तं वक्त्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥⁶

Daṇḍin writes:

अपादः पदसन्तानो गद्यमाख्यायिका कथा ।
इति तस्य प्रभेदो द्वौ तयोराख्यायिका किल ॥
नायकेनैव वाच्याऽन्या नायकेनेतरेण वा ।
स्वगुणविष्क्रियादोषो नात्र भूतार्थशंसिनः ॥
अपि त्वनियमो दृष्टस्तत्राप्यन्यैर्दुदीरणात् ।
अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ॥
वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकम् ।
चिह्नमाख्यायिकायाश्चेत् प्रसङ्गेन कथास्वपि ॥
आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।
भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥
तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता ।
अत्रैवान्तर्भविष्यन्ति शेषाश्चारव्यानजातयः ॥

⁶ *Kāvyālaṅkāra*, I. 25 to 30, pp. 9-10

कन्याहरणसंग्राम विप्रलम्भोदयादयः ।
 सर्गबन्धसमा एव नैते वैशेषिका गुणाः ॥
 कविभावकृतं चिह्नम् अन्यत्रापि न दुष्यति ।
 मुख्यमिष्टार्थसंसिद्धयौ किं हि न स्यात्कृतात्मनाम् ॥⁷

Rudraṭa writes:

श्लोकर्महाकथायामिष्टान्देवान्गुरुन्नमस्कृत्य ।
 संक्षेपेण निजं कुलमभिदध्यात्स्वं च कर्तृतया ॥
 सानुप्रासेन ततो भूयो लघ्वक्षरेण गद्येन ।
 रचयेत्कथाशरीरं पुरेव पुखर्णकप्रभृतीन् ॥
 आदौ कथान्तरं वा तस्यां न्यस्येत्प्रपञ्चितं सम्यक् ।
 लघुतावत्संधानं प्रक्रान्तकथावताराय ॥
 कन्यालाभफलां वा सम्यग्विन्यस्तसकलशृङ्गाराम् ।
 इति संस्कृतेन कुर्यात्कथामगद्येन चान्येन ॥
 पूर्वदेव नमस्कृतदेवगुरुर्नोत्सहेत्स्थितेष्वेषु ।
 काव्यं कर्तुमिति कवीञ्छंसेदाख्यायिकायां तु ॥
 तदनु नृपे वा भक्तिं परगुणसंकीर्तनेऽथवा व्यसनम् ।
 अन्यद्वा तत्करणे कारणमक्लिष्टमभिदध्यात् ॥
 अथ तेन कथैव यथा रचनीयाख्यायिकापि गद्येन ।
 निजवंशं स्वं चास्यामभिदध्यान् त्वगद्येन ॥
 कुर्यादत्रोच्छ्वासान्सर्गवदेषां मुखेष्वनाद्यूनाम् (?) ।
 द्वे द्वे चार्ये श्लिष्टे सामान्यार्थे तदर्थाय ॥⁸

Vedavyāsa says in the *Agnipurāṇa* as follows:

कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात् ।
 कन्याहरण-सङ्ग्राम-विप्रलम्भविपत्तयः ॥ १३ ॥
 भवन्ति यत्र दीप्ताश्च रीतिवृत्तिप्रवृत्तयः ।
 उच्छ्वासैश्च परिच्छेदो यत्र सा चूर्णिकोत्तरा ॥ १४ ॥

⁷ *Kāvyaḍaśaḥ*, I.23 to 30, pp. 12-15

⁸ *Kāvyaḍaṅkāra* of Rudraṭa, XVI.20 to 30, pp. 170-171

वक्त्रं वाऽपरवक्त्रं वा यत्र साऽख्यायिका स्मृता ।
 श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ॥ १५ ॥
 मुख्यस्यार्थावताराय भवेद्यत्र कथान्तरम् ।
 परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः क्वचित् ॥ १६ ॥
 सा कथा नाम तद्गर्भे निबध्नीयाच्चतुष्पदीम् ।
 भवेत्खण्डकथा याऽसौ कथा परिकथा तयोः ॥ १७ ॥
 जमात्यं सार्थकं वाऽपि द्विजं वा नायकं विदुः ।
 स्यात्तयोः करुपां विद्धि विप्रलम्भश्चतुर्विधः ॥ १८ ॥
 समाप्यते तयोर्नाऽऽद्या सा कथामनुधावति ।
 कथाख्यायिकयोर्मिश्रभावात्परिकथा स्मृता ॥ १९ ॥⁹

Ānandhavardhana advocates:

आख्यायिकायां तु भूम्ना मध्यमसमासा-दीर्घसमासे एव संघटने । गद्यस्य विकटनिबन्धाश्रयेण
 छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य,
 रसबन्धोक्तमौचित्यमेवानुसर्तव्यम् । तथा हि गद्यबन्धेऽप्यतिदीर्घसमासा रचना न विप्रलम्भशृङ्गार-
 करुणयोराख्यायिकायामपि शोभते ॥¹⁰

Abhinavagupta cites:

आख्यायिकायोच्छ्वासादिना वक्त्रा पर वक्त्रादिना च युक्ता । कथा तद्विरहिता ।

Viśvanātha says in his *Sāhityadarpaṇa*:

कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
 क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ।
 आदौ पद्यैर्मस्कारः खलादेवृत्तकीर्तनम् ॥
 आख्यायिका कथावत्स्यात्कवेर्वैशानुकीर्तनम् ।
 अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥
 कथाशानां व्यवच्छेद आश्वास इति बध्यते ।
 आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् ॥

⁹ *Agnipurāṇa*, Vol. II, 337.13 to 19, p. 336

¹⁰ *Dhvanyālokaḥ*, III.8, pp. 263-264

अन्यापदेशेनाश्वासमुखे भाव्यार्थसूचनम् ॥¹¹

Bāṇabhaṭṭa says:

सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।

शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥¹²

स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् ।

रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥¹³

Amarasimha advocates as follows:

आख्यायिकोपलब्धार्था पुराणं पञ्चलक्षणम् ।

प्रबन्धकल्पनो कथा प्रवह्लिका प्रहेलिका ॥¹⁴

In the *Alaṅkāra-saṅgraha* it is said:

गद्यं तु कथितं द्वेधा, कथेत्याख्यायिकेति च ।

कथाकल्पितवृत्तान्ता, सत्यार्थाख्यायिका मता ॥¹⁵

Characteristics of *Kathā*:

The theme or the subject is the imagination of the poet. The story is narrated by the character other than hero. The different parts of the *Kathā* are known as *Lambhaka* or *Lambaka*. Use of Āryā metre is frequent in between. *Kathā* may be written in Apabhraṁśa other than Sanskrit. *Maṅgalaśloka* and *Durjananindā* etc. are there in *Kathā*. The main story goes on without disturbing the main sentiment.

Characteristics of *Ākhyāyikā*:

We get historical element or true element in *Ākhyāyikā*. The hero himself narrates the story. The different parts of the *Ākhyāyikā* are known as *Ākvāsa* or

¹¹ *Sāhityadarpaṇa*, VI.332 to 335, p. 469

¹² *Harṣacaritam*, Prāstāvika Verse 21

¹³ *Kādambarī*, Pūrvabhāga Verse 8

¹⁴ *Amarakośa*, I.321

¹⁵ *Saṅketaṭīkā*, I.15

Ucchavāsa. Verses of *Vaktra* or *Aparavaktra* metre were written in between where the narration of the preceding story would be there. Kidnapping of girl, war and calamities were explained nicely. Only Sanskrit language is used here. The poet's race would be explained. *Karuṇa* and *Vipralambha Śṛṅgāra* sentiments are used and small and medium compounds are used. Daṇḍin says in his *Kāvyaadarśa* (I.27) तत्कथाख्यायिकेत्येका जातिः संज्ञाक्षद्वयाङ्किता । means *Kathā* and *Ākhyāyikā* are one and the same. Only different names are given to them.

II.III ORIGIN OF KATHĀ

Kathā originated and developed however side by side with other Sanskrit literatures, very slowly and gradually, as it is the need of classical period. The *Pañcatantra* is the main book belonging to *Kathā* and is written by Pandit Viṣṇuśarmā. As the name indicates, the work has five *Tantras* means sections: *Mitrabhedam* (discord between friends), *Mitrasamprāpti* (tricks to win friends), *Kākolukiyam* (crow and owl), *Labdhapraṇāśam* (destruction of what has been gained) and *Aparīkṣitakāraṇam* (result of thoughtless action). Each *Tantra* is associated with some subject matter. Here, animals appear as characters and discuss matters pertaining to worldly wisdom, art of life, political diplomacy etc. The *Pañcatantra* is the oldest work of the stories of this type.

It is impossible to tell about the time of *Pañcatantra*. But, it was translated into 'Pehlevi' language by the order of the king of 'Persia', 'Khosru Anushirvan' in 531-79 A.D. So the original *Pañcatantra* may be of fifth century A.D.

Even *Hitopadeśa* is a collection of ancient popular folk-tales. It is written by a scholar named Nārāyaṇa Bhaṭṭa who was patronised by the king Dhavalcandra of Bengal. In the *Hitopadeśa*, animals and birds appear as characters. These characters discuss *dharma*, politics, worldly dealings etc. take decision and act accordingly. The *Hitopadeśa* comprises of four sections, *Mitralābha*, *Mitrabhedha*, *Vigraha* and *Sandhi*. In the "Origin and Development of Sanskrit Literature" A.A. Macdonell writes about both *Pañcatantra* and

Hitopadeśa as follows, “As both the *Pañcatantra* and the *Hitopadeśa* were originally intended as manuals for the instruction of kings in domestic and foreign policy, they belong to the class of literature which the Hindus call *Nītiśāstra*, or ‘science of political ethics’. A purely metrical treatise dealing directly with the principles of the policy is the *Nītiśāstra*, or ‘Essence of conduct’ of Kāmandaka, which is one of the sources of the maxims introduced by the author of *Hitopadeśa*.”¹⁶

In the “History of Sanskrit Literature” A.A. Macdonell writes as, “The earliest form of the literary narrative is a mixture of prose and verse. Certain stories are already found in Vedic literature, like that of Pururavas and Urvaśī, but these belong to the sphere of myth and legend rather than to that of fairy tale in the strict sense. It was only in the later days of the post-Vedic period that works of literary narrative were composed entirely in verse. Works written entirely in prose are rare; in the historical romances verses are to a limited extent introduced.

The main book belonging to this department is the *Pañcatantra*, which has had a longer and more eventful history than any other work of Indian literature. Two German scholars have been concerned with the elucidation of that history. Theodor Benfey was the first both to translate it from Sanskrit and to trace its migrations, by translation, into the literature of almost innumerable countries. The second is Professor Johannes Hertel, who was by means of critical editions of its most important recensions and by numerous researches, laid bare its fortunes in India itself. It is only natural that the original form of a text of this kind, consisting of a number of stories and maxims, should have undergone frequent alterations in the course of many centuries. But, its original character was never quite effaced. It always remained a work intended to teach political science and worldly wisdom in the form of fables, stories, and maxims. In its earliest form it works for the instructions of princes, but later it became more a

¹⁶ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, p. 275

book for education of youth generally. Purely moral stories were to a certain extent introduced only in later recensions. Although the original form of the *Pañcatantra* has not been preserved, we are able to draw well-founded conclusions regarding it from its earliest surviving recensions. There are five such.

The most important of all the modern adaptations of the *Pañcatantra* is the *Hitopadeśa*, or 'Salutary Advice'. Its place of origin was probably Bengal. The author is very independent in the way in which he has altered and rearranged the subject matter. The *Hitopadeśa* contains seventeen stories which are not found in any of the recensions of the *Pañcatantra*. The character of a work on political science is more apparent in the *Hitopadeśa* than in any other adaptation of the *Pañcatantra*. It adds a large number of maxims of this type. The *Hitopadeśa* is one of the works of Indian literature that has been known longest and best in Europe. Besides being extensively studied in the original, it has been translated into many Indian vernaculars, including Bengali, as well as repeatedly into European languages.¹⁷

A. A. Macdonell writes about the *Kathā* in his book "Origin and Development of Sanskrit Literature" as, "Originally the *Pañcatantra* was probably intended to be a manual for the instructions of sons of kings in the principles of conduct, a kind of 'Mirror of Princes'. For it is introduced with the story of king Amaraśakti of Mahilaropya, a city of south, who wishes to discover a scholar capable of training his three stupid and idle sons. He at last finds a Brāhmaṇa who undertakes to teach the princes in six months enough to make them surpass all others in knowledge of moral science. This object he duly accomplish by composing the *Pañcatantra* and reciting it to the young princes. The framework of the first book, entitled 'Separations of friends', is the story of a bull and a lion, which are introduced to one another in the forest by two jackals and became fast friends. One of the jackals, feeling him neglected, starts and

¹⁷ Macdonell, A. A., *History of Sanskrit Literature*, pp. 96-97 & 99

intrigue by telling both the lion and the bull that each is plotting againsts the other.¹⁸

As a result, the bull is killed in battle with the lion, and the jackal, as prime minister of the latter, enjoys the fruits of his machinations. The main story of the second book, which is called 'Acquisition of friends' deals with the adventure of a tortoise, a deer, a crow and a mouse. It is meant to illustrate the adventure of judicious friendship. The third book, or 'The War of the Crows and the Owls', points out the danger of friendship concluded between those who are old enemies. The fourth book, entitled 'Loss of what has been acquired, illustrated by the main story of the monkey and a crocodile, how fools can be made by flattery to part with their possessions. The fifth book, entitled 'Inconsiderate Action' contains a number of stories connected with the experiences of a barber, who came to grief by failing to take all the circumstances of the case into consideration.

A collection of pretty and ingenious fairy tales with a highly Oriental coloring is the *Vetālapañcavimśati* or 'Twenty five tales of the Vetāla' (a demon supposes to occupy corpses). The framework of this collection is briefly as follows: king Vikrama of Ujjayini is directed by an ascetic to take down a corpse from a tree and convey it without uttering a single word to a sport in a graveyard where certain rights for the attainment of high magical powers are too take place. As the king is carrying the corpse along on his shoulders, a Vetāla, which has entered it, begins to speak and tell him a fairy tale. When the king inadvertently replies to a question, the corpse at once disappears and is found hanging on the tree again. The king goes back to fetch it and the same process is repeated until the Vetāla has told the twenty-five tales. Each of these is so constructed as to end in a subtle problem, on which the king is asked to express his opinion. The stories in the work are known to many English readers under the title of Vikrama and the vampire.

¹⁸ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, p. 175

Another collection of fairy tales is the *Simhāsana-dvātrimśikā*, or ‘Thirty-two stories of the Lion-seat’, which also goes by the name of *Vikrama-carita*, or ‘Adventures of Vikrama’. Here it is the throne of king Vikrama that tells tales. Both this and the preceding collection are of Buddhist origin.¹⁹

The later form of the Kasmirian recension, the *Kathāsaritsāgara*, or ‘Ocean of Narrative Streams’, was composed between 1063 and 1081 A.D. though Somadeva writes in the *Kāvya* style, he does not make an exaggerated use of poetic ornament or of metre, for he adapts the form to the matter. Very often stories appear that do not suit the context and the same story is found in two, occasionally even three, different forms. The main story is, moreover, much less interesting than those of which is the framework. Somadeva evidently thought less of the latter than of the interwoven tales. He incorporated in it whole books, like the *Pañcatantra*, in which other shorter stories are inserted.

The *Kathāsaritsāgara* throws much light on the contemporary social and religious conditions prevailing in India. It is also important in its relation to world-literature, for several of its stories reappear in the West.²⁰

II.IV PROSE LITERATURE OF CLASSICAL PERIOD

In the classical period, we have glimpses of prose in various branches of learning, namely, scientific, Puranic, inscriptional, dramatic and didactic literature, besides the prose *kavya* literature proper. Prose has been abundantly employed in scientific writings ranging from works on Grammar, Prosody, Philosophy etc. to treatises on Medicine and Surgery. From the point of view of style; it may be divided into the following classes: (i) aphoristic (*sūtra*) style, (ii) commentatorial (*vr̥tti*) style and (iii) expositive (*bhāṣya*) style. Patañjali’s prose, possessed of elegant and forceful diction, deserves special mention in this respect.

¹⁹ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, pp. 252-256

²⁰ *Ibid*, p. 105

The prose found in the *Bhāgavata* and *Viṣṇupurāṇa* is still more charming and effective, though very little in quantity, it is amply ornamented, and the grace of literary prose is present herein in its moderate form. But it is the inscriptional prose which closely approaches in point both of language and style to the literary prose.²¹

It must have been influenced by the contemporary prose *kāvya*s which are now unfortunately lost, for it contains almost all the elements of poetic prose, viz., compactness, perspicuity, grace and embellishment. The oldest available specimen of this ornate prose in the Girnar inscription of Rudradaman (150 A.D.) reminds us of Bana's elaborate style, though in point of time the two are separated by a period of about five centuries. The inscription makes an express mention of 'perspicuous, light, pleasant, varied, charming and embellished prose elevated by verbal conventions and it is itself a befitting example of such ornate prose. The Allahabad inscription of Samudragupta (c.350 A.D.) by Harisena presents another beautiful specimen of ornamented prose. There are other epigraphs also which contain the elements of refined prose.

The prose in dramas and especially in early plays is simple and direct and hence forceful. It exhibits a style that is concise but effective and polished but unostentatious. The general poetic elements such as poetic figures and excellences have, of course been employed here, but with utter restraint. Equally simple and straight is the prose found in the beast fables represented by *Pañcatantra* or its older recessions and later offshoots. It avoids the employment of ornamental measures, though it possesses a peculiar charm of style of its own that is born of fluency, force and perspicuity. Although the stories of *Pañcatantra* have been termed *Kathās* and word *Ākhyāyikā* is suffixed to its older recession, the work is never included in the category of ornate prose *kavya* for its being didactic in nature and spirit. The prose style of *Jātaka* stories, on the other hand

²¹ *Ibid*

profess to be artistic and ornate, and it may easily be accorded a suitable place between the prose diction of fable literature and that of the prose *kāvya*s.

