



## IMPORTANCE OF SANSKRIT LANGUAGE AND LITERATURE- A STUDY

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### Abstract

Sanskrit is known as the mother of Indian languages. From ancient times Sanskrit has been venerated in entire world as a sacred and spiritual language. It is called “Sanskrit” because it is perfect and refined and strictly follows the grammatical rules. It is also known as Devabhāṣā, the language of the gods. It is not only a classical language of India but it is a storehouse of knowledge and a treasure of splendid Indian culture. This language carries the Indian tradition and great Indian wisdom. The Sanskrit literature is oldest among the world literature. The R̥gveda has a credit to known as the most ancient and earliest literary record. The Vedas contain all sorts of sciences such as mathematics, medicine, architecture, agriculture, Vedas, astrology and many more. This paper attempts to emphasize the importance of Sanskrit in various languages.

**Keywords :** Sanskrit, ancient, classical, literature, astrology, Vedas, language, Purāṇa

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## Introduction

In this modern age of technology Sanskrit is proved to be most computer friendly language. However, this is only the ground information of its sacredness and greatness. Its entire literature and, its vocabulary vibrate and pulsate with the philosophy and aesthetics. Sanskrit is a language which through its contents, richness and mellifluousness, has the power to lift us up above ourselves. The Sanskrit literature is very vast and it is divided mainly in three parts:

1. Vedic Literature
2. Classical Literature and
3. Modern Sanskrit Literature.

### 1. Vedic Literature

Sanskrit has a history of thousands of years in this country. Its earliest literature is the hymns of R̥gveda. The term Veda is applied to a group of literature that forms the earliest records of Indian Civilization. The Vedas are the earliest literary records since tradition asserts that these are eternal. These texts are classified mainly into four groups: the R̥g, the Yajus, the Sāma and the Atharvan, each of them having different recessions called Śākhās. The R̥gveda consists of ten maṇḍalas and 1028 sūktas. In the Yajurveda there are 40 adhyāyas while the Sāmaveda contains 27 adhyāyas. The Atharvaveda consists of 20 kāṇḍas. These four Vedas have their own Brāhmaṇas which are explanatory portions. Some of them are Aitareya, Kauṣītakī, Taittirīya, Maitrāyaṇī, Kaṭha, Kapiṣṭhala, Śatapatha, Tāṇḍya and Gopatha. There are further portions of the Brāhmaṇas known as Āranyakas, or forest treatises, and the Upaniṣads form the third and final part of the Brāhmaṇas. Though all the Vedas do not have a Āranyaka there are Upaniṣads attached to all the Vedas. Vedāṅgas or auxiliary texts necessary for understanding the Vedas are regarded as six; viz., Śikṣā (phonetics), Kalpa (ritual manuals), Vyākaraṇa (grammar), Nirukta (etymology), Chandas (metres) and Jyotiṣa (astronomy). Kalpa dealing with rituals is of four kinds as Śrautasūtras (Vedic manuals) Gṛhyasūtras (domestic manuals), Dharmasūtras (Legal manuals) and Śulvasūtra (Geometry manuals). Various other texts have come down to us as Vedas like the Gandharvaveda (science of music), Dhanurveda (science of archery) and Āyurveda (science of life or medicine). Āgamaśāstras are also regarded as based on the Vedas. Then there are commentaries on the above texts all of which are included in the generic term of Vedic literature. Anvikṣikī or mīmamsā (critical investigation of the purport of the Vedas) is another branch closely related to it. The antiquity of Sanskrit is well known, but its continuity is not less remarkable. In

the same accents in which the Vedic seer uttered, his mantra is even now in toned in the same credence and diction. The Vedic dialects, the freedom of the popular epic style, the rules for the spoken word in Paṇini's grammar, the diction of early drama, all point to a period when Sanskrit was a living spoken tongue. Sanskrit is the mother tongues of the country, it was and is still the strongest bond of country's unity. In the long sweep of history Sanskrit put forth intensive literary activity in every department-literature, philosophy, arts and science. As a variety, Sanskrit has dealt with every imaginable branch of human activity. In respect of quality, originality and executional skill, its philosophical systems and poetry and drama could be cited; some of the productions in these branches, like the Upaniṣads and the Gītā, from the most precious part of the heritage of India and have indeed become part of world thought today; the two epics Rāmāyaṇa and Mahābhārata not only inspired a large mass of literature in the regional languages; but with the characters depicted by them molded the national ideals; and poetry and drama.

