A TWO-DAY INTERNATIONAL WEBINAR

On

'Recent Trends in Contemporary Sanskrit Literature'

Date: 19th-20th September, 2020, **Time**: 3.30 p.m. (IST) and Onwards

Organized By

Department of Sanskrit,

Sripat Singh College (Affiliated to Kalyani University),
Jiaganj, Murshidabad, West Bengal

In Association with

Internal Quality Assurance Cell (IQAC),

Sripat Singh College

E-Abstract Book

About the Sripat Singh College

Sripat Singh College, established in 1949, is a college in Jiaganj, in Murshidabad district, in the state of West Bengal in India. It offers undergraduate courses in arts and sciences and postgraduate course in Bengali only. It is affiliated to University of Kalyani. Blessed be forever the great name of Sripat Singh Dugar, the magnanimous Sitambar Jain of this town, who made his dream of establishing a college come true on August 1, 1949. The college was raised to Degree standard in 1951, in terms of Govt. rules. Sripat Singhji donated land adjacent to the building also donated beforehand. With his co-operation, much more land was purchased in 1958. In 1959 a large sum of financial assistance for building construction was available from U.G.C. and also from the W.B. Government.

Academic activities were transferred here in August, 1961 and the ancestral out-house of Sripat Singhji, i.e. the old building of the college was named as the 'Administrative Building'. The motto of the college is 'Unity in diversity'.

Theme of the Webinar

Starting from the Vedas till globalized-Post-Modern Era, Sanskrit upholds the intellectual traditions for preserving knowledge and for supporting human life and society. The achievement of Contemporary Sanskrit Literature is being questioned by some critics. As a matter of fact, they are much less acquainted with the development of Sanskrit literature that grew after Panditraj Jagannatha. The latter half of the nineteenth century marks the beginning of a new era in Sanskrit literature. Many of the modern Sanskrit writings are qualitatively of such high order that they can easily be treated at par with the best of the works in other contemporary languages. It is also noted that more than 3000 Sanskrit works were composed in the period after Indian Independence (i.e., since 1947) alone. The enormous quantity of the creative Sanskrit works of last three centuries encompasses all forms of literature and variety of genres. In the present proposed International Webinar, an attempt will be made to discuss on different emerging trends of both content and style in Contemporary Sanskrit Literature.

Sub Themes

- Recent Trends in Contemporary Sanskrit Poetry
- New Trends in Contemporary Sanskrit Drama
- Recent Trends in the field of Contemporary Sanskrit Short Stories
- Development of Sanskrit Metres and Alamkaras in Contemporary Sanskrit Literature
- Sanskrit Christian Literature & Sanskrit Muslim Literature

Post Modernity in Contemporary Sanskrit Literature

Inaugural Speech

Dr.Shamsuzzaman Ahmed,
Principal, Sripat Singh College

At the outset, I welcome all on behalf of myself and obviously on behalf of all concerned of our Sripat Singh College. At the same time, I express my heartfelt gratitude to the Resource Persons who readily accepted our request to share their views and expertise with our students in particular. I strongly believe that from their discussions our students, in particular, would be much benefited.

Unexpectedly, worldwide we are now going through a very strange time as the pandemic has impacted all walks of human life and economy which is unprecedented. Bu we could say this pandemic has also brought an opportunity to the global community to explore the consequences of its unscientific action on nature. Here we can quote from our ancient text: ***matabhumihputro’hamprthivyah*** **(Earth is my mother and I am her child)**. However, amid this annoying situation all are desperately trying to come back to their jobs and businesses maintaining all the dos and don’ts essential at the moment to keep us safe.

With this background, our Sanskrit department has rightly taken this decision for holding a two day Webinar on ***Recent Trends in Contemporary Sanskrit Literature,*** exclusively keeping in mind the interest of students who are almost helplessly confined in their homes.

We all know Sanskrit is known for its classical literature from ancient time and the creative activity in this language has continued without pause till today. Consequently creative and praiseworthy literatures in Sanskrit continue to be produced.

From the eloquent deliberations of the most renowned Sanskrit Scholars of the day, this two day Webinar will achieve a great success in all respect.

....................................Thanks ....

From the IQAC Desk

Shri Babin Kumar Pattanik

IQAC Coordinator
Sripat Singh College

The IQAC being an integral part of the college works towards realizing the goals of quality enhancement by developing a system for conscious, consistent and catalytic improvement in different aspects of functioning of the college. Considering the strategic importance of quality assurance and enhancement in higher education, the IQAC Cell has been organizing various seminars throughout the year with the help of recourse persons, Principal of Our College, Teachers and others stack holders. In this pandemic situation the Department of Sanskrit, Sripat Singh College,Jiaganj in association with IQAC is organizing a two-day seminar on '**Recent Trends in Modern Sanskrit Literature'** to cover a wider canvas of modern Sanskrit literature. Today it gives me immense pleasure to welcome you all. We have also great pleasure in presenting to the world of scholars this volume of summaries of research papers in this webinar.

I express my deep sense of Gratitude to our respected principal Dr. Shamsuzzaman Ahmed , IQAC members , Teachers of Computer Departments , HOD of Sanskrit Department Sri Tutan Burman and other members for their kind corporation in many ways.

My heartiest wishes for the success of Two-day international seminar on Modern Sanskrit Literature.

With Best Regards,

Theme Address

Mr. Tutan Barman
Convenor,
Assistant Professor & HOD,
Dept. of Sanskrit, Sripat Singh College

It is very interesting to say most of the people think that Sanskrit means The Ramayana, The Mahabharata, The Vedas etc. They take only Kalidasa, Vasa, Bhavabhuti as the litterteurs of Sanskrit Literature. They say Sanskrit is a dead language strongly. People think the Sanskrit language and it's literature have no relevance with the present culture and society. They think 19th , 20th , 21st Centuries are mere the era of undignity and ruin.

Those who bear such conception are nothing but blind despites having twoeyes and it is proved. They even don't know that with the time being like other languages Sanskrit Literature have become the mirror of society and time.

It is known to us that every literature has a same characteristic as it is flowing and dynamic like a river. And through this dynamic flow literature comes out as a reflection of socio-political contemporaneity because literature is not only the mirror of our society but also of the documentation of human life. To be very brief Sanskrit Literature is not an exception regarding the above. So, Corruption, Unemployment, Dowry, obstacles relating Education, Patriotism, Nationalism, Pain of a black girl etc have become the subject matter to the many genre of Sanskrit Literature.

And on this topic a number of moral writings were composed. Besides these Western sonnet, Japanese Tanka, Haiku, Korean Sijo etc have been written in Sanskrit. According to many genre nowadays Sanskrit Literature have become the bond of Tradition and Innovation.

।। समकालीन संस्कृत साहित्य की नूतन प्रवृत्तियाँ ।।

प्रो. हरिदत्त शर्मा, संस्कृतविभागः,
इलाहवादविश्वविद्यालयः

उन्नीसवीं शताब्दी से आरम्भ कर आज तक का दो शताब्दीयों का काल संस्कृत साहित्य का आधुनिक काल है। आरम्भ से जव साहित्य भारतीय स्वतन्त्रता-संग्राम के परिप्रेक्ष मे रचा गया, अव इसमें राष्ट्रभक्ति का शङ्खनाद गुञ्जित हुआ और राष्ट्रभक्ति पर अनेक काव्य लिखे गए । स्वातन्त्र-संग्राम-योद्धाऔं पर भी प्रसृत रचना हुइ । स्वातन्त्र्यपूर्व की कविता की भाँति स्वातन्त्रोत्तर कविता में भी राष्ट्रियता के स्तर फुटते रहे, साथ ही राष्ट्र की अनेक सामाजिक समस्याओं एवं समाज की अनेक विसंगतिओं पर कवियों ने लेखनी चलाइ । राष्ट्रिय चेतना से संस्कृत कविता आन्तराष्ट्रिय चेतना की ओर बढी। एक ओर समाजवाद की ओर उन्मुख काव्य लिखे गए, तो दुसरी ओर शैक्षिक-सांस्कृतिक कार्यक्रमो के अन्तर्गत अनेक देशों की यात्रा करने वाले कवियों द्वारा वैदेशिक-यात्रावृत्त विषयक काव्य रचे गए।

महाकाव्य, खण्डकाव्य, गीतिकाव्य, नाटक, एकाङ्की, नभोनाट्य, उपन्यास, कथा, लघुकथा, बालसाहित्य, यात्रावृत्त, आदि विविध विधाओं में नवलेखन हुआ। एक ओर समकालीन संस्कृत में नवोद्भासित भावों, लयों एवं रागों में नवगीत का गुञ्जन हुआ, लोकगीत-लयाश्रित गीतों का स्पन्दन हुआ, उर्दू-फारसी गज़ल के प्रभाव से गजल़गीत का प्रणयन हुआ, तो दूसरी ओर मुक्त छन्द धारा के प्रवर्तन से छन्दोविहीन शैली में नव भावबोध की कविताओं से नये युग का सूत्रपात हुआ। प्रगतिवाद से कविता प्रयोगवाद की ओर बढी तथा आधुनिक से उत्तर-आधुनिकता की प्रवृत्ति की प्रवृत्ति की ओर बढ चली। इस काव्यक्रान्ति के अतिरिक्त दीर्घ एवं लघु उपन्यासों, नाट्य की विविध विधाओं तथा कथा-साहित्य के नितान्त नूतन रूपों की झड़ी लग गइ । बिम्ब-विधान एवं प्रतीक प्रयोगकाव्य का नव शिल्प बन गया । अलंकार एवं छन्दोविधान के प्रत्यग्र प्रारूप प्रकट होने लगे, और संस्कृत साहित्य आधुनिक भावभूमि पर प्रणीत वैश्विक चेचना का साहित्य हो गया ।

NEW TRENDS IN MODERN SANSKRIT LITERATURE IN 21st CENTURY

Dr. Harshadev Madhav
Renowned Sanskrit Poet & Sahitya AkademiAwadree

In 2018, the complete history from Vedas to Modern Sanskrit up to 2017 by Radhavallava Tripathi has been published in four vols. It narrates Modern Sanskrit literature in a wide landscape. In 2012, 'वागीश्वरीकण्ठसूत्रम्' of Dr. H. Madhav has been published which gives new directions to poetics. Young Poets like Kaushal Tiwari, Narayan Dash, Rushiraj Jani, Praveen Pandya lead Sanskrit to new age. Rushiraj writes short stories in 'चतुरदूरभाषे आषाढः' in which he writes stories on mobile, computer and environment. His 'रक्तशाटीधारिणी माता' applies new techniques of Whatsapp, Flash Back, Juxt a pose etc. Paramananda Jha and Balaram Shukla have written a poetry collection 'लघुसन्देशम्' by SMS, 'तव जवाधरमन्मयरेखासु' of Aruna Ranjana Mishra gives poems of Post Modernism. Dr. Rushiraj Jani translates Dalit Kavya and Adivasi Kavita named 'सूर्यगेहे तमिस्रा' and 'धनुरातनोमि'. Thus the streams of modern Indian poetry enter in to Sanskrit. During the period, 'प्रचेतस्महाकाव्यम्' by Tripathi or original works of Hari Dutt Sharma have been created though both are unpublished. 'द्राक्षावली', 'कल्पवल्ली' and 'गीतगङ्गागोमुखम्' are three anthologies published by Sahitya Akademi, which show richness of Sanskrit. Hundreds of poems are created on 'Carona'. It seems new sensibility of Sanskrit. During March, 2020 to July, 2020, the present writer wrote new Haikus on Face Book which were translated in 13 languages on the same day. They are translated in to Latin by Prof. Marcello Melli of Paroda, Italy. It shows the international fame of Modern Sanskrit Literature.

POST-MODERNISM IN CONTEMPORARY SANSKRIT LITERATURE

Professor Arun Ranjan Mishra
Visvabharati, Santiniketan, W.B.

Post-modernism in the world literature was conspicuous in the last decade of the 20th century. Just as modernism in literature appeared after the 16th century industrialization, post-modernism arrived on the boat of globalization - although the post-World War-2 situations are its real breeders.

The post-modernist writings are influenced by the ideas of a post - society. They support mass art as against the class art. Post- modernists reject meta-narratives, but use their fragments for nourishing their writings. Utilization of very untraditional metaphors, fancies and images happens to be the most ostensible feature of such writings. 'Difference' or postponement of meaning is another well-known feature of it too.

When post-modernity relates to a state of society, post-modernism refers to a particular sensibility in literature which appeared in post-modernity that arrived with doubts on the Enlightenment discourse of modernity and with the rejection of the centrality of power or talent. Feminism is another symptom of both post-modernity and post-modernism.

In the contemporary Sanskrit literature, post-modernism became clear in the writings of Dr. Harshdev Madhav, Prof. Keshab Chandra Dash and Prof. Arun Ranjan Mishra - although we find its roots in some poems of Prof. R. V. Tripathi and in some dramas of Prof. Rajendra Mishra. However, a detailed discussion on it is yet to start in the arena of Sanskrit scholars.

RECENT TRENDS IN CONTEMPORARY SANSKRIT LITERATURE:

A BIRD'S EYE VIEW

Dr. Subhrajit Sen
Assistant Professor of Sanskrit,
University of Gour Banga, WB

Later half of Twentieth century has witnessed a large volume of original Sanskrit writings not only in India but also in abroad that was never found by any of the preceding centuries. There is an astonishing upsurge of creativity in Sanskrit of last two hundred years. Modern Sanskrit Writings are not only quantitatively but also very qualitatively of such high order that can be treated at par with the best of classical Sanskrit works of any past century. The enormous quantity of published and unpublished Sanskrit works composed during last two centuries encompasses all forms of literature and variety of genres. The Sanskrit Authors displayed an awareness of a changing of socio-political, cultural, economical scenario.