The literary prose form includes the prose *kāvya* with its varieties like *Kathā* and *Ākhyāyikā* as also the form *Campūs* where prose is interwoven with verses here and there. The prose *kāvya* style, which we observe in the works of Subandhu, Bāṇa and Daṇḍin, presents a somewhat mature form, and it is evident therefore, that it originated and received its early development much before these writers. Narrative here occupies a very subordinate place, being chiefly employed as the thread connecting a series of lengthy descriptions full of long strings of comparisons and often teeming with puns.²²

Owing to the frequent use of immense compounds, their style makes them difficult reading. Their matter, however, is not derived from mythology or heroic legends, but mostly from literature of fairy tales.²³

II.IV.1 BĀṆABHAṬṬA

Bāṇabhaṭṭa has been famous prose writer of Classical Sanskrit literature. The sole reason after it was that he wrote excellent romances. He had superb poetic ability. Apart from this, he had furnished relevant information pertaining to his personal life as well as given sufficient references that of his predecessors in the field of poetry.

Bāṇabhaṭṭa has composed two prose romances and they are: *Harṣacaritam* and *Kādambarī*. The former is of the *Ākhyāyikā* and the later is of the *Kathā* type. *Harṣacaritam* is a very good source of information regarding Bāṇa's life.

a. Kādambarī

²² *Ibid*, p. 103

²³ *Ibid*, p. 106

Kādambarī is the famous work of Bāṇa. The story of *Kādambarī* is very complex and it deals with the lives of two heroes Puṇḍarīka and Candrāpīḍa who were reborn twice on earth. This is a love story of Kādambarī and Candrāpīḍa and of Mahāśvetā and Puṇḍarīka. Due to the curse of Puṇḍarīka, Candra is born as prince Candrāpīḍa and in the next birth, the same Candrāpīḍa is born as the king Śūdraka. In his next birth Puṇḍarīka becomes minister's son Vaiśampāyana. He is a friend of Candrāpīḍa. But, he took some liberty with Gandharva- maiden who cursed him. So, he became a parrot. Thus *Kādambarī* is a story of three births viz. (i) Candra- Candrāpīḍa and king Śūdraka (ii) Puṇḍarīka, Vaiśampāyana and Śuka.

b. Harṣacaritam

We are indebted to Bāṇa for giving an account of his own life in the first two and half chapters of the *Harṣacaritam*. Bāṇa first narrates elaborately the mythical origin of his race in the first *ucchavāsa*. Then in second *ucchavāsa* and a part of the third, we are given autobiographical details of him.

We know next to nothing about Bāṇa's later life. It is clear that Bāṇa had married even before he went to the king's court and had a son who finished his father's incomplete work *Kādambarī*. Traditions believe that Mayūrabhaṭṭa was Bāṇa's father in law.

In the remaining portion of the *Harṣacaritam*, the poet gives the tale of Harṣa beginning from the death of his father, the murder of Harṣa's elder brother Rājyavardhana, Harṣa's successful effort to save his sister Rājyaśrī and his return with her. The *Harṣacaritam* is incomplete in eight chapters (*ucchavāsas*).

Bāṇa is a master of prose. He tried successfully both *Ākhyāyikā* and *Kathā* forms of prose. He writes in a vigorous style known as *Gauḍī*. He is a writer who "never get tired, never stops or falters in huge descriptions". Overall, his style is

Pāñcālī and *Kādambarī* is finest specimen of *Pāñcālī* style. We can see here the beauty of Bāṇa's style in the following paragraph of

अच्छेदसरोवरवर्णनम् -

प्रविश्य च तस्य तृषण्डस्य मध्यभागे मणिदर्पणमिव त्रैलोक्यलक्ष्मयाः स्फटिकभूमिगृहमिव वसुन्धरादेव्याः जलनिर्गमन मार्गमिव सागराणाम् निस्यन्दमिव दिशाम् अंशावतारमिव गगनतलस्य कैलासमिव द्रवतामापन्नम् तुषारगिरिमिव विलीनम् चन्द्रातपमिव रसतामुपेतम् हराट्टहासमिव जलीभूतम् त्रिभूवन पुण्यराशिमिव सरोरूपेणावस्थितम् वैदूर्यगिरिजालमिव सलिलाकारेण परिणतम् शरदभ्रवृन्दमिव द्रवीभूयैकत्र निस्यन्दितम् आदर्शमिव प्रचेतसः स्वच्छतया मुनिमनोभिरिव सज्जनगुणैरिव हरिणलोचनप्रभाभिरिव मुक्ताफालांशुभिरिव निर्मितम् आपूर्णपर्यन्तमप्यन्तःस्पष्टसकलवृत्तान्ततया रिक्तमिवोपलक्ष्यमाणं अनिलेद्धूतजलतरङ्गसीकर धूलिजन्मभिः सर्वतः संस्थितैः संरक्ष्यमाणमिवेन्द्रचापसहस्रैः प्रतिमानिभेनान्तः प्रविष्टसजलचरकानन शैल नक्षत्रग्रहचक्रवालम्.....²⁴

In the following paragraph, we can see the beautiful sketch of Mahāśvetā that is the speciality of Bāṇa.

महाश्वेतावर्णनम्

दक्षाध्वरकियामिवोद्धत गण कच ग्रह भयोपसेवितत्रयम्बकाम् रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थं मागृहीतहराराध्याम् क्षीरोदाधि देवतामिव सहावास परिचित हर चन्द्रलेखोत्कण्ठाम् इन्दुमूर्तिमिव स्वभानुभयकृतत्रिनयनयशरणगमनाम् ऐरावतदेहाच्छविमिव गजाजिनावगुण्ठित शितिकण्ठचिन्ति तोपन्ताम् पशुपति दक्षिण मुखहासच्छविमिव बहिरागत्य कृतावस्थानाम् शरीरिणीमिव रूद्रोदधूलन भूतिम् आविर्भूताम् ज्योत्स्नामिव हरकण्ठान्धकारविघट्ट |²⁵

II.IV.2 SUBANDHU

Subandhu, as author of the romance *Vāsavadattā* (the story of which has nothing to do with the plot of the play attributed to Bhāsa), was famous as one of the best of poets. Of his life nothing is known, nor is any other work of his mentioned

²⁴ Bāṇabhaṭṭa, *Kādambarī*, p. 379

²⁵ *Op. cit.*, pp. 399-400

anywhere. The plan of the tale, which was probably not invented by him, contains features commonly occurring in fairy tales, such as love originating in a dream, speaking birds, magical horses, transformation into a pillar of stone, and so forth. His chief aim is not to invent stories of adventure, but to display his masterly skill in the *Kāvya* style (cp. P. 129). His *Vāsavdattā*, which recounts the popular story of a princess of Ujjain bearing that name, was composed by Subandhu about 600 A.D. the author of two celebrated romances was Bāṇa, the first Indian poet about whose date we have certain knowledge. He lived at the court of king Harṣavardhana (606-48 A.D.). He wrote his *Kādambarī*, Which relates the fortunes of a princess so named, early in the seventh century.²⁶

a. *Vāsavdattā*

Subandhu's *Vāsavdattā* is related to the love story of prince Kandarpaketu and princess *Vāsavdattā*. The story runs as under:

The king Cintāmaṇi had a son named Kandarpaketu, who was like his father, an abode of all virtues. Once, when the night was waning, he beheld in dream a maiden of exquisite beauty who had hardly completed eighteen years. She bewitched his youthful heart. The love sick prince found it extremely difficult to endure life without her and shutting out his relatives spent time lonely refusing even food and the like in eager expectation of union with her in dream, but to no avail. His bosom friend Makaranda somehow obtained access to him. Finding him in that state, he admonished him to drive away his mind from the beauty dwelling in his heart; but the homily had no effect. Kadarpaketu expressed his utter inability and asked Makaranda to accompany him in quest of his beloved as true friend. They sat off in search of her. On their way, they reached Vindhya forest with Revā flowing by the side. Kadarpaketu slept under the Jamun tree, on the bed of the leaves, prepared for him by Makaranda. When but half of watch of night had elapsed and starling and parrot were heard quarreling. The starling was asking, in a voice tremulous with anger, the parrot, suspecting flirtation with

²⁶ Macdonell, A. A., *History of Sanskrit Literature*, p. 107

some other starling, the reason for coming so late in the night. Lending their ears to the dialogue between the couple they heard the parrot say “My darling, I have heard and witnessed an unprecedented story: for this reason there has been a loss of time”. Then being urged by the starling, whose curiosity had been aroused, the parrot, began to recount the tale.

In the city of Kusumapura inhabitant by noble populous and accomplished courtesans, there was a king name Śṛṅgāraśekhara, and embodiment of all virtues and an ideal rule in his late age he had a daughter called Vāsavdattā, by his chief queen Anaṅgavatī even after reaching puberty she remained averse to any talk of marriage. But, the advent of spring filled her youthful heart with uncontrollable passion. Knowing of her intention through her intimate compassion, her father summoned all the prince on the earth for her *Svayamvara*. The princess surveyed them, one and all, but chose none and returned with the depressed heart. That very night, she was in the vision of youth, attractive and noble, valorous and virtuous, the very resort of all learning, a mirror to goodness, the origin of all sciences and stored house of all handsomeness. She learnt in the very dream that the youth was Kandarpaketu, son of king Cintāmaṇi. She fell in love with him. All efforts of her friends to cure her of her acute love sickness resulted in nothing save their own swoon along with hers. She only hoped that the youth of her heart might experience as poignant her torment as her own. Her confidante, the starling Tamalika, after consultations with her friends, set out to find out Kandarpaketu and to observe his feelings. Tamalika was, the parrot told, sitting under the tree.

Knowing this, Makaranda greeted Tamalika and narrated the condition of Kandarpaketu and his wanderings in search of Vāsavdattā to it. Tamalika was grateful and presented to Kandarpaketu a mishive, which it has brought for him from her mistress, Vāsavdattā. Kandarpaketu, plunging in the ocean of joy at listening to it, embraced Tamlika and asked it all about Vāsavdattā. They then accomplished the starling to the city of Vāsavdattā and reached there at night hearing the equivocal conversions of female love-messengers sent by women to

their lovers. Wondered at the magnificence of Vāsavdattā's mansion and the amorous chatters of maiden there, he saw his beauteous beloved and swooned with unfathomable joy. Vāsavdattā, too fainted as she beheld her lover.both of them were brought back to consciousness by her friends. Then Kalavati, a vessel of all confidence and dearer to the innumerable torments which Vāsavdattā had endured in his separation defined all description; and that he, too, had plunged himself into peril. She informed him that Vāsavdattā's father, afraid of the sin of her passing youth, had decided to give her will to Puṣpaketu, son of Vijayaketu, the supreme lord of the Vidyādhara; and that she had made up her mind to immolate herself if Tamlika failed in fetching that day the person of her heart. Kanderpaketu, helped by Vāsavdattā's companions, eloped with her on a celestial steed Manojāva leaving Makaranda there in search of tidings.

Through a cemetery, they approached the Vindhya forest. When the sunshine had spread, they slept in a bower of creepers. Awaking at noon, Kanderpaketu found to his great surprise and disappointment that his beloved was missing. He wandered about everywhere in search of her but to no avail. In utter desire, he resolved to put an end to his life by drowning in the ocean; but he was prevented from it by a heavenly voice, which promised him reunion with his sweetheart. In hope, he sustained himself and wandered to and fro in search of her spending the rainy and autumn seasons with a heavy heart. Once, in autumn, he came across a stone-image which resembled his beloved. When in curiosity he touched it with his hand, it turned into the real Vāsavdattā. Plunging into the ocean of joy, he embraced her long and asked how this all had happened. Vāsavdattā related to him the following account:

Leaving her lord sleeping in the bower of the Vindhya forest, she went out to collect fruits, etc. for him thinking that he had nothing for a long time. In an instant, she perceived the camp of an army. As she thought whether this was the host of her father come to search for her or perchance the army of her lord, the General of the Army ran towards her but was attacked by another general, a

Kirāta. As she thought if she informed her lord, he, being alone, would be killed by them; but if she had informed their armies engaged themselves in a fierce battle and destroyed themselves.

An ascetic who had gone out for collecting flowers, etc. returned there, and finding his hermitage ruined and thinking her the sole cause of the ruin, he cursed her to turn to stone. Perceiving her suffering much distressing, he made the termination of the curse concurrent with the touch of the hand of her noble lord.

Thus, the two devoted hearts were ruined for bliss unbound. Makaranda also approached there. Kandarpaketu returned to his city with his beloved and his friends and lived happily ever thereafter.

II.IV.3 Daṇḍin

Daṇḍin was a poet first and subsequently a rhetorician. His *Kāvyādarśaḥ* not only deals with the poetical doctrines of a theorist alone, but also contains illustrations of a poet's effective utilisation of poetic principles. Amongst the popular Sanskrit poets, Daṇḍin's name is rated next only to Vālmīki and Vyāsa. Praising Daṇḍin, it has been said:

जाते जगति वाल्मीकौ कविरित्यभिधाऽभवत् ।

कवी इति ततो व्यासे कवयस्त्वयि दण्डिनि ॥²⁷

a. *Avantisundarīkathā*

The *Avantisundarīkathā* was published by the University of Kerala in 1954 and is ascribed to Daṇḍin, some scholars consider this work to be an intrinsic part of the *Daśakumāracaritam* itself. As a matter of fact the author of the *Avantisundarīkathā* does not appear to be as accomplished writer as the author of the *Daśakumāracaritam* but seems to be distinctly influenced by Bāṇabhaṭṭa. He has not only borrowed the name of the characters but also a part of the plot from Bāṇabhaṭṭa's *Kādambarī*. The characters Keyūra, Kādambarī, Gandharva and

²⁷ *Kāvyādarśaḥ*, I. 105, p. 56

Apsarā of this text actually belong to *Kādambarī*. The author has also made an unsuccessful attempt of copying the style of Bāṇabhaṭṭa. The *Daśakumāracaritam* undoubtedly is a much earlier composition. Therefore, the *Avantisundarīkathā* cannot be attributed to Daṇḍin, the poet, who composed the *Kāvyaadarśa* and the *Daśakumāracaritam*.

b. Daśakumāracaritam

The *Daśakumāracarita* is an elegant prose-romance (*ākhyāyikā*) which holds the foremost position amongst the amorous prose-romance. It appears that the time and environment of India as depicted in the *Daśakumāracarita* was very prosperous. Life was very comfortable and all means of livelihood were easily accessible. There was no threat of any foreign invasion and the internal skirmishes, if any were only due to the pursuit of personal glory and honour. Kings having petty kingdoms marched out to battle only to establish their glory but were not inclined to annexe other kingdoms. Jain and Buddhist shrines existed in and around almost all the cities. As a result of the immense prosperity, many kinds of vices were easily accessible to the youth. Gambling, drinking bouts, sporting in the pleasure gardens, dancing, singing and dalliance with the prostitutes were not only common, but special festivals were organised for indulging in such vices. Even an ordinary prince left no stone unturned in order to win over a charming princess or the exceptionally beautiful daughter of a wealthy businessman.

The *Daśakumāracarita* contains more than ten lucid amorous tales abounding in the intricacies of love and passion. A few more tales related to the main theme have been added to these ten stories of the ten princes. The use of charms, incantations, trickery and magical feats to win over one's beloved make these stories very similar to the tales of the *Brhatkathā* of Guṇādhya. The *Brhatkathā* is divided into *lambakas* and each *lambaka* contains the story of the marriage of one hero or the other. Similarly, each *ucchvāsa* of the

Daśakumāracarita concludes in the matrimony of the hero with a princess, whom he attains through his spectacular feats of valour.

These stories also contain such situations wherein the paramour in order to attain his beloved, takes her into confidence and kills her husband in her very presence through deceitful means and then chops the corpse into peaces and throws it into the fire bit by bit. The descriptions of the secret meetings of the young prince and princesses at night are indeed very adventurous and their daring acts are awe-inspiring that they would enamour the heart of any reader. The descriptions of the maritime trade of India, which abound in the *Bṛhatkathā* have also been referred to in the *Daśakumāracarita* in the form of overseas trade. Thus it appears that the world of fantasy in which these stories took shape is not very much distanced from the period of Bāṇabhaṭṭa's *Kādambarī*, yet, undoubtedly, there is a difference of at least one *yuga* (era) between the two poets. Hence, it can be surmised that Daṇḍin, the author of the *Daśakumāracarita*, was undoubtedly the predecessor of Bāṇabhaṭṭa, the author of *Kādambarī*. Thus, the *Daśakumāracarita* must have been composed around 550 A.D.

Rājavāhana, the main hero of the *Daśakumāracarita*, is the son of Rājamaṇsa, the king of Magadha. Puṣpapura (Pāṭaliputra), is his capital. Mānasāra, the king of Mālvā is the enemy of Rājamaṇsa. His son Darpaśāra becomes a rival of Rājavāhana, who is married to Avantisundarī of Avantī.

II.IVI.4 Dhanapāla

Dhanapāla's *Tilakamañjarī*²⁸ was composed sometime during 1015-1055 A.D. in Dhara, the imperial capital of the Mālavā empire of Paramāra Bhojadeva. It is a Sanskrit prose-romance (*gadya-kāvya*) interspersed with occasional verses. Set though it is a Jain socio-religious back-ground, it reflects the contemporary social and political situation as well as the literary trends during the heydays of the Paramāra empire of Mālavā.

²⁸ Dhanpāla, *Tilakamanjari- A Critical Study*, p-10

The main plot is consisting of the love affair of Harivāhana and Tilakamañjarī. The by-plot consisting of the love affair of Samaraketu and Malayasundarī is really supposed to be only secondary and meant to serve as a background in contrast to the divine love between Harivāhana and Tilakamañjarī. But it is this secondary story that occupies more space in this novel.

