MODERN LITERARY COMPOSITION IN SANSKRIT
(SKT4 E08)

IV SEMESTER

Elective Course

M.A. SANSKRIT SAHITYA

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SKT4 E08: Modern Literary Composition in

Unit I: Modern Sanskrit Poems, Dramas and Novels

Unit II: Modern Sanskrit Travelogues, Biographies and Scientific works

Unit III: Translations, Magazines, Journal, Online Publications

Unit IV: Works of Satyavrta Sastri, Abhirajendra Misra, Harshadev Madhava, Harekrishna Meher, Swami Ramabhadracarya, Pandita Kshamarao, Purushottam Lal
UNIT I: MODERN SANSKRIT POEMS, DRAMAS AND NOVELS

MODERN SANSKRIT POEMS

The twentieth century is an important period in the history of modern Sanskrit literature because in this century lots of Sanskrit works of different forms have been composed and published. These works have proven that Sanskrit is not a dead language and it is still a living language. Modern Sanskrit Literature has been blossoming with contribution made by both orthodox and modern Sanskrit scholars in post independent period. Modern Sanskrit Literature can be divided under different heads viz. Mahākāvya-s, Khaṇḍakāvya-s, Sandeśakāvya-s, Dramas, Short Stories, Novels, Translations etc.

The modern readers demanded something different difference in taste and difference in text and texture. Aesthetically difference of imagination and difference in presentation relish the modern reader. To-days “reader is aware of modernity in literary activities. The inclination towards exaggerations, use of hyperbolic terms, excessive praise, faith in older of things, and lack of understanding of the changing situations are some of the limitations. Some of the authors continue to write with the classical spirit and adopting age-old forms. But quite a few amongst them infused these forms with the credo of the new age. There are a number of outstanding authors in Sanskrit elucidating this paradigm. Sanskrit authors kept themselves in close touch
with contemporary events and utilized freely the fresh material with which they come into contact. The modern trends in Sanskrit literature are in the main result of the contact with western literature; the major forms in which the new interest expressed itself are the starting of Sanskrit journals, translations of western classics, the growth of the short story, minor poem and the novel, the development of prose used of narrative, descriptive and critical writing in the form of a short essay or a long thesis and for general discussion and documentation, the cultivation of literary appreciation and historical criticism on western lines and the exposition of modern scientific knowledge.

Now the modern Sanskrit literature is fast emerging as an independent branch of learning in the field of Indology. In spite of the glorious history of Sanskrit literature of several millenniums, there is a strong undercurrent in the literary society of India that the modern Sanskrit literature lies far behind in comparison with the heights of National literary creativity.

Meher, Kalanath Shastri, Om Prakash Pandeyya, Harischandra Renapurkar towards the different genres of modern Sanskrit Literature are notable.

The inception of Sanskrit journalism and rapid growth of periodicals also enriched the modern Sanskrit literature. 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. An outline of the epic poem are given below

Śrīnārāyaṇavijaya

Some of our modern Sanskrit poets have written on the topics which seem to be unusual but are really very interesting. This category appears to be the most important of all. What is worth mentioning and inspiring at the same time is that the turmoil and vicissitudes of the emerging problems of the society affect the Sanskrit poets. The trend of selecting themes from contemporary political, social, and academic scenes and to help people by way of spreading the spiritual messages of the saints and sages is very much promised in this century.

In this category falls the Śrīnārāyanavijaya of K. Balarama Panicker. This mahākāvya came to light in 1971. The poem deserves a unique position for its subject-matter. The epic contains the biography, teachings and philosophical thoughts of Nārāyaṇa Guru, a great philosopher and social reformer of modern time. The poet has very nicely described the contributions of this great religious teacher. The epic does not strictly confirm to the rules of the mahākāvya as laid down by the rhetoricians like Viśvanātha. It mainly describes the biography of the saint. The hero of the poem is portrayed in all the solemnity and dignity
usually associated with such holy personages. Nārāyanaguru's teachings, especially on the unity of all religious end, the brotherhood of men, are clearly and emphatically focussed in different cantos. Śrī Nārāyaṇa's oft-quoted message 'One community, one religion and one God for all'—has been ably and thoroughly interpreted in canto XIX. As a measure of relief from the tedious characteristic of didactic and philosophic discourses, the author employs natural descriptions abounding in figures of various kinds, thus enhancing the poetic beauty of the work.

The cantos dealing with the consecration of the shrine of the Goddess of learning, the visit of poet Rabindranath Tagore and Mahatma Gandhi and the cemetery of Gurudeva are interesting aspects. Though the epic is pervaded by the sentiment 'śānta', the description of lamentations of the people on cemetery of the Gurudeva is full of pathos. Panicker's profound knowledge of Vedānta and logic entitles him to be a true interpreter of the teaching of the Gurudeva. Śrīnārāyaṇa was also an excellent conversationalist whose sense of humour and wit are well-known to his followers. But the poet Panicker has deliberately refrained himself from bringing out this aspect of the Master's character, probably out of his respect for the holy man or because of his feeling that such statements will be out of place in a long poem. The simplicity of language, the lucidity of style and the felicity of expression make the work interesting. It will be easy and pleasant even to the students of low standard in Sanskrit.

It is easily understood that the poet does not strictly follow the classical definition. The hero of the poem does not belong to the category mentioned in the definition. Though Sānta may be accepted as the main sentiment of the poem, it is not delineated in the manner it is expected. Nevertheless the mahākāvya occupies an important place for its unique theme and its lucid
presentation. Some of the verses are given to acquaint the readers with the style of the poet Panicker.

*Kṛṣṭubhāgavata*

The twentieth century has seen many original publications on Christ and Christianity, the latest and the biggest of which is the *Kṛṣṭubhāgavata*. The work won the poet the coveted Sahitya Academi award in 1980. The mahākāvya has many allusions to and illustrations from the Hindu purāṇas and epics. The author ascribes to his growth in an atmosphere of Sanskrit literature which could not but appear even in a work on Christ. Another great influence on the author was of His Eminence Joseph Cardinal Parecattil, the Archbishop of Ernakulam who believes that the Church in India must have its roots in the culture and the tradition of the land. As a Sanskrit scholar he has played an important role in the Indianization of the Church.

The *Kṛṣṭubhāgavata* is a noteworthy mahākāvya in Sanskrit based on the life of Jesus Christ. The author of this magnanimous epic is P.C. Devassia — a Christian Sanskrit scholar. The mahākāvya is written in the accepted form of an epic and can be aptly called the *Kṛṣṭubhāgavata*. It embodies the sacred life of the founder of a religion comprising thirty : three cantos corresponding to the years of Christ's life, in 1600 verses. We give here the outline of cantos.

I - The sage meets the Virgin, II - The betrothal, III - The vision of Zacharias, IV - The Annunciation, V - The Visitation, VI - A Journey to Bethlehem, VII - The Birth of Jesus, VIII - The presentation in the temple, IX - The arrival of the Magi, the slaughter of the innocents, X - the childhood of Jesus, XI - The coming of John, the Baptist, XII - The temptation, the call of the disciles, XIII - The marriage feast at Cana and the first miracles. XIV - Jesus and the Samaritan woman. XV - Jesus works many
miracles, XVI - More miracles, The selection of the Apostles, XVII - The sermon on the mount I, XVIII - The sermon on the Mount II, XIX - The execution of John, the Baptist, XIX - the story of Mary Magdallene, XXI - The parable of the Good Samaritan, XXII - The prodigal son, XXIII - The woman taken in adultery, XXIV - The raising of Lazarus, XXV - The triumphant entry into Jerusalem, XXVI - The end of the world, XXVII - The last super, XXVIII - The agony in the crucification, XXXII - The Resurrection of Jesus! XXXIII - The ascension.

The present poem is a major achievement in the field of modern creative writing in Sanskrit. It is the first major on the whole life of Christ. The author follows all the nor and principles of the epic but does not indulge in too ma figures of speech or descriptions of seasons, sun-rise, sunset etc. A few commonly known figures only occur. The common metre employed in this epic is anusṭup and next to it, is upajāti. although the author shows his capacity to handle the other metres as well. The style is simple and clear, endowed with the poetic qualities like prasāda and saukumārya. In narrating the story of Christ the author relies on the versions of the Gospels and on some reputed biographers of Christ.

He has remained faithful to the incidents recorded in the works of reliable biographers. He shows also his freedom and imagination as a poet to introduce some new elements without diluting the authenticity of the narrative. He has followed the mahākāvya model and in accordance with the traditional model, the author takes a few episodes mentioned briefly in the Gospels and expatiates on them. The most noteworthy incidents where the poet does this are the love and betrothal of Mary and Joseph, to which he devotes two chapters (I & II), the childhood of Jesus (X), the death of John, the Baptist (XIX) and the suicide of the betrayer Judas (XXIX). Not only the incidents of the miracles are
faithfully described but also the famous sayings of Christ are incorporated in an appropriate terms. One of the noteworthy features of the author’s treatment is the inclusion of apt analogies and comparisons with personalities and situations that are found in two Sanskrit epics, the *Rāmāyaṇa* and the *Mahābhārata*. Occasional presentations of some well-known happenings in modern India like the assassination of Gandhiji etc. enhance the value of this mahākāvya. No effort is spent to make the poem over coloured or loaded with display of learning or skill. It is simple and straight forward and in the much valued vaidarbhi style. There is much subhāṣita type on sayings. Prof. Unni rightly remarks: "All the important events in the life of Christ are described here in a chaste and lucid style of classical poets." The verses in this mahākāvya have a natural flow of their own, which cannot but charm a reader. A verse from the canto XVII dealing with the Sermon is given as specimen. "Do not lay up for yourself treasures on earth, where moths and other insects consume them, and where thieves break in and steal them; but lay up those treasures in heaven where they are not consumed by them, for, where treasure is in that world will your heart also be".

*Viśvabhānuḥ*

The *Viśvabhānuḥ* (the Universal light) is an interesting epic poem composed on the life history of Swāmi Vivekānanda. P.K. Narayana Pillai of Kerala has composed this mahākāvya successfully. This work came to light in 1979. The hero of this poem is Swāmi Vivekānanda. The eminent poet has taken some liberties with the form, but they no way devalue his creative talent. The epic reflects the greatness of the stream of perennial Indian culture beginning from the Vedas under the guise of the description of the noble qualities, character and life of Swāmiji. In addition to this, the course of action advocated by the revered Swāmiji for the attainment of greatness would pave the way for
future prosperity of India. That is brought out in words full of suggestive significance. This poem which is in every respect a modern one, generates in the mind of the reader an experience of aesthetic pleasure of different shades brought about by sweetness of language and popular metres. Except the 5th canto of this poem which comprises 555 verses in all, all the cantos other than the 16th and 21st contain 25 verses each. The practice of concluding with stanzas in longer metres is not followed in this poem as we find in some of the ancient epic poems. In this poem composed with seven metres namely, Anuştup, Upajāti, Vasantatilakā, Vaṁśastha, Viyoginī, Pīthvi, no hard and fast rule is observed to change the metre in every canto. One verse is given here as specimen.