Entirely new themes, idioms, images, metaphors, fantacies, symbols and new models have been evolved in lyrical and epic compositions that have been brought out after the independence. Modern Sanskrit Poets beautifully projected the traditional and modern approaches and attitudes towards metrical expression and lyricism. Now, the concepts of Hero and heroine also have changed in Modern and Post Modern Sanskrit Literature. Now, the Sanskrit poets portrayed the national figures as a hero or heroine with a socio-economic-political background.

We have found some structural changes in different patterns of Sanskrit literature. Various forms of short stories developed in this time. Modern Sanskrit Dramatists now tried to imbibe the concept of 3rd Theatre or absurd theatre in their works as experiment. Twenty and twenty first century became the era of translation in Sanskrit arena. Typographical changes are one of the recent trends of Sanskrit Literature. According to me, Our modern or post modern Sanskrit authors are very much effected by the influence of Foreign and regional literatures.

The twenty fast century marks the beginning of post modernism in Sanskrit literature. In the contemporary Sanskrit literature, post-modernism became clear in the writings of Prof. R. Tripathi, Prof. Rajendra Mishra, Dr. Harshdev Madhav, Keshab Chandra Dash and Arun Ranjan Mishra. Love is a very powerful theme in the post-modern literature. So, in contemporary Sanskrit writings, the writers have introduced love as a prominent color. Feminist attitude is also one of interesting feature in post modern Sanskrit writings. Some post-modern Sanskrit poets write free verse poems but at the end of the poem, we easily find out the rhythmic effect and spontaneous overflow of poetic beauty. Usage of foreign meters like Haiku, Tanka, Sijo, Sonet etc. is one of the important feature of Contemporary Sanskrit Literature.

अर्वाचीनसंस्कृतसाहित्यम् – केचनानादृताः काव्यप्रवर्गाः

सौम्यजित्-सेनेन
सहायकाध्यापकेन
संस्कृतसंकायस्य
कोचविहार-पञ्चानन-वर्मा-विश्वविद्यालयस्य
कोचविहारस्य, पश्चिमवङ्गस्य ।

ननु किमिदं साहित्यं नाम? तदुच्यते, ‘शब्दार्थयोः सहितभावः’ साहित्यमिति। तच्च सदैव कमपि विषयमुपजीव्य प्रवर्तते। यस्य कस्यचिदपि समुदायस्योत्कर्षस्य परं प्रमाणं साहित्यमेव। यदा यदा समुदायो भजते खलु औत्कर्षं तदा तदा तावकं साहित्यमपि सञ्जायत उत्कृष्टतरम्। अतः साहित्यसमाजौ निश्चप्रचमेवान्योन्यस्य प्रयोजकौ भवतः। तदिदं संस्कृतसाहित्यं द्वैविध्यं धत्ते वैदिक-लौकिक-भेदतः। तत्र वैदिके तावद्वेदाः, उपवेदाः, वेदाङ्गानि, उपनिषदः पुराणानि च संगृह्यन्त इत्यस्य सर्वातिशायिवैशिष्ट्यं न शब्दैरभिव्यक्तुं शक्यते। लौकिकसाहित्यस्य यात्रा खलु तदारब्धा यदा पुण्यसलिलायास्तमसायाः पुनीते पुलिने युग्मचारिणोः क्रोञ्चयोरेकं वध्यमानं निशाम्य महाकवेर्वाल्मीकेः कण्ठतः सा कापि ‘मा निषादे’ति हृदयह्लादिनी सुवर्णसुवृत्तरसोज्वला करुणार्द्रा छन्दोमयी वाग्धारा परिपुस्फोट निखिलं व्योममण्डलं प्रतिध्वनयन्ती।

गच्छता कालेन लौकिकसंस्कृतनावमुत्तीर्य अर्वाचीनसंस्कृतसाम्राज्ये पदं संस्थापितं संस्कृतेन। नैकेषामेव विदुषां नये ‘अर्वाचीनसंस्कृतसाहित्यम्’ इति पदं ‘हैमं शैलचषकम्’ (अस्तित्त्वशून्योऽसम्भवः कश्चिद्विषयः) इव प्रतिभाति। वैदिकं तथा लौकिकं संस्कृतमिव अर्वाचीनसंस्कृतसाहित्यवपुरपि विशालमित्यत्र नास्ति किमपि चित्रम्। परन्तु परीक्षितं स्वमहिम्ना च दृढीकृतमिदं सत्यं यदूनविंशविंशैकविंशशतकेषु विरचितानि संस्कृतसाहित्यानि कार्त्स्न्येन ऐतिह्याधुनिकतयोः (Tradition and Innovation) सेतुरिव संयोगं स्थापयन्ति जनगणमानसं च मोहयन्ति वरीवर्तन्ते। अस्यैवार्वाचीनसंस्कृतसाहित्यस्य केचन काव्यप्रवर्गा मयेहालोचयिष्यन्ते समासेन, ये खल्वद्यावधि सन्ति सुतरामेवोपेक्षिता अनादृता अवहेलिता अवमानिताश्च।

संस्काराच्छादितस्य जीवितस्यास्य संकीर्णतायां निमग्ना बहुकालं यावद्वयं भारतमातुः पुत्रा आसन् विस्मृतभारतातीतगौरवाः। परन्तु अष्टादश-ऊनविंश-शतकयोः भारतवर्षस्य तथा प्राच्यजगतो विविधान् विषयानाधारीकृत्य ये तावत्प्राच्यविद्यापारङ्गमा मनीषिणः सारस्वतसाधनायां प्रयोजितमानसाः समग्रेऽपि विश्वे ख्यातिं गतास्ते प्रायः सर्वेऽपि वैदेशिकविद्वांसोऽचिन्त्यं क्लेशं सहमानाः परमेण चरमेण च प्रयत्नेन

भारतीयशास्त्राणां पुनः चर्चामारेभिरे। संस्कृतभाषाया अमूल्यमैश्वर्यमवेक्ष्य नितान्तं चमत्कृतानां तेषां पाश्चात्यविदुषां सन्धानी दृष्टिस्तावत्पतिता प्राच्यविद्यायाः प्रायः समस्तेऽपि परिसरे। केचन पण्डितास्तु स्पष्टमेवोचुः –

“The Sanscrit language, whatever be its antiquity, is of wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either…”[1] इति।

प्राच्यविद्यासाधका वैदेशिकास्ते पण्डितप्रवरा भारतीयमनीषिभिरेव प्रशिक्षिता न केवलं *वाइवेला*दीनां खृष्टधर्मीयग्रन्थानां संस्कृतानुवादे प्रवृत्ताः, अपि तु संस्कृतभाषामेवाश्रित्य विरचयामासुः नैकानि मौलिकसंस्कृतकाव्यानि यद्विषयिणी चर्चा तु दूरस्था, तेषां नामान्यप्यस्माभिः पूर्वं कदाचिद्वा श्रुतं न वेति प्रबलोऽस्ति मे सन्देहः। यद्वा भवतु, पाश्चात्यपण्डितैः प्रणीतानि तानि संस्कृतकाव्यानि प्राधान्येन श्रीयेषूखृष्टस्य खृष्टधर्मस्य वा विषयमवलम्ब्यैवावर्तितान्यासन्। अतस्तादृशानां संस्कृतकाव्यानां या खलु धारा स्रोतस्विनीव प्रवहमानासीत्, सा नूत्नानालोचिता च साहित्यधारा ‘*संस्कृतखृष्टीयसाहित्यमि*’त्यभिधयाभिधातुं शक्येत्ययं विषयो मे भाषणस्याद्यो वर्ण्यो बिन्दुर्भवेत्।

संस्कृतभाषा निखिलविश्वस्य वाङ्मयेषु प्राचीनतमेष्वन्यतमा सर्वदेशव्यापिका सभ्यमात्रगौरवास्पदीभूता भारतमातुर्मुखस्वरूपा भाषा विद्यते। न केवलं भारतीयाः, वैदेशिका अपि विद्वांसः संस्कृतभाषामविनाशिनीममरीं च मन्यन्ते। तद्भाषया विरचितस्य साहित्यस्य प्रचारे प्रसारे च नैकेषां धर्माणामवदानमस्तीत्यत्र नास्ति काचित् संशीतिः। महम्मदीयधर्मस्त्वत्र न व्यतिक्रमः। महम्मदीयसंस्कृतयोः सम्बन्धः नितरामेव बहुप्राचीनः। मुघलशासनसमये विशेषतया चक्रवर्तिनः सम्राजः अक्बरस्य उद्यमेन नैके संस्कृतग्रन्थाः पारसिकभाषायामनूदिताः। मौलिकसंस्कृतकाव्यग्रन्था अपि तदा नूनमेव प्रणीता महम्मदीयकविभिरिति तद्वाङ्मयमस्माभिः ‘*संस्कृतमहम्मदीयसाहित्यमि*’ति वक्तुमलमित्ययं विषयो मे भाषणस्य द्वितीयो वर्ण्यो बिन्दुर्भवेत्।

संस्कृतसाहित्यं विषयवैचित्र्येण तद्विषयाणां भावगाम्भीर्येण प्रकाशभङ्ग्या च सदैव नवीनायते। अत्र काव्यानि महाकाव्यानि वा सामान्यतया रामायण-महाभारत-पुराणान्याश्रित्यैव प्रणीतान्यालोक्यन्ते। परन्तु ऊनविंशशतकादारभ्य संस्कृतकाव्यस्रष्टारः पाश्चात्यप्रभावप्रभाविताः प्रशस्तिपरकाणि काव्यानि विरचयामासुः। तत्रापि प्राधान्येन राज्ञ्या भिक्टोरियायाः, सप्तम-एड्ओयार्ड्-वर्यस्य, पञ्चमजर्ज्-देवस्य तथा च राज्ञ्या मेरी-वर्यायाः स्तुत्यं चरितं काव्यवस्तुत्वेनाचितं प्राच्यपण्डितमूर्धन्यैः। वस्तुतो राजानुरक्तिस्तथा शासकसमीची नः प्राचीनपण्डितानामासीद्विशिष्टैका प्रवृत्तिरित्यत्र किं चित्रम्? आदौ स्वदेशीयनृपतीनां स्तुतिस्तैर्विधीयते स्म, साम्प्रतं तु विदेशीयानामित्येव वैशेष्यम्। एतान्येव काव्यान्यर्वाचीनसंस्कृतवाङ्मये ‘प्रशस्तिकाव्यानी’ति नाम्ना प्रसिद्धिं

[1] *The works of Sir William Jones*, vol. III, pp. 34-35

गतानीत्ययमेव विषयो मे भाषणस्य तृतीयो वर्ण्यो बिन्दुः स्यात्। प्रख्यातप्राच्यपण्डितप्रवरस्य श्री-भि.राघवन्-वर्यस्य मतं प्रसङ्गेऽस्मिन्ननुसन्धेयम् –

"A second type of new literature written by the traditional Pandit in the British period is panegyrical poems on the British Empire, the Crown and the Coronation Durbar. Loyalty to the ruler and the tendency to eulogize him are in the blood of the old style Sanskrit scholars, and only a change of the subject of eulogy from their former local kings to the new Emperor from the far-off land was necessary. The British administrators themselves thought that it would add to their glory to have eulogies in the time-honoured language, and they prompted the writing of these compositions."[2] इति।

NEO-SIMILE IN THE POETRY OF A.R. MISHRA

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A.R. Mishra who is teaching Sanskrit in Santiniketan has three collection of post-modern Sanskrit poem books. By now there *TabaJabadharakusumamanmayarekhasu ,NetrapranteNispandasamaya and SunyeMeghaganam.* In the present paper, we want to show the freshness of the simile in different context. The poet has been appreciated by Sanskrit scholar because of his new poetic sensibility, new techniques, newimages, metaphor fancies and similes etc in Sanskrit. Simile is the ancient most ornament in Sanskrit literature because it has been used even by the Vedic sphere. *Upama* is widely known as the similarity between two things in a sentence without the expression of dissimilarities — *Samyamvacyambaidharmyamvakyaikeupamadvayah (Sahityadarpana,* BiswanathKaviraj). So present poet has used very untraditional similes in his books. Thus the poet ends at the arrival of neo-simile is Sanskrit poetry through the pen of A.R.Mishra.

[2] *Modern Sanskrit Writings*, V. Raghavan, p. 3

POST-COLONIAL THOUGHT:A STUDY FROM MODERN SANSKRIT SHORT STORIES

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The origin and development of modern Sanskrit stories basically divided in three stages – 1. The stories from 19th century to later period of this century, 2. The stories before independence and 3. The stories of after independence. Here we see a clear difference from traditional writings. There are contemporary contents, new styles, new concepts, analytical discussions etc. in these. Here also we see reflection of the concept of post – colonial thought. Post- colonial thought is the new discussion element of this and upcoming centuries. Post - colonialism does not mean here after colonial ages and thinking wordy, it indicates new thoughts from traditional activities, believes etc. I will discuss here briefly mentioning some elements from modern Sanskrit short stories. In this discussion I will say how some stories of modern Sanskrit literature reflect the concept by their characters. SitanathAcharjya's*BandhabiRaksita*, Poet TarapadaBhattacharjya's*Maitreyi*, Poet Narayanan Das's*ImranaVadamyaham*, *SafalaNari*, Poet Rakesh Das's*Eka Tamisra* are mentionable stories of this discussion.