II.V PROSE LITERATURE OF MODERN PERIOD

Prose and poetry are two main branches of Sanskrit Literature. Prose is a simple, easy, free form of literature where as poetry is the beautiful composition consists of figures of speech, which gives deep meaning, from different angles. Poetry touches the heart and prose touches the mind. Prose has restrictions because of rules where as poetry has no rules as well as restrictions. So the writer is free to write. So it is truly said that गद्यं कवीनां निकषं वदन्ति । and गद्येनैव काव्यकौशलं पूर्णतया परीक्ष्यते । and prose is also known as अपाद पदसन्तानो गद्यम् । In Sanskrit the prose is originated from ancient times. *Gadya*, *Padya* and *Campū*- among these three types, *Gadya* is more tough, because in *Gadya* the author's style, intelligence and abilities (कौशल-प्रतिभा-शैली) are counted.

II.VI MEANING OF UPANYĀSA

The translated word for *Upanyāsa* in English is Novel. In Sanskrit prose literature we get two types of it and they are *Kathā* and *Ākhyāyikā*. In *Amarakoṣa*, we get the meaning of *Upanyāsa* as, 'उपत्यसस्तु पद्यवाङ्मुखम् ।' means 'किसी बात का उपक्रम करना ही उपन्यास कहलाता है ।'

The word *Upanyāsa* was firstly used in Dramas (*Nāṭyaśāstra*) i.e. 'Nāṭyasandhi' '*Upanyāsaḥ prasādanam*' means to make visible or 'उपपत्तिकृतो ह्यर्थ उपन्यासः प्रकीर्तितः' means to keep any opinion forward. We use the word '*Upanyāsa*'.

Great poets like Amaruka, Kālidāsa, Bhavabhūti etc. have also used the word ‘*Upanyāsa*’ in their works. Viśvanātha in his ‘*Sāhityadarpaṇa*’ written as the ‘*Upanyāsa*’ is one of the seven Limbs of ‘*Bhaṇikā*’.

‘उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनम् ।’.

Here, Viśvanātha says that a part of drama is known as ‘*Upanyāsa*’. But, ‘*Upanyāsa*’ means Novel, a form of *Gadyakāvya*.

II.VII NOVELISTS AND NOVELS OF NINETEENTH AND TWENTIETH CENTURY

Present prose literature has its own new speciality. Modern Sanskrit literature is so éasy, simple and has powerful flow of language without complicated compounds. Sanskrit prose literature has its own vast tradition. But according to modern time the meaning and the style are changed. There are two styles in literature as *gadya* and *padyakāvya*. Prof. Rajendra Mishra (has given the definition) explains as: ‘पद्यते पदैः नियम्यः इति पद्यम् । गद्यते इति गद्यम् । या रचना पदैः करणैः नियम्यते सा तावत् पद्यम् इति उच्यते । परन्तु या रचना केवलं गद्यते, केवलं उच्यते, नियमान् उपेक्ष्य स्वतन्त्ररित्या यत् किञ्चिदपि समुच्यते तद् भवति गद्यम् ।’

Like wise the writing which is written without any rules or any metre is prose (or *gadya*). So, he tells गद्-व्यक्तायां वाचि इति वर्तते । सर्वतन्त्र-स्वतन्त्ररीत्या नियमान् उपेक्ष्य यत् किञ्चिदपि कथ्यते, उच्यते तद्भवति गद्यम् ।

There are rules and metres in poetry writings whereas in prose there are no any rules. So, the poet is free to write and he has own particular style. As in Bāṇa’s prose writing every letter is full of *Śleṣagūṇa* whereas Subandhu has his own style of prose writing and Daṇḍin writes mainly in *Ojagūṇa* and *Samāsabahulā* (means joining all words together to make a big compound). We find totally changed form of prose literature in Modern period. It started from 1784 A.D.

1. AMBIKĀDATTA VYĀSA

In contemporary Sanskrit prose, Pt. Ambikādatṭa Vyāsa has a special position. He was born on Chitra-Shukla-Ashtami 1915 in Jaipur. His father's name was Sri Durgadatta and grandfather's name was Pt. Rajaram Shastri. The whole family was settled in Kāśī from Ravatji-Ka-Dhūlā of Rajsthan.

Firstly he wrote the poetry '*Sarasvatīyantra*' and in 1945 he wrote '*Sāmavataṁ*' which is as beautiful as Kālidāsa's *Śakuntalā*. He wrote '*Śivarājajaiyayaḥ*' in 1950 and got many awards for this. Sanatana Dharma Mahamandala, Delhi honoured him as '*Bihar Bhushan*'. In 1951, he was awarded with '*Bharata Ratna*' in Kāśī Mahasabha. In Mumbai, he was awarded with '*Bharatabhooshanam*' by Goswami Ghanashyamlal in Mahasabha and even the King of Ayodhya honoured him as '*Shatavadhani*'. This great personality was died on the thirteenth day of the month Margashirsha, 1957 i.e. in his early age.

a. **Śivarājajaiyayaḥ** - Among the many writings of his works, he composed during his life time from 1858 to 1900, *Śivarājajaiyayaḥ* is the first novel in Sanskrit. The plot of *Śivarājajaiyayaḥ* is based on the life of Śivaji. The main sentiment is *Vīra* and we can see the influence of *Kādambarī* of Bāṇabhaṭṭa in the style. In this work there are three parts called *Virāma* and each *Virāma* is further sub-divided into four parts which are called *Niḥśvāsa*. It is a historical novel, but some parts are of imaginations. The main theme of the story includes Śivaji's making the motherland free from Muslims, killing Afjhal Khan in the Bijapur Court (Darbar), meeting Yashvant Singh, attacking Shaista Khan, meeting Jaisinh, Śivaji captured by Aurangjeb, coming out in disguise, making of Sattara kingdom, conquering Maharashtra and being a Sovereign King.

This novel is recognised as the best modern novel (prose) of Sanskrit Literature. The influence of Hindi and Bengali novels was there. He was called '*Abhinavabāṇa*' for his style, taken from the *Kādambarī* of Bāṇabhaṭṭa. So, he

became famous in the Modern Sanskrit Prose Literature because of his modern style and beautiful sketch of Śivaji's character.

2. BHATTA MATHURANATH SHASTRI (1905)

a. Ādarśa Ramanī

Bhatta Mathuranath Shastri has composed a novel in 1905 A.D. named 'Ādarśa Ramanī'. It was published in Sanskrit Ratnakar Patrika in 1906 A.D. The life sketch of a widow was there in the novel, which was very hard and full of tragedy. The author has used easy and readable language in the novel. It has been divided into ten *Paricchadas*.

The novel begins with the scene that the husband is on the death bed and he creates a miserable scene. He tells his wife that his daughter will only have to conduct all the necessary rituals after his death as she will be the owner of his property after his death. The tough life of a widow and the grabbing of her property by other persons and other pictures of her hardships are sketched very nicely in the modern style.

b. Mogalasāmrajyasūtradhārī Mahārājo Mānasimhaḥ

This is the second novel of the author based on historical situations. This novel is divided into sixteen (16) *laghukhaṇḍās*.

The novel depicts the life and great deeds done by the king Mānasimha. The chief sentiment of the novel is *Vīra*. In this novel, establishment of Goddess Śilādevī in Āmera Durga, the king Bhagavantadāsa's death and some historical events of the king Akbar etc. are explained.

c. Bhaktibhāvanā

It is the third novel of the author. It was published in prakhyā. In this novel, the main character Kamalā, who is the victim of child-marriage, becomes widow. She runs away from her house with a youth who was her neighbour. After that

she becomes prostitute. So, the people keep her away from the society and even restrict her from the visit of a temple.

The women insult her when she goes for taking bath in the river Yamunā. A servant who cleans the temple also insults her. However, the author treats her mercifully. The temple priest suggests her to worship Lord Kṛṣṇa in her mind. She starts worshipping and ends her life in deep meditation of the Lord Kṛṣṇa. The author takes her dead body on his shoulder and does her cremation on the bank of the river Yamunā.

3. MEDHAVRAT SHASTRI

Medhavrat Kaviratna was born in 1893. His father's name was Jagajivana. Ācārya Medhavrat was originally a Gujarati, but later became Maharastrian and began to live at village Yevala (Dist. Nasik, Maharashtra). Firstly he was a traditional Hindu but after hearing Swami Dayanand, he turned an Arya Samaji and established Arya Samaj at Yevala. In 1923 his father became ascetic, took another name Nityanand and went out to Haridwar. After completing his primary education, Medhavrat came to Sinkadarabad Gurukula (1905). In 1910 he turned to Vṛndāvana. In 1916 he left the study and became the Head of Vaidika Vidyalaya, Kolhapur. He was a teacher in Surat between 1920-1925. In 1925, he was appointed as a Professor in Itaula Gurukula. In 1941, he left the job and began to tour the various places in order to propagate the Vedas. In 1947, he left for Vānaprastha. Then he became the Principal at Narela and Chittorgarh Gurukulas respectively. Ācārya Medhavrat built a Divyakunja Upavana near Dandakaranya in Kusura village where there were fruits and flowers in a considerable quantity. This garden was situated on the bank of Mahadevi River. And one thing is the most remarkable that he published his best work the novel *Kumudīnicandraḥ* after selling out the ornaments of his wife. This great pillar of modern Sanskrit novels breathed his last on Nov. 22, 1964.

a. Kumudīnicandraḥ (1952)

It's needless to say that *Kumudīnicandraḥ* is a novel in Sanskrit which can be said as a torch holder work in the field of modern Sanskrit novel writing. Ācārya Medhavrat's *Kumudīnicandraḥ* is based on the traditional plot. However, the novel has become an epoch-making work. The story of the novel is as follows:

There was a kingdom Vijaynagar ruled over by the king Vijay Singh. He had a beautiful daughter Kumudini. Once Kroor Singh, the commander of the royal army kidnapped the princess and tried to blacken his face with her. But in the mean time a passer by Yogiraja appeared and saved her modesty. Thereafter the king obliging him appointed him as the Commander in place of Kroor Singh. This Yogiraja was none other than Chandra Singh, the prince of Ajitdurg Rajanagar which was ruled over by the king Kesari Singh. One evening in Vijaynagar when he went out from the palace to have a walk in the moonlight he saw a stone trembling. When he saw it from the proximity he came to know that there are many stairs built under the stone. Then he heard a voice of some boy. Then he set him free who was already captivated by Kroor Singh from last five years. That boy was none other than Ranveer Singh, the younger brother of Chandra Singh himself. Then both the brothers came to the palace and unravelled their true story. Then Kumudīni's marriage with Chandra Singh took place and Kumudīni recognised Ranveer. Once Kroor Singh planned to kidnap Kumudini but he failed and escaped from the palace. Later once the king Vijay Singh went for hunting. During the hunting a lion attacked the king but the arrows of Chandra killed the lion before it could do any harm to the king. Kroor Singh also came thereafter and attacked Chandra Singh but very soon he was overpowered by the latter. But Kroor, very politely apologised and begged to forgive him. Chandra forgave him and accepted an invitation of lunch from him but, Kroor served such an alcoholic food that Chandra began to faint and was easily captivated by Kroor. After some time he captured and killed the king Vijay Singh. When the queen Prabhavati heard the news of Chandra's captivity and the king's death, she committed Sati. After some time Ranveer Singh, by various

diplomatic tricks, succeeded in setting free his brother. Thereafter, when Chandra left for the palace he saw Kroor Singh again there who had come to kidnap his Kumudīni. Chandra and his aid Samar Singh both fell on him but in the mean time Kumudīni fainted, so they left Kroor and began to see Kumudīni. And thus Kroor escaped once again after killing Samar Singh. Ranveer Singh after setting Chandra free from the captivity of Kroor left for an unknown jungle where he found a garden. That garden was of the king Ranjeet Singh, the king of Amarakantaka. There he slept down and later collided with Ratnaprabhā, the princess. Later the king Ranjeet Singh proposed his princess name for marriage to Ranveer. And marriage took place. The information of this marriage was brought to Chandra by Mana Singh and Nayaka. Once when everyone was sleeping in the palace, Kumudīni was abducted by Kroor and his aid Kama Singh. Then Chandra got mad and went to jungle. Kroor took Kumudīni to his house. But Kroor's wife Vimala was against any such act. She consoled her. Nayaka came back to Ranveer with the information of Kumudīni's abduction and Chandra's madness. Ranveer, then after consulting his minister Pratap Singh, proceeded along with his queen Ratnaprabhā (with male dress). In the army camp once when Ranveer and Mana Singh were away, Ratnaprabhā beheld a young man in the rain in a mad position. She brought him to her camp and assured him that she would make his reunion with his wife possible. In the mean time Yogindra appeared and made Chandra alright. And through his divine eyes he showed his Kumudīni in the grip of Kroor Singh. Then Chandra appeared there and saved Vimala, the wife of Kroor, who was being ousted by Kroor's men. She became very happy when she knew that this man was the husband of her friend Kumudīni. Kroor had ordered his men in his mysterious house to sacrifice Kumudīni but Chandra's appearance dropped pitchers of water on his maligned intentions. He pushed Kroor to the ground. Since Chandra did not have any weapon with him, so he wanted to kill Kroor with his nail but Kumudīni prevented him to kill a man without weapons. In the mean time, Kroor's men suddenly appeared and captivated the unweaponed Chandra. After a short while the Kroor whose mouth was spitting blood, began to restore sense and both the

fools (Kumudīni and Chandra) once again fell in Kroor's grip. Kroor began to sacrifice both but Vimala appeared suddenly. Kroor made her silent after binding her in the rope and again he began to offer them for sacrifice but a voice came out from the statue, "Instead of these, I will accept your own sacrifice."

क्रूरसिंह ! अविप्रलम्बाधुनात्वदीय जीवनरज्जुः । अतोहमभिलषामि परित्रातुमिमान् । क्रूरसिंह ! तेषां स्थाने त्वदीयमेव बलिमादातुमुपस्थितोस्मि ।²⁹

And this was voice was of none but of Ranveer (who was now the king of Amarakantaka) and thus Ranveer set his brother, sister-in-law and Vimala free. Ratnaprabhā who was in the male dress introduced her to Kumudīni. Shortly after the freedom, Chandra jumped on Kroor but an Akashavani occurred and two Yogindras appeared and said that Kroor had to live some more days.

विरम राजकुमार ! विरम ! जीवतु किञ्चित् कालसो नृशंसः ।³⁰

Thus, Kroor was captivated and all his mysterious places and spots were blasted. Later Kroor was brought to the royal court of Vijaynagar. Prime Minister Pratap Singh read the charge sheet. And then the king Chandra Singh him to put him in lock up. In the court incidentally two Yogindras appeared. They were not really the Yogindras rather they were the old kings viz. Kesari Singh and Ranajeet Singh. Lastly Kroor Singh was executed on the bank of Chandravati river. His wife Vimala committed sati. The old kings left for jungle. Chandra Singh took over the reign of Vijaynagar and Rajnagar. And Ranveer went to Amarakantaka along with Ratnaprabhā.

4. Dr. KALANATH SHASTRI

In the history of Sanskrit Literature, Modern Prose Sanskrit Literature was started at the end of 19th century and at the starting time of 20th century. At that time, due to new culture on the teaching method of Sanskrit, due to effect of Western culture, different styles were appeared in Sanskrit Literature also. This gradual

²⁹ *Kumudīnichandrah*, p. 195

³⁰ *Ibid*, p. 197

change highlighted on the Modern Sanskrit Prose Literature and gave birth to new style. Bengal is very famous for writing novels. So, the Modern Sanskrit Prose Literature was started nourished by the inspiration of Bengal Sanskrit Prose Literature. Sanskrit novels were printed in Sanskrit newspapers serially.

a. Jīvanasya Pātheyam

The novel *Jīvanasya Pātheyam* of Kalanath Shastri was published in journal 'Bharati'. The novel starts in the desire of getting marks and at last that only becomes the guide for the life. The main character Kalpanā made Sanskrit as main aim of life and hero Rākeśa took the responsibility of teaching the Sanskrit literature. This style of the novel is like the diary writing and at the end of the novel both hero and heroine come together with the help of Sanskrit. (Sanskrit only brings the hero and heroine together at the end). So, Sanskrit itself is the *Pātheya* of their life.

5. RAMAJI UPADHYAYA

Ramji Upadhyaya was born at Malejiti village in Balia district of Uttar Pradesh. He is an M.A. and D. Phil. Of Allahabad University and has taught in Sagar University (M.P.) from 1947 to 1980. In 1963, he was awarded D. Litt. degree by the Sagar University only on *Prachina Bharatiya Sahityasya Sanskritika Bhumika* (Cultural Background of Ancient Indian Literature).

a. Dvā Suparṇā (1960)

Upadhyaya's *Dvā Suparṇā* is a novel on the story of the mythological characters – Kṛṣṇa and Sudāmā. Upadhyaya has given a new interpretation to the story of friendship between Kṛṣṇa and his friend Sudāmā. The story in the novel begins in this way –

Sudāmā, Kṛṣṇa and Balarāma reached the hermitage of sage Sāndipani, near Ujjain and began their studies. Very soon they became experts in their

respective fields. After the *Samavartana* ceremony all of them returned to their homes. Before reaching home Sudāmā stayed for some time at Mathurā with Kṛṣṇa and Balarāma, since he had developed the friendship with Kṛṣṇa. Kṛṣṇa offered to make him rich but he refused to become so since a person who is in the profession of learning need not any property. This was his humble opinion. Later, Kṛṣṇa most diplomatically managed to bring a proposal of Ācārya Garga's beautiful and learned daughter Kaumudī's marriage with Sudāmā and ultimately succeeded in getting it approved from all concerned sides. Kaumudī too was inclined towards this Brahmana since he was the only speaker who spoke about Brahma in the royal festival organised by king Ugrasena in Mathura. The marriage took place and Sudāmā along with his Kaumudī was given heartily send off in Mathura. In the second half of the novel, a warm welcome to the newly wed couple has been described at the village of Sudāmā. All the old men, youths and even the children were seen enthusiastically receiving the new bride Kaumudī there. Though the village was very backward, however, Kaumudī did not take it otherwise. Sudāmā and Kaumudī both made up their mind to educate the villagers. In this connection, Sudāmā began to educate the person and Kaumudī took over the assignment of pushing up the women of the village. Gradually Sudāmā's name and fame crossed all the four sides and everyone recognised him as a noted Ācārya.