The significant feature of this mahākāvya is that the poet makes a very lucid presentation of the theme. By the proper use of his superb talent he has made the theme interesting. He does not show his depth of knowledge by way of creating artificial descriptions, difficult words, long compounds, unnatural narration and long metres. He is faithful to authentic presentation of the incidents that have happened in the life of the great Swamiji, one of the great builders of modern India. By way of presenting the character of Swāmi Vivekānanda, the poet has in fact made a commendable work. The poem is having quietude as the main sentiment. Prof. Pillai has composed one more Mahākāvya - Dharmasāgara which deals with the life of the great master Srī Rāmakṛṣṇa Paramahamsa in 18 cantos. Prof. Pillai's mahākāvya on the life history of Vivekananda is not first of its kind. Many modern poets have written on this theme. The most outstanding one is Srīsvāmivivekānandacaritam' written by Tryambaka Bhaskar Bhandarkar of Varanasi.
Now, we will examine some historical poems of outstanding merit, one of them is *Keralodaya*. It is considered to be one of the best epics of modern period. The poet has set a good model to be followed by the successors. It occupies a special place among the Sanskrit epics for a number of reasons that we will discuss in the following pages. The poem contains 21 cantos and nearly 2300 verses. It deals with the entire history of Kerala - State and its political, social and cultural aspects against the background of South Indian History.

The poem begins from the legendary origin by Paraśurāma up to the reunification of the land in the second half of the 20th century. The balance between poetic imagination and conformity with the available facts has been maintained with great success. Being an authority on Kerala history, culture and literature, the poet has a full command on the field and is at home with all details regarding facts and figures. His poetic imagination helps him to paint graphically the whole picture in keeping with the facts available. As a modern poet with progressive ideas and a literary critic thorough with the rules of the game, Prof. Ezhuthachan attempts not only in composing an excellent Mahākāvya following the classical tradition, but also making it accessible from modern standpoint as well.

Thus this unique work combines in itself a research thesis on the cultural history of Kerala, a Sanskrit mahākāvya of the traditional type, and a modern literary work drawn on wide canvas written in the Sanskrit language. In this context author's statement given in the Author's note is pertinent to note: "This was written in Sanskrit, paradoxically en to reach a wider circle of readers, for Sanskrit is b national and international scholars' language even though it is not living language in the modern
sense of a term. It is clear that an original work written in any other Indian language has not got that advantage, for translation will definitely minimize its natural beauty. Secondly wanted to see how far classical Sanskrit could be used as a vehicle of modern poetry with a serious purpose and progressive outlook. An attempt has been made here to present on a broad canvas the cultural, political and social history of Kerala with a national and international background. But at the same time, care has been taken throughout to see that it is prominently and decidedly a work of art. Though the classical framework is used, the aim has been to present regional life in all its varieties following blindly any old rule, method or set pattern."

The poem is divided into five mañjarīs viz. Svāpna mañjarī, Smṛti mañjarī, Ātiḥyāmañjarī, Bodhamañjarī and Caritramañjarī. The theme of the poem is as below: Paraśurāma at the time of penance becomes lonely and grief-stricken. Brahmā advises him to throw off his axe. He does so. Immediately his heart and the world change. The Arabian Sea appears in human form and gives his daughter as a forestchild to the sage. The Paraśurāma story is retained, but relegated to the dream land.

The actual story of the land, which was called Chera in historical times, begins. Patirrappattu and other Sangham works are followed in historical details. King Udayan Cheral and his wife Nalini come first Rule of their son Imaya 21e erampan and his successors their exploites. The Chera history is continued. The famous Chenkuttuvan and his conquists the story of Chilappatikaram. The tragedy of Kovalam and Karnaki described. A curse falls on the Southern kingdoms. Chenkuttuvan builds a temple for Karnaki - Kuttuvan's successors - Destruction at the hands of the Cholas. Story of the Eastern branch of the Cheras - Gradual decline of Chenkuttuvan's western line - Cholas destroy Muchiri, their capital - End of the first Chera empire.
The Aryan colonization of Kerala - Mayura Sarman of the Kadamba dynasty, Social changes in the land. The second Chera Empire under the Kulasekharas, Sankarācārya — His deeds and sermons, His critical evaluation of human civilization. Kulasekhar Alwar and Cheraman Perumal Nayanar-Sthanu Ravi and Tarisapalli Plates, Rama Verma Vikramaditya Varaguna and Paliyam Plates, the Jewish Plates. Bhaskara Ravi accepts the throne. The Chera -Chola war begins. It's various stages - Attacks of Rajendra etc. The Kerala capital destroyed. Rama Verma Kulasekhara changes his capital. His fresh attempts for freedom. The hundred years war ends and the Cholas routed. The effects of war. Muslims in South India -Malik Kafur-Sangramadira Ravi Verma and his exploits. His mother Uma-gradual rise of the Zamorians. The Zamorians gain power, the help of Muslims. The Mammakam festival came under the control of the Zamorians after the defeat of Walluvanad. The Zamorians become supreme.


The full command of Sanskrit language enables Prof. Ezhuthachan to depict precisely and correctly scenes and situations mirrored in his rich imagination. The ideas contain echoes of the classical thought.

Simple statements are made very attractive and effective. There is originality even in the method of presenting ideas. The author K. N. Ezhuthachan prefers to interpret history from the Marxian point of view. The problems of the labourers shouting for rights and privileges are described very nicely. This mahākāvya is a piece of real poetry, which annexed the Sahitya.
Academi Award. The replay of Sankarācārya in canto ninth when the latter offered him the kingdom shows the poet's sense of propriety. The substance of the Acārya's teaching is beautifully codified therein. The poet has introduced some alien words into Sanskrit with a view to making the ideas understandable. He has made use of some rare word meanings — which are already fixed on the particular senses. The poet depicts Cinema as the best leader in a satire manner.

The poet has also composed another mahākāvya, that is, Śrīvidyādhirājavijaya in 19 cantos, which purports to be a biography of Vidyādhirāja alias Cattampiswāmi, a modern social reformer of Kerala, who had joined hands with Śrīnārāyaṇaguru. The poet also refers to contemporary dignitaries since they had maintained contacts with the hero of the poem. His other mahākāvya, Nāyakābharaṇa or Aṣṭalayanāyakīya consisting of 19 cantos deals with the history of the state of Travancore. The 18th century ruler of Travancore, the king Martandavarma and his exploits form the central theme and his conflicts with the chieftains of the eight prominent families of the state provide ample scope for the poem.

Yaśodharāmahākāvyā

The Yaśodharāmahākāvyā of Ogeti Parikshit Sarma in 20 cantos concentrates on the reactions and emotions of Yasodharā, the wife of the prince Siddhārtha. It is neither a biographical poem nor a historical poem. It can be called a descriptive poem. The poet has depicted the helpless condition of Yaśodharā when her husband renounced the world suddenly and left her behind with her child Rāhula. The poem has received the Kalidasa Award of the Madhya Pradesh Sanskrit Academy. It is interesting to remind that the subject on the life of Gautam Buddha has received its epic measure of treatment in the hand of the great poet Asvaghośa. But
the great classical poet has devoted a small place to Yasodharā in his Buddhacarita. Yasodhara is a neglected character like Urmilā.

It is to the credit of Pandita Sarma that he focuses our attention on this neglected soul and reveals the lonely agony of a devoted wife, whose destiny lifted her to uncommon heights but plunged her also into an abyss of tragedy. The pathos is the main sentiment of this mahākāvya. This epic of twenty cantos and of about 1070 verses carries the narrative of Suddhodana, the king of Kapilavastu. The poet has nicely described the events like the marriage of Gautama and Yaśodharā, their revising delights of married life, the birth of Rāhula, the renunciation of Gautama for penance, the tragic sorrow of the royal household, the final visit of Gautama after his enlightenment and the message of Buddha's religious faith. The poem is more an epic of emotion rather than an epic of narration. The tale is woven by descriptions of places, mountain, river, seasons, details of married life and record of important happenings.

The emotion-torn mind of Gautama on the eve of his leaving the palace and his young sleeping wife and child in the middle of night, is convincingly presented in canto IX. More central is the picture of grief-stricken Yaśodharā and the people who surround her presented in nearly six cantos. This is a touch though somewhat conventionally drawn. The au not allow the poem to lose itself in me frustration. It is a striking feature of its Yaśodharā emerging from her sorrow with a new awakening and courage, deriving comfort from the lovable pranks and prattle of her beloved Rāhula, and the visit of the Buddha which crown her like within understanding and wisdom are heartening touches making the sadness sweet. The epic is composed on established lines.
The poet makes salutations at the outset, and gives an account of his family and personal life followed by a description of Himālaya and the river Rohini, before the thread of the epic narrative is taken in hand. The usual descriptions of the rise and setting of the sun and the moon and of the seasons have their full play in this poem. In the same way, marriage, love-sports, pregnancy, birth of a child, its growing up and other details come to be described in the approved manner of epic composition. Inevitable as the descriptive mode is, it has fortunately escaped staleness and ostentatious conformity to form by two redeeming features.

Pandita Sarma is steeped in the poetry of the classical poets. His writing often echoes phrases and ideas from classical Sanskrit poetry. The description of Himālaya (canto I) is full of allusions to the two epics of Kālidāsa. The day-to-day occupations of the separated Yaśodharā remind one of Kālidāsa's Yakṣapatni (XIX 47-52) and to some extent Bāna's Mahāśvetā. The play of Rāhula is reminiscent of Sarvadaman's sport MIX. 31). There are other such reminiscences (see III, 16, IV.7; V 20, XIV. 15, XV.19). Such allusive mode of descriptions seems to add charm to the new writing. Further, the descriptions, though conventionally arranged, are free from imitation and verbosity.

The author himself is a musician and that has helped his descriptive style. The account of vernal sport (Canto V) is interwoven with the technical names of musical melodies. The poet chooses, with a touch of poetic propriety. The metre Viyogini to paint the picture of separated Yaśodharā (Canto XIII), although most of the epic is written in upajāti metre. The sense of music of words and rhythm are sources of pleasure. Occasionally the poet comes out with fresh ideas. Yaśodharā, for example, is described as solidified moonlight in a sustained metaphor (Canto III. 37), the young Gautama and Yaśodharā entwined in love-
sport appear as targets of dvandvārthakāvya and as samāsasayyā (IV 26), the sacred thread on the chest is imagined as the dividing line marking the torn heart of Gautama (IX). Sometimes the author paraphrases well-known ideas (XIV) and introduces the new ones. The poet's eye moving in the old and the new world often brings freshness of perspective.

The poet's diction and style are mature and weighty without being heavy. The poet preserves the dignity of Sanskrit language without sacrificing clarity. Conscious of poetry writing, he does not strain after word-effect, rhetorical display or artificial construction. Occasionally he cannot resist a pun or an oxymoron (I. 1 10, II. 87, IV .54 and VIII. 34). The poet is fond of some words like yauvat, matalli, bambhara, sayā, which are repeated. The simplicity and sweetness of his diction, the natural music of his verses and his ability for emotional delineation are sufficiently attractive. The role of daiva is nicely described by the poet who has glorified the importance of grhashhadharma."

It is interesting to say that some of our modern poets have glorified the characters of women. The heroines are depicted as the heroes of the long poems. It is a good trend and it dispels the misconception that male writers are writing only for the males. The mahākāvyas like Rani Ahalyabāicaritam, Victoriacaritam, Sitācaritam, Indiragāndhicaritam, Rādhācaritam etc. are the best ones of this new trend and all these works glorify the achievements and contributions of women who have proved themselves to be the heroes of India. Prof. Rajendra Mishra brings a pertinent point to light. He observes: "Most of these works do not abide by the principle established by our rhetoricians like Bhāmaha, Daṇḍin and Viśvanātha. Sītācaritam and the Jānakijīvanam, although based on the traditional Rāmāyaṇa - theme, seem upto some extent, free from the archaic-style. Both of these mahākāvyas do not accept Rāma as the hero. On the other
hand, the heroine of the theme, Sītā seems to be the most dominant character, throughout the poem. Story also differs.

