

CHAPTER VI

CONCLUSION

Introductory chapter of the thesis consists of the brief information of Importance of Sanskrit and Sanskrit literature. The three parts of Sanskrit literature: Vedic literature, Classical literature and Modern Sanskrit literature are discussed with the important works of each period. The various significant works of modern period that created milestones in modern Sanskrit literature are elaborately depicted with its examples.

In the foregoing pages I tried my best to collect information about the creative works of 21st century. I have got the names of around 300 books. But I have found only half of them. Most of the books I have found from Sanskrit Bharati.

I came out with the wonderful finding that the Sanskrit writers are passionately producing good literature and they are not silent spectators. The field of poetry is most rich and substantial in comparison with other areas of creation in Sanskrit literature. The various genres and forms have been adopted by contemporary Sanskrit poets. The modern poets have taken initiative in composing poems in modern style with modern technique under the influence of English, Japanese, Corian as well as regional languages.

In second chapter I have evaluated modern Sanskrit poetry. I have divided this chapter in two parts for the convenient and systematic presentation. The first part contains a survey of modern Mahakavyas. The *Mahākāvya* in Sanskrit literature is one of the oldest literary forms. Due to its sizable length and long narrative style the *Mahākāvya* or the epic gives the poet a lot of space to showcase his creativity and ability. Therefore, the *Mahākāvya* as a

literary form attracts the minds of many Sanskrit scholars. The age old tradition of *Mahākāvya* is still going on in this 21st century. The Sanskrit poets of twenty-first century are also not lagging behind and are constantly in creating this large rhythmic composition. There are poets like Harinarayana Dixit and Shrirama Dave who have written three *Mahākāvyas* each. Our Sanskrit literary tradition has given characteristics for *Mahākāvya*. All the 16 *Mahākāvyas* that I have included in my study fulfills most of the characteristics. All of them are divided in cantos - *Sargabandho Mahākāvya*. *Rādhācaritam*, *Gvalladevacaritam*, *Āmbeḍakaradarśanam*, *Satanāmīgaurava*, and *Śriparaśurāmacaritam* are called *Caritakāvya* or *Sajjanāśraya mahākāvyas* too. *Bhārgavīyam* is a *mahākāvya* which has a story of Bhṛgu dynasty like Kālidāsa's *Raghuvamśam*. *Bhāratamātā-Brūte* of Harinarayana Dixit has a different theme where Bharatamata speaks her agonies and Shrirama Dave's *Sāketasaṅgaram* has a theme of burning and controversial issue of the birth place of Rama. So the modern *Mahākāvyas* have variety of themes. Their language is easily comprehensible and few of them came with their Hindi translations also so it's easy to understand them. I have just done thematic survey of these *Mahākāvyas*. The *Mahākāvyas* are available in plenty but they are mainly studied for Ph.D. work. The research students are highly benefitted out of such compositions. They are creating a good scope for research and the learning of Sanskrit language.

The second part consists of modern Sanskrit *Kāvyasaṁgrahas*. I have included 44 *Kāvyasaṁgrahas* in this portion. It has a variety such as century poems, *prabandha-kāvya*, *Gazals*, *Haiku*, *Muktakas*, non-metrical poems etc. Through the study of these various forms I found that Sanskrit poets are progressing and trying to enrich the creative field of literature with enthusiasm and commitment. Modern Sanskrit poets also experimented with

the forms of poetry. They have written non-metrical and free style poetry in simple Sanskrit which is comparatively easy to comprehend even for non Sanskrit readers. Tiny poems like muktakas and foreign form Haiku are delight to read. It is a novel attempt to introducing modern forms of poetry in Sanskrit literature. Some Modern Sanskrit poets attempt to create regional folk songs like *Garbā*, *Lāvanī* and *Bhāngarā* etc. in Sanskrit. It is a good step in popularizing Sanskrit among masses.

Some Sanskrit poets like Rabindra Kumar panda , Ramakanta Shukla and others have written on the contemporary problems like Orissa cyclone, kargil war, earthquake in Gujarat , Godhara incident etc.