MUSLIM EPIC RAJAVINODA - A GLIMPSE

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Communal fraternity may be two types, Sentimental and Intellectual. The first one implies religious fusion and the rest is reciprocal love for the languages, literatures and cultures of each other. Both of them are interrelated aspects of communal harmony became manifest during Islamic reign in India. Power of assimilation is the characteristic feature of Indian people. The consequence in the medieval ages has, therefore been the fusion Muslim and Hindu culture and civilization. The innermost heart of the Indian people is always alert to receive the truth, whatever be the source and in doing so, it knows no barrier of cast and creed.

Rajavinoda is this kind of harmonic production. Great poet *Udayraja* was the writer of this Muslim *Mahakavya* (Epic Poem). This book has seven chapters. This book recounts the entertainments, pastimes and accomplishments of Mamud Begada. The first chapter frames the rest of the work. Saraswati, the Goddess of speech and learning, engages in conversation with Devaraja Indra, and asks why should she return to heaven when such a ruler as MamudBegada rules the Earth? Saraswati retorts that the Sultan has made the Earth a Paradise or the Goddess of Language (Sanskrit).

***ALLOPANISAD*- A GLIMPE**

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A*llopanisa*d, Allah Upanisad, the AllaSukta or the Alla Hymn or Mohamad Upanisad these five names are same *Upanisad*. This is a sacred book of untrustworthy origin believed to be written during mohamedan reign in India about 15th to 16th century. Most probably, it was written in the period of great emperor Akbar. The *Allopanisad* does not appear in the characteristic style of other *Upanisad*. We find the similarity in the style of *Rigveda* Mantras. We do not know what kind of *Upanisad* is this; some scholars may be like the present *Allopanisad* which is supposed to belong to *Atharvaveda*. But we did not found this *Upanisad* in any authentic edition o*Atharvaveda*. Swami Dayananda Saraswati in his Satyartha Prakash elucidated that the *Allopnisad* was not part of the *Upanisad* family and it did not even appear in the Atharvaveda. The famous *Muktikacanon,* which was given by Rama to Hanuman as the ilist of authentic 108 Upanisads did not contain Allopnisad. Most scholars viewed that had been written during Akbar' reign.Akbar as a messenger or prophet of God, described the *Allopnisad*. The *Upanisad* has fifteen mantras or verses. It began and ended up with Great Allah.

SANSKRIT *PRAŚASTIKAVYAS*WRITTEN IN SUBJUNGATEDINDIA: AN EXPLORATORY STUDY

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Many *Praśastikāvyas* have been written in Sanskrit literature. At different times different Poets have praised their patron kings. India under British rule was no exception. In the Nineteenth century, traditional Sanskrit scholars and modern educated Bengalis wrote *Praśastikāvyas* in Sanskrit for the British rulers. Such *kāvyas* have been written not Only in Bengal but all over India. Those who wrote these *Praśastikāvyas* may have been intimated with the British, or they accepted the British from the heart. The mentality of flattery is clearly reflected in these *kāvyas*. The British rulers liked this trend and encouraged them. Warren Hastings collected such *kāvyas*, presenting them as evidence again this own impeachment. Such *kāvyas* are intended for Queen Victoria (reign from June 21, 1837 to January 22, 1901), Edward VII (reign from 1901 to 1910), George V (reign from 1910 to 1936) and Queen Mary.

Research objectives:

1. To search the Sanskrit *Praśastikāvyas* written during the British rule.
2. To discuss the contribution of Bengal is in the *Praśastikāvyas* written in this period.
3. To review the genres of the *Praśastikāvyas* written during the British rule.

SELECTED SHORT STORIES OF RABINDRANATH IN INFLUENCE OF CONTEMPORARY SANSKRIT DRAMA

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Since decades, literature of ethnic language is translated in Sanskrit around different provinces of India. Among these some of the works of Bengali literature by Rabindranath Tagore was interpreted and transcribed. Based on the short stories of Tagore, dramas were constructed with different retitle in Sanskrit. Such as – *KhokababurPratyavarttana* was transliterated into *Putra-Pratyavarttanam*, *Postmaster* was converted into *Vartagrhadhyaksa-vaco*, *Rashmanirchele* into *Rasmaniputram*, *Sri-Nalina-parabhavam* arrived from *Phel*, *Putrayajna*as*Putrayajnam*, *Guptadhana* expressed as *Guptadhanam*etc.

Adaptation of Tagore's short stories and re-titling them into Sanskrit drama was done by Late *Pandit Nityananda Mukhopadhyay*, a renowned person in modern Sanskrit literature as well as writer of more than hundreds of dramas, seven epics (*Mahākāvyas*) etc. These adopted drama had their story line unchanged in addition to conclude in tragedy and pathos. His works also portrayed the confluence of tradition and modernity. He has embraced the the characters of the dramas with compassion. He intruded dramatic excitements and clashes among characters in his creation. Dialogues are short and witty but expressed deep meaning several times.

Nature has played a vital role in Rabindranath's short story. But it is totally invisible in *Nityananda's* drama. *Pandit Mukhopadhyaya*tried also to make familiar Sanskrit language among common people. His effort is quite applaudable in this context.

॥ कलिगुरुदशकम् ॥

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साध्यक्ष्यां सरसिकां सभामभिनन्द्य मङ्गलाचरणं क्रियते –

यतीन्द्रं निगमानन्दं समस्तागममार्गगम्।
ज्ञानसिद्धिप्रदातारं नमामि देशिकोत्तमम्॥
हीनो विश्वधनैर्यस्तु न ह्यात्मवेदनै पुनः।
गुरुवे मेऽस्तु तस्मै वै नमः प्रज्ञानभिक्षवे॥
यत्प्रसादलवं प्राप्य मूको वाचस्पतीयते।
बुधेन्द्रं तं भजे नित्यं मनुदेवं कवीश्वरम्॥
यच्छेमुषीमणौ भान्ति समस्ताः शास्त्रतारकाः।
विद्यागुरुन्तु तन्नौमि द्राविडं मणिशास्त्रिणम्॥

अथ कलिगुरुदशकम्

कस्यचिच्छीलरहितस्याध्यापयितुर्मे चरितं स्मारं स्मारं तावद् विरचितमिदम् -

राजभृत्यं गुरुं नौमि गर्विणां चक्रिणां वरम्।
यत्प्रसादेन वर्धन्ते धीधनानां धनक्षयाः॥१॥
प्रमाणमप्रमाणं यो निर्लज्जं कुरुते भुवि।
स्वगुरुवचनाभाससर्वस्वं तं कलौ नुमः॥२॥
शीलं यस्तु नमस्कृत्य विधत्तेऽशीलमेव नः।
शीलातीताय तस्मै नो नमोऽस्तु शीलवर्जितम्॥३॥
सर्वदा यन्मतं नूनं पर्युदासबलान्वितम्।
निर्विकल्पाय तस्मै तु शास्त्रहन्त्रे नमो नमः॥४॥
योगहीनोऽपि यः साक्षाद्योगीशमतिवर्तते।
अयुक्तबुद्धये तस्मै कुतो न बुद्धिदासता॥५॥
वर्णाभावस्य सिद्धिं यः कृत्वाऽपि हीनवर्णकः।
मनुदेष्टैव तं दूरात् प्रणमामि मुहुर्मुहुः॥६॥
निर्बाधगतिरेवाहो यो विनेयांस्तु बाधते।
नवतुतातितो जीयाच्चिरं स शिष्यबाधनः॥७॥
महासामन्तमात्मानं यो मन्यते स्वधीबलात्।
निर्बुद्धिच्छात्रभृङ्गैः स शोभताम् आत्मकानने॥८॥
यद्विद्याधूमतो नित्यं जायते बुद्धिसङ्करः।
नवेभास्यः स लोकेषु जयति धूम्रजीवनः॥९॥
न दण्डवारिता काचिन्निन्दने यस्य केनचित्।
नवरतिपतिर्वै स जयति कलिमण्डनः॥१०॥

।। चित्रं नः समाजस्य ।।

ड. अभिजित् मण्डलः
सहकारी अध्यापकः,
कोचविहार-पञ्चानन-वर्मा-विश्वविद्यालयः

प्रीतेरभावः खलु मानवेषु
विश्वासहीना नितरां जनास्तु।
नैवात्र जीवन्ति नराः परेषां
चित्रं हि नः साम्प्रतिके समाजे।।१।।

हिंसन्ति तान् ये न च हिंसितव्या
निन्दन्ति साधून्नपि मानवाश्च।
गच्छन्ति जीवा विपरीतमार्गे
चित्रं हि नः साम्प्रतिके समाजे।।२।।

पूज्यौ न मातापितरौ गृहेषु
मार्गेऽपि कान्ता न च भीतिहीनाः।
साक्षाद्धि देवा अवमानिताश्च
चित्रं हि नः साम्प्रतिके समाजे।।३।।

न्यायालये नैव यथाविचारम्
आरक्षका नाद्य सुरक्षकाश्च।
अर्थाय धावन्ति सदैव सर्वे
चित्रं हि नः साम्प्रतिके समाजे।।४।।
योग्या अयोग्याः खलु जीविकायां
शिक्षां ददाति स्वजनोऽतिमूर्खः।
छात्राः कथं स्युर्विहिता अयोग्यै-
श्चिन्तान्विताः पण्डितसज्जना वै।।५।

लक्ष्यं सदैवाद्य भवेच्छिखायां
ज्ञानस्य मानं शिखरे च भूयात्।
स्यादेव भव्याय तु राजनीति-
रेषैव देशस्य समाजरीतिः।। ६।।

यावन्न शिक्षा खलु सर्वशिक्षा
यावन्न जीवा ऋतमार्गगाश्च।
यावन्न चित्तं हि भवेत्पवित्रं
तावन्न देशस्य मनोज्ञचित्रम्।।७।।

एकोऽपि जीवो यदि सज्जनः स्यात्
नैके भवेयुः सहसानुकृत्य।
विन्दुर्भवेत्सिन्धुरखिलप्रपञ्चः
सर्वे मनुष्याः सुखिनो वसेयुः।।८।।

।। सूर्यः ।।

अनितासरकारः
स्नातकोत्तरीया छात्रा,
कोचविहार-पञ्चानन-वर्म-विश्वविद्यालयः

सूर्यःपितुरिवत्वमेव सर्‌्वदाता
त्वया विनाअस्माकञ्जीवनम्वृथा।
क्वसूर्यस्तम्कःचाल्पविषयामतिः
तितीर्षुर्दुस्तरंमोहादुडुपेनास्मिसागरम्।
यस्यप्रसादेपद्माश्रीर्विजयश्चपाराक्रमे
मृत्युश्च वसतिक्रोधेसर्‌वतेजोमयोहिसः।।
धन्यासितेजैरुदारैर्यथासमाकृष्यत्सर्‌वनपि
इतःस्तुतिःकाखलुचन्द्रिकायायदब्धिमप्‌्युत्तरलीकरोति।।
यावत्स्थास्यतिपृथिव्यां सूर्यः
तावत्सर्‌वेषां शशरीरेषुप्रणान् स्थास्यन्ति।
त्वमेव आदिचत्वमेव अन्तः
त्वमेव ग्रीष्मःचत्वमेव वसन्तः।
त्वमेव माताचपितात्वमेव
त्वमेव बन्धुश्चसखात्वमेव।।

।। संस्कृतसाहित्ये समकालीनविषयाणाम् उपादानसमीक्षा ।।

श्रीसुशोभनचट्टोपाध्यायः
सहायकाध्यापकः संस्कृतसंकायस्य
नारायणगडसर्वकारीयसाधारणस्नातकमहाविद्यालयः

वैदिककालादारभ्य अद्यावधिपर्यन्तं संस्कृतभाषायाः साहित्यचर्चा निरवच्छिन्नतया प्रचलति। आचार्यः मम्मटः स्वीयकाव्यप्रकाशाख्यग्रन्थस्य काव्यप्रयोजनावसरे द्वितीयकारिकायामुच्यते -

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये।
सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे।। इति।

काव्यप्रयोजनेषु लोकव्यवहारज्ञानं सहृदयपाठकानां प्रयोजनसिद्धिं साधयति। व्यवहारविदे इति पदस्य अर्थनिरूपणे मम्मटः गदति राजादिगतोचिताचारपरिज्ञानम् इति। किञ्च लोकोत्तरवर्णनानिपुणं कविकर्म एव काव्यरूपेण परिचीयते जगति। अतः समाजस्य तथा समाजस्थानाम् आचारविचारादिव्यवहारजातं कविः स्वकाव्ये सुष्ठुतया सन्निवेशयति। तस्मादेव पाठकानां व्यवहारविज्ञानं यथा सम्भवति तथैव तदान्तीनसामाजिकचित्रमपि भवति प्रकटितम्।

संस्कृतसाहित्ये आधुनिकार्वाचीनपदयोरुपयोगः कालगतभेदं विषयगतभेदञ्च आधारीकृत्य भवितुमर्हति। कालगतभेदापेक्षया विषयगतवैचित्र्यमाधिक्येन साम्प्रतिकसंस्कृतसाहित्येषु दरीदृश्यते। कवेः काव्यरचनायां स्वातन्त्र्यमुद्घोषयता आनन्दवर्धनाचार्येण उक्तम् –

अपारे काव्यसंसारे कविरेकः प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते।। इति।