### 2. Classical Sanskrit Literature

Sanskrit is remarkable for its variety and richness of form. Sanskrit developed the longer epic, the shorter one and the minor poem. It had the heroic, the descriptive and the lyrical. It produced the reflective, the moralistic, the historical and narrative. It evolved the genre called the Campū. Sanskrit poet gave many types like the heroic Nāṭaka, the social prakaraṇa, longer plays and shorter ones, including one-act plays, the monologue, the historical and the political and the religious and the allegorical play. It is not easy to trace the beginnings of Kāvya in Sanskrit literature. Aśvaghoṣa's Buddhacarita and Saundarānanda are two earlier Mahākāvya. He was contemporary of king Kaṁṣka of the first century AD and himself a Buddhist. The two most important Mahākāvya are Raghuvamśa and Kumārasambhava by Kālidāsa, who probably lived in the beginning of the fifth century AD. The Raghuvamśa, the dynasty of Raghu, describes in nineteen cantos, the story of Rāma together with his forefathers and successors. Beginning with Dilīpa, the story ends with the death of Agnivarna. The Kumārasambhava consists of seventeen cantos. Beginning with the courtship of Śiva and Pārvaṭī the story ends with an account of the destruction of the demon Tāraka by Kumāra, the son of the couple. The Bhaṭṭikāvya, is a work consisting of twenty-two cantos which describe the story of Rama illustrating the son of the couple. The Kirātārjunīya of Bhāravi is a Mahākāvya

based on Mahābhārata. Śiśupālavadhā of Māgha is a Mahākāvya of extraordinary merit. It is famous for its three qualities; similes, richness of meaning and simplicity of diction. In twenty cantos the work describes the killing of Śiśupāla, the King of Cedi, by Kṛṣṇa. The Naiṣadhiyacarita of Sri Harṣa, in twenty-two cantos, deals with the story of Nala, the King of Niṣadha, and Damayantī, the daughter of King Bhīma. The episode is taken from the Mahābhārata. Among the historical Kāvya, Kalhaṇa's Rājatarangiṇī stands foremost. The abundant use of lengthy compounds, descriptions of nature, and long strings of similes and metaphors often teeming with puns are some of the most important characteristics of classical prose. The high standards prescribed for prose writing render it difficult and only men of the calibre of Bāṇa and Daṇḍī could lay hands on it. There are two types of prose literature i.e. Ākhyāyikā and kathā, the theme of the former type being historical while the latter is purely imaginary. Subandhu's Vāsavadattā is an interesting fictitious story. Bāṇa's Harṣacarita and Kādambarī are two important works composed in ornate prose. The Harṣacarit in eight chapters describes the story of King Harṣa partially. The first three chapters contain a short biography of the poet. The Kādambarī is an imaginary story of several generations. The Daśakumāracarita by Daṇḍī is a story of common life and reflects a crosssection of a corrupt society. Generally lyrics in Sanskrit are short poems. The merit of every lyric poem consists in its description of dynamic feeling expressed in simple, direct and impassioned language which could thrill and captivate the hearts of the readers. Kālidāsa's Meghadūta or cloud messenger is a lyric gem and the most wonderful love poem in any language. It consists of 115 stanzas composed in the Mandākrāntā metre and is divided into two parts. The theme is a love message sent by a Yakṣa, an exile living at Rāmagiri, through a cloud to his wife dwelling far away in city Alakā. Kālidāsa's Rtusamhāra of 144 stanzas divided into six sections and composed in various metres gives a vivid and highly poetical description of the six seasons. The Sṛṅgāraśataka of Bhartṛhari deals with the erotic sentiment and reveals the deep insight of the poet in the arts of love. The most important work which deals with the erotic sentiment is Amaruśataka of Amaru, where the author exhibits his skill in depicting lovers in all their moods. The Gītagovinda by Jaydeva is a notable work deals with divine love and indirectly hints at the relation of the supreme deity to the human soul. Bharata Muni is the writer of treatise on dramaturgy called Nāṭyaśāstra. Nāṭaka and there are several other forms of dramatic