According to Sītācaritam, for the sake of her husband's honour and royal dignity, she herself chooses the banishment. The composer of the poem Dr. Reva Prasada Dwivedi 'Sanatana' has tried to console the generous readers who feel mentally perturbed to see devī Sītā being banished and insulted by her own husband Rāma in public. Abhiraja Rajendra Mishra also in his Jānakījīvanam, tries to find the same solution. According to him, the washer-man begs for an excuse in the open assembly of civilians, in the presence of Maharshi Vasiṣṭha and lord Rāma forgives him for defaming empress of the Kosala empire. Afterwards Sītā goes to the hermitage of Maharshi Vālmīki only to look after her twin sons Lava and Kusa for a few days: In these Mahākāvyas, tatraiko nāyakaḥ surah etc., fails because of their heroine-dominant theme."

We all know that the great works like the Rāmāyaṇa of Vālmīki, the Mahābhārata of Vedavyāsa, the great Purāṇas and Upanisads have been used as the main sources of themes and their ideas are woven into literary creations by ancient and modern poets. The poems based on the Rāmāyaṇa are huge in number. The Rāmāyaṇa theme, has in a way exerted a more direct influence on subsequent poets, primarily because of its compactness and ethical basis. The Mahabharata has also significantly helped in composing modern mahākāvyas.

**Bhīṣmacarita**

The Bhīṣmacaritam of Hari Narayan Dīkṣit occupies an important place among the mythological mahākāvyas for its aesthetic attributes. As is clear from the title, this epic is based on the character of Devavrata Bhismā who possesed a unique personality. Bhisma had wonderfully performed an unequalled
role for the success of the great battle of the *Mahābhārata* which had taken place between the Adharma and Dharma and in which the Dharma was fighting for its existence. The present epic contains twenty cantos which are well arranged in proper format. The essential elements like plot-construction, characterization, imaginations, descriptions, figures of speech, and appropriate metres deserve our appreciation.

The language of Dīkṣit is simple but free from the grammatical errors. As the poet himself is a good scholar of Grammar he has made use of appropriate words those do not confuse the readers rather they facilitate our understanding. The most appreciable thing is that the poet does not make a show of his profound scholarship and proficiency of language. The poem being written in a lucid style and jargon-free language can have an access to all. Since the poet has understood the problems of modern Sanskrit readers he has given a Hindi Translation of the verses. There is no doubt that the pen of Dikṣit has given birth to an excellent and pleasant epic in a beautiful, impressive and very heart-touching style.

The mahākāvyya is an admirable contribution to modern Sanskrit literature. The work is dedicated to its hero Bhisma. The dedicated verses give a glimpse of his noble character. The poet has tried to h all the best things that were there in the personali Bhisma. The work is appreciable for its theme a presentation. Though the theme is well-known, it came light for the first time in the form of a mahākāvyya. The description of Mokṣaloka is given here.1

**Dhanañjayavijaya**

The *Dhanañjayavijaya* of Rama Subrahmaniar is an important mahākāvyya of 18 cantos. The poet has described the glorious exploits of Arjuna with all his noble qualities in this epic
The poem deals with Arjuna's life and achievements up to the stage of the Bhagavadgītā. It narrates clearly how Arjuna equipped himself not only for the Great War but also for the advice of Kṛṣṇa in the Gītā. We find him in his father Indra's court in the heaven shocked by the way of life amongst Gods. He later realizes that their standards and ways of life are different from those of the mortals on earth. We similarly see him as an ascetic praying to God and securing weapons after severe trials. We also see him fulfilling the role of a great householder and husband marrying many princesses who were his admirers. In the Gitā the lord says at the time of the Mahābhārata war that he incarnated as Dhanañjaya, the conqueror of wealth. According to the definition a mahākāvya must have a theme taken from an epic or history. Firstly, in this poem the theme has been taken from the Vanaparva of the Mahābhārata. Secondly, the hero should be endowed with many good qualities and noble traits. In this poem Arjuna fulfils all those necessary qualities. Another feature of a mahākāvya is the division of the work into various cantos properly and coherently connecting the theme. A canto must deal with a particular idea directly connected with the traits of the hero. Each idea emerges from a consideration of a number of facts. The poem is interesting for its delineation of sentiment, description of natural beauty and sweet language. Though the theme is old yet it seems to be new in the hand of the master poet. An example is given.

Navabhanārata

The Navabhanārata of Muthukulam Sridhara is an interesting historical poem. It deals with the story of the modern period of Indian history. The struggle for independence and the story after the historic events form the central theme of this long poem. The roles of the architects of modern India like Motilal Nehru, Jawaharlal Nehru, Mahatma Gandhi, Subhas Chandra
Bose and others are well brought out in this epic poem. The work proves that Sanskrit can very well be an effective medium to deal with the modern events of historical importance. There are 18 cantos and 1185 verses. The verses are charming for their melodious rhythm and mellifluous flow. The poet has mainly depicted the situations of modern India.

The verses of Sridhara contain beautiful figures of speech. The examples of Tulyayogitā, are noted in the footnote. Similarly, it is interesting to note that the poet has employed some rare metres like Vasantamālikā,, Kusumamañjarī etc. This attempt is to be highly appreciated for the reason that the poet contributes to the preservation of the science of metres. It goes without saying that Chandassāstra or Metrics in Sanskrit is a well-developed discipline. If the poets do not make use of them or if they confine to some selected simple metres then, how can this sophisticated science survive? Furthermore, the poet has well depicted the places and situations of modern India. It is perhaps the most comprehensive work on this theme in Sanskrit. The poet has given a fine description of the London city in Pañcacāmara metre. He has brought out the realistic pictures of the farmers and their misery. Some words are used by the poet in unusual senses.

**Pūrvabhārata**

The mahākāvyya *Pūrvabhārata* is undoubtedly an appreciable attempt which shows poet's concern for the true history of India. The work is composed in 21 cantos having 1444 verses written by Kaviratna Prabhudatta Swami of Meerut. It is a unique work in the sense that it deals with the history of India beginning from the mythical Manu and ending with the invasion of Alexander and his encounter with Puru. The author does not follow the history given by the modern historians, instead he depends mainly upon Indian tradition and literary evidences. In
the epilogue of the mahākāvya the poet says that the pure history of the Aryans has been misinterpreted and stained by the foreign writers. He has therefore written an epic poem to present the real history of the Aryans. The Indian mind that has always been seeking harmony and synthesis instead of harping on differences is aptly picturised in this poem in support of admitting the Buddha as an incarnation by the Hindu society. In diction, choice of words and figures of speech this poem stands remarkably distinct.

The poem begins with the beautiful description of magnificent Himālaya' and the Āryadeśa. The verses are full of mādhuryaguna. They inject the feeling of curiosity and can easily bind the mind of a cultured reader. There are plenty of poetic figures which truly beautify the simple style of Prabhudatta who does not follow that hazardous trend of exaggeration and artificial description. The entire third canto is written in Anuprāsa-Alāṁkāra. There is a proper delineation of vīrarasa and in some places we find even karuna. Prabhudatta has composed another historical epic called Mauryacandrodayam.

The mahākāvya contains twenty cantos, and about 1100 verses. The poet has glorified the noble deeds of Candragupta who is the hero of this great poem. The author deserves appreciation for giving us a historical epic, the composition of which is more difficult than the simple biographical poems, most of which just narrate the superficial material in high flown language. We understand that a poet however competent and powerful may be, has to study the life-history of the king and to remember the historical incidents chronologically and to make use of all the names of the persons, places, and incidents etc. in the poem. Among the biographical poems we have a less number of historical poems which are more important for preserving the history and cultural records.
The epic is published in 1985. The poet deserves appreciation for selecting an untouched historical theme. The hero of this poem is Candragupta Maurya. The poem is having vīrarasa as the main sentiment. But the poet has not been so much successful in making appropriate presentation of sentiments. However, the poet has given us a biography of Candragupta (322-289 B.C.) in Sanskrit. A Sanskritist will be more interested to know the details about this king. The poet's concern for preserving the history for posterity is visible from the composition of the poem. So the work has unique importance. The epic possesses some fascinating literary merit.

*Bhāratendu*

*Bhāratendu* of C. V. Vasudeva Bhattathiri is a biographical poem that narrates the life history of Mahatma Gandhi. *Bhāratendu* illustrates the life and teaching of Mahatma Gandhi from his birth till his death. The poem altogether contains 784 verses in twelve cantos. An overall evaluation of Gandhiji’s activities including social, political, historical, biographical and philosophical also are depicted by the poet in this poem. The Rowlet act implemented by the British government in 1919 in order to control the Indian citizen lead to the widespread protest in the whole India.

*Gāndhīcarīta*

*Gāndhīcarīta* is composed by Sadhusarana Mishra in 1962. His father’s name was Jayaram Mishra and he was an erudite scholar of Sanskrit literature. The theme of the poem is taken from the biography of Gandhiji wherein the poet described the story of Gandhi’s birth upto his death. The work is consisting of 19 cantos.
Subhāṣacarita

Subhāṣacarita is composed by Shri Visvanatha Keshav Chatre in 1963. The poet was born in Panchavati, Nasik on 27 December 1906. His father’s name was Keshav Shastri and mother’s name was Yashoda. He was a versatile scholar of Sanskrit and Marathi literature. This epic is related to the biography of Subhash Chandrabose and the poem is consisting of 10 cantos and 650 verses.

Gāndhīviijayamahākāvya

Gāndhīviijayamahākāvya is composed by Loknath Shastri in 1964 which depicts the story of the great Mahatma Gandhiji.

Śrīnehrucarita

Śrīnehrucarita is composed by Brahmananda Shukla in 1969. The poet was born in 1904 at Carthaval in Uttara Pradesh. His father’s name was Maidatta and his mother’s name was Tulsidevi. The epic poem consists of 18 cantos and 707 verses. The subject matter of this epic based on the life of Jawaharlal Nehru, the first prime minister of India.

Mahātmāgāndhīcarita

Mahātmāgāndhīcarita is composed by Virendra Kumar Govindaraja Vaidya in 1973 based on the life and philosophy of Mahatma Gandhiji.

Nehrūyaśasaurabha

Nehrūyaśasaurabha is composed by Balabhadra Prasada Shastri in 1975. The poet was born in the village Sakaha Hardoi in Uttara Pradesh on 7th October 1925. His father’s name was
Govinda Prasad and his mother’s name was Mahadevi. This epic consists of 12 cantos and 586 verses.

**Indirāgāndhīcarita**

*Indirāgandhīcarita* is composed by Satya Vrat Shastri in 1976. This epic poem is consisting of 25 cantos and 879 verses. The heroine of this epic is Indira Gandhi, the Iron lady of India.

**Rādhāyana**

*Rādhāyana* is an epic poem composed by Shrimati Lalitashastri Arvikar in 2012. Shrimati Lalitashastri Arvikar was born on 13th July 1944 at a village named Audumbar in Maharashtra. She has four publications under her name. Three poems viz. *Nārāyanīyam, Mūkapñachaśati, Varāhīcaritam* and a Sanskrit drama *Śrīkrṣṇārhahastyajīvan*. *Rādhāyana* is an Epic with 9 cantos and 523 verses. This epic poem is one of a kind of poem which focuses on the female protagonist.

**Vaināyaka**

*Vaināyaka* has composed by Prof. G. B. Palsule was a renowned Sanskrit scholar, who lived in Pune and left for heavenly abode on 28th November 2005. He was a versatile personality and was aptly known as the Mahakavi of modern period.

**Bhāratamātā Brūte**

*Bhāratamātā Brūte* is a modern Sanskrit Mahākāvya composed by Dr. Harinarayan Dixit. This Mahākāvya is published in 2003 by Eastern Book Linkers, Delhi. The epic is divided in 22 cantos and it contains 1654 verses. The author has given name to each canto of this Mahākāvya.
**Rādhācarita**

*Rādhācaritam* is a *Mahākāvya* written by Harinarayana Dixit. It is published in 2005. It contains 22 cantos and 2322 verses. The central character of this *Mahākāvya* is Radha and the poem depicts Radha”s immense love for lord Krishna. Radha and Krishna are known as epitome of love. Dr. Harinarayana Dixit has beautifully described the love and separation in love.