तथैव आधुनिकसंस्कृतसाहित्ये अपि कविलेखन्याम् अर्वाचीनसमयोपयोगिविषयाणां समुल्लेखस्तु स्वाभाविक एव। प्रचलितप्रमुखविषयमार्गं परित्यज्य विषयवैचित्र्ये नूतनाङ्गिकजातं तत्र अस्माकं नयतपथमायाति। तद्यथा महाकाव्य-गद्यकाव्य-पद्यकाव्य-खण्डकाव्य-चरितकाव्य-अनूदितकाव्य-स्तुतिमूलकस्तोत्रकाव्यनिचयं तु श्रुतपूर्वमेव। साम्प्रतिके संस्कृतसाहित्ये भाषागतदृष्ट्या वस्तुतः प्रौढसंस्कृतभाषापेक्षया जनैः व्यवह्रियमाणा सरला सुबोध्या कथ्यभाषा प्रयुज्यते। प्रादेशिकपदानामपि प्रयोगस्तत्र परिलक्ष्यते साहित्येषु। विषयवैचित्र्ये क्वचित् पुरातनवृत्तानां पुनः नूतनाङ्गिकेन वर्णनं, क्वचिच्च भूकम्प-दुर्भिक्ष-करोना-राजनैतिकवृत्तविषये रचयितुः स्वमतोपस्थापनं, क्वचिद्वा सामाजिकप्रदूषकवस्तूनां दूरीकरणं विषयत्वेन उपस्थाप्यते। किञ्च साहित्यक्षेत्रे सनेट्काव्य-टुप्कथा-यात्राकथा-वालसाहित्य-लघुकथा-स्पशकथा-त्रासदकथादिकाव्यभेदानां सृष्टिः देशस्य कालस्य मनुष्याणां वा प्रयोजनानुरोधाद् भवति। तद्यथा गृहपालितसारमेय-मत्कुण(छारपोका)-प्रभृतिजीवविषमाश्रित्य कविलेखनी आधुनिकसंस्कृतसाहित्ये भवति प्रवृत्ता। पुनश्च प्रतिष्ठानेषु नवीनवरणं विदायसम्बर्धनाम् आश्रित्य कस्यचित् प्रतिष्ठानस्य इतिवृत्तप्रख्यापनरूपं विषयम् आश्रित्य च कविमनसि भावस्य उदयो भवति। एवं सन्ति नैके विषयाः उल्लेखार्हाः। सनेट्जातीयकाव्यकाराणां मध्ये बङ्गीयपण्डितप्रवरस्य श्रीयुक्तवीरेन्द्रकुमारभट्टाचार्यमहोदयस्य अवदानम् अनस्वीकार्यम्।

अर्वाचीनविषयाणाम् अङ्गरूपेण आंशिकतया वा कथादिषु उपन्यासस्तु प्रायशः संस्कृतसाहित्ये दृश्यते एव। किन्तु मुख्यरूपेण तेषामेव आधुनिकविषयान् अधिकृत्य पद्यादिविरचनं आधुनिकसंस्कृतसाहित्ये नूतनतया उज्जीवनशक्तेः सञ्चारं करोति। आधुनिके संस्कृतसाहित्ये अर्वाचीनविषयसमुपादानं संस्कृतसाहित्यमन्दाकिन्याः प्रवहमानतां सूचयति, नवाङ्गिकताञ्चोद्भावयतीति मे प्रतिपाद्यमस्ति। सारस्वतसाधनायामस्यां सत्यव्रतशास्त्रि-राधाबल्लभत्रिपाठी-अभिराजराजेन्द्रमिश्रादिप्रमुखाः विद्वांसः कृतप्रयत्नाः बद्धादराश्चासन्। अस्मिन्नपि समये गोपबन्धुमिश्र-वनमालीविश्वासदिप्रमुखसारस्वतप्रेमिकाः संस्कृतसेवकाः तादृशीं साधनां समाचरन्ति संस्कृतभारतीञ्चाग्रे नयन्तीत्यलमति विस्तरेण।

।। विंशशतकस्योत्तरार्धे पश्चिमबङ्गस्य आधुनिकसंस्कृतगीतिकाव्यचर्चा ।।

अनुप-रुइदासः,
सहकारी अध्यापकः, संस्कृतविभागः,
सर्वकारीयसाधारणडिग्रिमहाविद्यालयः, सालवणिः

संस्कृतालंकारशास्त्रे गीतिकाव्यमिति काव्यभेदः नास्ति। पाश्चात्ये लिरिक(Lyrics)इति शब्दस्य संस्कृतानुरूपं हि गीतिकाव्यम्। अर्थात् संस्कृतालंकारिकमतानुसारेण पाश्चात्ये लिरिक(Lyrics) यत् अभिहितं तद्धि गीतिकाव्यं नाम्ना परिचीयते। वस्तुतः आलंकारिकाणां दृष्ट्या एतादृशः काव्यविभागः खण्डकाव्याख्ये काव्यविभागे अन्तर्भवति। यस्मिन् खलु काव्ये कवेरात्मलीना सुखदुःखमयी विचित्रानुभूतिः विश्वजनीनमावेदनं च सहृदयचित्तमाह्लादयति तद्धि गीतिकाव्यम्। गीतिकाव्यरचनायाः प्रयासः सुदीर्घकालतः परिलक्ष्यते। भारतवर्षस्य अन्यप्रदेशमिव पश्चिमवङ्गेऽपि बहवः कवयः गीतिकाव्यरचनायां यत्नवन्तः आसन्। विंशशतकस्योत्तरार्धे पश्चिमबङ्गस्य ये खलु कवयः गीतिकाव्यरचनाभिः आधुनिकसंस्कृतसाहित्याकाशे उच्चगगने विराजमानाः आसन्, तेषु कविषु दीपकघोष-सीतानाथाचार्यप्रभृतयः कवयः अन्यतमाः।

कविर्दीपकघोषो राजनीतिलीलामृतं विलापपञ्चिका चेति गीतिकाव्यद्वयं विरचितवान्। तेन **राजनीतिलीलामृतमि**त्याख्यगीतिकाव्यस्य ग्रन्थस्यादौ राजनीतिः देवीत्वेन पूजिता। साम्प्रतिके समये राजनीतेः स्वरूपं सोपहासभङ्ग्या कटाक्षदृष्ट्या च समुपस्थापितम्। काव्येऽस्मिन् राजनीतेर्जटिलं कुटिलं कुत्सितस्वरूपञ्च प्रतिश्लोकं चित्रितम्। साम्प्रतिकसमये सर्वक्षेत्रे राजनीतेः हस्तक्षेपं समाजजीवनं कलुषयति। शिक्षायां स्वास्थे प्रशासने च राजनीतेः प्रभावः परिलक्ष्यते। राजनीतिः तु समाजस्य विनाशकारणमेव। **विलापपञ्चिके**ति खण्डकाव्ये पञ्च विलापाः सन्ति। यथा – मेघविलापः, सुरवाग्विलापः, अमरविलापः, उज्जयिनीविलापः, अलकाविलापश्चेति। मेघविलापे कविगृहे सुखाभावात् हाहाकारदुःखदशा वर्णिता दृश्यते। सुरवाग्विलापे संस्कृतशिक्षायाः साम्प्रतिकी दुरावस्था वर्णिता दृश्यते। इदानीन्तने काले संस्कृतभाषा मृता इति जनाः कथयन्ति। अतः सा आत्मनि खेदमनुभवन्ति। वस्तुतः काचित् भाषा मृता जीविता वा न भवितुमर्हति। किन्तु लोके मृता भाषा इति चिन्तयन्ति। अमरविलापे उज्जयिन्याः गायकगायिकयोः वज्वहादुखा-रुपमत्योः जनश्रुतिमूलकं करुणप्रेमोपाख्यानस्य वर्णना प्रप्यते। उज्जयिनीविलापे कविः दीपकघोषः उज्जयिण्याः विगतवैभवं संस्मरति। अलकाविलापे शापान्ते अलकां प्रत्यागत्य स्वगृहद्वारे प्रत्युत्तरमप्राप्य दण्डायमानस्य यक्षस्य मनःस्थितिर्वर्णिता दृश्यते।

सीतानाथाचार्येण **का त्वं शुभेशिशुयुवदुर्दैवविलसित**ञ्चेति गीतिकाव्यद्वयं विरचितम्। तत्र **का त्वं शुभे** इत्याख्यं प्रेमोपजीव्यं गीतिकाव्यम्। काव्येऽस्मिन् कविना विशुद्धप्रेम्णः चित्रं चित्रितम्। काव्यस्य नायिका शुभा। सा शुभाङ्गी कविकल्पिता। शुभा स्मितं हसति, किञ्चिद्वा भाषते, भ्रमितुं वनभूमिं गच्छति। तत्र नायकेन सह तस्या मेलनं भवति। कवेरहृदयाधिष्ठात्री शुभा अपगतायां रात्रौ स्वयमपि प्रगता। कवेः मानसनायिकायाः एतादृशी वर्णना बहुधा परिलक्ष्यन्ते। **शिशुयुवदुर्दैवविलसितमि**त्याख्ये गीतिकाव्ये कविः ४.४.१९९५ दिनाङ्के पश्चिमवङ्गस्य नदियाजिलामध्ये देवग्रामस्वास्थ्यक्रेन्दे पोलिओ-भ्याक्सिन् इति प्रतिषेधकौषस्य संक्रमणसमये चतुर्विंशतिघटिकाभ्यन्तरे बहूनां शिशुनां यूनाञ्च अकालमरणं कारुण्येन चित्रितवान्। अपि च भ्रूणहत्या-शिशुविक्रय-शिशुश्रमिक-अपुष्टिरित्यादिसमस्यामवलम्ब्य काव्येऽस्मिन् वर्णितम्।

दीपकघोषस्य **राजनीतिलीलामृते** दर्शनस्य दुरूहतत्त्वानि काव्ये सम्यग्रुपेण उपस्थापितानि। काव्यस्य भाषा नवीना सरला शैली च मनोहारिणी। कुत्रापि काठिन्यं नास्ति। काव्ये हास्यरसः अङ्गिरसः। विलापपञ्चिकामित्यख्यं खण्डकाव्यं विप्रलम्भशृङ्गाररसयुक्तम्। मेघदूतस्य प्रभावभावितोऽयं मौलिकग्रन्थः। मन्दाक्रान्ताछन्दसा काव्यमिदं लिखितम्। का त्वं शुभे इति गीतिकाव्ये क्वचित् सम्भोगशृङ्गारस्य क्वचिच्च विप्रलम्भशृङ्गारस्य प्रयोगः लक्ष्यते। कवेः लेखनी सावलीला प्रसादगुणाश्रिता।

परिशेषे वक्तुं शक्यते एतेषु कवेषु गीतिकाव्यरचनाभिः आधुनिकसंस्कृतसाहित्यमत्यन्तं समृद्धं जायते। प्राचीनकाले कल्पनाश्रितरचनां व्यतिरिच्य आधुनिकसमये कदाचित् पारिवारिक-देशगत-समसामयिक-राज्यगतसमस्यां च आधारीकृत्य विरचितानि एतानि गीतिकाव्यानि।

।। उत्तराधुनिकसंस्कृतसाहित्यस्य स्वरूपाधायकानि वैशिष्ट्यानि ।।

मौसुमीरायः
गवेषिका, संस्कृतविभागः,
रवीन्द्रभारती विश्वविद्यालयः, कोलकाता

संस्कृतसाहित्यमधुना प्राचीनवर्म परित्यज्य अतीताद् वर्तमानाद्वा बीजं संगृह्य नवखातावच्छिन्नपथे प्रवहत् ऊनविंश-विंशशताब्द्योः आधुनिकभावधाराम् आत्मीकृत्य आधुनिकं जातम्। परं साम्प्रतं विरचितं संस्कृतवाङ्मयम् आधुनिकयुगमानसिकताञ्च अतिक्रम्य उत्तराधुनिकताया युगम् आप्नोति। समसामयिकसंस्कृतसाहित्यं युगपरिवर्ततेनैव आत्मनः स्वरूपं परिवर्त्य इदानीन्तनकालोपयोगिभावधारां विषयांश्च आदाय विश्वसाहित्ये स्वसुरभिं सञ्चारयति। प्रादेशिक-वैदेशिकसाहित्यैः सह गहनपरिचयवशात् साम्प्रतं संस्कृतकवयः तेभ्यो ग्रन्थेभ्यः उपकरणानि संगृह्य समसामयिकसंस्कृतसाहित्यस्य समृद्धिं साधयन्ति।

उत्तराधुनिकसंस्कृतसाहित्यस्य स्वरूपाधायकानि वैशिष्ट्यानि (क.) साम्प्रतं जीवनसमस्या (ख.) शृङ्गारितभावनायाः ह्रासस्तथा राष्ट्रचेतनायाः प्राबल्यम् (ग.) आन्तर्जातिकी आन्तराष्ट्रिया च राजनैतिकी पृष्ठभूमिः (घ.) आधुनिकं जीवनदर्शनम् (ङ.) प्रतीक-बिम्बादिप्रयोगधर्मिता (च.) मुक्तक-गद्यच्छन्दसोः प्रयोगः (छ.) वैदेशिकसंस्कृतेः प्रभावः (ज.) सम्पूर्णस्य काव्यस्य वक्त्री नायिका, श्रोता च नायकः (झ.) नवविधाङ्गिकानां प्रयोगधर्मित्वम् चेति।

उत्तराधुनिकसंस्कृतकविषु प्रख्यातानां हर्षदेव-केशवचन्द्रदाश-वनमालीविश्वाल-प्रमोदकुमारनायेक-प्रफुल्लमिश्र-अरुणमिश्रादीनां कृतीश्चोल्लिख्य उत्तराधुनिकसंस्कृतकाव्यवैशिष्ट्यानां तत्र तत्र सङ्गतिः कथं स्यादिति प्रबन्धेऽस्मिन् विचार्य्यते ।