So, after observing the poems of twenty first century, we can draw some significant features of modern Sanskrit poetry:

- Non-metrical compositions
- Simple Sanskrit
- Contemporary themes
- Novel style
- Small size of poem
- Use of English and regional words as it is.
- Adoption of foreign literary forms

It is also observed that there are mainly poems of various types. But prose writings are not plenty. The study of Sanskrit literature of a decade that is from 2001 to 2011 came with the finding that there are few biographies and autobiographies. The other forms like reportage, memoirs and critical essays are rare. The Sanskrit writers are mainly poets and they are very confined to the traditional type of writings. However, the children literature in Sanskrit is also growing. Digambara Mahapatra's poem for children and Radhikaranjan Mishra's supernatural stories I found really interesting and

captivating. More such work should be produced. I also noted a few significant works like diary in Sanskrit by Radhavallabha Tripathi and Harshadeva Madhava etc. Dr. Tripathi's diary more looks like a travelogue to me because it contains his experiences in foreign countries.

In the field of fictions are no satisfactory works. I could only find out six to seven novels. Having gone through these novels I have come with some points those are:

First thing, I noticed about these novels are their length. According to general definition of the Novel it should have minimum 300 pages, but all these novels hardly reach to 150 pages. Oriya Novelist Kalindicharan Panigrahi once said about Oriya novels that of our novels are nothing but the enlarged short stories.' His remark perfectly applies to these Sanskrit novels.

The themes of the novels are definitely varied. The theme of the novel *Hema-śakatikam* revolves around the Film industry and Tollywood, which is very modern and surely new to the Sanskrit literature. *Āhata-Kāśmīram* has a love story with the background of burning issues of Kashmir.

The style of writing of modern Sanskrit novelists is different than traditional writings. They use simple Sanskrit sentences, they avoid long compounds. The use of newly coined Sanskrit words is noteworthy. For e.g. धारावाहिनी – Daily soap, अण्डरोटी – Omelette, धूमवर्तिका – Cigarette etc.

I could find only one biography on Sardar Patel i.e. *Lauhapurūṣa-vallabhacaritam*. That is also mainly in traditional form with sandhis, long compounds and use of difficult words. It looks like a shastra not as a piece of good literature to enjoy.

Around ten story-collections I have included in the chapter on modern Sanskrit prose. Having gone through the story I can definitely say that the stories of the modern Sanskrit writers are a real delight to the lovers of Sanskrit language. Stories of the authors like Banmali Biswal, Prashasyamitra shastri, H.V Nagrajrao and Rabindra Kumar Panda have written on contemporary themes which are close to reality and written using easy Sanskrit. They are not as popular as stories of other regional languages because of the limited class of readers and language barriers. Young students should also encourage towards reading modern creative writings. It will benefit Sanskrit literary world.

The next chapter contains the drama literature of modern period. There are fourteen dramas I found in my period of investigation. Most of them are one act plays. Other forms of Rupakas like *Bhāṇa*, *Vyāyoga*, *Ihāmṛga* etc. are neglected. Dramas written by Rabindra Kumar Panda are noteworthy because they mirrored the harsh reality of education field. Not for all the dramas but few like Dr.Vishwas and Dr. Panda's dramas have a scope for stage performance.

The fifth chapter is of translated Sanskrit literature. This is one of the richest fields of modern Sanskrit literature after modern Sanskrit poetry. Plenty of works are translated because of the untiring efforts of some renowned translators. The works like the plays of Shakespeare from English, Nirmala of Premchand, Vasudeva of Narendra Kohli from Hindi, *Yājñasenī* of Pratibha Rai from Oriya, *Āvaraṇam* of S.L.Bhyrappa from Kannda are valuable creations. They are really good translations. But there is limitation while translating the regional expressions.

One thing I have noted in my investigation that there are only few women Sanskrit writers and translators like Paramba Yogamaya, Shantala Vishwas,, Sarita Shastri and Savitri Pratap.

There are number of works written in this 21st century. Apart from the published books there are some Sanskrit magazines like *Arvachina sanskritam*, *Padyabandha* and *Sanskrit Sambhāṣanam* which publish the contemporary creative literature. Doordarshan's programme Vartavali encouraged the young scholars for translating filmy songs into Sanskrit. I could not include all these because it is beyond the scope of my thesis.