**Śrī Gvalladevacarita**

*Śrī Gvalladevacarita* is a *Mahākāvya* written by Harinarayan Dixit. It was published in 2008. The epic contains 2302 verses in 27 cantos. The king Gvalladeva of Kumaon region of Uttaranchal is a hero of this epic. The poet himself worked as a professor at Kumaon Vishvavidyalaya. So being a resident of Kumaon reigon he was aware of the life story of Folk god King Gvalladeva and was also inspired by his personality. So he penned down this epic poem.

**Jānakī-jīvanam**

The ‘*Jānakī-jīvanam*’ is a *Mahākāvya* written by Dasharatha Dwivedi. It was published in the year 2006. This *Mahākāvya* divided in 18 Cantos. Each canto has 120 verses. There is total 2160 number of verses in the *Mahākāvya*. This *Mahākāvya* sings the glory of India and Indian culture and also gives the description of cities like Mithila and Ayodhya. It also depicts purpose of Sita”s birth and life of common people of Mithila.

**Āmbedkar Darśanam**

*Āmbedkar Darśanam* is a *Mahākāvya* written by Baldev Singh Mehra in 2009. A poet has chosen a towering personality
namely Baba Saheb Ambedkar for representing his views on many religious issues. This epic is also considered as caritakāvya. Āmbedkar Darśanam is a poetical composition divided into 17 cantos and 1015 verses. The epic deals with the life story of Baba Saheb Ambedkar and his philosophy, his views on religion which are based on rationality. The poet has not given title to cantos.

**Himācalavaibhavam**

*Himācalavaibhavam* is a Mahākāvyya written by Keshavaram Sharma in 2009. The epic is divided in nine cantos and 467 verses. The poet chose to describe the beauty of Himācala in this epic poem. Though there are many other poems in literature which narrate the scenic beauty of mountains, rivers, ponds and places of Himācala region, but poet’s own style of writing and way of expression made this work unique and noteworthy.

**Bhārgavīyam**

*Bhārgavīyam* is a Mahākāvyya composed by Dr. Mithilaprasad Tripathi in 2008. The epic contains 32 cantos and total 1690 verses. The Mahākāvyya contains many mythological stories and descriptions of Bhrugu dynasty. There is a narration of the ancient sages like Bhrugu, Chyavana, Dadhichi, Markaṇḍeya, Jamdagni and most importantly Lord Parśurāma in the epic.

**Satanāmigauravam**

This Mahākāvyya is written by Dr. Mithilaprasad Tripathi in 2010. It is published by New Bharatiya Book Corporation, Delhi. This Mahākāvyya is also known as Gurughasidasasa-Mahākāvyya. The poet has dedicated this epic to Guru Ghasidasasa.
who devoted his whole life in service of poor backward people and for their betterment, he established a sect \textit{Satyanāma’}.

\textbf{Śrī Paraśurāmacaritam}

This \textit{Śrī Paraśurāmacaritam} is written by Dr. Pushkardatta Sharma. The \textit{Mahākāvya} is divided in 11 cantos in 612 verses. This \textit{Mahākāvya} is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in 2011. As the title suggests this \textit{Mahākāvya} describes the noble character of Bhagavan Paraśurāma.

\textbf{Sāketa-saurabham}

\textit{Sāketa-saurabham} is written by Dr. Bhaskaracharya Tripathi. It is published by Naga Publication, Delhi in the year of 2003. The \textit{Mahākāvya} is based on \textit{Rāmkathā}. It is divided in eight cantos and 495 verses. A great work \textit{Sāketa-saurabham} characteristically expresses human situations, which are universal. How fast the behavior of people changes when someone loses his power and authority is shown. \textit{Sāketa-saurabham} received an award from Uttar-pradesh Sanskrit Samsthan, Lucknow in 2003. The Poet, Dr. Bhaskaracharya Tripathi also received \textit{Akhila Bharatiya Pandit Jagannatha Padyarachana Puraskar} from Delhi Sanskrit Akademy for this \textit{Mahākāvya}.

\textbf{Uttaranaiṣadhīyam}

\textit{Uttaranaiṣadhīyam} is a \textit{Mahākāvya} written by Ram-laxman Goswami. It is published in 2005. The \textit{Mahākāvya} is divided into 22 cantos and 2818 verses. The subject matter of this epic is the same as Shri Harsha”s \textit{Naiṣadhīyacaritam} i.e life story of Nala and Damayantī. Damayantī chose Nala as her husband in \textit{Swayamvara} leaving the deities behind. Later Nala lost his
kingdom; he abandons Damayantī and worked as charioteer in the
country named Avadha. At the end Nala got his kingdom back
and they lived happily ever after.

*Sāketa Saṅgaram*

*Sāketa Saṅgaram* is a *Mahākāvyya* written by Shriram Dave. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in the year 2003. The epic is divided into 15 cantos and 605 verses. Title of the epic itself gives us the idea of its subject. *Sāketa* is an old name of *Ayodhyā*, birth place of Rāma and *Saṅgaram* means dispute. So, *Sāketasaṅgaram* means dispute regarding *Ayodhyā*.

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*Śaktivijayam*

*Śaktivijayam* is a modern epic composed by Mathuradatta Pandey. It is published in 2011. The epic is divided into 12 cantos and contains 694 verses. As the title of the epic suggests, the epic is woven around the exploits and conquests of Śakti, the goddesss Durgā over demons and devils.

*Rājalakṣamī-swayaṁvaram*

*Rājalakṣamī-swayaṁvaram* is a *Mahākāvyya* written by Pt. ShriRama Dave. It was published by Hansa Prakashan, Jaipur in 2001. The *Mahākāvyya* is divided into 18 cantos and contains 1489 verses. The epic revolves around Election. The epic focuses on the election process in interesting manner. The poet portrays lord Viṣṇu and goddess Lakṣmī and other Gods as characters in the epic along with the modern characters like Sardar Patel, Mahatma Gandhi, Lal Bahadur Shastri, Madan Mohan Malaviya, Amitabh bachchan etc.
**Vanadevī**

*Vanadevī* is a modern Sanskrit epic composed by Ramshankar Awasthi. The epic is published from Kanpur in 2011. The epic is divided in 27 cantos. The central character of the poem is Sītā. The poet addressed sita as Vanadevi because according to him, Sītā passed most of the time of her life in forests whether it’s in chitrakuta, panchavati or Valmiki’s Āśrama. She was more accompanied by birds, animals and wife of sages from forests than her kinsmen from the kingdom. So, the title of the epic is apt.

**Paraśuramodayam-mahākāvyam**

*Paraśuramodayam-mahākāvyam* is a Sanskrit epic written by Dr. Sudhikanta Bhardwaj. It is published from Delhi in 2009. The epic is divided into 17 cantos and 1504 verses. The *Mahākāvya* has a story till Bhagawāna Paraśurāma”s birth. Paraśurāma is considered as an incarnation of Lord Viṣṇu. There are many works written in Sanskrit literature in his tribute. But poet chose to write a *mahākāvyā* on his great grandfather Rucikā. So, the hero of the epic is the son of Bhṛgu i.e Rucikā. Rucikā got married to the daughter of king Gadhi of Kanyakubja. The king put condition in front of Rucikā that he gave his daughter”s hand to him only when he gave him thousand horses that have black ears. Later Rucikā fulfills king”s demand and present him thousand black eared horses which he brought from Lord Varuṇa.

**Śikhariṇiśatakam**

*Śikhariṇiśatakam* is a *Muktaka Kāvya* written by Shankardev Avatare. It is published from Delhi in 2009. It contains 117 verses written in *Śikhariṇi* metre. So the title *Śikhariṇiśatakam* is justified. There is no particular story or historic incident that this *kāvya* dealt with. Each verse of this
kāvya contains a different message, which is moral, social, and spiritual in nature.

**Lalitālavaṅgam**

*Lalitālavaṅgam* is a poem written for children by Acharya Shri Digambar Mahapatra. The book is published in 2001. This poem collection contains 41 poems and it is divided in two parts. These poems were written specially for children. So language of poems is easy and simple. The poet has avoided complexity.

**Ayi Nīlanadī**

*Ayi Nīlanadī* is a poem written by Acharya Revaprasad Dwivedi in 2009. It is published by Kalidasa Samsthan, Varanasi. The poem contains 124 stanzas. In this poem Acharya Dwivedi addresses the world’s longest river Nile which is located in Northern Africa. The poet has described various activities which take place on the riverbank of Nile. Acharya Trivedi also compared the river Nile with the Indian rivers like Ganges, Yamunā etc.

**Kāvyāmṛtataraṅgiṇī**

*Kāvyāmṛtataraṅgiṇī* is collection of modern Sanskrit poems by Prof. Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishada, Vadodara in 2008. The poem collection contains twelve long poems. Among these poems four are Śataka kāvyas and three are Laharī kāvyas.

**Kārgil-kāvyam**

*Kārgil-kāvyam* is a poem written by Dr. Vrajsundar Mishra. This kāvya was published by Adishail Publications, Kendrapada, Odisha in 2008. The subject matter of the poem is
Kārgil war which happened in 1999. The Prime Minister Atal Bihari Vajpeyi named it Operation Vijaya. The poet has thoroughly described the war from its beginning to the end. The poem has 257 verses. The poem is also followed by its Oriya translation prepared by the poet himself. In the beginning of the poem, Dr. Mishra has given information about date to date happenings of Kārgilwar which lasts for 74 days and more than 407 soldiers got martyrdom in it. The poet has also given brief introduction of 13 martyrs who belonged to Odisha. The language of poem is simple and lucid. The poet has experienced pain of family members of the soldiers.

**Lastakaḥ**

*Lastakaḥ* is a collection of poems written by Dr. Bhagavatitilal Rajpurohit.

The book is published in 2006. This poem collection has five parts.

**Sarvaśuklottarā**

*Sarvaśuklottarā* is a collection of poems written by Dr. Ramakant Shukla. This poem collection comprises of 68 poems. Index also contains dates on which day the poem was written.

**Bhāgīrathī**

*Bhāgīrathī* is an important collection of *Muktakakāvya* written by Gobind Chandra Pandey, a great historian and philosopher and this book has received Saraswati Samman. The poet is well-known for his significant contribution in Sanskrit literature. The poem is published from Ilahabad in 2002. It is divided in seven parts: 1. *Loka*, 2. *Kāla*, 3. *Vasantānalaḥ*, 4.
There are 254 verses in this poem collection.

**Balākā**

This is the anthology of Sanskrit poems by Dr. Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad, Vadodara in 2006. The book contains 63 poems and one *Lahari Kavya*. The laharikavya entitled *Pranay-lahari* has 163 muktakas. The whole collection of poems is composed in non-metrical style. The language of the poem is quite easy that even non-sanskrit people can understand it and enjoy it. Prof. Rabindra Kumar Panda has written a laharīkāvya unlike the *laharīkāvyas* of Śankara and Panditrāja Jagannātha.

**Dāmpatyam**

*Dāmpatyam* is a poem collection written by Dr. Naresh Batra. The book is published by Abhishek Prakashan in 2010. The book contains Sanskrit as well as Hindi poems. Sanskrit poems are written by Dr. Naresh Batra while Hindi poems are written by his wife Dr. Pratima Purindh. So, it’s a joint venture of husband and wife. Therefore the poet gave title to this poem collection as „*Dāmpatyam*‘.