।। आधुनिकसंस्कृतवाङ्ग्ये आङ्ग्लसाहित्यस्य प्रभावः।।

देवजित् दासः,
प्राक्तनः गवेषकः, संस्कृतविभागः,
कलिकाताविश्विद्यालयः

आधुनिकसंस्कृतसाहित्ये आङ्ग्लसाहित्यस्य प्रभावः दृश्यते।स प्रभावः अनुवादमूलकः।न केवलं आङ्ग्लसाहित्यम्, अपि च वङ्गसाहित्यस्य प्रभावोऽपि आधुनिकसंस्कतवाङ्ग्ये दृश्यते, यथा विश्वकविरवीन्द्रनाथठाकुरमहोदयस्य गीताञ्जलिः इति रचनायाः संस्कृतसाहित्ये अनुवादः उपलभ्यते। वङ्किमचन्द्रचट्टोपाध्यायमहोदयस्य कस्याश्चिद् रचनाया अपि संस्कृतसाहित्ये अनुवादः उपलभ्यते।प्रख्यातः आङ्ग्लसाहित्यिकः सेक्सपियारमहोदयः। तेन बहवः ग्रन्थाः विरचिताः। मूलतः तद्विरचितानां ग्रन्थानामनुवादः आधुनिकसंस्कृतसाहित्ये वर्तते। यथा“A Midsummer Nights Dream” इति नाटकस्य संस्कृतानुवादः क्रियते कृष्णमाचार्यमहोदयेन ‘वासन्तिकस्वप्नम्’ इति नाम्ना१८९२ ईशवीयाब्दे।“Mercent of Venice”इति नाटकस्य“वेनिशः सार्थवाहः”इति नाम्नासंस्कृतानुवादः क्रियते अनन्तत्रिपाठीशर्मना१९६९ ईशवीयाब्दे,तेनैव तद्वर्षे“As you like it”इति ग्रन्थस्य“यथा ते रोचते” इति नाम्ना अनुवादः क्रियते।“Hamlet”इति अस्य संस्कृतानुवादःक्रियते सुखमय-मुखोपाध्याय-महोदयेन“दिनार्क-राजकुमार-हेमलेखम्” इति नाम्ना १९७१ ईशवीयाब्दे।प्रख्यातस्य“Romeo &Juliet” इति अस्य नाटकस्य अनुवादः क्रियते रेवाप्रसाद-द्विवेदिमहोदयेन“यूथिका” इति नाम्ना १९७८ ईशवीयाब्दे। उत्तरकाले पुनरपि “Hamlet”इति नाटकस्य अनुवादः क्रियते“चन्द्रसेनः दुर्गादिशस्य युवराजः” इति नाम्ना एसडिजोशिमहोदयेन अपि च पण्डितविघ्नहारिमहोदयेन १९८० ईशवीयाब्दे ।२००९ ईशवीयाब्दे मोहनगुप्तमहोदयेन “Macbeth” इत्यस्य संस्कृतानुवादः क्रियते।

‘Aliparba and The Forty Thieves’इत्यस्याङ्गलग्रन्थस्य गोविन्दकृष्णमोदकमहोदयेन ‘’चोरचत्वारिंशीकथा’” इति नाम्ना संस्कृतसादित्ये अनुवादः क्रियते। ‘’Aliparba and the Forty Thieves’’ इत्यस्य मूलम् आरवसाहित्यम्(किताव अलफ् लायला इति)। परन्तु अस्य आङ्गलानुवादतः ग्रन्थकारेण संस्कृतानुवादः क्रियते १९३४ईशवीयाब्दे। यूथिका वासन्तिकस्वप्नम् चौरचत्वारिंशीकथा चेति ग्रन्थत्रयमवलब्य आलोचनां कर्तुमिच्छामि । परन्तु यूथिकाग्रन्थस्य अप्राप्तेः हेतोः इदानीम् सारांशः मया केवलं एतद्वयमवलम्य आलोचितः।

वासन्तिकस्वप्नम्।

"A Midsummer Nights Dream"इति नाटकस्य अनुवादः क्रियते "वासन्तिकस्वप्नम्"।अनुवादकारेषु कृष्णमाचार्येण सर्वप्रथमः सेक्सपियरमहोदयस्य साहित्यम् संस्कृतेनानुवादः कृतः। नाटकमदिम् पञ्चाङ्कसमन्वितम्। साहित्यदर्पणनुसारं नाटकम् पञ्चतः सप्ताङ्कम् भवेत्।नाटकेऽस्मिन् किञ्चिद् परिवर्तनं क्रियते ग्रन्थकारेण। संस्कृतानुवादकाले नाट्यचरित्राणां नामपरिवर्तनं कृतम् तेन। यथा- Theseus- इन्द्रवर्म, Egeus-इन्दुशर्मा, Lysander-वसन्तःDemeritus- मकरन्दःPhilostrate-प्रमोदः,Hippolyta-कनकलेखा Helena-सौदामिनीHermia-कौमुदी इत्यादिनि नाटकस्य चरित्राणि।एवम यत् राजा इन्द्रवर्मणः कनकलेखायाः प्रेमानुरागः एव नाटकस्य मुख्यविषयः।

चोरचत्वारिंशी कथा

"Alibaba and The Forty Thieves" इति ग्रन्थस्य संस्कतानुवादः क्रियते गोविन्दकृष्णमोदकेन "चोरचत्वारिंशीकथा" इति नाम्ना। अस्याः कथायाः यथामति परिवर्तनं क्रियते ग्रन्थकारेण। कथायामस्याम द्वादशः भागाः विद्यन्ते। सर्वेषां भागानामपि नाम विद्यते। कथा ईयम् नीतिमूलका। पुरा पारस्य इति नगेरे अलिपर्वा तस्य भ्राता काश्यपश्च निवसतः स्म।मृत्योः प्राग् तयोः पिता समानधनं पुत्रद्वयोः दत्तवान्। अलिपर्वणः इव तस्यशश्वुरस्यापि धनमल्पमासीत्।अतःअलिपर्वा अतीव साधरणजीवनं यापयति।कश्यपस्य शश्वुरः अतीव धनवान् । परन्तु कश्यपः अतिलोभी । एकदा काष्ठाहरणे समये अलिपर्वा सौभाग्यवशात् कस्याश्चित् गुहायाः धनम् प्राप्तवान्। तस्य भ्राता प्रकारन्तेन इदम् ज्ञात्वा। धनम् आहर्तुम गुहां गतवान्। परन्तु तत्र स चौरेः हतः। एवं परिशेषे चौरनायकस्यापि वधः जायते।

संस्कृतसाहित्यचर्चाविषये इसलामधर्मावलम्बिनां योगः

अर्घ्यगुप्तः,
एम्.फिल्-गवेषकः,
रामकृष्णमिशन्-विद्यामन्दिरम्, वेलुडमठम्

मनोगतभावाभिव्यक्तये भाषा हि मुख्या अवलम्बनस्वरूपा इति निश्चयेन वक्तुं शक्यते। भाषाम् ऋते दैनन्दिनो लोकव्यवहारः अपि न सम्भवति। प्रसङ्गेऽस्मिन्आलंकारिकप्रवरेणदण्डिनाकाव्यादर्शेयथार्थमेवोक्तम्

"इहशिष्टानुशिष्टानांशिष्टानामपिसर्वथा।
वाचामेवप्रसादेनलोकयात्राप्रवर्तते॥"(काव्यादर्शः, १/३) इति।

श्लोकस्यास्य व्याख्यानप्रसङ्गेकाव्यादर्शस्य प्रभाटीकाकृतारङ्गाचार्यमहोदयेनात्रसंस्कृतप्राकृतदेशीभेदेनभाषायाःत्रैविध्यंस्वीकृतम्। अस्यांमेदिन्यांप्रचलितासुविविधासुभाषासुसंस्कृतभाषाअन्यतमा। भाषातात्त्विकानांनये 'इन्दो-इउरोपीय' इतिभाषागोष्ठीभुक्तासुबहुविधासुभाषासुइयंगीर्वाणभारतीविशिष्टंस्थानंविभर्ति। ऋग्यजुःसामाथर्वाणो चतुर्वेदाः शिक्षा-कल्प-व्याकरण-छन्द-ज्योतिष-निरुक्तादिभिः षडङ्गैः युक्ताः देवभाषायामेव विरचिताः अभवन्।आदिकविःवाल्मीकिःअस्यामेवदेवभाषायांसर्वश्रुतिमनोहरंचतुर्विंशतिसहस्रश्लोकात्मकंरामायणाख्यंमहदादिकाव्यंनिर्ममे। वेदव्यासेनलक्षश्लोकात्मकस्यभारतसंहितेतिग्रन्थस्यविरचनंकृतम्।अष्टादशसंख्यकानां महापुराणानां तथाअष्टादशसंख्यकानामुपपुराणानामपिप्रणयनमकार्षीत्पराशरात्मजःतपोनिधिःवेदव्यासइतिप्रसिद्धिः। मनुपराशरव्यासयाज्ञवल्क्यहारीतनारदविष्णुस्मृत्यादयःग्रन्थाःसंस्कृतभाषायामेवविरचिताः।

केषाञ्चनपण्डिताभिमानिनांमतेसनातनधर्मावलम्बिनांसकाशेअस्याःसंस्कृतभाषायाःविशिष्टंस्थानमस्तिएतत्सत्यं, परन्तुभिन्नधर्मानुयायिनांकृतेअस्याःभाषायाःतादृशीउपयोगितानास्ति। मतमिदं न समीचीनम्। बौद्धसन्यासीअश्वघोषःभगवतःबुद्धस्यदिव्यजीवनकथामवलम्ब्यविश्वविश्रुतंबुद्धचरितम्इतिमहाकाव्यंविरचितवान्। षडदर्शनसमुच्चयः, प्रमेयकमलमार्तण्डः, स्याद्वादमञ्जरी, द्रव्यसंग्रहःएतेजैनदर्शनस्यग्रन्थाःअपिदेवभाषायामेवविरचिताः।

एवम्प्रकारेणदृश्यतेबौद्धजैनादिसम्प्रदायानुयायिनःसंस्कृतभाषायामेवस्वस्वग्रन्थाःविरचितवन्तः। अधुना वयम्इसलामधर्मावलम्बिभिःकृतंदेववाणीचर्चाविषयकंकिमपिसंक्षेपेणआलोचयामः।

मोघलसम्राट्महामतिः आकवरः संस्कृतसाहित्यस्य विशेषेण आनुकूल्यं चकार।राज्ञः आकवरस्य प्रेरणया एव महाभारतस्य 'रजमनामा' इति नाम्ना पार्शीभाषायां अनुवादः अभवत्। नकिव-खा-महोदयेन अयमनुवादः कृतः। आकवरस्य राजसभायां विद्यमानेषु नवरत्नेषु अन्यतम आसीत् आब्दुल-रहीम-खान-ए-खाना। पार्शीभाषायां तथा संस्कृतभाषायां तस्य महनीयं पाण्डित्यं विद्यते। तस्य रचनायां रामायणमहाभारतपुराणादीनां प्रभावः विशेषतया परिलक्ष्यते। ज्योतिर्विद्याविषयकं ग्रन्थद्वयं गीर्वाणवाण्यां तेन विरचितं – 'खेटकौतुकं', 'द्वात्रिंशद्योगावली' चेति।

संस्कृतसाहित्यचर्चायां दाराशिकोमहाभागस्य विशिष्टमवदानमस्ति। उदारमनस्कः दाराशिकोः संस्कृतभाषायामपि सुपण्डितः आसीत्। वेदान्तदर्शनेन सह सुफिमतवादस्य तुलनात्मकालोचनं तेन कृतं माजम्-उल-वाहरेन् (आङ्गलभाषायां 'The Confluence of Two Seas') इति ग्रन्थे। ग्रन्थस्यास्य संस्कृतानुवादः 'समुद्रसङ्गमः' इति नाम्ना तेनैव कृतः। दाराशिकोमहोदयस्य मतानुसारेण उपनिषदि तथा इसलामधर्मावलम्बिनां प्रधानग्रन्थभूते कोराने भाषायाः पार्थक्ये सत्यपि एकमेव परमतत्त्वं प्रतिपादितमस्ति। दाराशुकोमहोदयेन समुद्रसङ्गमस्य मङ्गलाचरणे यदुक्तं तदत्र उद्ध्रियते -

"प्रतिवेशी सवासी च सहगः सर्वमेव सः।
पटच्चरे दरिद्रस्य क्षौमे राज्ञः स सर्वतः॥
भाति संसदि भेदोऽयमभेदो रहसि स्फुटः।
ईशस्य शयनं भूयस्तच्छयः सर्वमेव सः॥" इति। (समुद्रसङ्गमः, पृ-१)

ग्रन्थेऽस्मिन् ब्रह्माण्डप्रवाहानन्त्यनिरूपणप्रसङ्गे दाराशिकोमहाभागेन व्यञ्जनाया उल्लेखः कृतः। "अस्माकं ज्ञानकविना व्यञ्जनयाऽयमनन्तप्रवाह उक्तः।"(समुद्रसङ्गमः, पृ-१५) इति वाक्यस्य प्रयोगमाध्यमेन अलंकारशास्त्रे तस्य पाण्डित्यमपि सूचितम्। तदानीन्तनयुगे दारशुकोमहोदयेन वेदान्तदर्शनेन सह सुफिमतवादस्य यद् तुलनात्मकमालोचनं (आङ्गलभाषायां 'Comparative Religions' इति) विहितं तत्तु अनवद्यम्। इदानीन्तनकालेऽपि संस्कृतसाहित्यचर्चायां प्राध्यापिकायाः तथा कवयित्र्याः नाहीद-आबिदीमहोदयायाः नाम विशेषेण उल्लेखार्हम्। तया मिर्जा-गालिवविरचितस्य 'चिराग-इ-देर' इति फारसीभाषानिबद्धस्य ग्रन्थस्य गीर्वाणव्याण्या अनुवादः कृतः। स ग्रन्थः 'देवालयस्य दीपः' इति नाम्ना प्रसिद्धः। बङ्गवास्तव्येन हासेम-हाजरामहोदयेन संस्कृतभाषायां 'स्रोतस्विनी','स्वाद्यं' चेति लघुकाव्यद्वयं विरचितम्। एवम्प्रकारेण संस्कृतभाषायाः तथा संस्कृतसाहित्यचर्चाविषये इसलामधर्मावलम्बिनामपि महदवदानमस्तीति शिवम्।