Kaumudī, on the other hand, launched a women educating programme. She opened a school for the girls, an institute for the adult women where the aged women used to study Purana and history. Kaumudī herself began to teach the music and other crafts to the brides. Later Kaumudī taking initiative in the sanitation problem, suggested to put the cows and other animals in the farms outside the village since the animals spread the dirt to a major extent. Very soon the village became an ideal one. She herself began to make thread on the Charkha. She wore little ornaments and the young women followed her life-style. Kaumudī not only preached rather lived such simple living and high thinking and it shortly evoked magical effect on the women of the village. Sudāmā used to feel

very much honoured and pleased to see the radical changes in the village with the efforts of his wife. After five years one day Kaumudi proposed to Sudāmā to go to Kṛṣṇa at Dwaraka and apprise him of the latest development of this village and impress upon him to invest some money for further development in their village. Reluctantly Sudāmā agreed to go. Kaumudi gave some chura (flattened rice) in his bag to offer it to Kṛṣṇa. Sudāmā reached Dwaraka after the journey of some days. Kṛṣṇa received him warmly and enthusiastically there. Sudāmā told him the message of Kaumudi. It was decided that they would go together in a week. In the mean time once Kṛṣṇa asked for some gift of Kaumudi if there was any. Sudāmā thought that Kṛṣṇa would certainly wash out his poverty when he would see it. Hence he did not want to give it. But Kṛṣṇa knew that there is chura in the bag and he took it forcibly and ate the same. After a week Sudāmā came back to his village on the royal chariot along with Kṛṣṇa and Rukmini. When they reached the village, Sudāmā was astonished to see that the village has become very prosperous and every one was seen pleased and seen singing the evening song under the leadership of Kaumudi. When she saw the visiting personalities, Kaumudi herself turned up and expressed gratitude to Kṛṣṇa for his visit. She received them. Later Kṛṣṇa also addressed the gathering and said that he will make all possible financial assistance available for the advancement of not only that village rather all the villages of his kingdom. He praised the activities of Kaumudi and said that Kaumudi was already his sister from Mathura. She had sent chura for me. I thought to return it after making it thousand times more.

In this way, Dr. Upadhyaya has given it completely a film colour. Sudāmā and Kaumudi have been made the hero and the heroine of this novel. Though Dr. Upadhyaya has accepted the supremacy of Kṛṣṇa, however, he has exalted the character of Sudāmā.

6. SRINIVAS SHASTRI

Shastri was born in 1913 in Rajasthan. Later, he reached Calcutta and began to earn his lively-hood through private practice of Vaidya. The *Candramahīpatih*

was written at the time when he was just 19 years old. It was published in 1959. Shahtri informs that he is a rebel writer. He is against the capitalism. He has made his hero *Candramahīpatih*, a king who gives up all his wealth for his subject. The king feels supreme joy and satisfaction in denuding himself of his superfluity of the material possessions. Shastri's other novel is *Sūryaprabha Kim Vā Vaibhava Pīśācaḥ* (1968)³¹ which is as the next chain of the story of *Candramahīpatih*.

a. Candramahīpatih (1959)

Srinivas Shastri's *Candramahīpatih* is one of the simple and lucid novels in post-independence period. As already stated that Shastri is a rebel writer, he has thought of a society where everyone can live happily and all the people can get an opportunity to raise. The story of his novel *Candramahīpatih* rolls round the acts and ideals of the prince of Rajnagar. Once during the Yuvarāja coronation ceremony, Prince Chandra was given a horse. He went out to jungle on the horse for hunting. A lion appeared there but before he could follow it, it disappeared in the dark night. Afterwards he stayed in a temple where the priest informed him about the existence of a palace of some Vimalpur kingdom nearby where king Rampal was ruling. There the king had a beautiful daughter Kamala whose marriage was already fixed with the prince Chandra of Rajnagar. Here coincidentally prince Chandra came across the princess in the jungle and rescued her life from a lion. But he did not give the real introduction. He appeared there as Shashdhar. An arrow playing competition took place in the palace where Shashdhar won. The king Rampal gave ample rewards and allotted five villages to his name when he came to know that Shashdhar was but that person who had saved his daughter's life. Besides, he was appointed as a special security officer in the palace of princess Kamala. Kamala later came to know that this Shashdhar was not really the same rather he was the prince Chandra of Rajnagar with whom her marriage had been fixed in early childhood. The king Narendrapal in

³¹ Preface of *Candramahīpatih*, p. 31

Rajnagar sent a messenger to look for the prince but he came empty handed. In Vimalpur as well the princess was found missing one night. The king Rampal sent Bhupendra to search Kamala. He came across a Mahātmā Shaktinath. He gave some clues about prince Chandra as well who was also missing from the same time. He told him that both the prince and the princess were in Nandanpur. Nandanpur's king was Kameshwar Singh who was one of the disciples of Mahātmā Shaktinath. Mahātmā told the king to release prince Chandra who was coincidentally arrested by a royal security officer and then he advised him to marry his daughter with the prince. The king then ordered the Kotwala for the release of the prince and made the offer of marriage. Prince Chandra later made Bhupendra released and sent him to king Rampal. Afterwards the invitation cards of the marriage of prince with two princess – Kamala and Sarojini – were printed and the marriage took place. Later it was revealed that Mahātmā Shaktinath was none other than an old friend Shaktidhar of the prince Chandra. Prince then gave the hands of Kumudīni, a close friend of princess Sarojini to Shaktidhar.

Later with the events prince Chandra and princess Kamala separated. Sarojini alone went to Rajnagar and touched her father-in-law's feet. Shaktidhar told everything to him. But very soon all the members of the family reunited. All of a sudden the whole kingdom of Rajnagar came into the grip of heavy rain, storm, famine and other natural calamities. Majority of the people were engripped by the flood. Prince Chandra called all his near and dear persons and assigned various responsibilities in order to check it. He told Sarojini to go along with Kumudīni and other servants to the victims of the famine and try to make all the facilities available to them and then report to him. Kamala was given the charge of the hospitals. She worked hard. Chandra had allotted his antahpura for the patients. Champa was told to rehabilitate the persons who had left their homes and to give dining facilities as well to them. Shaktidhar on the other hand was assigned the job protecting the persons from the thieves and the robbers. He told another staff Prabala Singh to go into an aeroplane to watch the persons whose homes were almost submerged. He himself took a glider and moved to have a

strict vigil on the prevailing situation. After sometime the whole situation came under control. But the way the prince handled the situation was beyond the imagination. Today the kings and the administrators cannot be so generous. Prince Chandra made everything available which could be through royal resources and put an unwipable print on the hearts of his subject. Later he paved the way for the election of representative who could rule over the kingdom. The election was held at proper time and the prince Chandra was elected the king (Mahipatih), Kamala, the queen (Pattarajni) and Shaktidhar as the Minister (Mantri).

In this way, Shastri has given the call of Sarvabhyudaya (the rise of all) to the people through his novel *Candramahīpatih*.³² Chandra has been made the spokesman of this philosophy of life. In short, it can be said that Pt. Shrinivas Shastri, irrespective of his Brahmanistic traditions, is the first author who has given an idea of socialism so boldly.

7. SHRINATH HASURKAR (1924 TO 1988)

Shrinath Hasurkar was a son of Sripadshastri Hasurkar. He was born in Madhya Pradesh and started writing in 1972 as a prose writer. He wrote many historical novels and they are as follows:

1. *Ajātaśatru* (1944) – published by Lal Bahadur Sanskrit Vidyapith – New Delhi
2. *Sindhukanyā* (1982) – published in Nimach
3. *Pratijñāpūrṭi* (1983) – published by Uttar Pradesh Sanskrit Academy, Lucknow
4. *Dāvānalah* (1991) – published by Uttar Pradesh Sanskrit Academy, Lucknow

³² *Candramahīpatih*, p. 225

5. *Cenammā* – published by Madhya Pradesh Sanskrit Academy Journal *Dūrvā*

6. *Sindhukanyā* received Sahitya Academy Award

a. Pratijñapūrti (1983)

Here is the description of vows of Cāṇakya, firstly removal of foreigners from India and secondly the complete destruction of the Nanda dynasty. It is divided into twenty-two *paricchedas*. In this novel, there is the description of religious, political and social life of that time.

b. Sindhukanyā (1982)

Sindhukanyā is the first novel by Dr. Shrinath Hasurkar. The story is based on the historical Arab conquest of Sindh. Dr. Hasurkar was born in a literary family of Sripad Hasurkar who was a Principal of Sanskrit College, Indore (M.P.) and his son Dr. Shrinath Hasurkar was co-incidentally also a Principal at Government College, Neemuch (M.P.). He was educated at Varanasi, Agra and Jaipur respectively. A Ph.D. from B.H.U. in 1951, Dr. Shrinath Hasurkar was born on 15th February, 1924. Serving on various posts in the Department of Education in Madhya Pradesh, he died on 4th March, 1988 at Neemuch (M.P.) itself. He has written five novels so far. His first novel *Sindhukanyā* (1982) was awarded by Sahitya Academy, New Delhi. The second one *Pratijñapūrti* (1983) was given Banabhatta Puraskara by late Prime Minister Rajiv Gandhi. His third novel *Ajātaśatru* (1984) was published by Lal Bahadur Shastri Rastriya Sanskrit Vidyapeeth, New Delhi. His fourth novel *Cenammā* came out in *Dūrvā*, a Sanskrit journal of M.P. Sanskrit Academy, Bhopal in series (1987-89) and the fifth novel *Dāvānalaḥ* came out recently in 1991 by U.P. Sanskrit Academy, Lucknow. All his novels are based on historical plots.

His *Sindhukanyā*'s story is based on the Arab conquest on Sindhu. Muhannad-bin-Qasim was sent by the Arab Khalifa Hajjaj to capture Sindh.

Sindh king Dhara had already defeated Khalifa's two commanders, but he could not do so with Muhammad-bin-Qasim. The army of Qasim ultimately overpowered the Sindhu and killed the king. Out of the retaliation, the daughters of the king planned how to take revenge on them. At last both the daughters were taken to the service of Khalifa by Qasim. There the princesses told the Khalifa that the gift which was being offered to him was not pure since it was already contaminated by Qasim. Hence, the gift has become impure. And on this the Khalifa became furious and ordered his men to kill him (Qasim). And after getting him killed the daughters pointed out that they told lie and thus they succeeded in taking revenge on the Arab.

Dr. Hasurkar has been able to give an alive picture of 8th Century India when Muslims began to come to India and had committed much exploitation on Indians. Dr. Hasurkar, taking the episode of the king Dhara's daughters' wisdom in taking revenge on Qasim, has tried to prove that even the women on Indian soil can do much when the time comes. This brave daughter of India, the elder daughter of the king Dhara, though could not do much, but she succeeded in shattering a bold pillar of Arab army, the Commander Muhammad-bin-Qasim. She sacrificed her life on the alter of motherland's freedom. Her inner feeling can be seen in these lines –

प्रयतितं मया, मातः प्रयतितं त्वां मोक्तुं यवननऋग्रहात् । न तु सफलीभूतम् । प्रयतितं यावच्छक्यम् ।
सर्वजनसमक्षं कौमार्यभङ्गच्छद्मापि कुत्सितं प्रयुक्तं निर्लभ्येव ।त्वमेव कथय, अंब ! अपि कया पि
कृतमेतदृशं दुःसाहसार्थकन्यया ? (सनिर्वेदं) कृतं दुःसाहसम् । न त्वधिगतं साफल्यम् ।³³

Here we can see the beautiful and modern style of author.

अधःपतितायामस्यां सर्वेषां देवलवासिनामधः पतेन्नूनं धैर्यम् इति विदन् कुतः खलु वर्षेयं
पापा इति दृष्टिं तौक्ष्णामधः सागरतीरेऽसंख्ययवनसैनिकदुर्लक्ष्यप्रायसिकते व्यापारयन् अद्राक्षीत्
तमेव महाकाव्यं पोतम् अधुना बालभास्करकरप्रोद्भासितहरितपताकं तीरमुपगतं तन्निगडिताया
एकस्या अश्मप्रक्षेपिकायाः समीपे लोहमूर्तिवदविचलं तिष्ठन्तं तच्चालकांश्च त्रिचतुरान् दक्षान्

³³ *Sindhukanyā*, p. 296

नाविकस्यैनिकान् दर्शयित्वाऽसकृत् तामेव देवीपताकां पाषाणवषट्पि निरंतरायै समादिशन्तं महाप्रमाणं बलशालिनं च कञ्चित् योद्धारम्।³⁴

In the following paragraph of the novel *Cenammā* we can see the different style of Hasurkar.

अयाचत नियतिं पर्याप्तं समयं न त्वलभत ।

काकाचतुरा ह्यांगलाः चरचक्षुभिर्सर्वपश्याः कर्णेजपैः सर्वश्रोतारः अभिज्ञाः राजमाता सुहृत्संपदार्जनार्थं क्रियमाणानां प्रयत्नानां विज्ञाः दूरगामिनः प्रभावस्य तेषां सकलीभूतानां ततःप्रागेव तां समूलं विनाशयितुमेच्छन् । सपरिचिता दौर्बस्यकारणैः किन्तूरसैन्यस्य . . . तद्वरीकरणात् प्रागेव तद्विजेतुम् । अकुर्वश्च प्रत्यहं विना विलम्बं धारवाडस्थितं स्वं बलं बलवत्तरं दूरदूरस्थलेभ्यः आहूतानां भिन्नभाषाभाषिणां कर्णाटदेशजनाभावाऽऽकांक्षाऽपरिचितानां यंत्रावदनुशासितानां साहाय्येन सैन्यदलानां पदातीमानश्वरोहिणां विभिन्नशक्तिकशतघ्नीदलसहितानाम् ।³⁵

8. BISWANARAYANA SHASTRI

Biswanarayana Shastri was born in 1923 in the village Nārāyaṇapur of the district Lakhimpur of Assam. His father Shree Benikant Goswami trained him and Showed him the path of Sanskrit Literature. He did his post-graduation in Sanskrit from Banaras Hindu University in 1953. He received D. Lit. Degree from Vardhman University in 1983. He published many research papers in Sanskrit, English, Hindi, Bengali, Assamese etc. He governed “Sansadiya Sanskrit Parishad” in Loksabha with Dr. Karnasingh from 1967 to 1971. He has been an expert and keen critic of Philosophy and *Tarkaśāstra*. The author has received “Banbhatt Purskar” from Uttar Pradesh Sanskrit Academy and the “Certificate of Honour” from Madhya Pradesh Government in 1995. He passed away in July 2002. *Avināśi*³⁶ is a novel in Sanskrit written by Dr. BishwaNārāyaṇa Shastri in 1986. This celebrated work has been translated into many languages like Bengali, Hindi, and Assamese etc. This composition received Sahitya Academy Award, Bhartiya Bhasha Parishad Award and Uttarpradesh Hindi Sansthan Award. The major portion of the novel was

³⁴ *Ibid*, p. 71

³⁵ *Cenammā*, VIII.85

³⁶ Shri Pankaj Goswami for Manjushree Prakashan

published serially in *Prachyabharati* (1982-85), the six monthly journal of the Assam Sanskrit Board, Guwahati.³⁷

a. Avināśi

The novel is so simple and artistic that the readers feel lost when come in reading. The hero of the novel is Bhāskaravarman who died in the end of the novel. The second chief character after hero is Mādhavī- the beloved of the hero who jumps into the pyre of Bhāskaravarman and immolates herself, being unable to bear the pang of separation from her lover. The story of the novel is as follows-

The old Prāgjyotiṣapura or Kāmarupa (today's Assam) was once ruled over by the king Susthitavarman. He had two sons – Supratiṣṭhitavarman and Bhāskaravarman. Out of enmity once both the princes were made captives by a neighbouring Gauḍa king Śaśāṅka. But in the mean time both the princes escaped and took refuge in a holy temple of Mahākāla near Karatoyā River. Since the elder brother Supratiṣṭhita was badly wounded in escaping from the captivity, they had to stay there for sometime. In the temple, on the other hand, there was a beautiful maiden Mādhavī. This maiden was a devadāsī (a servant to God) there. The Chief Priest Devasvāmī had purchased her from a sea-merchant in her early childhood and later she was given the training of literature, music and dance. Now she was eighteen years' young lady and was in the position to wound the delicate hearts of the princes. Naturally her dazzling beauty attacked the heart of prince Bhāskara, since he was also staying there to look after his ailing brother. Both fell in love and one day came when this fact came to the eyes of the Priest. And ultimately she was given to the prince. One day a messenger from Prāgjyotiṣapura brought the news of the king's death, and prince Bhāskara along with his brother and the remaining army-men took Mādhavī (with him) to his palace. There he performed the last rites of the king. Later his elder brother

³⁷ Pandya, Kartik, *Avināśi – A Study in Sanskrit Prose Literature of Modern Period*, Edited by Dr. R. K. Panda & others. p.108

Supratiṣṭhita too died. But contrary to the expectation, Mādhavī too was not given proper treatment in the palace. Prince Bhāskara became the king in Prāgjyotiṣapura after the demise of his father and brother. Due to the involvement in royal business, he hardly could spare some time to see her. Mādhavī on the other hand, fell a prey to a group of some wicked ladies of the palace which was equally attracted to Bhāskara and wanted to marry him. They succeeded in bringing her from the Madana festival to the grip of a Kāpālika. The Kāpālika who used to be a one time lover (one-sided) of Mādhavī wanted to blacken his mouth with her but suddenly with the advent of the police, a pitcher of water fell on his long cherished desire. Police beat him very much and Mādhavī went away in an uncertain direction and reached a hermitage. From there a woman hermit brought her to the king. The king loved her. But some thing else was acceptable to the destiny. The king fell ill and could not stand from the bed again. Mādhavī showing the depth of her immortal (*Avināśī*) love sat on the burning pyre of his beloved.