**Gīrgīṭḥ**

*Gīrgīṭḥ* is a collection of Sanskrit poems written by Prem Shankar. The book is published by Sahitya Bhandar, Allahabad in 2011. The poems of this collection are divided in four parts according to their subject matter. First part consists of Stutiparakakāvyas. The poet named the part as *Devārpanam*. The second part is entitled as *Dēśārpaṇam* where the poet included poems with subject matter of patriotism, freedom, on our national flag and Mahatma Gandhi etc. The next part is named as
Lolārpanam; in this part the main theme of poems is love, while the fourth part Lokārpanam contains poems on general subjects.

**Sinīvālī**

Sinīvālī is a poem collection in Sanskrit written by Ram Karan Sharma. This poem collection was published in 2003. It contains 46 Sanskrit poems and 760 verses. In the very outset of the book, the poet bows down to the goddess of speech Vāgdevī. In śaktiśivam he pays homage to Lord Śiva and Goddess Pārvatī and in Jai Hanumānā gunasāgar he praises lord Hanumāna.

**Āryavilāsa**

Āryavilāsa is a Sanskrit Muktakāvya composed by Ramji Thakur. This kāvya was published in 2009. This kāvya has 346 verses. The poet has written on themes like status of women in contemporary society, social condition, political scenario etc.

**Kāvyavilāsa**

Kāvyavilāsa is a collection of Sanskrit poems written by Omprakash Thakur. It is published in 2008. This book contains 138 poems. Most of them are Muktakāvyas and few are Gītas. These muktakas are preaching ethics. They advise to leave vices and learn merits. The poet narrates current social conditions live violence, jealousy, greediness, hypocrisy, corruption, cheating etc. The poet has also given Hindi translation of these poems.

**Sudharmā**

Sudharmā is a collection of Sanskrit poems written by Ram Karan Sharma. It was published by Pratibha Prakashan, Delhi in 2008. This poem collection contains 16 Sanskrit poems. All the poems have different subject matters „Devayāni” has a
content of God-demon war. Ahalyā is based on wellknown story of Rāmāyaṇa, etc.

**Kāvyasudhā**

Kāvyasudhā is a collection of poem in Sanskrit. It is composed by Dr. Keshavram Sharma. The book was published in 2008. This poem collection contains 24 poems. These poems are divided in three parts according to their subject matter. The first part is Stutikhaṇḍa. In this part the poet writes Stutikāvya on Lord Gaṇeśa, Lord Śiva, Hanumān and Goddess Durgā. The second part of this collection entitled Balidānavīrāḥ the where poet salutes our national heroes Subhashachandra Bose, Mangal Pandey, Ramprasad Bismil, Ashfaqulla-khan etc. The third part entitled Prakīrṇāḥ contains poems on different subjects like संस्कृति:, भारती, मेट्रो यानम् etc.

**Sparśalajjākomalā smṛtiḥ**

Sparśalajjākomalā smṛtiḥ is a modern Sanskrit poem collection by Dr. Harshdev Madhav. It is published by Parshva Publication, Ahemdabad in 2007. This poetry collection consists of 150 poems. It has variety of forms. It contains parody, century-poem, Gazals, gītikāvya, mono-image kāvya and Haiku etc. Dr. Madhav is known for composing mono-image poems in modern Sanskrit literature. He also has credited to introduce Japanese poetry forms Haiku, Tanka and Korean poetry form Sijo to the modern Sanskrit literature.

**Mūkaṁ Nimaṇṭraṇam**

Mūkaṁ Nimaṇṭraṇam is a collection of new Sanskrit poems written by Dr. Maheshchandra Sharma. The book was published by Decent publishers and Distributors, Delhi in 2008. This poem collection contains 55 achāṇdas Sanskrit poems.
Many poems of this collection have picture of contemporary society. The poet composed these poems in free style.

**Vraṇo Rūḍhagranthiḥ**

*Vraṇo Rūḍhagranthiḥ* is an anthology of poems by Harshadeva Madhav. It is published by Parshva Prakashan, Ahmedabad in 2010. This poem collection is divided in three parts: *Vraṇo Rūḍhagranthiḥ* (51 poems), *Alakanandā* (28 poems) and *Mṛgayā* (20 poems). The first part contains poems on subjects like life insurance agent, bomb, and advertisements in newspapers etc. The second part of this collection contains mono image poems on *Samudraḥ, pāśāṇah* and *santrāsavādaḥ* etc. Harshdev Madhav’s poetry possessed almost all kinds of experimentation in subject and diction both. In the field of format and diction he has experimented in the newest poetic styles, has written Haiku, Tanka, Sizo verses in Japanese pattern.

**Matāntaram**

*Matāntaram* is a Khaṇḍakāvya written by Acharya Revaprasad Dwivedi. It is published by Kalidasa Samsthan, Varanasi in 2001. It contains 111 stanzas. The poet gave words to his thoughts on problems of contemporary age, changing human values and perspectives of people towards life.

**Paśupakṣivicintanam**

*Paśupakṣivicintanam* is a Khaṇḍkāvya written by Harinarayana Dixit. It is published in 2008. This *Khaṇḍakāvya* is divided into two parts viz. *Pūrvārdham* and *Uttarārdham*. Both the part contains 190 stanzas in each. There are more six verses at the end of the poem for poet’s introduction. So, the poem has total 386 verses in number. In the present poem, the poet tries to describe the pains and miseries of animals and birds. The poem
highlights the pitiable condition of fauna due to cruel human behaviour. Vidyadhara’s letter to country’s Prime Minister regarding animals and birds poor condition in this human world and requesting for the solution of their problems is interestingly written by the poet.

**Ajamohabhaṅgam**

*Ajamohabhaṅgam* is a *Khaṇḍakāvyya* written by Harinarayan Dixit. It is published by Eastern Book Linkers in 2009. The poem is divided in six cantos viz. *Ajāśaktivarṇana, Vasantavarṇana, Ajavihāravarṇana, Priyāmṛtyuvarṇana, Ajamohavarṇana, Ajamohabhaṅgavarṇana*. The total numbers of verses in the poem are 410. At the end of the poem, we find six verses of brief introduction of the poet. This *Khaṇḍakāvyya* describes story of King Aja, Raghu dynasty. The poet has depicted the pathetic condition of king Aja due to the accidental death of his beloved wife Indumaṭī. The king became very sad and he lost interest in his life. He became indifferent and gave up all his duties. At that time the family priest of Raghu dynasty Sage Vaśiṣṭha gave advice to the king Aja.

**Muktāśatī**

*Muktāśatī* is a collection of 101 verses written by Dr. Ram Vinay Sinh. The book is published by Winsar Publishing Company, Dehradun in 2010. The subject matter of these 101 verses is different from each other. So, they are free and not interconnected. Therefore, the poet entitled this book as *Muktāśatī*. The poet has also given Hindi translation of the Sanskrit verse.


MODERN SANSKRIT CARITA KHAṆḌA KĀVYAS

Sudāmācaritam

Sudāmācaritam is composed by Pundarikaksa Mishra. As the title of the poem indicates, it deals with the well-known story of Sudāma who had the fortune of having an intimate friendship with Kṛṣṇa, the lord of the universe. Though the small episode of Sudāma does not give much scope to compose, a mahākāvya, the poet has attempted to do so by elaborating this small theme. The work is very small, only of 101 pages. There are only five cantos, giving us a good idea about the subject-matter of each canto in an aphoristic manner and those are given at the end of cantos. There are 500 verses in all. The theme of the poem is taken from the Bhāgavata Mahāpurāṇa.

Sudāmacaritam

Sudāmacaritam is composed by Salirama Candra Rao in five cantos. The poet declares that he has written this poem only for spiritual peace of mind. The first canto is composed in Upajāti metre. Second in Vasantatilaka, third in Upendravajra, and forth is Anuṣṭupa. The fifth canto is composed with various metres like Upājati, Bhujaṅgaprayāta, Indravajara and others.

Nandacaritam

Nandacaritam is composed by Suryanarayana Sastri in 1964. It has 150 verses in Upajāti metre. The theme of this poem is based on the social custom of India. The poem depicts the story of Nanda, a devotee of Śiva in Tamil Nadu during the period when lower cast people were not allowed to enter into any religious place.
Gandhicaritam

Gandhicaritam is composed by Brahmananda Sukla is an important khaṇḍakavya which brings to light the sublime character of Mohandas Karamchand Gandhi popularly known as Mahatma Gandhi, the father of nation. Many Sanskrit poets have written poems on Mahatma Gandhi’. The present poem contains 111 verses; composed in different metres. This poem gives the life account of Mahatma Gandhi, life incidents from birth to death. The poet describes the measurable condition of India and firmness of Gandhiji against British rule. He fights with Britishers with his noble weapon, non-violence and truths Many times he was arrested by them and went into the prison, but through his fearlessness and courage, he could bear all the troubles. The poet admires Gandhiji’s faith on Rama. In sort this poem describes the birth, education, marriage life, struggle against Britishers arid all the major incidents up to death related with Gandhiji’s life.

Rājarāmacaritam

Rājarāmacaritam is composed by Kesava Pandita., It deals with the biography of the King Rāma, the third Maratha king who was ruling during 1980-1700. It is divided into five cantos containing 266 verses. It is a historical poem. The poem begins with the prayer of Srirama in Arya metre. It narrates the condition of Maratha kingdom in the form of a dream. The description of events upto 4th January 1690 is given, by way of prophecy according to which it is told that with the help of Prahalad Niraji, Ramchandra Nilkantha Moreswara Bahirji and others Rajarama could escape to Jinaji safely. Ramchandra Nilkanth, managed to restore the kingdom in Maharasrta and Rajarama with the assistance of Karanatak subhedar and his chief ministers defeated the Moghal army.
Śrīnārayaṇatīrtha yatīndracaritam

Śrīnārayaṇatīrtha yatīndracaritam is composed by Laksmikantha consisting of 206 verses. It is divided into 6 Taraṅgas. The character of Narayanatirtha had impressed the poet. So, he was inspired to write this poem.

Śrīrādhikādāsacaritiam

Śrīrādhikādāsacaritiam is composed by Rameshvara Datta Sarma. It has five cantos consisting only of 239 verses. The first canto contains fifty verses and gives the importance of Harihara with its geographical description. The poet admires the place and describes its social scenario. Then, he describes the characteristics of Mamaraj who was the father of Ramasvarupa, who lost his mother in his early childhood. Ramasvanipa’s grandmother nourished him along with his elder brother and sister. He was attached with Kabiramatha and become spiritual, Unfortunately all his family members died. He tolerated this unbearable incident but such unhappy incidents occurred one by one in his life.

Jayadevacaritam

Jayadevacaritam is composed by G. Lakshmikanthaiah in 1975. It is divided into seven cantos. It contains 255 verses. It is composed in the form of a Gītikāvya. This poem deals with the life of the great classical poet Jayadeva who has written the famous lyric poem Gītagovinda. The poem commences with conversation between lord Kṛṣṇa and Vyāsa. They were planning to conquer the heterodox attitude of the people and re-establish the bhakti cult and the path of knowledge.
Bhaktasimha caritam

Bhaktasimha caritam is composed by Svayamprakasa! in 1978 A.D. It describes the life account of Bhaktasimha who was a great freedom fighter. He had actively take part in the freedom movement. This poem has seven cantos, consisting 415 verses. It opens with the benedictory stanza of Śrīkṛṣṇa. It deals about the family of Bhaktasimha whose father and uncles had involved in the freedom movement. The poet describes his birth, childhood activities and youth. It consists of 54 verses. He follows the footsteps of Gandhiji and fully involved himself in the freedom struggle.

Śaṅkaragurucarita saṅgraha

Śaṅkaragurucarita saṅgraha is composed by Paiganadu. Pancapagesa Sastri. It contains the life of Śaṅkarācārya who was profounder of Advaita philosophy.