।। समकालीनसंस्कृतसाहित्ये हास्य-व्यङ्ग्यमूलकं साहित्यम् ।।

डा.धरणी-ढुङ्गेला,
प्रवक्ता, आनन्दचन्द्र-आगरवाला-कनिष्ट-महाविद्यालयः, आसामः

संस्कृतसाहित्यमस्ति अतिविशालम्। अत्र विभिन्नविषयाणां वर्णनं समुपलभ्यते। अत्र योगसाहित्यादारभ्य भोगसाहित्यपर्यन्तं साहित्यमुपलभ्यते । वेद-ब्राह्मण-आरण्यक-उपनिषदादयनेके विषया संस्कृतसाहित्ये समुपलभ्यन्ते । संस्कृते यन्नास्ति जगति एव तन्नास्ति इति कथनाय नातिशयोक्तिः।

संस्कृतसाहित्ये रसानां महत्त्वपूर्णतया उल्लेखो विद्यते। तद्विषये मम्मटाचार्येण काव्यप्रकाशे उक्तमस्ति -
शृङ्गारहास्यकरुणरौद्रवीरभयानकाः।
वीभत्साद्भुतसंज्ञौ चेत्यष्टौ काव्ये रसाः स्मृताः।।

नवरसेषु हास्यरसस्यापि महत्त्वपूर्णता अवलोक्यते। हास्यस्य श्रृङ्गारमूलकत्वं कथितं मुनिना भरतेन अनेन रूपेण- श्रृङ्गाराद् हि भवेद् हास्यः । अर्थात् शृङ्गारादेव हास्यस्य सृष्टिः भवति । भरतेन पुनरपि उक्तमस्ति -

विकृताचारैर्वाक्यैरङ्गविकारैश्च विकृतवेशैश्च ।

हासयति जनं यस्मात्तस्माज्ज्ञयो रसो हास्यः।।

अर्थात् विकृताचरणैः विकृतवाक्यैः विकृताङ्गविकारैःविकृतवेशैश्च जनानां हासकारको रसः हास्य इति जानीयात् इति ।

हास्यः षट्प्रकारको भवति यथा – स्मित-हसित-विहसित-उपहसित-अपहसित-अतिहसिताख्याः । हसनक्रियानुसारेण एते भागाः कल्पिताः भारतीयविद्वभिः । पाश्चात्त्यविद्वद्भिः सः पञ्चधा कल्पितः अस्ति, यथा - ह्यूमर (शुद्धहास्यः), विट (वाग्वैदग्ध्यः), सैटायर (व्यङ्ग्यः), आइरनी(वक्रोक्तिः), फार्स(प्रहसनम्)च।

यत्किमपि भवतु मानवजीवने हास्य-व्यङ्ग्यस्य महत्वपूर्णं स्थानं वर्तते। यथा लवणविहीनं व्यञ्जनं स्वादविहीनं भवति, तथैव हास्यविहीनं जीवनमपि शुष्कतरुरिच अनुभूतं भवति । साधारणमपि व्यवहारो हास्ययुक्तो भवति, तर्हि तत्र सरसता समायाति, हास्ययुक्तो मानवः सर्वेषां प्रीतिपात्रंवा भवति । हास्यप्रभावात् मानवस्वास्थ्यक्षेत्रे अपि उन्नतिः भवति । यदि सम्यक्तया हस्यते, तर्हि मानवस्यसर्वासां नाडीनां व्यायामो भवति, सर्वशरीरेषु रक्तप्रवाहः भवति, येन मानवः चिन्तामुक्तो भूत्वा प्रफुल्लितपुष्पवत् आनन्दितो भवति । एतेभ्यः कारणेभ्यः मानवजीवने हास्यस्य प्रयोजनीयता नितान्तरूपेणैव अस्ति ।

संस्कृतसाहित्ये प्राचीनादेव कालाद् हास्यस्य प्रयोगः आसीदपि प्रबन्धस्य दैर्घ्यभयात्समकालीनसाहित्ये एव हास्यस्य प्रयोगा केन प्रकारेण समागत इत्येतदेव विचारयामि ।

।। अर्वाचीनसंस्कृतसाहित्येषु गद्यकाव्यस्य विवर्तनम्- समीक्षैका ।।

ड. प्रदीपकुमारो महापात्रः
सहायक-अध्यापकः, संस्कृत-विभागः
राजा-प्यारीमोहन-महाविद्यालयः

संस्कृतालंकारशास्त्रदृष्ट्या दृश्य-श्रव्यभेदेन काव्यं तु द्विधा एव । निखिलं नाट्यसाहित्यं दृश्यकाव्येषु अन्तर्लीयते । श्रव्यकाव्यस्य गद्य-पद्य-मिश्र-भेदादेव भेदत्रयं लक्ष्यते । गद्यकाव्यन्तु कथा-आख्यायिकाभेदात् द्विधा। अतिविस्तृतेवैदिकसाहित्ये गद्यस्य प्राचीनतमं रूपं प्राप्यते । कृष्णयजुर्वेदस्य तैत्तिरीयसंहितायाम्[1] तथा चाथर्ववेदेपि[2] गद्यस्य रूपं प्राप्यते ।तदुत्तरे ब्राह्मणसाहित्येषु उपनिषद्सु गद्यरूपं विलसितमेव ।

संस्कृते प्राचीनादेव कालाद् गद्यस्यानेकासु विधासु कथा आख्यायिका चेति विधाद्वयं मुख्यतया प्रवृत्तम् । महाकवेर्बाणभट्टस्य रचनाद्वयं, हर्षचरितं कादम्बरी चेति संस्कृतस्यालङ्कृताया गद्यशैल्याः सर्वोत्कृष्टः प्रयोग इत्यङ्गीकृतमेव । तस्मिन्नादर्शे एतावत् यावत् संस्कृते गद्यलेखनस्य प्रवृत्तिरभिलक्षिता भवति, यद्यपि संस्कृते उपन्यासाः, लघुकथाः, चित्रकथा, ललितनिबन्ध-साहित्यम्, पत्रसाहित्यम्,इत्यादय अनेका बिधा विकासमधिगताः । तथापि नैके गद्यकारा बाणभट्टस्य प्रभावतः स्वात्मानं मोचयितुं न प्राभवन् इति ।

इदं महद्प्रमोदकारणं यत् प्राचीनगद्यकारेभ्यः कमपि प्रभावं गृह्णन्तोपि आधुनिकसंस्कृतगद्यकाराः सर्वथा नूतनामेकां सामान्यैरपि संस्कृतज्ञैर्ग्राह्यां लेखनपद्धतिं प्रकल्पितबन्तः, अथ च काल्पनिकीभ्यः कथानकरूढिभ्यः समुन्मोच्य रचनां यथार्थभूमौ प्रस्तोतुं प्रयासे किमपि साफल्यमपि ते अर्जितवन्त इति ।

यद्यपि, इदमपि तथ्यं यदाधुनिकेहपि काले पद्यापेक्षया गद्यलेखनं किञ्चिन्न्यूनं भबति पत्रिकासु क्रमेण गद्यलेखनं प्रश्रयमवाप्नुवानमिव लक्ष्यते ।

विश्वसाहित्येतिहासाध्ययनेन ज्ञायते यत् प्रायशः सर्वेषां साहित्यानामुउद्भवः पद्यमाध्यमेन एव सञ्जातः । तदनन्तरमेव गद्यस्य उद्भव इति । यतो हि छन्दोबद्धपद्यं तु मानवानां हृदि ताल-लयाश्रयेण दोदुल्यते । अपि च पद्यं स्मृतिपटे अपि सुदीर्घं यावत् सुसंरक्षितं वर्तते । पद्यसाहित्यस्य संक्षिप्तकारणात् तथा च सुसंरक्षिताद् गद्यं विलुप्तमेव इति । कारणैरेतैः ग्रीक-ल्याटिन-प्रभृतिप्राचीनवैदेशिकभाषायां तथा च मैथिली - राजस्थानी -अबधी- गुजराटी- बङ्ग- हिन्दि प्रभृति-प्राच्यार्वाचीनसाहित्ये आदौ पद्यसाहित्यस्य तदनन्तरमेब गद्यसाहितस्य उद्भवः

□□व । □□. □□.- 2.1.2.

□□ अभव□□, त□□त□□ अभव□□, त□□ स□□यमभव□□ । अ. □□. 15.2.

सञ्जातः । परन्तु संस्कृतसाहित्ये न तादृशः । अत्र पद्य-गद्ययोविकाशः सदृशतया परिदृश्यते वैदिकसाहित्ये एव । यथा ऋग्वेदे पद्यं तथैव यजुर्वेदे गद्यम् ।

कथात्मकगद्यसाहित्येस्वन्यतमं विश्वप्राचीनतमं हि पञ्चतन्त्रम् । पञ्चतन्त्रं हि संस्कृतकथासाहित्यस्य नवीन-परिबर्धित-रूपम् । पञ्चतन्त्रस्य उत्सो कथासारित्सागरश्चेत् मन्यते तर्हि अनुमीयते तस्य प्राचीनत्वमेव । पौराणिक-उपाख्यानादीनि लोककथादीनि चेति गद्य-पद्य-मिश्रितानि । गद्यबद्धकथायाः निदर्शनं हि पञ्चतन्त्रम् । यत्र सरलया कथारीत्या काहिनी निबद्धा । अलङ्कृतगद्यसाहित्येतिहास अपि संस्कृतसाहित्ये अतीव प्राचीनः । सुबन्धु - दण्डी –

बाण - हर्षादीनां कवीनां वासवदत्ता- दशाकुमारचरित - हर्षचरित - कादम्बरी चेत्यादीनि इतिहास सुविदितानि ।नाट्यसाहित्ये अपि गद्यपद्यरूपम् अभिलसितमेव ।

संस्कृतगद्यस्य चिरन्तन्यां धारायां समकालोपयोगविकासः अपि अभवत् । संस्कृतगद्यसाहित्ये नव-नव-वस्तूनां प्रवर्तनेन गद्यसाहित्यं विश्वसाहित्ये अभूतपूर्वं साफल्यं प्राप्तम् । संस्कृतसाहित्ये आद्युपन्यासः हि शिवराजविजयः। अस्य रचनाकारो हि अम्बिका-दत्तव्यासः । प्रसङ्गे अस्मिन् स्मर्य्यते यत् प्राचीनसंस्कृतगद्यकाव्यभेदेषु उपन्यासादीनां कापि भेदः नोपलभ्यते एव । उपन्यासमिदं संस्कृत-चन्द्रिका-पत्रिकायां धाराक्रमतः प्रकाशितः । अप्याशास्त्रीराशिवड़ेकरस्य देवीकुमुद्वती उपन्यासः यश्च संस्कृत-चन्द्रिकायां प्रकाशितः । कालेन ललितनिबन्धं, व्यङ्गविनोदः, टुपकथा प्रभृतीनां रचनाप्रयासस्तु नवीन एव।

अस्मिन्नेव लघुप्रबन्धे आप्राचीनादेतावय्यावद्गद्यकाव्यस्य विवर्तनं कथं प्रकारेण जातं, कथाख्यायिकयोः भेदः, अर्वाचीनसंस्कृतगद्यकाव्यस्य भेदादीनां यथा उपन्यासा-लघुकथा-चित्रकथा-हास्यकथा- आत्मकथा- पत्रकारिता-निबन्धाश्चेत्यादीनां सोदाहरणमालोचनमत्र क्रियते मयैका इति शम् ।

।। आधुनिकसंस्कृतकाव्यजगति रामावतारशर्मणो योगदानम् ।।

सङ्गीता-सेनः
गवेषिका, संस्कृतसाहित्यविभागः,
केन्द्रिय-संस्कृत-विश्वविद्यालय, पुरी

संस्कृतसाहित्यंखलुचिरन्तनीसाहित्यम्।आवैदिककालादेववर्तमानंकालंयावत्तस्यप्रवाहोदरीदृश्यते।संस्कृतसाहित्यस्यआधुनिकेप्रवाहेसाहित्यस्यास्यनवरूपंप्रददतिआधुनिककवयः।आधुनिककवीनांनूतनचिन्ता, काव्यरचनायानवशैलीचसाहित्यमिदंसूच्चमार्गेस्थापयति।आधुनिककविषुअन्यतमःखलुपण्डितोरामावतारशर्मा।शैशवेसाधारणएकोवालःस्वाध्यवसायेनकठोरश्रमेणचसाहित्याङ्गनेअत्युच्चस्थानंतेनलब्धम्।कवेर्जन्मः, आवाल्यात् शिक्षाजीवनं, ततःकर्मजीवनम्, ततःपारिवारिकजीवनम्, व्यक्तिसत्ता, कविजीवनं, कवेर्मेधा, पुनःमेधायाविकाशः,
साहित्येतस्याःप्रतिफलनंचेत्यादिविषयाः‘आधुनिकसंस्कृतकाव्यजगतिरामावतारशर्मणःयोगदानम्’इतिनिबन्धेऽस्मिन् मयाउपस्थाप्यन्ते।

।। लहरीकाव्यपरम्परायां पण्डितराज-जगन्नाथोत्तरलहरीकाव्यानां स्वातन्त्र्यम् ।।

दीपङ्करमण्डलः
सहकारी अध्यापकः, संस्कृतविभागः,
चात्रा-रामाइ-पण्डित-महाविद्यालयः, वाँकुड़ा