Dr. Bishwanarayana Shastri has given a divine message of love. Unlike the traditional thinking line, he has tried to formulate that there is nothing in stone. The real love cannot be offered to the statue like inanimate object. Though the priest has been preaching him to offer her love only to Lord Mahākāla-

कन्ये ! माधवी ! पश्य महाकालं दयितचक्षुषा, धार्यतां प्रेमपूर्णान्तःकरणे धिया, मन्यतां मनसि चानुरागिणि मत्वा, एष एव तव स्वामी भर्ता, प्रभुर्दयितः, त्वं महाकालवधूः ।³⁸

But, in the long run Mādhavī does not stick to this preaching. Dr. Shastri has tried to give an expression to this character. Her revolt from the traditional superstitions belief has, perhaps, attracted the novel even towards the non-Sanskrit people.

न कुमारं विना जीवामि । आस्तां महाकालः दूरे तिष्ठतु शपथः पारम्परीणा पद्धतिश्च । उच्चैः कथयामि — माधवी न महाकालवधूः, कुमारप्रणयिनी सा कुमारं कामयते, सा ।³⁹

³⁸ Ibid, p. 4

³⁹ Ibid, p. 26

9. RAMKARAN SHARMA –(1987)

Ramkaran Sharma does not need any introduction to the Sanskrit world. However, it would be pertinent to give a glimpse of his life briefly. He was born on 20th March, 1927 in a middle class family of Pt. Kameshwar Prasad Sharma at village of Shivpur district, Saran in Bihar. After receiving his primary education in traditional Gurukula – Lokamanya Brahmacharyashrama at Muzaffarpur, he did his graduation and post-graduation from Patna University in 1948. He studied the modern linguistics in Deccan College, Poona in 1955. He visited the University of California as a Fulbright Smith Merit Scholar and studied classical and modern linguistics at the feet of Prof. Emeneau(l). There he got Ph.D. on Elements of Poetry in Mahabharata. He began his career as a lecturer in Nalanda College, Bihar Shareef in 1949. In 1952, he joined Bihar Civil Service and continued there for three years. In 1955, he resumed the teaching work as a member of Bihar University Service Commission. Later in 1961, he became a Special Officer in the Ministry of Education, Government of India and retired from there as Joint Educational Advisor in March 1985. In between he served Rastriya Sanskrit Sansthana as the founder Director in it (1970-74 and 1980-83). He remained vice-chancellors of K.S. Darbhanga Sanskrit University, Darbhanga (1974-80) and Sampurnanand Sanskrit University (1984-85). Presently, he is the Director of Dharma Hinduja International Centre for Indic Research, New Delhi.

So far as his literary creations are concerned *Madālasā* is his first poetry (I Canto) which was published from Chaibasa (Bihar) in 1954; after that *Śivashukiyam*, *Sandhyā*, *Pātheya Śatakam*, *Vīṇā*, *Dīpikā* (all poetry) and *Sīmā* (novel). Out of the above, *Sandhyā* has received the prestigious Sahitya Academy Award in 1987 while *Sīmā* was honoured by Bharatiya Bhasa Parishad in 1987. *Rayīśaḥ* is his latest publication. This novel has recently been published in 1994 by Pratibhā Prakashan, Delhi.

a. Rayīśaḥ (1994)

Sudhākara was a 90 years old farmer in Sumanapura Janapada. Though he was Brahmin by caste, he opted farming. He had a daughter Suśīlā who was married

to some Amarendra. They had two sons – Manoja and Munīndra. Manoja went to his home and occupied his paternal profession whereas Munīndra on behest of his maternal grand father remained with him i.e. Sudhākara. Sudhākara sent him to *Gurukula* where he studied for twenty years. At the age of twentyfive, he returned and went out on the tour of the whole country. At one place he had an *antarvāṇī* (self-cognition) that an earthquake would take place. Thereafter he went to the *Janapadādhyakṣa* and informed him about his *antarvāṇī*. Relying on him the *Janapadādhyakṣa* acted and rescheduled his daughter's marriage i.e. before evening. Munīndra too came out and cautioned the people from the impending danger. In the evening the earthquake took place. The whole palace was collapsed. Most of the buildings were demolished. And in this way, Munīndra became the hero of the whole Vaikuṇṭhapura Janapada. But, in the midst of this occurrence, the wife of the *Janapadādhyakṣa* and Munīndra along with a box of gold were kidnapped by a group of foreign robbers who used to get the secrets by one of the officers of the *Janapadādhyakṣa*'s office. That officer was *Vṛkodara*. After some time an officer came and informed the *Janapadādhyakṣa* that Munīndra, *Janapadādhyakṣa* and the gold box are safe somewhere. Then *Janapadādhyakṣa* informed people and went out with that officer. The officer took him to an unknown place where an old man was giving religious lectures to the people under a banyan tree. There *Janapadādhyakṣa* saw his wife and Munīndra sitting in the front row of the audience. There he came to know that old man was some Sudhākara Mishra with whose efforts they along with the gold box could be saved from the robbers. Sudhākara introduced his grandson Munīndra to the *Janapadādhyakṣa* and gave him the best of his hospitality for some days. When they wanted to return to Vaikuṇṭhapura, Manoja the elder grandson of Sudhākara came along with Rukmini and Vanshidhar, the daughter and the son-in-law of the *Janapadādhyakṣa* respectively. Another beautiful maiden Lalitā was also with them. *Janapadādhyakṣa* was not happy to her since she was the daughter of the traitor *Vṛkodara*. Sudhākara later heard from the talk of the driver of the Jeep and his associate in the night about Lalitā's two brothers' ailment in the hospital and her mother's bid for suicide after

hearing her husband's deeds. The driver was saying that only because of that this Laita was brought here by Rukmini. Hearing this Sudhākara rushed to Vaikunṭhapura by the jeep in the earliest morning and enquired about their health. He gave blood to them and saved their lives. And later he brought Lalitā's mother to Sumanapura. Surprisingly, Lalitā's marriage was also fixed with Munīndra. Sudhākara gave a very warm reception to all the members of the wedding party. Munīndra's father also came to attend the marriage. After the marriage Sudhākara said, now Munīndra should begin his household life and serve his parents. Later, one day, news came out that a well-planned heavy foreign attack was foiled by some Sudhākara, a scientist of Sumanapura and no harm to life and property was done to any side. The other side's peaceful surrender was also made done. This incident made Sudhākara the hero of the whole Samhita country. Thereafter, various scientists, journalists and the people's representatives came over to Sumanapura to see this spirit. Sudhākara addressed the press conference and opened his model form of state and its administration where in everything was based on equality –

समतैव वर्तते सिद्धान्त एकोऽत्र स्वयं सिद्धः । समतैव दर्शनं समतैव दृश्यम्, समतैव दर्शकजातमपि ।⁴⁰

Later Sādhurāma a scientist and close associate of Sudhākara told the press conference about the ancestors of the latter. At last, he proved Sudhākara as the Rayiśaḥ of Sumanapura. After that all those representatives appealed to Sudhākara to become as the chief of all the Janapadas i.e. the whole Samhita country. After their much insistence, Sudhākara accepted the offer. There was a Sañjayaśālā in which the state of affairs of the whole country could be seen by merely sitting in a room. The invention of this Sañjayaśālā was that of Sādhurāma. In this way, Sudhākara Mishra and Munīndra worked as the Pradhan and *Janapadādhyakṣa* of Samhita country and Vaikunṭhapura Janapada respectively for five years and turning down the offer, rather heavy insistence, of the people for another five years, both the personalities began a new era in the history and tradition of Samhita country.

⁴⁰ Rayishah, p. 65

Here in this novel initially it seems that Munīndra would play as a symbol of revolution but later it is proved that it is Sudhākara Mishra who occupied the entire credit and kept dominating the whole novel. Dr. Sharma has been successful in projecting the 90 year old Sudhākara Mishra as the main hero of his novel - *Rayīśah*.

The poet kept the modern English words as it is in Sanskrit. We can see the style of Ramakaran Sharma in the following passage of the novel *Rayīśah*.

पत्रमयेषु मृत्तिकामयेषु च भाजनेषु विशुद्धेषु चलत्कनककुण्डलैर्नागरिकैः परिवीषतं विशुद्धगोमयौषधोर्वरकसमीरितगाङ्गवारिसिक्तसुमनःपुरुक्षेत्रप्ररूथविशुद्धधान्यप्यञ्जनकल्पितं स्वपालितं गोमहिषदुग्धसुधा भिषिक्तं स्वनिर्मितगुडलवणसंस्कृतं भोजनमनाडम्बरमिदम्प्रथमस्तया स्वादुतमं रसयामासतुस्तौ नागरिकैः सह । षडपि रसाः सत्वसाम्यमयाः परिपीताः । व्यपगताः क्लमाः । ओजः सद्यः समासादितमभिनवम् । उदियाय काचित् स्फूर्तिरननुभूतपूर्वा तयोर्वपुषि वचसि मनसि युगपत् । जनपदाध्यक्षाप्यातिथेयीभिरनेकाभिः सहिता निरविशत् परमां स्वदुतां भोज्यानाम् । (p. 9)

b. Sīmā

This novel is based on the internal regional conspiracy of different states. This novel is divided into seven divisions, where the poet tried to explain the importance of society, friendship and religion, which are more precious than the fighting for the border of region, life of nation and ideology, through a marriage between a Parsi poetry teacher's daughter and a son of a writer. Here the poet explains the oneness of five different states. The poet pictures and co-ordinate all the things so beautifully and highlights naturally, which shows the great imaginary power of the poet. We may observe the stylistic beauty of this novel in the following passage:

कर्मणाऽहं चौरः । अप्यहं व्यवसायमिमं त्यक्ष्यामि कर्हिचन ? अनुगृहीतोऽस्मि विचित्रबन्धोर्महा कारुणिकस्य तस्य तपस्विनो येन स्वर्णनिचयः प्रभूत एष मह्यं स्वयमेव दत्तः । किमधुना कुर्याम् ? कुत्र यायाम् ? कथं वा कुत्र वा गोपयेयं स्वर्णराशिमिमम् ? अथवा गत्वा राजकुलं स्वयमेव समर्पयामि सर्वमिदं स्वर्णं राज्ञे, प्राप्नोमि च पुरस्कारमाजीविकां च । ततः परमहमपि शिष्टजन इव वर्तिष्ये ।

इत्थमकारणानुकम्पस्य तस्य महात्मनोऽनुभावान्मादृशः कदार्योऽपि भजिष्यते जन आर्यतां विहरिष्यति
च चतुसृषु दिक्षु निर्भीकः स्वच्छन्दम् ।⁴¹

10. OGATI PARIKSHIT SHARMA

Ogati Parikshit Sharma was born on the 20th August 1930 and died on 23rd January 2001. He wrote *Mahākāvya*, Dramas and Novels. The novel, written in 1999, is a story of journey. The poet explained the life of a village student, which was full of hardships. He, seeing the selfish people of the country, became frustrated and roamed around the country. The main character of the novel is 'Śravaṇa' who is an ideal personality. His life is full of hardships.

a. Kālāya Tasmai Namaḥ (कालाय तस्मै नमः)

It is a novel in Sanskrit written by Ogati Parikshit Sharma. The story of this novel is based on the brave and simple young man Śravaṇa who fought the battle of life and survived simply because of the timely intervention of the circumstances. He was born in a poor family, and was placed in Pāṭhaśālā for learning Sanskrit. His life in Pāṭhaśālā was full of suffering because of his poverty and ill health. He was very critical of learning Sanskrit as "time wasted". He believed that Sanskrit was useful only for religious rituals of worship and death anniversaries, because that is all he saw. Sanskrit did not train individual to compete in the job market. Yet he carried on learning Sanskrit, because he had no choice offered to him at that time. Śravaṇa believed that there was time for everything.

This is his story of suffering and surviving, and coming out on the top with fame and recognition. This is a story of patience, selfishness, clean living and high thinking. Śravaṇa is depicted as an adventurous man with a high goal, acting his part in time, facing situations as they present themselves without any expectation for personal rewards. He believed that he was an instrument in the hands of Time. His experiences molded his character such that he became a

⁴¹ *Sīmā*, p. 1

disciplinarian with a philosophical, carefree attitude. He, who has thought as a young student at the Pāṭhaśālā that Sanskrit language is worthless, became an ardent devotee of Sanskrit and wanted to see it as lingua franc for his country India. As a patriot, he believed that culturally Sanskrit was the only language that could be called the national language of India. Although he studied other major languages, which he spoke fluently, he insisted on speaking only in Sanskrit and wrote only in Sanskrit. He breathed Sanskrit and dreamed in Sanskrit.

Once Śravaṇa had an early morning dream that Sanskrit was recognized as the national language of India. People called him a dreamer and laughed at him. His comment was “प्रायेण निशावसाने दृष्टाः स्वप्नाः अवितथफलाः भवन्ति ।” i.e. dreams seen in the early hours of the morning often bear fruit without fail. May be it is the case of the coming events casting their shadows before.” Śravaṇa was offended if no one understood the greatness and glory of Sanskrit and criticized it.

“कालाय तस्मै नमः” is written in simple, lucid Sanskrit, which can be easily understood by those who have some background of the language. The locale for the novel is India and Canada. It is also well suited for scripting for television or film production. Here the poet writes novel as *Navala*. Some conservative scholars of Sanskrit may object to some of the modern technical words he had borrowed from other languages simply because contemporary thought cannot be conveyed without them. Some technical terms do not exist in the Sanskrit language. As long as the text adheres to Sanskrit grammar, assimilation of foreign words should be acceptable. This may become a controversial issue. If we want the Sanskrit language to grow, be understood and accepted by the masses, the Sanskrit scholars must realize that it has to be nurtured. If we do not, it will have the same fate as Greek and Latin. An example is given here to show the literary style of the author.

सकलधरातलधरोतुङ्ग-हिमनगरशृङ्ग-मुकुटभूषिते विश्वसंस्कृति-जेगीयमान-सनातनधर्म-
संस्कृति-विराजिते, भुवनतल-नागरिक-जनमण्डलप्रस्तुयमान-महितकीर्तिमण्डलमण्डनमण्डिते भारतवर्षे,

सकलभुवन-तलविनुत-चतुर्दशविद्यास्थानभूताया, शुण्डमण्डित-वेदण्डमण्डलतुलित-कनककुण्डलमण्डित-प्रकाण्डपण्डित-मण्डितायां भारतीयसंस्कृत्याः प्रधानकेन्द्रभूतवाराणस्यां, कार्तिकपौर्णिमायां प्रभातारुण-गभस्तिबिम्ब-बिम्बितायां, सलीलसलिलकल्लोलविकसित गङ्गाकूलङ्कषतट-विराजित-नैकाशिलापद-सोपानपङ्क्ति-विभासिनाया, कलधौत-रजोगुणगर्णावसैकतशिखरनिचयपरिहितनिम्नगायां, ताण्डववेला-(तुलित)गिरिशदृहास-सकांश-लसित-काश-कर्पूर-परागच्छवि-सुधांशु-वलक्ष-लसत्तर-फेनपुञ्ज-हसन्त्यां, चित्रविचित्र-मनोहारिपुष्पहारावलि-विभूषितायां-भक्तजनार्चनान्तविस्मष्टनैकद्रोणदीपकलिका मालिका-दोला - तरङ्गितायां, वितताच्छसैकतपुलिनप्रदेश-द्विधाविभक्तप्रवाहिन्यां, यानपात्र-संचालनासक्त-धीवरगान-मुखरित-दिग्विभाग-निम्नगायां, चतुर्वेदीनाम वैदिकः संस्कृतज्ञः, द्विषष्टि-वर्षीयः- सुन्दरः-यौवनापगमेऽपि प्राणायामेनानवरतकृत-व्यायामेन च संजातदृढकायः, तप्तकार्तक-स्वरवर्णसमवर्णः, समविभक्ताङ्गः, तेजसा, देदीप्यमानवदनमण्डलः, पञ्चमुखिरुद्राक्षमाला-समलङ्कृतकण्ठी, बालारुणबभ्रुकान्तिच्छटा-विलसितः, पुष्यरागखचितकलधौकृत कर्णकुण्डलमण्डन-द्विगुणीकृतवदन-तेजोमण्डलप्रभा-भासितः, शिथिलितगोष्पादपरिमितशिखाञ्चितः, दशाश्वमेघशिलापद-सोपानपङ्क्तौ कशीतलवाहिन्यां शीतलवाहिन्यां सुरनद्यां कटितटपर्यन्तजले.....

Thus, the author goes on writing continuously and a paragraph ends after one and half or more pages, but retains the simple, beautiful literary style.