Rāmacaritam

Rāmacaritam is composed by Kamaksi Ramakoti. She lived in Tanjor Dist of Tamil Nadu. Her father was a great Sanskrit scholar whose name was Pancayagnesa. In this poem the poetess follows the footsteps of the great kavi Kālidāsa and his work Raguvamsa.

Bhāratacaritamṛtam

Bhāratacaritamṛtam is composed by Ramesh Sukla. It is based on the life account of Bharata of Ramāyaṇa. This poem is not divided into cantos. It consists 235 verses. The subject matter is based on Vālmīkī Ramāyaṇa.
Karṇasimhaṍjīvanacaritam

Karṇasimhaṍjīvanacaritam is composed by Gumani kavi in 1847 A.D. His father’s name was Devnidhi and mother Devimanjari. He was born in Kasipura village in Nainitala. The poem is divided in seven cantos.

Abhimanyucaritam

Abhimanyucaritam is composed by Jayagopala Sarma. This poem has 586 verses divided in 7 cantos, it is a mythological poem based on the Mahābhārata. It is composed in 19th century. It deals with the popular character Abhimanyu who is well known for his velour. The poet praises his self-confidence, faith and bravery. He uses various metres like Vasanta tilaka, Upajāti, Mandākrānta and Bhujaṅgaprayāga.

Gajendracaritam

Gajendracaritam is composed by Radhakrisna Tivari. The poet was a well-known scholar. He has written many woks in Sanskrit. Gajendracaritam contains the popular story of Gajendramokṣastotra, which is given in Bhāgavatapurāṇa. It has five cantos.

Yatīndraṍjīvanacaritam

Yatīndraṍjīvanacaritam is composed by Siva Kumara Sastri in 1921. It has 132 verses. It deals with the biography of Yogi Bhaskara Nanda Sarasvati.

Padmaharṣacaritam

Padmaharṣacaritam is composed by Rajagopala in 1917. It has eight cantos consisting of 450 verses. It describes the life of Bāṇa. The poet describes the whole subject-matter of
Harṣacarita, Ākhyāyika in the form of poetry so the title is Padmaharṣacaritam. The poet has given the titles of first two cantos only.

Śrī Gurugovindasimhacaritam

Śrī Gurugovindasimhacaritam is composed by Satyavrat Sastri. The poem is divided in four cantos consisting with 366 verses in different metres. The SGGSC would be rated as a Khāṇḍakāvya technically though in performing the prohibitive task of dealing with the Guru’s chequered career in its entirety and not being confined to any of its facets it could be rated as a Prabandha Kavya.

MODERN SANSKRIT DRAMAS

The drama literature has an age old rich tradition. Modern Sanskrit writers have taken their inspiration from the writers of the classical age. They not only have carried forward the traditional heritage but have made certain innovations giving it a modern touch. There are different kinds of Sanskrit plays like historical plays, mythological plays, social plays, musical plays, allegorical plays, lyrical plays, satirical plays, street plays, radio plays or audio plays, children plays etc.

Yo madbhaktah sa me priyah

Yo madbhaktah sa me priyah is composed by Prof. Rabindra Kumar Panda. It is a collection of ten plays written specially for children on various subjects. The book is published by Arvachina Sanskrit Sahitya Parishad, Vadodara in 2010. These plays are written especially keeping in view the needs and problems of students studying in colleges and universities.
Vālmikisambhavam

Vālmikisambhavam is a Sanskrit Rūpaka written by Harinarayan Dixit. It is published by Eastern book linkers in 2010. The drama contains the well-known story of Valmiki. It is divided into six acts.

Sāgaraḥ

Sāgaraḥ is a Sanskrit radio play written by Kanti Gor. It is published from Mundra, Kutch in 2001. Sāgaraḥ is an anthology of Radio plays. Sāgaraḥ consists of six plays. They are Śaṅkā, Durbhiksham, Sāgaraḥ, Vrajaṉīgrāmasya Dholvādakaḥ, Angadasya, Dūtakāryam and Hothal padminī.

Nāṭyanavaratnam

Nāṭyanavaratnam is composed by wellknown Sanskrit writer Abhiraj Rajendra Mishra. The book is published by Vaijayant Prakashan, Ilahabad, in 2007. It is collection of one act plays. As the title suggests, it comprises of nine one act plays. They are namely Mandukprahsanam, Pratibhā-Parikśanam, Vādanirṇayam, Badhirprahasanam, Samvādadātrsammelanam, Pratyakṣaraauravam, Swayamvarakendram, Kṛītānandam and Śaradavamananam.

Nāṭyanavārṇavam

Nāṭyanavārṇavam is a collection of new Sanskrit one act plays. It is written by Triveni Kavi Abhiraj Rajendra Mishra. The book is published by Vaijayanta Prakashan, Ilahabad in 2010. As the title suggests, it contains nine comedy one act plays.
**Praśāntarāghavam**

*Praśāntarāghavam* is a seven act play, based on the Ramayana episode having a new theme. The play is composed by well known Sanskrit writer Abhiraja Rajendra Mishra. The play is published by Vaijayant Prakashan, Allahabad, in the year 2008.

**Gurudakṣiṇā**

*Gurudakṣiṇā* is one act play based on the well known Gurudakṣiṇā episode of Eklavya and Dronacharya from the Mahabharata. The play is written by Dr. Kshemchand. It is published by Murti Prakashan, Delhi in the year 2008. Story is same as the Mahabharata. After Drupad’s betrayal, Drona came to Hastinapur and teaches princes and earns livelihood. Later he came to know about Eklavya who was a better archer than Arjuna, a prince, So to fulfil his promise to make Arjuna a best archer. Drona demands Eklavya’s thumb as Gurudakṣiṇā.

**Aekāṅkastabaka**

*Aekāṅkastabaka* is a collection of seven one act plays. The author of the play is Dr. Keshav Ram Sharma. The book was published by Shakti Prakashan, Delhi in 2006.

**Nāṭyanavagraham**

*Nāṭyanavagraham* is a collection of mini one act plays for children. It is composed by Dr. Abhiraja Rajendra Mishra. The book is published by Vaijayant Prakashan, Ilahabad in 2007. As the title suggests *Nāṭyanavagraham* the book contains nine one act plays.
**Lilābhojarājam**

*Lilābhojarājam* is a Sanskrit play based on Historical theme written by Abhiraja Rajendra Mishra. It is divided in five acts. It is published by Vaijayanta Prakashan Allahabad in 2011. The play delineated the love story of Mālav king Bhojadev and Lalitā, which become successful because of the mercy of the chief queen of the king named Līlāvatī. The chief queen Lilavati is an important and influential character of the play, that’s why the playwright entitled this play as *Lilābhojarājam* and not *Lalitābhojarājam*.

**Aekaṅga-paṅcadaśī**

*Aekaṅga-paṅcadaśī* is a collection of 15 one act plays as its title suggests. This book is written by Dr. MathuradattaPandey. The book was published by Motilal Banarasidas, Delhi in 2011. Dramatist has divided this collection of dramas in three parts and each part contains five dramas.

**Kāśmīrakrandanam**

*Kāśmīrakrandanam* is a collection of five one act Sanskrit plays written by Dr. Meera Dwivedi. This book was published by Parimal Publications Delhi in 2009. Author Dr. Trivedi’s husband was serving in Indo Tibetan Border Police and he got posting in Kashmir. So author was residing with him in Kashmir and she closely observed life in Kashmir and terrorist activities prevailed in Kashmir. The present work is an outcome of her experience. Therefore, though it has an imaginary characters, these dramas speak bitter reality of Kashmir. This collection of dramas contains five dramas viz. *Kāśmīrakrandanam*, *Saṅgharṣavirāmaḥ*, *Punarvāsam*, *Pratyāvartanam* and *Nidānam*. 
Mārjālasya Mukham Dṛṣṭam

Mārjālasya Mukham Dṛṣṭam is a collection of 25 small Sanskrit plays or skits. The book was published by Sanskrit Bharati, New Delhi in 2011. H.R. Vishwasa is the author of this book. These skits deal with the subjects related to Sanskrit language, modern life style, folk tale, mythology etc. These skits are very short. One can able to perform it on stage and it takes hardly one or two minutes to perform it. So, they are extremely short in length. Skits have small dialogues, no complex sentences and the language is simple.

Sanskrit dramas are very less in Comparison with poems. We can understand that since there is no scope for stage performance the plays are not composed.

MODERN SANSKRIT NOVELS

Ṛṇavimuktih

Ṛṇavimuktih is a novel based on Mahābhārata epic written by H.V. Nagaraj Rao. The novel was first published in 2001. The second edition of this novel is published in 2006. Dr. H.V. Nagaraj Rao has taken the story of Aṣṭāvakra as a source of his novel. Vanparva of the Mahābhārata contains the story of Aṣṭāvakra. Dr. H.V. Nagrajrao has taken inspiration from the story of Mahābhārata and he recreated this simple story of Aṣṭāvakra from Mahābhārata into a beautiful novel named Ṛṇavimuktih. This novel was first published in Sanskrit magazine named Sanskrit Saṁbhāśaṇa and latter it came as a book on the request of readers.
**Hema-śakaṭikam**

*Hema-śakaṭikam* the title of the novel itself gives idea about its source to readers. Because Śudraka’s *Mrčhhakaṭikam* is not unknown to the readers of Sanskrit literature, Novelist Dr. Vishwas himself declares in the preface of this book about its connection with *Mrčhhakaṭikam*. This novel contains 144 pages and it’s published by Sanskrit bharati, New Delhi in the year 2011. Dr. Vishwas, author of this novel, is a Banglore, Karnataka based well-known Sanskrit scholar and he is also one of the editors of famous Sanskrit magazine ‘*Sambhāṣana-sandeśa*’. The novelist chose different background for this novel i.e. Film and Television industry, which is never seen before by Sanskrit readers.

**Anyacca**

*Anyacca* is a Sanskrit novel written by Dr. Radhavallab Tripathi. The novel is first published in 2011 by Sanskrit Bharati, New Delhi. The novel is scattered in 212 pages. The novel sings the glory of ancient India. The hero of the novel Vishakh went to study in Gurukula. He studies *Ṣāṁkhya* from Ishwarkrishna. He wants to learn more. So, Ishvarkrishna advises him to go to the *Takśaśilā*. Then Ishvarakrisna describes the ancient educational abode *Takśaśilā*.

**Vajramaṇi**

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

**Mūko Rāmagirirbhūtva**

The *Mūko Rāmagirirbhūtva* is a Sanskrit novel written by Dr. Harshdev Madhav. The novel is in a form of diary. It is an innovation and creative experimentation of Dr. Madhav where he evolves diary out of the life of a helpless yaksha who was cursed to exile by his master Kubera to faraway Ramagiri hills from his native divine abode Alaka city and his lovely wife. The novel is based on Kālidāsa’s *Meghadūtam*. The author has divided the diary of Yaksha into four parts: 1. Shyama Megha 2. Aruṇa Megha 3. Rakta Megha and 4. Suvarṇa Megha. The author has penned down diary of 158 days.

**Vahnivalaya**

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

**Āhata-Kāśmīram**

*Āhata-Kāśmīram* is a modern Sanskrit novel written by Balbhadra Prasad Shastri. It is published by author himself from Bareilly (U.P) in 2008. The novel is based on the life of Kashmiri
people who everyday face the situations like terrorist attacks, communal riots, maltreatment to women by the terrorists etc. The novel also admires the heroism of Indian army and the bravery of Indian soldiers. The novelist has tried to show the pain of Kashmir through the imaginary characters. The novel begins with the retired colonel Prabhakar who was living with his wife Sumitra and daughter named Pragya. His son Ravikant is a soldier and serving the country. By sumitra’s character, the novelist has portrayed a poignant picture of pain of mothers whose son is in army and who always worried for their son’s wellbeing.