representations such as Prakaraṇa, Bhāṇa, Prahāsana, and others were invented by him. Bhāsa is an earlier dramatist mentioned by Kālidāsa. Thirteen plays are ascribed to him the chief of which are Svapanavāsavadattā, Urubhaṅga, Madhyamavyāyoga and others. Many scholars question his authorship of the dramas. Kālidāsa is known as the greatest Sanskrit dramatist. His Vikramorvasiya is a play in five acts describing the love of King Pururavā and Urvaśī, a celestial nymph. Mālavikāgnimitra in five acts describes the love between King Agnimitra and Mālavikā. Abhigyanāśākuntalam is the greatest of his dramas both in length and merit. In seven acts the drama describes the love of king Duṣyanta and Śakuntalā. Mṛcchakatika of Śudraka in ten acts is distinct from other plays in its dramatic qualities of vigour of life and action and its humor. The heroine of the play is courtesan. Sri Harṣa's Ratnāvalī, describing the love of Udayana and Sāgarikā, Nāgānanda, a play with Buddhist background, and the last one is Priyadarśikā. Bhavabhūti has three dramas to his credit. His Mālatīmādhava is a prakaraṇa of ten acts, and his Mahāvīracarita derives its plot from the Rāmāyana and, consists of seven acts. Uttaraṛamacarita has the description of the love of Rāma for Sīta. Viśākhadatta's Mudrārākṣasa is other unique play since it contains political intrigues. The hero is Candragupta, the founder of the Maurya dynasty. Bhaṭṭanārāyan's Venīsamhāra is a drama of considerable merit based on the Mahabharata. Rajaśekhara has written plays: Viddhasalabhanjikā and Karpūrmañjarī. There are hundreds of dramas with varying merit produced in Sanskrit down to modern times. Fairy tales and fables in classical Sanskrit literature are noteworthy for their didactical value. Ethical reflections and philosophical proverbs are the characteristics of the fables. Pañcatantra of Viṣṇuśarmā is the greatest didactic fable and it has been translated into almost every major language in the world. The work was written for instructing some prince about moral values. Through these stories various human vices are exposed. Hitopadeśa is an old fable contains instructions in domestic and foreign policies. Among various collections of fairy tales Vetālapancaviṃśatī of Jambhaladatta, wherein a goblin narrates twenty five quizzical stories to king Vikramāditya, is interesting. Simhāsanadvātrimsika is a collection of thirty-two stories narrated to the king by images on the throne. Another collection is Sukasaptati, where a parrot narrates seventy stories to a separated wife in order to dissuade her from running after other men. Kathāsaritsāgara by Somadeva consisting of 124 taraṅgas divided into eighteen chapters is a work based on Guṇāḍhyas

Br̥hat-kathā. Commentaries on various books form a good division of Sanskrit literature. Mallinātha was a greatest commentator, who has written commentaries on mahākāvya. The growth of this branch of literature is evident from the fact that the Kumārasambhava has more than twenty commentaries, while there are many on the Meghadūta and the Raghuvamśa. Thus, Classical Literature is called the garden of wisdom. In spite of the growth of modern sciences one cannot ignore the influence of the classical literature upon life and thought of the present generation. It is excellence of thought and style that gives life to the classics. So even in this mechanical age there are no signs indicating that the classics are falling out. The remarkable literature in every branch of knowledge only testifies to the richness of thought of our predecessors.

### 3. Modern Sanskrit Literature

Sanskrit has been a vehicle of Indian traditional wisdom. With the dawn of new age towards the end of nineteenth century, this age-old language assumed a new role. It became the vehicle of national consciousness. Sanskrit literature entered in a new phase with the advent of twentieth century and the tone of Sanskrit authors shifted towards realism from romantic imagery. The onslaught of modernity generated a new momentum in Sanskrit literature. This was marked with an understanding of the changing socio-political scenario. 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.

Satyavrat Shastri rightly remarks that Its subject matter, its vocabulary, its style and technique are what make this literature modern. Even with the same verbs and nominal suffixes it has a different look. It reflects the modern life, its pains and pangs, its thoughts and ideas. It is that literature whose inner self is old but its outer texture is new; it represents a unique phenomenon of continuity and change, the look of past and present, the past which provides sustenance to it and present that connects

it with the present day. It has an identity of its own. It pops out of the old. Sanskrit literature it is but of the modern age with a posse of new words in old setting dished out in modern technique.