11. ANANDVARDHAN RATNAPARAKHI

A.R. Ratnaparakhi (Anandavardhan Ramachandra) a Maharashtrian by birth was a reputed scholar of Sanskrit. He served the parliament of the country for a considerable period on a reputed post. Kusumalakṣmī is beautiful novel written on the living plot of urban life by him. This is a triangular love story between Vikāsa, Kusumalakṣmī and Urmilā. Here the author used easy, polite and natural words.

a. Kusumalakṣmī (1961)

Apart from many other works, he has written a beautiful novel *Kusumalakṣmī*. This novel is very simple and interesting. Mr. Ratnaparakhi's novel is based on the tour's experience of a Marathi youth who was taught Sanskrit. The novel's story begins as follows-

A Marathi youth Vikāsa came to Bangalore from Raichur. He had to go to the Vedadharma Prasāraśrama. But shortly after his advent to the city, he collided with a beautiful young lady Kusumalakṣmī at a water-tap. Kusumalakṣmī knowing him an outsider and innocent person brought him to her home and provided all possible hospitality to him. In short, she impressed him and left an unwipable imprint on his heart. Later he took leave from her since he had to go to the Vedadharma Prasarashram. He met the Chairman of the institution. From there he was sent to Shrirampur's Lokahitakarini Institute. There he met Mr. Shridhar who later took him to a railway station in the way of Bangalore, Mysore line. There he was introduced to Mr. Vidyadhar, the younger brother of Mr. Shridhara. He was the director of a Vedic Brahmacharyashrama near Kengeri. Even in this journey from one place to another Vikāsa used to remember Kusumalakṣmī regularly in Kengeri he was provided the best possible hospitality by Mr. Vidyadhar and his wife. He was to speak in that Ashram but contrary to the expectation he could not speak nicely. Next morning when he went to the river to take bath he again came across Kusumalakṣmī. Kusum got very much sentimental and making complaints she shed the tears on his shoulders. She then brought him to her home and gave not only a beloved's love rather a maternal affection as well. She taught him to take a bath from the hot water. Vikāsa felt this very pleasant. Kusum entered the bathroom and made him bath as if Vikāsa is a child. Any how Kusumalakṣmī left a permanent print on his whole existence. Later with the development of the circumstances, Vikāsa came across another modern girl Urmilā. This girl was very glamorous and had a killing sex appeal. She wanted to move and enjoy with him. Vikāsa, however, was not a fit person for such an affair. Urmilā used to enjoy him and his company. When she got some satisfaction, she left him. At last, Vikāsa collided with another romantic girl Sulocanā. Sulocanā was also such a girl who wanted his company. Vikāsa tried to move with her here and there in the city. Once in course of their walk, Sulocanā took him to one of her friend would house. And that friend was none other than Kusumalakṣmī. And ultimately Vikāsa decided to go back to his home – Hyderabad. Kusumalakṣmī gave a hearty send off with a paining heart to Vikāsa.

In this way, it can be said that the author has tried his best to show a trailer of the urban life. He has described three various girls, representing different characters in novel. Kusumalakṣmī who is the main heroine of the novel is full of pathetic sentiments. She truly loves Vikāsa and cannot bear a moment of separation. She sheds tears whenever a moment of reunion comes-

एतच्छ्रवणसमनन्तरं मदीये वामस्कन्धे स्वकीयं कण्ठं निधाय
बाहूभ्यामुभाभ्यामपि मामविद्य स्ववक्षसा संलगयन्ति सा
की चत्कालं निभृतमश्रूणि व्यसृजत् । तान्यश्रूणि मम पृष्ठभाग-
मौन्दन । कियन्त्युष्णोष्णान्यासंस्तान्यश्रूणि ।⁴²

But, Vikāsa comes across another girl as well. She is Urmilā, who is very sexy on the other hand. She entraps him one day by telling lies that her parents are not at the station that day and she has come to take him at the behest of parents themselves. Vikāsa goes along with her. But, instead of her home she takes him to an unknown house and persuaded him to stay for sometime. And at last, she succeeds in instigating his sexual fire as well.

सहजभावेन सा स्वकीयावोष्ठौ मम ह्योष्ठयोश्चपरि न्यदधात् ।
कतिपयक्षणानन्तरं तावपसार्य ताभ्यामुन्मल्वद वल्कुमुपचक्रमे सा
न किमप्यन्यत् । इच्छामि स्वकीयानां चिरन्तनोददामवासनानां
पूर्तिम् । तदनन्तरं तदनन्तरं न किमप्यन्यद
इच्छामि । स्वकीयस्य ज्वालामयस्य जगलेवनस्य खल्वस्य पर्यवसानं
पर्यवसानं त्वदीययोरेवैतयोर्भुज्योर्मध्ये !⁴³

And shortly after getting her sexual appetite pacified she leaves along with him. She entered her home. After a short while a servant come out and handed over a written message from Urmilā to him. Vikāsa was surprised to know that she befooled him in order to fulfil her sexual desire. Urmilā had advised him in that letter to quit the Bangalore city very soon otherwise there can be danger in his ways.

⁴² *Kusumalakṣmī*, p. 96

⁴³ *Ibid*, p. 216

Vikāsa, on the other hand, was already very aggrieved that he betrayed Kusumalakṣmī by sharing bed with Urmilā. He left the place. But, in the bus he collides with a new girl Sulocanā. Incidentally, she looked very reserved. But both co-incidentally set on the same seat in a bus. When she knew that this Khadi-clad Youngman is also going for the same place, she asked his introduction and gradually fascinated on his Khadi and in course of the discussion she proposed him to accept her as either his beloved or his wife or merely a knowing friend.

अभ्युपगम्यते नाहं भवतः प्रेयसी वा भार्या वा भवितुमर्हामीति ।

परमहं परिचिता तावद् भवदीया भवितुमर्हाम्येव नैव किम् ?⁴⁴

This Sulocanā takes him to a house of one of her friends. But co-incidentally that home was of none but his Kusumalakṣmī herself. And when Sulocanā knew that both already know each other she sharply changed her earlier stand and said this gentleman was introduced to her since she was sitting beside him in the bus from Yashvantapura.

यशवन्तपुराद् नगरयानमारुह्यैकासनासीनयोरत्रा-

गच्छतोः समजन्यावयोर्यादृच्छिकः परिचयः ।⁴⁵

And very soon she took her own way. Vikāsa was badly disgusted with various dealings of these two girls. He was already very much pained and did not have any courage left in him to show his face before Kusuma after Urmilā episode. And at last he decided to go back to his home town Hyderabad. Kusuma was very pained. She, in fact, could not bear the separation. But Vikāsa remained adamant on his resolve. And he left the Bangalore city.

Ratnaparakhi, unlike the traditional trends, has taken a very living plot in his novel and portrayed the mentality of the women of today's metropolitan cities

⁴⁴ *Ibid*, p. 246

⁴⁵ *Ibid*, p. 251

wherein it is difficult to sUrvīve in such circumstances for those who are brought up under the shadow of Indian values.

12. JAGADISHCHANDRA PRANSHANKAR ACHARYA

The novel *Makarandikā* was written in 1985 which resembles the style of *Kādambarī* of Bāṇabhaṭṭa. He employed long compounds as well as used figures of speech like *Upamā*, *Rūpaka* etc. and sketched the beauty of nature effectively.

The novel is divided into two divisions. In the first half the love story of hero and Makarandikā was beautifully sketched and the second half was highlighted on coronation ceremony of their son and explanation of *Vānaprasthāśrama* of the hero and Makara.

13. UMESH SHASTRI

His two Sanskrit novels are *Rasakpuram* and *Bilavamāngalam*.

a. Bilvamangalam (1986)

Shastriji has taken the legendary character Bilvamangala in this novel. His *Bilvamangalam* does not have a new plot. Its story is known to all. However Pt. Shastri has woven the story in this way –

Pt. Rāmadāsa used to live with his wife in a village. He was a Vaiṣṇavite and earned his livelihood through *Kathā Vācana* (preaching the religious stories). But, unfortunately they did not have any issue. Once Pt. Mārkaṇḍeya came and advised his wife that they can have it through offering Bilva-leaf to Lord Śiva. But, Rāmadāsa was the disciple of Lord Viṣṇu. It was difficult for him to defect to Shaivism. But, before the womanly obstinacy Rāmadāsa ultimately relented. He allowed her to worship Lord Śiva but not in Śivalaya. He advised her to worship ‘Him’ only in his courtyard. And they got a son whose name was kept Bilvamangala later. But Paṇḍita Rāmanātha, while suggesting the name, made a

prediction that the child'd star was not in favour. He said that this boy would no longer be of any use of them. He will become a sex-indulgent of highest order in his early age and would turn an ascetic in later part of his life. The same thing happened. Bilva began to run after the worldly pleasure. Once he began to gaze at the beautiful breasts of a maiden during his father's katha vachana. The height of his luxury came when he began to move to a prostitute named Cintāmaṇi and in hobnobbing with this woman he ignored even the last rite of his father. But once when out of deep passion when Bilva went to Cintāmaṇi in a dark stormy night by holding a snake (knowing it a rope). Cintāmaṇi scolded him and that behaviour of the prostitute changed this disciple of beauty and luxury. He went to a temple and began to dance regularly during the worship. But once a beautiful lady Maniratna who used to come to see his dance in the temple again destabilized him from the right path. Bilva one day followed her till her home. Her husband a businessman came out and asked him for any service from himself. Bilva expressed his desire to see the beauty of that beautiful lady. The businessman persuaded his wife to come out before Bilva with a grand make up. When she came out and it was made known that she was none but the wife of that businessman himself. Bilva began to repent and in this connection he tore both his eyes and became blind. He said it were eyes which make a man sinner. And Bilva became really a true disciple of Lord Kṛṣṇa. Later Lord Kṛṣṇa used to give *darśana* to him.

Acharya Umesh Shastri's story is though not new, however, he has given a very nice shape to it in his novel. As per Pt. Rāmanātha's prediction Bilva became complete 'Bhogi' (luxury loving man) but a brief motivation of prostitute Cintāmaṇi made him to move towards the Bhakti path. And Bilva turns away from the prostitute. In this way Pt. Shastri's novel has portrayed a very interesting character in his novel. The simplicity of the language and the brevity of the thought are the main attraction of the work.

14. SATYAPRAKASH SINGH

Dr. Singh was born on 4th April, 1934 in a landlord's family at Lakathepur (Dist. Jaunpur, U.P.).

a. Guhāvāsī (1992)

Guhāvāsī is a novel by Dr. Satya Prakash Singh. In fact, this novel is the first of its kind. The plot is completely a new one. The author has tried to portray the life of a cave and has described the various states of dreams. This novel is inspired by the *Vedānta* and *Upaniṣad* philosophies. The hero's journey in the mountain Himalayas in search of truth, which was the main theme of the story. Meharchand Lakshmidas Prakashana, New Dehli, published this novel in 1992.

The hero Omanandaa was the classmate of the writer who became *sanyāsī* while studying in Kāśī. The writer found him in the cave of Himalayas after so many days. This became the theme for the writer. *Guhāvāsī* is his first literary work. But it seems that the book has been written after much labour and dedication. And this only one novel is sufficient to make him an established novelist in Sanskrit. Its story is as follows –

Nārāyaṇa and Narendra were friends who had gone out on a trip of Ṛṣikeśa. There they came across a handsome Danish youth who had become an ascetic. This fair complexioned youngman surprised both the friends by disclosing that he was living in a cave along with his girl friend – Dorothy. This youngman had adopted an Indian name – Nīrūpa for him. After talking to them and giving him the proper guidance up to Nīlakaṇṭha, both the friends moved ahead and found another cave in the dark night. There somebody invited them. They were surprised who could call them in a dark night on that unknown hill area. They went inside the cave and came to know through a person that Mahātmā (who was sitting in meditation) was there for last twenty years and he is introduced with him from last fifteen years. He said that this sage had been keeping mum from many years, whatever he predicts came true. Even the violent animals did not do any harm to him. They came and went back from him. The

man further added that he felt himself fortunate enough that he has the privilege to come to such a personality. Taking leave from them after sometime, both the friends moved to some other direction. Narendra took out some pencils and boards to make some portraits of the natural sceneries. In course of this exercise, Nārāyaṇa happened to see another cave in southern side. They feared that there may be another Mahātmā (sage) in that cave also. But they decided ultimately to come next day. It was the late evening. Suddenly a voice came from the cave side. The voice called Nārāyaṇa by name and added that he already knew about their visit. The Mahātmā gave them warm welcome and arranged their night-stay there on the kusha-bed. In the night Nārāyaṇa saw a glimpse of Banaras Hindu University days in his dream. In this dream he saw some Omananda was completely a different creature in the student community. From the very beginning this student remained completely isolated from other students. He was the only student in the hostel who cooked himself. He did not have hair on his head, it was completely shaved. He led a complete ascetic's life in the University Campūs. And perhaps this Mahātmā's body and facial expression resembled with those of Omananda, that is why he came suddenly into his dream. After that both the friends did talk to the Mahātmā on various topics. Once again when he was lying on the Parnashayya (bed of straws) to have a sleep, Omananda again came to his dream in a different form. Omananda was seen with his girl friend, who wanted lift in his car in Jaipur city. But, the Mahātmā awake him in the midst of the dream. Then Nārāyaṇa asked him to unravel the complication of the strange dream. Thereafter Mahātmā explained that every dream has some reason and he gave ample evidence in the favour of his arguments. He said what he says is just the words of his Guru Maharaj. He said, 'in dreams the unfulfilled desires of unconscious mind do come what one cannot fulfil in conscious state.' The next day Nārāyaṇa was fully satisfied with the dreams' explanation by the Mahātmā and then asked Narendra to leave but Narendra, as per his habit, suddenly took out his painting objects and began to portray the scene. And it became the evening. That night Nārāyaṇa again saw an ascetic in dream that was moving on the streets of Roorki city towards Haridwara. That completely shaven sage was

non other than Omananda. Omananda was at a time left on the road and Nārāyaṇa talked to him but after some time a Mahātmā came and took Omananda in a cave what Nārāyaṇa could not see. And again in the mean time he awoke. Exchanging his views with Mahātmā, Nārāyaṇa asked him about Omananda. After knowing the feature of Omananda, Mahātmā said that his friend Omanad was brought here by his Guru Maharaj thirty five years ago and remained here with him (Mahātmā) for five years. He described Omananda as a great scholar and laborious as well. Describing Omananda's enthusiasm, Mahātmā said once there was a narrow cave on the front side of the hermitage. Sometime there lived cobra. Once when both of them were towards that cave, Omananda wanted to stay sometime there. Then very shortly he started the excavation and Guru Maharaj permitted him to stay there for two months. When he went to see him after two months, Mahātmā saw the radiant light coming out from the cave. The Omananda was sitting in *Padmāsana* for penance. Mahātmā brought him to Guru Maharaj. Guruji became very happy and transferred all his wits to his pupil Omananda and fed a long lecture that he has attained the complete knowledge. Now his responsibilities are over, he would leave his body and Omananda had to use his knowledge for the public welfare. And after a short while Guruji's head fell down on the ground. As per his desire both the pupils buried him under the cave and then Omananda left for some unknown place. After those twenty five years have gone, I did not get any trace to him. Then Nārāyaṇa along with Naerndra went out after taking leave from Mahātmā having enquired about the last time feature of his friend Omananda, he became almost sure that in the preceding cave the Mahātmā who was seen there would be his Omananda and none else. And then both the friends left for that place. Suddenly in the way the earlier foreigner monk Nīrūpa came across and he told that his beloved the unmarried girl deserting him had gone away with some Germanic tourist group. Then Nārāyaṇa advised him to move to Nīlakaṇṭhadhāma and search his life-mate. She might be there with a certain group of German tourists living in some caves there. And Nīrūpa thanking him left for that place. In course of the conversation, Narendra cautioned Nārāyaṇa about Omananda's *Maunavrata*. Any

way, they ultimately approached the place but when they looked into the cave, nobody was there. Only the dark was there to welcome them. When Nārāyaṇa took out the torch from his bag and focused it in the dark, a well-known handwriting was there –

यदेव ॐ तदेव सत् । ॐ तत्सदिति ध्यायेदात्मानम् ।

In this novel of Satya Prakash Singh, initially it seems that the hero of the novel is Nārāyaṇa but Dr. Singh has very intelligently made a character the hero of his work who does not at all exist anywhere. The character only comes into the dream of Nārāyaṇa. This character is Omananda, a former class-fellow of Nārāyaṇa. This Omananda, as described by Nārāyaṇa himself, is a unique personality from the very beginning. This person used to be a class friend of Nārāyaṇa in Banaras Hindu University thirty-five years ago. Even those days this Omananda used to maintain a very unique profile. He used to prepare his own food in the hostel. And after leaving from the University life suddenly he came to Nārāyaṇa's dream when he is on the tour of Rṣikeśa along with his friend Narendra.

15. SHYAMVIMAL

The novel *Vyāmohi* of Shyamvimal was published in 1991 by Surya Prakashan, Delhi. The writer wrote this novel in Hindi first and then he translated it into Sanskrit. One can see the style of Śaradcandra in this novel and the theme is mainly the female character where we can see the description of Himalaya, Badarikāśrama and other places around Himalaya.

16. GANESHRAM SHARMA

Ganeshram Sharma's novel *Jīvatū Pretabhōjanam* is a true story. It is divided into seven *Paricchedas*. The theme is that of social life. The story is about the superstitions of the society. A family got the news of death of a member and performed all the rituals of the death member as advised by the Panch of the

village. They sold all the property and performed all the rituals as per rule. But the person who was announced as dead came alive and relative saw him as alive. But they don't have a single penny to spend for his life. Then he (lived) spent his life like a dead person, without money.

Mūḍhacikitsā is another novel, which is divided into 21 *Prakaraṇas*. Here the poet highlighted on the blind belief of the village people where the illness was treated by the foolish methods likes *tantra*, magic, and *tona totaka*.