सुविस्तृतं संस्कृतसाहित्यम्। संस्कृतवङ्मये दृश्य-श्रव्यकाव्ययोर्मध्ये सर्वजनप्रसिद्धानां महाकाव्यानां एकदेशानुगतं काव्यं खण्डकाव्यं लघुकाव्यरूपेण वा परिचीयते। यथोक्तं साहित्यदर्पणे विश्वनाथेन - "खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च।" अतः खण्डकाव्येषु विशालाकायस्य नानाविषयसम्वन्धस्य महाकाव्यस्य एकदेशभूतविषयस्य उपस्थापनं दृश्यते। यतः खण्डकाव्यं स्वल्पपरिसरावद्धं भवति ततः काव्यस्य स्वकीयमिति वृत्तानुसारं खण्डकाव्यानि विविधानि परिचितानि लभन्ते। उक्तञ्च राजेन्द्रमिश्रेन -

खण्डकाव्यमिदञ्चैवस्वेतिवृत्तानुरोधतः।
विविधान्यभिधानानि पृथगर्थानि गच्छति॥

एतादृशेषु खण्डकाव्येषु प्रसिद्धमेकम्भवतिलहरीकाव्यमिति। अतः लहरीकाव्यं न खलु किमपि भिन्नतरकाव्यस्वरूपं,
खण्डकाव्यस्यैवएकःभेदस्तुकेवलम्।यद्यपिलहरीकाव्यस्यलक्षणविषयेप्राचीनकाव्यकाराःनतादृशंसिद्धान्तप्रतिपादितम्।परन्तुएतादृशानांलहरीकाव्यानांप्रतिपाद्यविषयमाश्रित्यअर्वाचीनकाव्यकारास्तुलहरीकाव्यलक्षणंस्पष्टीकृतम्।उक्तञ्चराजेन्द्रमिश्रेण -

लहरीकाव्यमप्येतत्खण्डकाव्यंसमुच्यते।
प्रतिपाद्यंयदाकाव्येलहरीसन्निभंभवेत्॥

यथावायुवेगवशाद्विधाकारसदृशाःलहर्यःपरस्परैःसंलग्नाःविद्यन्तेअभिन्नरूपेणचप्रतियन्ते,
तथैवलहरीकाव्येष्वपिभक्तिशृङ्गारादिविषयाःअपरप्रवृत्तयश्चपरस्परंभिन्नत्वेऽपिसम्मिलितरूपेणमूलभावंपरिपोषयन्तिइति।राधावल्लभत्रिपाठी-महोदयेनापिलहरीलक्षणंकृतम् -

पारावारेचेतसिउद्गच्छन्तिचमुहुःसङ्घटन्ति।

भावतरङ्गास्तेषांव्यक्तीकरणंभवेल्लहरी॥

लहरीकाव्यपरम्परायांशङ्कराचार्यस्तुआदिस्रष्टृरूपेणसुविदितंसर्वजनस्वीकृतमस्ति।तैःसौन्दर्यलहरी, आनन्दलहरी, शिवानन्दलहरीतिलहरीत्रयंविनिर्मितम्।अनन्तरंश्रीशङ्कराचार्यस्यलहरीकाव्यरचनायाःप्रभावितःसन्पण्डितराजजगन्नाथेनापिपञ्चसंख्यानिलहरीकाव्यानिविरचितानि।एतेषुलहरीकाव्यानांशङ्कराचार्यःयदिस्रष्टृरूपेणसुविदितंतर्हिपण्डितराजजगन्नाथःअवश्यमेवलहरीकाव्यधारायाःमार्गदर्शकरूपेणअनुमीयते। तस्याःधारायाः वाहकरूपेणअर्वाचीनकालस्यजगन्नाथोत्तरकालस्यवा राधावल्लभ-त्रिपाठी-महोदयः,डःश्रीधरभास्कर-वर्णेकर-महोदयः,पण्डिता-क्षमाराओ-महोदया, परीक्षित-शर्मा-महोदयः, रुद्रदेव-त्रिपाठी-महोदयः, अभिराज-रजेन्द्रमिश्र-महोदयोऽपिप्रसिद्धाःसन्ति।

वस्तुतस्तुलहरीकाव्यपरम्परायांप्रतिपाद्यविषयमाश्रित्यजगन्नाथपूर्वंतथाजगन्नाथोत्तरकालयोर्मध्येकिञ्चित्भिन्नत्वंपरिलक्षितम्। आदौकवीनांस्वकीयंभगवन्तामसंकीर्तननिमित्तंस्वीयापराधनिवेदनार्थंपापस्खलनार्थंवासम्पूर्णभक्तिभावदिशाचलहरीकाव्यानिविरचितानिअभवन्।जगन्नाथोत्तरसमयेतुप्रतिपाद्यविषयवैचित्र्यं दृश्यते।जगन्नाथोत्तरकालेलहरीकाव्यानि तु विचारात्मकं, नैसर्गिकं, देशभक्तिमूलकं, सङ्गीतमूलकं, शोकात्मकं, ऋतुविषयाश्रितं,चरित्राधारितं, तीर्थमाहात्मकं, राष्ट्रविषयकं, क्रीडाविषयमाश्रितं, वास्तवविषयामाधारितं भवति।अतःवक्तुंशक्यतेयत्, आदौलहरीकाव्यानिभक्तिभावात्मकानिपापस्खलननिमित्तानिअभवन्,अर्वाचीनकालेतुसमसामयिककालस्यसामग्रिकविषयाःयेखलुकविहृदयान्स्पृशन्तिमोदयन्तिवातेसर्वेविषयाःतेषांलहरीकाव्यमध्येप्रतिपाद्यन्ते, नकेवलंदेवस्तुतिपरकंप्रायश्चित्तनिमित्तंवा।अतःलहरीकाव्यधारायाःप्राचीन-अर्वाचीनकालयोर्मध्येविषयगतरचनाशैलीगतरूपेणवाकथंभिन्नत्वम्अभिनवत्वमितिविचारयितुंमयायंप्रबन्धःप्रस्तूयते।

।। আধুনিক সংস্কৃতসাহিত্যে গলজ্জলিকা ও অভিরাজ রাজেন্দ্রমিশ্র- একটি সমীক্ষাত্মক অধ্যয়ন ।।

রুনা দেবনাথ সরকার
সহকারিণী অধ্যাপিকা,
আচার্য ব্রজেন্দ্রনাথ শীল মহাবিদ্যালয়, কোচবিহার

সংস্কৃত পৃথিবীর প্রাচীনভাষা। কিছু কিছু অল্পজ্ঞ লোক একে মৃতভাষা বলে ঘোষণা করেছেন। অনেকে অসংস্কৃতজ্ঞ লোকই বলেন যে সংস্কৃতে ধ্রুপদী সাহিত্য ছাড়া আর কিছুই নেই। কিন্তু সংস্কৃতে ছাত্রী ও শিক্ষিকারূপে জোরের সঙ্গেই বলতে সংস্কৃতভাষা পূর্বের মতই সমৃদ্ধ ও সদা গতিশীল। অনেক গবেষক, শিক্ষার্থী, শিক্ষক, অধ্যাপক এই ভাষাকে প্রতিনিয়ত সমৃদ্ধ করে চলেছেন অদ্যাবধি। শুধু যে রচনাসম্ভার বিপুল তা নয় উৎকৃষ্টতার দিক দিয়েও রচনাগুলির বেশিরভাগই অত্যুত্তম। অনেকেই মনে করেন সংস্কৃতে ঐতিহ্যগত বাধা আছে। যেহেতু এই বিষয়টি শাস্ত্রীয়বিষয়ের মধ্যেই পড়ে, তাই এখানে নতুন চিন্তাভাবনার কোনো স্থান নেই। কিন্তু এই ধারণা সর্বৈব মিথ্যা। এইজন্য একটি বিস্তৃত অধ্যয়ন সমসাময়িক সংস্কৃতসাহিত্যের উপর করা উচিৎ। তাহলেই এই ধারণা থেকে বেরিয়ে এসে সংস্কতের প্রয়োজনীয়তা ও প্রাসঙ্গিকতা অনুধাবন করা যাবে।
    সপ্তদশশতাব্দীর পরবর্তীকালেও যে সমভাবে সমানতালে সংস্কৃতগ্রন্থাদি রচিত হয়ে চলেছে তার খোঁজ খুব কম লোকই রাখেন। এর অন্যতম কারণ হল দীর্ঘদিন যাবৎ বিভিন্ন বিশ্ববিদ্যালয়ে শুধুমাত্র প্রাচীন সংস্কৃত সাহিত্যই পাঠ্য ছিল। অর্বাচীন রচনার স্থান পাঠ্যক্রমে এসেছে খুব বেশিদিন হয়নি।

এই গবেষণাধর্মী প্রবন্ধে আমরা সংস্কৃতের আধুনিক সাহিত্যের অন্যতম নতুন ধারা গলজ্জলিকা(গজল) কাব্যপদ্ধতির আলোচনা করব প্রফেসর রাজেন্দ্র মিশ্রের আলোকে।

আধুনিক সংস্কৃতসাহিত্য প্রাদেশিক সাহিত্যের দ্বারা প্রভাবিত হয়ে বিভিন্ন নতুন নতুন কাব্যপদ্ধতির প্রভাবে প্রভাবিত হয়েছে। এই রকম কাব্যপদ্ধতির অন্যতম হল গলজ্জলিকা শ্রেণী। আধুনিক সংস্কৃতসাহিত্যের গীতিকবিতাগুলিতে ফার্সীপ্রভাবে গজলের আমদানি ঘটেছে। ভট্টমথুরানাথ শাস্ত্রী সর্বপ্রথম সংস্কৃত গলজ্জলিকা রচনা আরম্ভ করেন। এরপর এই নতুন কাব্যধারায় কাব্যরচনা করে প্রথিত যশা হন জগন্নাথ পাঠক, বচ্চুলাল অবস্থী, রাজেন্দ্র মিশ্র, রাধাবল্লভ ত্রিপাঠী, হর্ষদেব মাধব, পুষ্পাদীক্ষিত প্রমুখ। গলজ্জলিকা ধারাটি জনপ্রিয়তালাভের সাথে সাথে এই ধারায় রচনা ও উত্তরোত্তর বৃদ্ধি পেয়েছে। এই খ্যাতির কারণে সহৃদয়ের মনোগ্রাহীতার জন্য বিভিন্ন আধুনিক কাব্যশাস্ত্রীয় গ্রন্থেও এর স্বরূপ আলোচিত হয়েছে। যেমন- অভিনবকাব্যালংকারসূত্রে এবং অভিরাজযশোভূষণম্ গ্রন্থে। সমস্ত গলজ্জলিকা কবির মধ্যে সর্বাধিক গলজ্জিলকা কাব্যগ্রন্থ লিখে সমাদৃত হয়েছেন প্রফেসর অভিরাজ রাজেন্দ্র মিশ্র। তার রচিত গলজ্জলিকা কাব্যসংকলন গ্রন্থগুলি হল মত্তবারণী(২০০১), কণীনিকা(২০০৮), হর্বির্ধানী(২০০৯) এবং ঔদুম্বরী(২০১৫)। মূলপ্রবন্ধে তার রচিত গলজ্জলিকাগুলির বিশ্লেষণ এবং এতে আধুনিকতা ও উত্তর আধুনিকতার প্রভাব আলোচনা করব। গলজ্জলিকার স্বরূপ বৈশিষ্ট্য ও এক্ষেত্রে প্রসঙ্গক্রমে আলোচনা করবো এবং সংস্কৃতসাহিত্যে এসে গজলের ক্রমে গলজ্জলিকার রূপ পরিগ্রহণ করেছে। এদের মধ্যে কিছু সাদৃশ্য ও কিছু বৈসাদৃশ্য ইত্যাদি আলোচিত হবে মূল প্রবন্ধে।

আধুনিক সংস্কৃত নাটকে ব্যবহৃত ভাষা ও শব্দের বিবর্তনঃ একটি সমীক্ষা

মিঠু বিশ্বাস
সহকারী অধ্যাপিকা, সংস্কৃতবিভাগ,
বালুরঘাট মহাবিদ্যালয়

নদী চলতে চলতে হঠাৎ করে যেমন বাঁক নেয়, কাব্যও অনুরূপভাবে স্বগতিতে চলতে চলতে হঠাৎ করে বাঁক পরিগ্রহণ করে। কাব্যের এই আকস্মিক পরিবর্তনই আধুনিক কাব্যের সৃষ্টি করে। আধুনিক সংস্কৃতসাহিত্য ভরতমুনি প্রভৃতির নাট্যশাস্ত্রাদি অলংকার গ্রন্থসমূহ পূর্ণতই যে অনুসরণ করে, তা নয়। আধুনিক সংস্কৃত নাটকে ব্যবহৃত ভাষা ও শব্দে বহুবিধ বিবর্তন পরিলক্ষিত হয়, যা প্রাচীন আলংকারিকগণ কর্তৃক সমর্থিত নয়। বাংলা ভাষায় প্রচলিত প্রবাদবাক্যগুলি আধুনিক সংস্কৃত নাটকে দেবভাষায় ব্যবহৃত হয়। যেমন ‘কারুর পৌষমাস কারুর সর্বনাশ’প্রবাদ প্রবচনটি ‘জননী’ নাটকে “চাত্রিমাং পৌষমাসঃ মম তু সর্বনাশঃ” ইত্যাকারে প্রযুক্ত হয়েছে। আবার বাংলা, ইংরেজি, উড়িয়া, হিন্দি ইত্যাদি ভাষা থেকে কিছু কিছু শব্দ আধুনিক সংস্কৃত নাটকে ব্যবহৃত হয়। যেমন - কেরোসিন, বস (Bus), গ্যাস (Gas), ট্রাম প্রভৃতি। আধুনিক সংস্কৃত নাটকে ব্যবহৃত ভাষা ও শব্দের বিবর্তন আধুনিক সংস্কৃত সাহিত্যকে এক অন্যমাত্রা প্রদান করেছে।