MODERN SANSKRIT STORIES

*Nimnapṛthivī*

It is an anthology of stories by celebrated Sanskrit author Keshab Chandra Das published in 2001. It is a latest collection of 37 mini stories on different aspects of man and society. There are some stories, which show the real literary height of the author as a storywriter.

*Chinnachhāyā*

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

*Jijīviṣā*

Jijīviṣā is a short story collection by Banmali Biswal. It is published by Padmaja prakashan, Allahbad in 2006. This anthology of stories contains twenty-five short stories. The stories of this collection focus on the issues like social inequalities in terms of economic and social status, problems of senior citizens
for livelihood, child labor etc., which are prevailing in contemporary society.

**Kathālaharī**

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

**Anabhipsitam**

*Anabhipsitam* is a collection of short stories by renowned Sanskrit scholar Prashasyamitra Shastri. The author is well-known in Sanskrit literature for his humorous writings. His works Hasvilasa and Narmada are best example of his humorous writing skill. The present story collection *Anabhipsitam* contains 12 stories. The stories dealt with the problems of modern society. Most of the stories are women oriented who focuses on the problems of women.

**Kathāvallarī**

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

**Pathikānubhūti**

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

**Rekhācitram**

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

**Astācalasyacandrīkā**

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

**Ākhyānavallarī**


**Antardhwaniḥ**

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

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

**Adṛśyam**

*Adṛśyam* is a collection of thirty short Sanskrit stories contain super natural elements. Children are always curious to know about the things like ghosts, witches, fairies. So keeping this in mind the author Radhikaranjan Das composed present book. The book was published by Shri Aurobindo Ashram Trust, Pondicherry in 2011. The language of the stories is simple and easily comprehensible even by non-Sanskrit people. The subject-matter is interesting and captivating. The author has also given glossary of difficult Sanskrit words with its English meanings in foot note.
UNIT II: MODERN SANSKRIT TRAVELOGUES, BIOGRAPHIES AND SCIENTIFIC WORKS

MODERN SANSKRIT TRAVELOGUES AND PROSE

Lauhapuruṣa-vallabhatacaritam

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

Pāścatya-Samskṛtam

The Travelogue Pāścatya-Samskṛtam (Sanskrit of Western counterpart) by Acharya Digambar Mahapatra comprises deep sentiments and experiences accumulated so warmly while he was in Moscow as a visiting professor. The events that happened and the problems he faced are not simple narrations of a tour to foreign countries but it expresses author’s deep concern over the issues of cultural and philosophical elements that flow as the undercurrent and form the basics of life of the people both the countries, depicted in the travelogue.

Ātmanātmānam

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

The Biographical Mahākāvya-s like Bhāratendu, Viśabhānu, Āṅgalasāmrājya, Indirānāndhīcarita, Ambedkaracarita are also included in the first module. Hence it is not explaining in this module.

**SCIENTIFIC WORKS**

Sanskrit is not only the language of poems dramas or stories, it is also scientific writings of different kinds including, grammar, mathematics, astronomy, Ayurveda etc.. During modern period, scholars has composed few grammatical works based on the Rāvaṇavadha of Bhaṭṭi. And they are *Daśānanavadha* of Yogindranath Tarkacudamani, *Rāvaṇārjunīyam* by Bhaumakakavi and *Pāṇḍavacaritam Mahākāvya* by Pandita Divakara. Few modern Scientific works are given below.

*Raghunāthabhūpāliyam*

*Raghunāthabhūpāliyam* is a poem written by Kṛṣṇakavi who is a patronage of the king Raghunātha of Tanjaore. This kāvya is mentioned about different Alaṅkāra-s. Sudhīntratīrtha the disciple of Vijayendraṭīrtha has composed a commentary on *Raghunāthabhūpāliyam*. 
Rāmavarmayaśobhūśaṇam

Rāmavarmayaśobhūșaṇam is composed by Sadāśivamakkhi (18th century), the son of Kokkaṇanāṭha. This kāvya is composed as a honour to the king Rāmavarma, the king of Trāvancore. Through the depiction of the honour, the author has explained many alaṅkāra-s in this kāvya.

Rāmavarmamahārājacakita

Rāmavarmamahārājacakita is a notable mahakāvya written by Pāccumūttat (1814-1883) narrates the story of a Trāvancore king, along with it, the author commented on the sutra-s of Aṣṭādhyāyi as well.

Alaṅkāramaṇihāra

Alaṅkāramaṇihāra is written by Brahmatantraparakālasvāmi (1839-1916) is composed to praise the god Veṅkaṭeśvara for explaining alaṅkāra-s.

Apart from these few major texts, there are few minor texts also available and they are Vṛttaratnāvalī (Rāmadeva), Chandomañjarī (Gaṅgādās), and Acyutacarita (Gaṅgādās).
UNIT III: TRANSLATIONS, MAGAZINES, JOURNAL, ONLINE PUBLICATIONS

TRANSLATIONS

Sanskrit is apt lingua media for all Indian languages. This importance is now getting more realised, evident from the increasing in the number of translations being going on from works of regional languages into Sanskrit. There are more than hundred literary works written in ancient languages like Pāli and Prākṛt, foreign languages like Russian, English, French and German, Indian languages like Malayalam, Bengali, Hindi, Gujarati, Marati, Oriya, Kannada and Tamil etc. which are translated into Sanskrit. The celebrated ‘Tirukkurul’ has been translated by two writers, whose Sanskrit versions are called ‘Sunīti Kusumāla’ and ‘Saktiralankāra’ by Sankara Subhramanya Sastri.

Translations from Hindi Literature

‘Rasasiddhānta’ of Nagendra by Anir Chandra Sastri, ‘Vyāmohi’ of Shyama Vimal by the author himself, ‘Satasai’ of Bihari by Paramananda Sastri, and Prem Narayana Dwivedi by the title of ‘Saundary Saptaśatī,’ ‘Dhruvasvamini’ of Jaysankar Prasad by ·Srirama Dave etc.

Translations from Persian

**Translations from English**

‘Hamlet’ of Shakespeare by S.D Joshi; *Othello* of Shakespeare by Rajaraja Varma in 1912. Plays of Shakespeare by Lakesmane Sastri Tailanga.

**Translations from Tamil**

‘*Kamba Rāmāyanam*’ (*Srīrāmacaritam*) by S. Neelakanda Sastri

**Translations from Malayalam**


**Translations from Kannada**


**Sanskrit works Translated into Malayalam**

Only the later years witnessed the full translation of original Sanskrit works. The works which are to be mentioned. Translation of *Ṛgveda*, the first of its kind in the while history, it was done by Mahakavi Vallathol Narayana Menon. Again he is the translator of *Vālmīki Rāmāyana*, all the twenty four thousand stanzas in to Malayalam. He also done translation of purāṇas, Kālidāsa’s *Abhijñānasākuntalam* etc. The first translation of the whole work of *Mahābhārata*, the another language was to Malayalam, and the author was Kodungaloor Kunjikuttan Thampuran. *Śākuntalam* translation followed by the translation
of so many Sanskrit dramas in the Malayalam like Bhāsa, Śaktibhadra, Visākhadatta, Bhavabhūti, Kālidāsa’s other dramas etc.

A considerable works of Malayalam works at the period was attributed to the translation of Sanskrit works. In addition to poetry and dramas, the śāstra texts are also found the translation. *Arthaśāstra* of Kauṭilya was among the early works. Later all the four Vedas, and their commentaries found translation into Malayalam. In ancient times Sanskrit scholars in Kerala translated many Sanskrit works into Malayalam thus enriched the Malayalam literature with the stories of Indian epics, Purāṇas and other ornate contributions of classic poets. Among the classic poets Kālidāsa was the foremost, many scholars like Keralavarma Valiyakoyi Thampuran, A.R. Rajaraja Varma and others translated Kālidāsa’s works like *Abhijñānasākuntalam, Mālavikāgnimitram* etc. into Malayalam. Among the first translation was done by Keralavarmma Valiyakoyi Thampuran.

It is the Sanskrit language which has protected Indian culture from destruction by preserving ancient knowledge of the sages. It has remaind as the soul of all languages by metamorphosing as Vedas, Ithihāsas, Purāṇa, Śāstras, Kāvyas, Strotras and legends. Sanskrit is the oldest living language in the world. Some scholars inadvertently tend to dismiss is as a dead language. But Sanskrit is rich and dynamic even today. A number of scholars are still enriching it with their masterpieces written in original Sanskrit or by translations into Sanskrit from regional languages.

Translation is a difficult task to be practiced. It should be done in a careful manner because to bring out the total meaning of a work into the translated version is too taxing. However, it is to be realized that translation is the only means through which
prominent composers can be introduced to the scholar of other languages. Emotional and cultural integration of the country calls for such translations and they will lead to mutual acquaintance among various linguistics groups. Several works have been translated into Sanskrit from other languages. Such translations include Mahākāvyas, Khandakāvyas and other literary compositions.

**Mahākāvyas**

Kerala has contributed number of Mahākāvyas to Sanskrit literature. Many of them are not well known outside Kerala. The epics, Purāṇas and contemporary history profoundly influenced in the writer of the Mahākāvyas in general and this applies well to the Mahākāvyas produced in Kerala as well. Among the translations of Mahākāvyas Vaṭakkumkūr Rājarāja Varma’s Sanskrit translations of the third canto of the Umākerala, a Mahākāvyya in Malayalam written by Ulloor S. Parameswaran Iyer, a famous poet of Kerala in the past generation is to be mentioned primarily. This Mahākāvyya consists of nineteen cantos. It deals with the life and times of Umayamma Rāni and the history of Travancore. The third canto deals with the parting of the minister Ravivarma and his lady love Kalyāṇi.

Prof. K.P Narayana Pisaroti’s Sanskrit translation of Keśavīya a Mahākāvyya in Malayalam written by K. C. Kesavan Pillai, a famous poet of Kerala is the most important and interesting one in this category. This Mahākāvyya deals with the Syamantakamaṇi and Satyabhāma pariṇaya episodes in the Bhāgavata Purāṇa. It is divided into eleven cantos. This kāvya is elegant and lucid style.

K. P. Narayana Piṣāroti’s Śrīkṛṣṇacarita, Mahākāvyya originally written by Kuṇjan Nambiar is another excellent translation to be mentioned. It is divided into twelve cantos. The
original work is written in manipravāla style mixing harmoniously pure Sanskrit words with Sanskrit suffixes and Malayalam words with Malayalam suffixes. Prof. Piśāroti is equally at home in Sanskrit and Malayalam and has no difficulty in getting proper words for the translation. The Sanskrit version does not look like a translation at all; it has the freshness and spontaneity of an original Kāvya. Śrīkṛṣṇacarīta Mahākāvya deals with the story of Kṛṣṇa as depicted in the 10th Skandha of Bhāgavata Purāṇa.

Khaṇḍakāvyas and short poems

Among the translations of Khandakāvyas and short poems Vaidyaratnam Kuttamat Kunniyūr Nārāyaṇakurup’s Sanskrit translation of Jñānapāna (Malayalam poem) written by Pūntānam Nambūtiri a legendary figure of Kerala in 16th century AD is to be mentioned primarily. Pūntānam is famous for his devotion to the Lord of Guruvāyūr and also for his literary works such as Bhāsakarṇāṁṛta and Kumāraharana which have won for him an immortal place among the greatest of the Bhakti poets. Jñānapāna is the song of divine wisdom. It is full of comments on contemporary life style and worldly pleasures in the perspective of the short lived nature of human life.