17. DURGDATTA SHASTRI

Pt. Shastri was born on 28th August, 1917 in a village of Himachal Pradesh.

a. Viyogavallārī (1987)

Viyogavallārī is the novel by Pt. Durgadatta Shastri based on the traditional lines of *Vāsavadattā* and *Kādambarī*. The style of this novel is like ancient stories. Poet's grief (worry) about the vanishing of National unity and culture of our Nation is highlighted in this novel. Its story runs in the following way –

The king Mahāsenā used to rule over a Southern state named Kumudvati. But the queen Padmāvatī could not conceive. As a parrot said the king received two sons by serving a sage Gautama in the hermitage of Agastya. Both the princes became expert in all the spheres merely in twelve years. Once the Kapālikas began to disturb the sage Agastya's hermitage, sage Gautam met the king and asked his elder Prince Sūryaketu to get rid of Kapālikas. According to his words, the king sent the prince with the sage. The prince got rid of the Kapālikas from the hermitage. But once a Kapālika named Bhūtanātha appeared and began to disturb the hermitage. Sūryaketu could not defeat him. Consequently, he took away the prince to his cave. His daughter Dāminī was very beautiful. She was fascinated by the charm of prince and proposed her love to him. But he turned down the proposal. On this, the Kapālika planned to kill him. But according to the guidance of the parrot, Sūryaketu killed the Kapālika

and escaped unhurt from there. He, wandering here and there, reached the Vetravati where king Bhadrasenaa was ruling. He had two daughters Pratibhā and Suṣmā. Pratibhā was attracted to the prince. Only Sūryaketu fulfilled the condition of *Svayamvara* in the palace and Pratibhā garlanded him. Thus, they were binded in the marital knot. Once during hunting he was fainted since he did not prevent himself from drinking water in the tank in spite of Yakṣa warning. The Candraketu, on the other hand, set out to look for his elder brother. With the help of that parrot he reached the palace of Pratibhā. Since both the brothers look was almost the same, Pratibhā was confused and held him her husband, but Candraketu was a man of high character. He went to that tank where Sūryaketu was fainted. Candra responding to the queries of Yakṣa got his brother revived. In way back from that tank when Sūryaketu wanted to have an *Agniparīkṣā* of his brother, Candra renounced his body through *Yoga* power. Pratibhā became very aggrieved to see her high-characterd brother-in-law. Sūryaketu was also equally pained. At the request of Pārvatī, Lord Śiva revived him and his marriage was fixed with Suṣmā, the younger sister of Pratibhā. In this way, the south-east and north-west kingdoms united with the marital relations. Both the kings Mahāsenā and Bhadrasenaa handed over their kingdom in the hands of Sūryaketu and Candraketu respectively and left for *Vānaprastha*. The parrot who was a human being in his early life, once again got back his original form in the company of king Mahāsenā. And he was honoured with the title *Rāṣṭraguru* in both the states.

Pt. Shastri has revived the episode of hermitage, the parrot and the kings once again in the late 20th century. Perhaps, he is the first novelist who has contributed such a work in post-independence India. The theme is though not new but it has become very interesting.

19. KRISHNA KUMAR

He was born in 1925 in Muradabad of Uttar Pradesh. He wrote two novels *viz.* *Udayanacaritam*, published in 1982 by Mayank Publication, wherein the love story of king Vatsa, king Udayana and Vāsavadattā was beautifully sketched and

Tapovanavāsinī has been published in 1994 by Mayank Prakashan, Hanumangadhi, Kanakhal, Haridwar.

20. HARI NARAYAN DIKSHIT

He was born in village Padkula of Jalaun district of Uttar Pradesh. His novel *Gopālabandhūh* was published by Eastern Book Linkers, Delhi. It is a story of a boy of a wild lady born in backward cast. This is an imaginary story of that boy who imagines Lord Kṛṣṇa as his elder brother Gopāla and Rādhā as his sister-in-law.

21. MOHANLAL SHARMA

Mohanlal Sharma was born in 23rd September 1934 in Jaipur. His Sanskrit novel *Padminī* was awarded national award in 2009 by Rajasthan Sanskrit Academy. This novel is divided in three *Prakāśas* and twelve *Vikāśas*. Here *Prakāśa* means three seasons (*Rtu*) and Dwadash means the sign of image of sun. Here the king Ratnasimh of Chittva and his newly wedded queen *Padminī*'s (description of) beauty, bravery and inspirable words described beautifully.

The story of sacrifice of beautiful *Padminī* and king Ratanasingh was also narrated. Here the description of the sacrifice of the brave soldiers, sacrifice of brave *Kṣatriya* ladies, the brave works of Gowra and Badal as well as description of women who did the 'Johar' sacrifice.

22. SRIDHAR PRASAD SUDHANSHU

Sridhar Prasad Sudhanshu was born in Pilibhit. His novel is *Śṛyate hi* which describes the freedom fight. The hero of this novel is Dineśa and heroine is Hemalatā. The heroine's character is main in the novel. Patriotism is the main theme of the novel, which ends with the auspicious wedding ceremony of heroine and hero. The prose of the novel is easy and clear. The language is flowing and natural.

23. VASUDEV AWAKAMBKAR

The novel *Premajālam* is a beautiful novel of the author. The story of the novel is historical and imaginary. Mainly the story is of Chief Minister Ramdev Rai and Yavan King (Muslim) Adil Shaha. This story is divided into thirteen *Ucchavāsas*. The names of *Paricchedas* are also given according to the incident. This story is of bravery as well as love story of hero Ramdev and heroin Shuba. Adil Shaha was a villain who was trapped in the net of Ramdev and died. There is lively sketch of beautiful Sanskrit language.

25. RADHAVALLABHA TRIPATHI

Radhavallabh Tripathi's *Karuṇā* is a small novel. The life of Kitiphoma is the main subject of this novel. Kitiphoma and his mother suffered a lot by the cruelty of Palkot, and entered the Thailand. There they live a life full of hardships. Inbetween this, his mother died.

A Buddha bhikṣu took Kitiphoma with him as he was suffering from hunger. There also he was sent to Jail as he was blamed of robbing the statue of Bhagavān Buddha. The Jailer knew that Kitiphom has not robbed the statue. But the poet pictured the downfall and bad governance of Buddhists.

After coming out from Jail, Uraisi kept him with his friend Sayit. There he joined his cloth business and he was married with his daughter Vipadā in Bangkok. Vipadā was not satisfied by Kitiphoma and went away with some other man with her daughter. Lonely Kitiphoma struggled a lot and became a famous businessman of Changamay city. Once he met his daughter in Bangkok and came to know about the death of his wife Vipadā. This is the story of a Youth, struggling with lots of hardships in his life.

26. KESHAV CHANDRA DASH

The young author Dr. Keshab Chandra Dash, who hails from Orissa, is the person who has contributed a lot to the world of Sanskrit novels. The forty year old teacher in Jagannath Sanskrit University, Puri (Orissa), has already written twelve (12) novels in Sanskrit. The *Śaśīrekḥā* is his thirteenth creation. His earlier novels are *Tilottamā* (1982), *Śītalatr̥ṣṇā* (1983), *Pratipad* (1984), *Aruna* (1985), *Āvartam* (1985), *Nikaṣā* (1986), *Śikhā* (1987), *R̥tam* (1988), *Madhuyānam* (1990), *Añjaliḥ* (1990), *Patākā* (1990) and *Visargaḥ* (1992).

Dr. Dash was born on 6th March, 1955 at village Hatasahi of Cuttack district (Orissa). He got his primary education in Orissa until his graduation. After that, he went to the University of Poona, where he did his M. A. and M.Phil. in Sanskrit. Then he was appointed as a lecturer in Government Women's College, Bolangir. In 1993, he joined the Jagannath Sanskrit University, Puri. There itself he did his *Vidyāvāridhi* (Ph.D.) and *Vidyāvācaspati* (D.litt.).

a. *Śaśīrekḥā* (1994)

Śaśīrekḥā is the latest work in Sanskrit novels. Like his other novels, *Śaśīrekḥā* has also been written in a very simple language and style. He has tried to focus light on some characters of middle class society. The story of the novel is as follows –

Śrīmukha left his home in his early childhood and became an ascetic. When he became young, he once came to his village. Raghupati offered him his daughter Lipsā for the marriage. Bhavānī, his wife, initially rejected the idea but later agreed to get her daughter married. Śrīmukha too resolved to give up his ascetic life and come to the household. But since the marriage was against the desire of Lipsā so she misbehaved with Śrīmukha even in her first night with the

husband. Consequently, Śrīmukha left his home once again and resumed his ascetic life.

Medinī on the other hand was a neighbour to Raghupati. She had a humble daughter Śrāvaṇī. One day Dinmani a servant to Abhrapad, the landlord of the village, brought a proposal of the landlord for the marriage of Śrāvaṇī. After some consideration, Medinī agreed to it and got her daughter married and began to live with her and her son-in-law. Śrāvaṇī who was earlier fascinated to Śrīmukha ultimately surrendered to the landlord, who very cruelly began to give pain to both the mother and the daughter. Later Śrāvaṇī gave birth to a beautiful girl Urvī. She (along with Dinmani) also became the target of his atrocity. Abhrapad was jealous to Śrīmukha's marriage with Lipsā since he was earlier rejected by Lipsā herself. The cruelty of this landlord went to such an extent that he made his daughter Urvī a dancer in order to earn money.

Śrīmukha, on the other hand, came into the contact of a social and religious man Induketana. This noble man was alone in his family. His wife Śaśīrekhā was already dead and later kept inspiring him to do good for the poor and sufferer community. Induketana was impressed by the noble and polite behaviour of Śrīmukha and he later adopted him as his son and instructed him to perform his incomplete works. Once in a cultural programme after laid down a foundation stone, he saw the dance of Urvī, he was astonished to see the image of his Śrāvaṇī in that girl. Later Dinmani came across and confirmed his doubt. After some time Induketana instructed him to bring his wife Lipsā from the village. Lipsā, on the other hand, was burning in the fire of repentance after she had misbehaved with her newly-wed husband. Her cruel mother and Raghupati had already died. After Bhavānī's death, Lipsā's some distant relatives appeared and dividing her property took away their shares. And Lipsā had only a hut left with her wherein she was living and remembering her past. Śrāvaṇī, on the other hand, was very much frustrated after the dance performance of Urvī in the dance festival. Abhrapad beat her badly which made her completely dumb. The doctors

could not cure her. One day Śrīmukha came to the village. When Abhrapad knew, he appeared and began to beat him. Śrāvaṇī could not bear all this, she suddenly burst and said to her husband not to do so. This incident brought her speaking power back. The outraged villagers, out of retaliation, jumped on Abhrapad and began to teach him a lesson but Śrīmukha forbade them from doing so. He was happy that due to this incident Śrāvaṇī got back her speaking power. Then Abhrapad repented and Śrīmukha was happy to see his wife Lipsā.

Dr. Dash has beautifully picturised a humble and polite person whose life-style is completely based on Gsindhian philosophy. Śrīmukha who is the hero of the novel does not come to anger at all. He escapes from the reverse situation. When his newly-wed wife misbehaves with him, he does not want to teach her a lesson, rather he leaves the home. Even at last when the landlord unnecessarily attacks on him he kept mum and spoke affectionately –

श्रावणी मूका आसीत् । मनोबाधया तस्या वाक् शक्तिः पीडिता आसीत् । पुनश्च तया रीत्या सा शक्ति प्रत्यागता । तस्या मूकदोषो दूरीभूतः । एतदर्थम् अहं प्रसन्नः । मादृशजनोपरि ताडने यदि कस्यचित् उपकारः तर्हि तत्र न मे दुःखम् । अपितु तत्र आनन्दो मम । तथैव यदि मम मरणे।⁴⁶

It can be said in short that Dr. Keshab Chandra Dash has portrayed an ideal person in his novel whose life-style can be an example for the emerging youth of the world.

b. Madhuyānam

Madhuyānam – one of the earliest novels by Dr. Dash is regarded as his masterpiece.

Samajña, a Brahmin Youngman, meets a Jain monk Arhant Pudgla in a festival and was impressed by his clear-cut way to *nirvāṇa* and got initiated into Jainism. With his deep faith and active participation in spreading the message of

⁴⁶ Śaṣīrekḥā, p. 85

Mahāvīra, he later became the leader of the religion and was famous as Arhant Sāmpratima. Once on the way returning to his āśrama Sāmpratima rescued a young and rich businessman whose leg was squeezed under a fallen tree. He took him to a nearby village and advised a Jain Brahmin's family to take care of the man. The man named Śīlaprajña and his lone beautiful daughter Nīlāñjanā treated him properly. She falls in love with him and takes oath to initiate him to Jainism, if he is cured. After a long time Śīlaprajña cured and also their love affair matures. The author has beautifully delineated their love affair on the backdrop of Jain spiritualism.

On his journey, Arhant Sāmpratima visit again the Brahmin's house and gets irritated sensing the love between Śīlaprajña and Nīlāñjanā and advised to bring the youth to his āśrama for initiation. They reached the āśrama on the auspicious full-moon-day neither of them knowing the nature and consequences of the initiation. Śīlaprajña enters the chambers of initiation and Nīlāñjanā waits – perhaps for her whole life.

Śīlaprajña's hair was neatly razored, he took bath, wore white garment and recited the *mantra* from the palm-leaf. Then the initiator Takṣaka ordered him to close his eyes and take three marks on the body as the symbol of triratna. The marks were deep and long with a burning iron-rod sufficient to make the initiate lose consciousness.

The door of the initiation chamber does not open for Nīlāñjanā. She returns home alone with guilt and tears in her heavy heart. Śīlaprajña regains consciousness to stay in the unrelenting routine of the āśrama. His smarting would impel him to speak for human values and individual opinions and against the torture to body as a means for nirvāṇa and imposition of one's opinion on many on the name of leadership. But Arhant Sāmpratima rejects his arguments on the ground that individual opinion has no place in āśrama.

Nīlāñjanā comes to meet Śīlaprajña to talk about her marriage with him. But Śīlaprajña is already out to attain higher realization through begging. She returns again with broken heart. After three years when her parents died, she again comes to āśrama, waits for Śīlaprajña. After a long time, Arhant Sāmpratima advises her to get initiated. She agreed. After initiation her beauty reduced and she completely took like a skeleton. Śīlaprajña happens to meet her and faintly recognizes her after her departure and tries in vain to find her.

Śīlaprajña discovers more truths while begging. He discovers the path of sweetness – *Madhuyānam*. To him, life is beautiful. Man's liberation is his realization of the beauty *Sāhasthya*. Again when he meets Nīlāñjanā she repeats his proposal for marriage on account of his lack of spiritual restraintment and discipline. His philosophy of *Sāhasthya* and *Madhuyānam* is also rejected by her. He builds an āśrama near the village of Nīlāñjanā exactly on the place that had once witnessed her love with him. People are served, saved and consoled by him in that āśrama which gradually becomes famous.

Finally Nīlāñjanā faintly feels that she is pursuing a mirage of nirvāṇa through her hard austerity, discipline and fasting. She takes a long journey from the āśrama to reach the āśrama of Śīlaprajña with her ill-health and fatigue. She dies on his lap with all satisfaction and love. After her cremation Śīlaprajña vanishes from the people's sight.

Arhant Sāmpratima is deeply affected with the turn of events. He relinquishes his office in Jainism and gets converted to Buddhism to succeed the Buddhist leader Yogadeva at his death.

The background of the novel is the breakdown of both Jainism and Buddhism as a result of extreme and inhuman physical disciplines and the entrance of women to the monasteries. Like late Surendra Mohanty, a famous oriya novelist the author has exploited the religious history of India and has

written a beautiful novel. Although the philosophy of *Sāhasthya* is not very clear as to how it can offer *Madhuyāna* as an alternative to Mahāyāna and Hinayāna, the author's thrust upon the humanitarian values as a requirement in any religion is convincing. In the following passage, we can observe the author's beauty as:

उपचैत्री रजनी । चन्द्रो दृश्यते कामायनमिव । संगमिष्णुजलदः परितः खेलति । दिवायिता रजनी मन्थरा । विजनताधौतो विहारः । महङ्गः धम्मपुत्तः अङ्गनस्य एकस्मिन् शिलास्तरे आसीनः । कौषेयवसने स्थविरा ज्योत्स्ना स्तब्धा । सद्योलण्डितमस्तके छायापथीयप्रतिफलनं सुष्पष्टम् । प्रत्यङ्गानि तस्य प्रतिक्रियाहीनानि । आन्दोलितमना अद्यधम्मपुत्तः । विषादः हृदयं कवलीकरोति । तथापि अवयवाः निरुष्णाः । मुखे च विकृतिः न लक्ष्यते । अनुतप्त-नयन-जलं जानूपरि निपतति । गभीरात्मनिवेशे सः केवलयाविष्करोति — नीलाञ्जनायाः (गलत्) रौप्यनुपूराणि कति ।⁴⁷

c. Visargah

In *Visargah*, the story of a potter 'Nakula' is sketched. Nakula, his wife Avinā and her married sister Suparṇā are the three main characters who are suffering from the pangs of life. His father Kapila is the symbol of traditional values, patience and of the oceanic thoughts. Ila, the daughter of Nakula and Avinā died because of her illness, which causes shock to them. To escape from the pangs of life Nakula tries to commit suicide twice. Sukarṇā also tries to commit suicide to get rid of her abnormal behaviour. Nakula rescued her and brings her to his house. The story starts from her arrival and ends after her departure with the newly born baby girl. The villagers suspect that he has some illicit relationship with his sister-in-law Suparṇā. Sukarṇā refused to accept Suparṇā as his wife. The cacophony of the limitless thought distances the readers from the writer. Let us see the following passage:

शरत्किरणे अवगाहते रात्रिः । प्रदेशो निर्जनः । वटवृक्षः साक्षात् तपस्वी । तमभिलक्ष्य त्वरते नकुलः । अद्य समाप्तिः । अद्यैव अवसानम् — दुःखस्य..... जीवनस्य.... जिजीविषाविशेषस्य । जीवनेऽस्मिन् को वा लाभः..... यदि मुष्टिमितमन्नं न मिलेत्..... यदि निवासस्थाने चरणमधः

⁴⁷ *Madhuyānam*, p. 1

स्खलेत्..... यदि वसने छिद्रं देहस्य अलङ्कारो भवेत्..... यदि वक्तव्य अर्थो न विद्येत्..... यदि वा जीवितुं जीवयितुं च अधिकारो नश्येत् यदि च नियमो निरापतां न प्रयच्छेत् ?⁴⁸

d. Śikhā

The main characters of this novel are Vilāsa, Niśānta and his wife Sampā, Kulamaṇi, Vilāsa's father Rajani, Vilāsa's sister and his servant Murma. Murma nourished Kulamaṇi and brought up as his own son after the death of his mother in childhood. The writer very nicely described the character of Murma which touches the hearts of readers.