।। আধুনিকসংস্কৃতকাব্যধারায়হর্ষদেবমাধবওতাঁর‘হাইকু’।।

তন্ময়বিশ্বাস
স্নাতকোত্তরউত্তীর্ণছাত্র

আধুনিকসংস্কৃতসাহিত্যঅবাধগতিতেএগিয়েচলেছে।দৃশ্যকাব্য,শ্রব্যকাব্য,গীতিকাব্যএমনকিচম্পূকাব্যশৈলীরক্ষেত্রেওএরঅবদানঅনস্বীকার্য।সুপ্রাচীনবৈদিকযুগথেকেশুরুকরেআজওপর্যন্তনিরন্তনপ্রবহমানএইকাব্যধারা।আধুনিকসংস্কৃতকাব্যজগতেমহাকাব্যওচরিতকাব্য, গদ্যকাব্যওরূপক, গীতিকাব্যওঅন্যান্যকাব্যধারারজনকরূপেরেবাপ্রসাদদ্বিবেদী, মথুরানাথশাস্ত্রী, প্রভাশংকরজোশী, রাধাবল্লভত্রিপাঠী, হর্ষদেবমাধবথেকেশুরুকরেপ্রবীণসংস্কৃতজ্ঞনিত্যানন্দস্মৃতিতীর্থ, শ্রীজীবন্যায়তীর্থ, সিদ্ধেশ্বরচট্টোপাধ্যায়প্রমুখনামউল্লেখযোগ্য।এইকাব্যধারারঅন্যতমহল‘**হাইকু**’।বিশ্বকাব্যকলারঅনুপমসৃষ্টিহলহাইকু।অতীবলঘুঅর্থাৎসংক্ষিপ্তকিন্তুকবিপ্রতিভাময়বিশেষভাবেপ্রকটকারীশিল্পসৃষ্টিহলহাইকু।জাপানহলহাইকু’রউত্সস্হল।প্রায়শতাধিকবছরআগেথেকেজাপানীকবিরসংক্ষিপ্ততমকবিতারচরণবিশ্বসাহিত্যকেউপহারদিয়েআসছে।এটিবিশেষপ্রতিবেদনেবলাআছে-

> “It is a tiny verse form in which japanese poets have been working for hundreds of years. Originally it was the first part of the Tanks, a five-line poem often written by two peoples as a literary game”.

'হাইকু’কেশ্বাসীকাব্যঅর্থাৎএকনিঃশ্বাসেপড়াযাবেএমনকাব্যবলাচলে।ইংরাজীতেযাকে‘**One breathepoem**'বলাচলে।মূলতঃ১৭টিঅক্ষরেতিনটিচরণেএইকাব্যশৈলী।জাপানীহাইকু’রপ্রথমওতৃতীয়চরণে৫টিকরেঅক্ষরওদ্বিতীয়চরণে৭টিঅক্ষরপ্রায়শঃদেখাযায়।অর্থাৎহাইকু’রবিশেষত্বহলএতেশব্দকম, বর্ণনাঅত্যন্তসাবলীলকিন্তুব্যঞ্জনাময়। এইরূপ হাইকুধর্মী কবিতামালা সংস্কৃতসাহিত্যে মূলতঃ আধুনিক সংস্কৃতসাহিত্যে সর্বপ্রথম অবতারণা করেন হর্ষদেব মাধব। প্রায় ২০৩টি হাইকু তিনি প্রণয়ন করেন। গুজরাটী এই কবি একজন সংস্কৃত পণ্ডিত। যিনি প্রায় শতাধিক সংস্কৃত গ্রন্থ প্রণয়ন করেন। তাঁর রচিত হাইকুগুলিরমধ্যেঅন্যতমকয়েকটিহল- ‘বেদনা’, ‘ত্বম্’, ‘স্নানগৃহে’, ‘খনিঃ’, ‘মৃত্যুঃ’প্রভৃতি।উদাহরণস্বরূপহর্ষদেবমাধবরচিতএকটিবিখ্যাতহাইকু‘বেদনা’নিম্নেউদ্‌ধৃতহল-

“বেদনায়াঃসমীপে
শব্দাঃনসন্তি
অতঃ
মৌনময়েরিক্তধনাদেশপত্রে
বেদনাহস্তাক্ষরংকরোতি”।

এরঅর্থহলবেদনানিঃশব্দ।কোনশব্দেতাকেবাধাযায়না।তাইসেমৌনহয়েখালিধনাদেশ(cheque)পত্রেহস্তাক্ষরকরে।কবিরচেতনায়এখানেনির্বস্ত্র।হর্ষদেবমাধবআধুনিকসংস্কৃতকাব্যজগতেরএকক্রান্তদর্শীকবি।সংস্কৃত, হিন্দিএবংগুজরাটীতিনটিভাষাতেইকাব্যরচনাকরেতিনিতাঁরপাণ্ডিত্যলোকওলোকোত্তরসমাজেবিস্তারকরেছে।এইগবেষণাপত্রেআমারমুখ্যবিষয়হলহর্ষদেবমাধবরচিতহাইকুগুলিরতাত্পর্য্যমূল্যায়নকরা।

।। আধুনিক সংস্কৃতসাহিত্যে মহাকবি রেবাপ্রসাদ দ্বিবেদী এবং তাঁর ‘স্বাতন্ত্রসম্ভবম্’ : একটিসমীক্ষা।।

তৃষাপাল
স্নাতকোত্তর উত্তীর্ণ ছাত্রী

“সাহিত্যশাস্ত্র হল ব্রহ্মবিদ্যা”-এই উক্তির বক্তা **আচার্য রেবাপ্রসাদ দ্বিবেদী** সংস্কৃত সাহিত্যের লব্ধপ্রতিষ্ঠিত মহাকবি, নাট্যকার তথা একজন সমীক্ষক ছিলেন। তিনি জন্মগ্রহণ করেছিলেন ২২শে আগষ্ট ১৯৩৫ খ্রীষ্টাব্দে মধ্যপ্রদেশের সীহোর গ্রামে। তাঁর পিতা ছিলেন পণ্ডিত নর্মদা প্রসাদ। তাঁর মূল নিবাস ছিল এলাহাবাদের ‘কড়া’ নামক স্থানে কিন্তু কালান্তরে তিনি মধ্যপ্রদেশের স্থায়ী নিবাসী হয়েছিলেন। তাঁর পিতা একজন জ্যোতিষাচার্য ও সংস্কৃতের বিদ্বান্ পণ্ডিত ছিলেন। প্রথাগত শিক্ষা সমাপনের পর তিনি কাশী হিন্দুবিশ্ববিদ্যালয়ের সংস্কৃত বিভাগের অধ্যক্ষপদ অলংকৃত করেছিলেন। অবসরের পরে ঐ বিশ্ববিদ্যালয়েরই **EMERITUS** প্রফেসর হিসাবে ১৯৯৬ সাল থেকে আজও পর্যন্ত সেই পদ অলংকৃত করে আসছেন। তিনি একজন কাব্যশাস্ত্র মর্মজ্ঞ সহৃদয় কবি।

সংস্কৃত কাব্যশাস্ত্রে তথা নাট্যশাস্ত্রের নবীন সিদ্ধান্তের প্রবর্তক। তিনি তিনটি মহাকাব্য, দশটিরও অধিক কাব্য রচনা করেছিলেন। এছাড়াও, **শেক্সপিয়ার**-এর “**রোমিও জুলিয়েট**”-এর উপর আধারিত বিভিন্ন নাটিকা যুথিকা এবং কয়েকটি কথাকাব্যের ও প্রণয়ন করেন। তন্মধ্যে স্বাতন্ত্রসম্ভবম্ অন্যতম মহাকাব্যরূপে বিশেষ দৃষ্টান্ত লাভ করে। স্বাতন্ত্রসম্ভবম্ আচার্য রেবাপ্রসাদ দ্বিবেদী সনাতনী দ্বারা রচিত এক মহাকাব্য। এই মহাকাব্যের ৭৪টি সর্গে ৬০৬৫টি শ্লোক বিদ্যমান। চুয়াত্তরটি সর্গের মধ্যে প্রথম ২৮টি সর্গের জন্য তাঁর ভারতের বিভিন্ন স্বনামধন্য মাধ্যম থেকে পুরষ্কার প্রাপ্তি ঘটেছিল। স্বাতন্ত্রসম্ভব মহাকাব্যে তিনি **স্বাতন্ত্র** পদটির অর্থ শৈবশাস্ত্রের দ্যোতকরূপে চিহ্নিত করেছেন। এই স্বাতন্ত্র শব্দটি ব্যবহার করতে গিয়ে তিনি বলেছেন -‘**জীবসেবাই হল শিবসেবা**’। এইজন্যই তিনি এই মহাকাব্যের প্রারম্ভেই শিবপার্বতীকে প্রণাম জ্ঞাপনপূর্বক পরস্পর তিনটি শ্লোকের ব্যবহার করছেন। সেগুলি হল-

“ওঁ বন্দে পরমেশস্য শিরস্থামৌন্দবীং কলাম্।
প্রসূয় স্মরপীযূষে ললাটে গ্নৌ জুহোতি যা ।।
পাদপদ্মমধুশ্চ্যোতং শিরয়োঃ পরয়োঃ স্তুভঃ।
সর্গবন্ধমিমং যেনাহংহলিলে খিষতি পদ্মভূঃ।।
স্বাতন্ত্র্যায়নমস্তস্মৈ যস্যানুপ্রতিযোগিনৌ।
শিবৌ, মৃণালসূত্রস্য যথা চক্রাহ্বদম্পতী’’।।

আলোচ্য প্রবন্ধে তাঁর একটি আধুনিক বিখ্যাত মহাকাব্য “**স্বাতন্ত্রসম্ভবম্**”-এর সমীক্ষাত্মক মূল্যায়নই হল মুখ্য বিষয়।

।। উনিশশতকেরসংস্কৃতসাহিত্যেপাশ্চাত্যপ্রভাব ।।

সৌরভপাল
স্টেট এডেড কলেজ টিচার, সংস্কৃতবিভাগ,
আলিপুরদুয়ারবিবেকানন্দকলেজ

বিশ্বেরপ্রাচীনতমভাষাহিসেবেসংস্কৃতসাহিত্য সম্পদেপরিপূর্ণ। গদ্য-পদ্য-নাট্যসবক্ষেত্রেইতারসাহিত্যভাণ্ডারসমৃদ্ধ। কোনসাহিত্যেযেমনস্বাতন্ত্রসৃষ্টিরমাধ্যমেসমৃদ্ধহয়ঠিকতেমনিঅনুবাদসাহিত্যেরমাধ্যমেওসমৃদ্ধিলাভকরে। সংস্কৃতেরক্ষেত্রেওএরব্যাতিক্রমহয়নি। সংস্কৃতসাহিত্যেরবহুরচনাবিদেশীভাষায় অনূদিত হয়েছে এবং প্রশংসিতও হয়েছে। স্যার উইলিয়াম জোন্সকৃত মহাকবি কালিদাসের "অভিজ্ঞানশকুন্তলম্" নাটকের ইংরেজি অনুবাদের প্রকৃষ্ট উদাহরণ। কিন্তু দুঃখের বিষয় পর্যাপ্ত সমৃদ্ধশালী হওয়া সত্ত্বেও পাশ্চাত্যের উৎকৃষ্ট সাহিত্যকীর্তির সাথে সংস্কৃত ভাষার মেলবন্ধন সেভাবে দৃষ্টিগোচর হয়নি। অষ্টাদশ শতাব্দীর অন্তিমলগ্নে এই অবস্থার পরিবর্তন হয় পণ্ডিত প্রবর আর. কৃষ্ণমাচার্যের হাত ধরে। তিনি ১৮৯২সালে উইলিয়াম সেক্সপিয়ারের "*A mid night summer's dream*"নাটকের সংস্কৃত অনুবাদ করে নাটকের নাম দেন "**বাসন্তিকস্বপ্নম্**"। পাশ্চাত্যের মহান নাট্যকার সেক্সপিয়ারের চিন্তা ও ধ্যান ধারণাকে সংস্কৃত সাহিত্যে প্রবেশ করিয়ে তিনি এক নবদিশার সন্ধান দিয়েছিলেন। তার এই উদ্যোগ উনিশ শতকের সংস্কৃত লেখনীতে ব্যাপক প্রভাব বিস্তার করে। "*One thousand and one night*" গল্পের অনুকরণে গোবিন্দকৃষ্ণ মোদকরচিত "**চোরচত্বাবিংশকথা (১৯৩৪)**", "*Helmet*" নাটকের অনুকরণে সুখময় গঙ্গোপাধ্যায়ের "**দিণার্করাজকুমারহেমলেকম্ (১৯৭১)**, "*Romeo and Juliet*" নাটকের অবলম্বনে রেবাপ্রসাদ দ্বিবেদীর " **ঊথিকা (১৯৭৮)**", "*Merchant of Venice* " নাটকের অনুকরণে অনন্তত্রিপাঠী শর্মার " **বেনীশ-সার্থবাহঃ (১৯৬৯)**" ইত্যাদি অনূদিত রচনাগুলি উনিশ শতকের আধুনিক সংস্কৃত সাহিত্যে এক নতুন আঙ্গিকের সূচনা করে। এভাবেই সংস্কৃত সাহিত্য অন্যান্য অনুবাদগ্রন্থের দ্বারাও সমৃদ্ধ হতে থাকে।