N.D Krishnanunni has also translated Jñānapāna into Sanskrit. He also translated Harināmakīrtana written by Ezhuttachan into Sanskrit. Ezhuttachan is the father of the modern Malayalam literature. Harināmakīrtana is the famous philosophical work in Malayalam. It deals with the glorification of the names of Hari. M.K Govindan has translated 'Daivadaśaka' into Sanskrit. It is written by Śrī Nārāyaṇaguru a social reformer of Kerala, who has made a solid contribution to the social change in Kerala. He has been hailed as the father a
modern Kerala renaissance. *Daivadaśaka* is a prayer imbibed with philosophical interpretation of Advaita in a simple manner.

Prof. N. Gopala Pillai also has translated 'Daivadaśaka' into Sanskrit with some slight modifications. N.D Krishnanunni has translated 'Ātmopadeśaśataka' another work written by Śrī Nārāyaṇa Guru into Sanskrit. It is philosophical treatise which explains the advaitic stand point of upaniṣadic literature in a simple and lucid style. E.V. Rāman Nambūtiri has translated the works like 'Saubhāratragānam' (*Prabhataprārthana*), 'Eppole (Kadā), Vicāradhāra', 'Annum Innum', 'Mazhattulli' (Varṣabindu), 'Tumpappū' (*Droṇa prasūnah*) in Sanskrit. They are written by Ulloor S. Parameswara Iyer the great scholar of modern Kerala. Among them the first one is a simple prayer, the second contains some philosophical and ethical advices, the third depicts some event related to a pulaya women, the 107 fourth is a short poem, the fifth is an appreciation and the sixth is a short poem.

Sri Kesavan Nair has translated 'Dīpāvali' a collection of subhaṣitas into Sanskrit written by Ulloor S. Parameswara Iyer. He appears to have put his maximum effort in bringing out the essence of 'Dīpāvali' in his Sanskrit translation. N. D. Krishnanunni has also translated two poems of Ulloor S. Parameswara Iyer into Sanskrit. It includes ‘Eppol’ (*Kadanu*) and ‘Annum Innum’ (*Pratnadyatanau*). Prof. Krishnanunni was equally at form in Sanskrit and Malayalam he had no difficulty in getting proper words for his translation. Hence his Sanskrit verses do not look like a translation at all. They have the freshness and spontaneity of an original composition.

N. Gopalapillai's Sanskrit translation of *Premasangīta* written in Malayalam by Ulloor is another important one in this category. It depicts the dignity of love in glowing terms. E. V.
Raman Nambutiri has translated the works ‘Samskritanga’ (Gairvaniganga ca) and ‘Sivagita’ written by Vallthol Narayana Menon in to Sanskrit. Among them the first one emphasizes the importance of Sanskrit language and the second depicts the song of Śiva. N. D Kṛishanunni also has translated five poems of V. N. Menon into Sanskrit. They are ‘Bhāratastrikaltan Bhāvaśuddhi’ (Bhāratastrinam ha Bhāvaśuddhiḥ) ‘Kātteliyuṭe Katha’ (Vana khulekhaḥ) ‘Prabhātagīta’, ‘Ente Gurunāthan’ (Mama Gurunathan) and ‘Nagila’.

Dr. N. V. P. Unithiri has translated ‘Accanum Makalum’ (Pitā Sutā ca) written by Vallathol Narayanmenon into Sanskrit. It depicts the story of the meeting between Sākuntala and her father Viśvamitra. He has also translated ‘Magdalana Mariyam’ (Magdalana Mary) written by Vallattol Narayana Menon into Sanskrit. It depicts the story of thecourtesan Mary of Magdalana condemned by her very compatriots who had led her to the path of vice, but saved and roused to the sublime heights of virtue by the divine mercy of Jesus.

Dr. K. Raghavan Pillai has translated ‘Bandhanastanāya Anirudhan’ (Anirudho Bandhanastah) another famous work written by Vallttol into Sanskrit. It depicts the puranic story of Uṣa and Anirudha. K.P Narayana Pisaroṭi’s Sanskrit translation of ‘Mahātyagi’ written in Malayalam by Vidvan M. O. Avara a great scholar is another important work to be mentioned. This work depicts the story of Jesus Christ, Mahātyāgi. It is a poetic reflection on the seven last sentences uttered by Jesus Christ as he lay in agony on the cross. Mavelikkara Achyuthan has translated 'Odakkuzhal' into Sanskrit written by Mahakavi G. Sankara Kurup winner of the first Jñānapīṭha award. 'Odakkuzhal' is a collection of lyrics which won the first Jñānapīṭha award.
Mavelikkara Achuthan has also another master piece in Malayalam namely 'Kaṇṇunīrtulli' written by Nalappad Narayana Menon a famous Malayalam poet of modern age. A. V. Sankaran has translated a collection of short poems written by M.P Appan a veteran poet as Malayalam language into Sanskrit known as 'Kanakacandrika'. Dr. N.V.P. Unithiri’s Sanskrit translation of ‘Narabali’ written by P. Kunjiraman Nair and ‘Ampādiyilekku Vīntum’ (Punrapi Gokulam Prata) written by Edasserry Govindan Nair are the other workers written in this category. 'Narabali' is the heart throbbing reaction of a poet against the social evils and 'Ampādiyilekku Vīntum' is the description of Kṛṣṇa’s return in Ampadi after a prolonged absence. These translations also testify the scholarship and the poetic talent of the translator. 'Ujjaini' the famous poem written by Prof. O.N.V. Kurup which is the present theme of the study is translated into Sanskrit by Dr. N.V.P. Unithiri and Mavelikkara Achuthan while Unithiri translated it in Dravidian metre. Ujjaini as noticed in the first chapter itself is the magnum opus of the great Malayalam Prof. O. N. V. Kurup.

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Satya Vrat Shastri

Satya Vrat Shastri is a Sanskrit scholar. He is an honorary professor at the Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. He was the Head of the Department of Sanskrit and the Dean of the Faculty of Arts at the University of Delhi, where he was the Pandit Manmohan Nath Dar Professor of Sanskrit [1970-1995]. He received his B.A. and M.A. in Sanskrit from the Punjab University, and his Ph.D from the Banaras Hindu University.

His works are Brhattaram, Sribodhisattvacaritam (A Kavya in Sanskrit), Srīgurugovindasimhacaritam (A Kavya in Sanskrit) Sarmanyadeśah Sūtaram Vibhāti (A Kavya in Sanskrit), Indiragandhīcaritam (A Kavya in Sanskrit), Thaideśavilāsam, Śrīrāmakīrtimahākavyam (A Kavya in Sanskrit) and Patrakāvyam (A Kavya in Sanskrit).

Abhirajendra Misra

Abhiraj Rajendra Mishra (born 1943) is a Sanskrit author, poet, lyricist, playwright and a former Vice-Chancellor of the Sampurnanand Sanskrit University, Varanasi. He is the recipient of India's highly prestigious award Padma Shri 2020 for his work in the field of literature and education. His works are Ikṣugandha, Aranyāni, Abhirāja-Yasobhūṣanam, Dhara-Mandāviyam, Jānakī-Jīvanam, Madhuperṇī, Samskrit Sahitya Mein Anyokti,
Harshadev Madhava

Harshadev Madhav (born 20 October 1954) is a Sanskrit and Gujarati language poet and writer who won the Sahitya Akademi Award for Sanskrit in 2006 for his work of poetry, Tava Sparshe Sparshe. His works can be divided under different heads and they are. Sanskrit poetry collection included Rathyāsu Jambuvarṇāṇām Śīrāṇām Alakanandā, Sabdānām Nirmaksikesu Dhvamsāvaseseṣu, Mrgayā, Lāvārasadigdhāh Swapnamayāḥ Parvatāh, Brhannalā, Asicca Me Manasi, Niskrāntāh Sarve, Purā yatra Srotāḥ, Kālośmi, Mṛtyuṣatakaṃ, Suṣumnāyāṃ Nimagnā Naukā, Bhāvasthirāṇi Jananāntarasauhrdāṇi, Kannakyā Kṣiptaṃ Mānīkyaṇūpuraṃ, Sudhāśindhormadye, Manaso Naimaparānaṃ, Rṣeh Kṣubdhe Cetasi, Tava Sparse sparse, Bhati Te Bhāratam, Sparsalajjākomalā Smrtih and Tathāstu. His Sanskrit-dramas are Mrtyurayam Kastūrimṛgośti and Kalpavrksaḥ. He has written a Sanskrit Novel namely Mūko Rāmagirirbhūtvā.

Harekrishna Meher

Dr. Harekrishna Meher is a Sanskrit scholar, researcher, creative writer, critic, poet, lyricist, composer of songs, orator and translator. He writes in Sanskrit, English, Hindi, Oriya and Koshali languages. His research articles, scholarly essays and poems published in the leading journals and magazines of national and international levels.
Swami Ramabhadracharya

Jagadguru Ramanandacharya Swami Rambhadracharya (born Pandit Giridhar on 14 January 1950) is an Indian Hindu spiritual leader, educator, Sanskrit scholar, polyglot, poet, author, textual commentator, philosopher, composer, singer, playwright and Katha artist based in Chitrakoot, India. His sanskrit works are Ājādacandraśekharacaritam, Āryāśatakam, Gaṇapatiśatakam, Caṇḍīśatakam, Jānakīkṛpaṅkaṭākṣam, Mukundasmaraṇam, Śrīrāghavābhhyudayam, Śrīrāghavendraşatakam, Śrīrāmabhaktisarvasvam, Śrīgaṅgāmahimnastotram, Sarayūlaharī, Laghuraghuvaram, Namo Rāghavāya, Śrīnarmadāṣṭakam, Bhaktisārārasarvasvam, Ślokamauktikam, Śrīrāghavacaraṇacihnaśatakam, Śrījānakīcaraṇacihnaśatakam, Śrīrāmavallabhāstotram, Śrīcitakūṭavihāryaṣṭakam, Śrījānakīkṛpaṅkaṭākṣastotram, Śrībhārgavarāghavīya, Śrīrāghavabhāvadarśanam, Kubjāpatram, Bhṛṅgadūtam, Manmathāriśatakam, Caranāparīḍāharāṣṭakam, Śrīsītārāmakelikaumudī, Śrīsītārāmasuprabhātam, Aṣṭāvakra, and Gītarāmāyaṇam.

Pandita Kshama Rao

Pandita Kshama Rao is a famous Sanskrit poet from Maharashtra. She was born as the daughter of Sankara Panduranga and Ushadevi in 1890. She was written about 12 works including Mahākāvya-s and other poems. Her works are Jñāneśvaracaritam, Śaṅkarajīvanākhyānam, Tukārāmacarita, Rāmadāsacarita, Svarājayavijayaḥ, Mīrālaharī and Vicitraparīṣadyātṛā.

Purushottam Lal

Purushottama Lal (28 August 1929 – 3 November 2010), commonly known as P. Lal, was an Indian poet, essayist,
translator, professor and publisher. He was the founder of publishing firm Writers Workshop in Calcutta, established in 1958. He is perhaps best known as the translator and "transcreator" of the epic poem *Mahābhārata* in English. His translation, which was published in an edition of over 300 fascicles since the early 1970s, was republished in a collated edition of 18 large volumes. His *Mahābhārata* is the most complete in any language, comprising all the slokas. His translation is characteristically both poetic and swift to read, and oriented to the oral/musical tradition in which the work was originally created. To emphasise this tradition, he began reading the entire 100,000-sloka work aloud in 1999, for one hour each Sunday at a Calcutta library hall.

In addition to the *Mahābhārata*, his translations from Sanskrit included a number of other religious and literary works, including 21 of the Upaniṣads, as well as plays and lyric poetry. He also translated modern writers such as Premchand (from the Hindi) and Tagore (from the Bengali).

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