Vilāsa spurns off his father who is an orthodox seeker of peace in his life and proceeds to city, where he establishes himself as a successful businessman. Vilāsa wins the corporation election as a Mayor because of the whole-hearted effort of Sampā, the wife of his friend Niśānta who is a clerk. Sampā left her husband and started living with Vilāsa which caused the death of Niśānta. In the next election Vilāsa faces defeat and tries to escape from the pressure of his money lenders. He goes back to his village after the death of his father to collect some wealth. He vanishes from everybody's sight when he comes to know that nothing is left for him in the village.

The writer vividly presents Puri as a place of pilgrimage and as a source of solace in the last half of the story, where in the auspicious month of Kārtika, Kulamaṇi, his widow daughter Rajani (who sees her husband in Lord Kṛṣṇa) and servant Murma visit Puri. The episode of the poor villagers desirous to visit Puri at least once in life, touches the heart of the readers. How nicely the author has described different situations can be seen in the following passage:

महादेवमन्दिरनिकटे तद्धिने मुमुः रुदन् आसीत् । निकटे तस्य मातृशवः । यायावरी सा गिरिजनः । कर्मनिमित्तं ग्रामाञ्चलमागत्य मन्दिरस्य पश्चात् वसतिमकरोत् । मुमुः पितरं न दृष्टवान् । माता एव तदर्थं सर्वमासीत् । अज्ञातरोगे सा शेषश्वासं परित्यक्तवती । दिनत्रयं यावत् शवः तस्याः

⁴⁸ *Visargah*, pp. 6-7

तत्रैव पतति । तन्निकटे मुर्मुरपि तथा उपविशति । यदा क्षुधा बाधते तदा मुर्मुः प्रसादनिमित्तं मन्दिरमागच्छति । तद्दिने कुलमणिरपृच्छत् ।⁴⁹

e. Om Śāntiḥ

This is a novel of 120 pages with commonly found film plot. There lives a poor lady named Dhārā with her son Cakradhara near an old temple in Madhupurā. She is so poor that she has to sell her son to a contractor through a middle man. He flees here and there and finally settles as a doorkeeper in the office of the manager named Mahendra. Mahendra as a villain wants to grab the whole property of another industrialist named Candrasvāmī. Meanwhile Cakradhara grows up as a labour-leader. Candrasvāmī finds him as a faithful man and appoints him as the special manager.

Candrasvāmī's daughter Candrā loves Mahendra and wants to marry him. So, she opposed the appointment of Cakradhara as a special manager in her father's office. Mahendra wants to kill Cakradhara in a bomb blast but failed, and gets arrested as he killed a driver and the bodyguard in the same blast. Candrasvāmī feels very sad when he came to know that his daughter wishes to marry Mahendra. He wants to marry his daughter with Cakradhara. As per Candrā's wish Cakradhara released Mahendra on bail. As per Mahendra's plan he wants to marry Candrā to get whole property. But after marriage, when they returned from the honeymoon Mahendra finds that all the property is willed in the name of Cakradhara.

In the next plan, he divorces Candrā and forces Candrasvāmī to change the will for a remarriage between them. But Candrasvāmī dies of heart-attack. Mahendra getting frustrated set fire in the industry, stabbed Cakradhara with a burning stick and dies in that fire. Candrā brings Cakradhara to her house for personal treatment. But Vikram, Cakradhara's friend takes him to his village

⁴⁹ Śikhā, p. 6

driven by a car. When Candrā comes to know about this, she follows them. Unfortunately she reaches him up only when he dies in his mother's lap.

f. Tilottamā

It is a story of two college students viz. Puṣpavallabha and Tilottamā. When they go to picnic to the Kālījāi hill, spotted inside the picturesque Chilika Lake, their love blossoms. But they could not marry and have to marry with different persons. Tilottamā marries with Bhāgyadatta, a rich man. But he takes revenge on Tilottamā as he chances upon some photographs of Tilottamā and Puṣpavallabha on the first day of marriage. After knowing that Tilottamā is married, Puṣpavallabha also marries a poor beautiful girl named Madhuchandā.

Bhāgyadatta tortures Tilottamā, so she leaves his house, changes her name as Madhusmitā and spends her life as a Sannyāsini in some hermitage near Dhuli hill of Bhubaneshwar. Bhāgyadatta takes Nilimā, a village girl as well as Tilottamā's classmate to a holiday home in a jungle. The tribal people kill both of them because they suspect that Bhāgyadatta glances lustfully at their women and girls. Badrikesh and Ashutosh happen to meet Tilottamā in her hermitage. They were friends of Tilottamā and Puṣpavallabha in their college and now they are teachers in a school near Dhauli. After that they meet Puṣpavallabha to convey her story. But they found him in a broken down condition as he lost his wife during delivery. They told all about Tilottamā and convinced him to marry her again.

Tilottamā knowing all about Puṣpavallabha takes time of seven days to prepare herself for the marriage with Puṣpavallabha. But after five days when the three friends come to the hermitage to meet Tilottamā, she is found dead of silent fasting in her room.

27. RAMKISHOR MISHRA

The novel *Antardāhaḥ* of Ramkishor Mishra was published in 1998. This is a social novel, which highlights the discriminations of caste system of the society. The love story of Sanskrit students Kamalā and Ānanda was sketched nicely. Kamalā marries with Ramesh who does not match with her in any matters. At the end of novel Kamalā dies and all other characters are immersed in grief so the name *Antardāhaḥ* is given to this novel. An example is given below.

अद्य रमेश आनन्दस्य चिरमैत्रीव्यवच्छेदाय संकल्पं दृढीकृतवान् । “यो मित्रं मित्रशब्दस्य व्युत्पत्तिं न जानाति, जानाति चापि परं सम्यग् व्यवहारेण तदनुसारं न पालयति, स किं मित्रम् ? नैव, नैव ।” इत्थं तन्मनसि विचारप्रवृत्तिरजायत । यदाऽऽशातीतमानन्दवचसा तदन्तर्दग्धं, तत्स कदापि किं विस्मर्तुमर्हति ? कमलायाः गृहं स श्वोऽवश्यमेव प्रातर्गमिष्यति, तदैव विज्ञास्यति यदानन्दवचने कियती सत्यता ? “यदि सत्यता भवेत् तर्हि मित्रताविच्छेद एवाऽभूत्, नो चेत्तस्य सोम्यासं, किन्तु तदवगतौ मदीय एव प्रमादः, यदहं तद्वचनेनैव विपरीतबुद्धिरभवम्” इत्थं स विचारयन्नगमत् । आनन्दस्तु स्त्रीरत्नस्य प्राप्तौ, तत्रापि मनोऽभीप्सितायाः कमलाया अनुरक्तौ, यदि मित्रताच्छेदोऽपि भवेत् स तं वरमेव मन्यते । कमलाया सह सम्भाषणे स आशातीत साफल्यं प्राप्तवान् । तेन सहर्षस्वान्तः स रमेशं प्रति पृष्ठतः सिंह इवाऽवलोकयन् निशान्तं ययौ ।

30. CHANDAN MUNI

Chandan Muni was born in 1914 in Sirsa (then Panjab) and was later got *diksha* (Rajsthan) in 1921. Since then he is in Rajstham. Now he is running a literary society at Dabari in Rajsthan (since 1963). Muniji has written many books in Sanskrit, Prakrit and Hindi as well. Out of them we have two novels in Sanskrit – *Arjunnalakaram* (1969) and *Prabhav Prabodh Kavyam* (1970).

a. Arjunnalakaram (1969)

Arjunnalakaram is the novel by a Jain saint Chandan Muni. Muniji has portrayed an ordinary gardener of Rajgir, Arjun who becomes completely violent after an incident in his life and later a young devotee of Lord Mahāvīra suddenly turns him to the pious path of devotion.

Arjunnalakaram's story begins with the description of Rajgir city under Magadha kingdom. In the city there was a Guṇaśīla garden. In that garden, there was a temple of Yakṣa. The name of the temple was Mudgarapani. Arjuna was the gardener there living with his beautiful wife Bandhumati. Once when Arjuna walked away to pick some flowers along with his wife, a bunch of six ruffians happened to see his wife and became fascinated towards her. They hid themselves within the doors of the temple. As soon as Arjuna began to offer flower to the statue in the temple, all of them jumped on him and binded him. Thereafter, all of them blackened their face with Bandhumati one by one. And then fled away. Arjuna later killed his wife viewing that her chastity was lost. In reaction, Arjuna became completely violent and began to take revenge by killing six men and one woman daily. The whole city was terrorised. But once Lord Mahāvīra appeared in that Guṇaśīla garden. A young disciple of Lord, Sudarśana made an attempt to motivate the gardener. He went before the gardener but surprisingly Arjuna's weapon could not fall on Sudarśana. This was the effect of Lord Mahāvīra. Arjuna began to repent for his former conduct. He expressed his desire to have a *darśana* of Lord Mahāvīra. Then, Arjuna got the *darśana* of the Lord.

The story is completely based on the religious plot. Arjuna is very simple, poor and ordinary character who becomes very cruel but when someone makes him to realise the truth, he accepts his mistakes and wants *darśana* of Lord Mahāvīra.

श्रेष्ठिवर्य ! मययपि दयां निधाय निवेदयतु यत् के सन्ति ते पतितोदधार प्रवणा महनीयचरित्रा महात्मनो भगवन्तो महावीराः ? यदिददृच्छया भवान् मरणातङ् कमपि ना शशङ्के, मादृशे पशुवृत्रये पि च मानवतामदीदृशत् । अभिप्लवाम्यमहपि तेषां नयनामृतं दर्शनम् ।⁵⁰

The plot of the novel is very short. However, the author has tried to describe every episode by stretching it to its maximum length.

⁵⁰ *Arjunnalakaram*, p. 41

31. JEET SINGH KHOKHAR

Jeet Singh Khokhar was born on 15th January, 1955 in a poor farmer's family at village Bhairupa (Dist. Bhatinda, Panjab).

a. *Prītiḥ* (1986)

Prītiḥ is a novellet by Jeet Singh Khokhar. Dr. Khokhar has taken completely a modern plot in this novel. He has described the love story between a Santoṣa Singh and Prīti. It is a work written to bring radical change in rural women. His picturisation of a farmer's daughter will certainly give new light to woman folk. The story of *Prītiḥ* begins as follows –

Santoṣa took birth in a poor Sikh family in a simple village of Panjab. At six he was taken to school. Initially he used to be reluctant towards studies but later he took interest and began to come first in all the examinations. But his mother left him forever before the announcement of his matriculation result. Any way he took admission in a college in Faridkot. Seeing his bright records, the Principal wrote off his college tuition fees. All the Professors showed affection towards him. He earned a nice reputation in the college. The delicate girls wanted to have friendship with him but he always ignored such sentiments. Coincidentally there was a very beautiful girl Prīti. She was the daughter of a rich landlord. She always followed him in all the academic competitions. If Santoṣa stood first, she would definitely stand second. And in course of time both were fallen in love. Once Prīti decided to propose his love to Santoṣa but failed to do so. She only asked a book from him. She made some marks inside the book before returning it to Santoṣa. And these marks made Santoṣa mad in love. And gradually their affair came in the eyes of the whole college. But a villain came in their way. Once when they were talking and enjoying their moments in way back from the college, Hukam Singh another student of the college interrupted and tried to propose his love to Prīti. But Prīti very strongly scolded him and advised him not to see her again. In the mean time Santoṣa and Prīti's result were published. Santoṣa got first position followed by Prīti. When Prīti's result was

being seen in the newspaper by her parents in her village, her father's eyes saw Santoşa's name as well. And he prayed to God for such a boy for his daughter. But one day Prīti disclosed her association with Santoşa to her mother. When the mother described the news to her father, he also was pleased. Prīti's father was the headman of the village. Once Hukam Singh misbehaved with Prīti in the college canteen but Prīti took special care of him in front of the students and he fled away. Later he tried to play with the modesty of a village girl who was coming in the way to the college. In the mean time a youth Pratap Singh appeared and he saved her chastity. The next day Pratap Singh, who was the class representative in his class, went to Principal and with the pressure of the students union President Gurucharan Singh, he got him (Hukam Singh) rusticated from the college. Later Hukam's father reached the Principal but the Principal did not bow down before their intimidation. Some time later, Santoşa and Prīti's final examination was over and Prīti's father had written to her to come from the hostel along with Santoşa. And after the request of Prīti, Santoşa went to her parents. They received him with the core of their hearts. One day, they came to Santoşa's village and talking to his father Gajjan Singh finalised the marriage of Santoşa and Prīti. The next day, Santoşa gave an informal party to his colleagues in his office. A staff member Gangaram was jealous to him. He reported the news to Hukam Singh. One day Prīti and Santoşa went to Chandigarh's Rock garden and Pinjore garden. After returning from there they stayed the whole night at Prīti's hostel and crossed the boundary line. That act gave them much embarrassment later. One more time Santoşa collided with Hukam Singh in the way. Santoşa beat him badly that day and Hukam could not stand from the bed for some days. But later one day when Santoşa was going to see Prīti, Hukam with some of his aids appeared and beat him badly that ultimately culminated in his death in the hospital but he made statement before Prīti and police that it was Hukam Singh who took his life. He took the promise from Prīti that she will teach his enemy a lesson. Prīti then went to Santoşa's parents and assured them that she was already married to him and was to give birth to their son's child. Later she completed her LLB course and began her practice under a senior

advocate in Patiala. She gave birth to a very handsome boy. She appointed Sohan Singh her assistant and reopened the murder case of Santoṣa. Hukam was initially released by the court due to money power but now had to face the trial in the court. Prīti pleaded her case and ultimately Hukam Singh was given life-imprisonment. And thus Prīti took revenge on Hukam Singh and fulfilled her lover's desire.

32. JAGGU ALWAR IYENGAR

Pt. Jaggu Vakulabhushan whose real name is Jaggu Alwar Iyengar was born in 1902 at Chitraghosha village near Melkote, the well pilgrim centre of Shrivaishnavas sanctified by the holy presence of Shri Ramanujacharya. He was given Karnataka State Award in 1981 and the Certificate of Honour from the President of India in 1985 apart from the Vaidyavisharada title by Karnataka Sahitya Parishad. He passed away in 1994.

a. Jayantikā (1990)

Jayantikā is a novel in Sanskrit which was awarded Sahitya Academy Award for the year 1993. The story of this prose romance⁵¹, as said by Prof. K. T. Panduranga is divided into five *laharīs* (chapters). In fact, this novel is the description of two births of the hero and the heroine. The hero is Cāruvaktra and the heroine is Saugandhinī who become Jīvasena and Jayantikā respectively. The story begins as follows –

Once Vimatkasarī used to rule over Vaijayantī, but Vṛṣaskandha, a friend of the king killed him and became the ruler in his palace and had an evil eye on the queen. The queen Varamālinī, taking her only son Cāruvaktra, took refuge in *Dandakāranya* forest. There she began to bring up her child. Sometime later, when he came to know about his fate caused by Vṛṣaskandha, Cāruvaktra began to perform penance to get some suitable weapon so that he could overthrow his

⁵¹ *Ibid*, p. xv

enemy and get back his kingdom. After the severe penance, the gods like Indra, Śiva and Brahmā approached Nārāyaṇa and ultimately they made a boon available from Nārāyaṇa for Cāruvaktra. Cāruvaktra then undertook a victory march building a large army and killed Vṛṣaskandha. He was then received by the people of Vaijayantī and was coronated by the old minister Marunāmala. After the coronation, the new king Cāruvaktra undertook a hunting expedition. In course of the expedition, he unknowingly hit a beautiful maiden Saugandhinī. This maiden recognised him. since she was told by her foster father Dhīrghasatra that she would be given to Cāruvaktra in marriage. She told her story in the way that she took birth as a result of Madhura king Sugandhana's association with a charming woman Kañcanamālīnī on a river bank. Saugandhinī later took birth on this bank itself and was left by her parents. Later Dhamana picked her up and brought her up till nine years. Later Dhīrghasatra took her to his home and completed the later responsibility. After narrating her story, Saugandhinī collapsed. Cāruvaktra also died in grief. But, Lord Indra in the guise of a hunter appeared and revived them once again in the form of children. He asked the boys of Dhīrghasatra's hermitage to hand over the boy to king Vajrabāhu of Abhirikarpur and the girl to Hemavatī, the queen of king of Hempura. Dhīrghasatra sent this message of this incident to queen Varamālīnī, the mother of Cāruvaktra. Later the boy, given to king Vajrabāhu, was named as Jīvasena and the girl who was given to queen Hemavatī was named Jayantikā. Once Jayantikā saw the photograph of Jīvasena and fell in love with him. Jīvasena came to know it and then left for Hempura. They met each other but in course of meeting Jīvasena disappeared suddenly. Jayantikā then went to a Tāpasi and got a unique Ratnamālā. She told her to become king Sukeśa and sit on the throne of Chitrapura. Tāpasi went with her also. But Jayantikā (who was now Sukeśa) lost the Ratnamālā. This Ratnamālā was found by a cowherd who handed it over to a butcher. In fact, the boy was none other than the son of Jayantikā herself. The butcher cut the boy's head and his own head as well. Jayantikā too cut her own head. Then goddess Durgā appeared and revived all the three. Jayantikā got back her earlier form of woman. Tāpasi who was originally Sukeśa also got back her

real form and the throne of Chitrapura. Jīvasena went to his mother and the kingdom. Vīrasena, the son of Jīvasena and Jayantikā was coronated at the throne of his maternal grandfather since they did not had any male issue.

Thus, the classical age ended with the seminal works of great stalwarts like Subandhu, Bāṇabhaṭṭa, Daṇḍin and others. The modern age began from the great work of Ambikadatta Vyas and his successors. The writers of this age did not strictly follow the classical style and diction. Most of them wrote the prose works under the impact of modern Indian writers in simple and lucid style. The writings of this age have their distinctive features which will be discussed in the succeeding chapters.