Prof. Rabindra Kumar Panda also remarks that The twentieth century is an important period in the history of modern Sanskrit literature. It was the period when the great minds were busy with the innovative ideas for bringing out changes and innovations to establish the humanism in a form required for the country. It was also a time of peace and freedom. Man was completely free from the slavery. The century has accepted many new challenges and has also accommodated a fresh air of revivalism as well as modernism. The creative literature of this century is especially remarkable for its variety and richness of forms. The rich and varied growth of Sanskrit literature of this period discloses some new trends, which are mainly responsible for the growth and development of modern Sanskrit literature.

Now the modern Sanskrit literature is fast emerging as an independent branch of learning in the field of Ideology. 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 ties far behind in comparison with the heights of National literary creativity. Nobody can ignore the contributions of Pt. Appa Shastri Rashivadekar, Bhatta Mathuranatha Shastri, Pandita Kshama Rao, Mathura Prasad Dikshit, V. Raghvan, Ram Karan Sharma, Satyavrat Shastri, Ambikadatta Vyas, Abhiraja Rajendra Mishra, Harinarayan Dikshit, Revaprasad Dwivedi, Rashika Vihari Joshi, Banmali Biswal, Radhavallabha Tripathi, Jagannath Pathak, Bacchulal Avasthi, Padma Shastri, Keshab Chandra Dash, Rabindra Kumar Panda, Harekrishna Satapathy, Ogeti Parikshit Sharma, Pt. Digambara Mahapatra, Pt. Mithila Prasad Tripathy, Srinivas Rath, Hrishikesh Bhattacharya, Harekrishna Meher, Kalanath Shastri, Om Prakash Pandeya, Harischandra Renapurkar and a galaxy of others. Sanskrit authors kept themselves in close touch with contemporary events and utilized freely the fresh material with which they come into contact.

### Modern trends

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. The inception of Sanskrit journalism and rapid growth of periodicals also enriched the modern Sanskrit literature.

The modern Sanskrit literature has variety of forms and subject-matters. The essay, as a form, was also separately developed. The growth of this form was also helped by the need for fresh prose texts for different school and college classes. We may notice especially two writers who have brought out books of essays, Hamsraj Agarwal and Shrutikanta Sharma. In the Samskrita prabandha-pradipa of the former, there are essays on such modern topics as recent scientific advancements, the Kashmir question, the food situation, four years of independence, constitutions of the leading countries of the Before taking up the actual modern short story, writers felt the need to give as reading material to Sanskrit students simple elegant prose narratives, and for this purpose produced a good deal of literature. They retold Puranic episodes and collected in Sanskrit numerous fables and popular tales. S.VenkataramaSastri has written Hundreds popular Tales and fables. Abhiraja Rajendra Mishra, Radhavallabhatripathi, Banmali Biswal, Prabhunath Dwivedi, Kalanatha Shastri and Rabindra kumar Panda are some well-known story writers of contemporary Sanskrit literature. We may now notice a class of writings which can be definitely called modern and shaped by western influences, the novel. This class has been enriched in all the three ways, translations, adaptations and original productions. Appa shastri rendered Bankim Chandra's Lavanyamayi, first published in his journal Sanskrit Chandrika and then issued repeatedly as a separate book; the Kapālakundala of the same celebrated Bengali novelist was translated by Hari Charan. Harihara Sharma Aryal has translated popular English stories for children and published under such titles: Jhashamahishikaniyasi (anthologies) etc. which bring to the Sanskrit –world popular western stories of Andersonate. An inspiring allegory by Richard Bach under the title Jonathan Livingstone Seagull has been translated by a Jain Munishri into Sanskrit and published from under the title Sāgarvihaṅgam. This translation of course has not been above directly from the original but from its gujarati translation made by a lady fiction writer. Many novels of S.L. Bhyrappa, a celebrated Kannada Novelist have been translated into

Sanskrit by various authors. Dharmashrī, Sārthaḥ, āvaraṇam, parva etc. are some of the names of his novels which are translated into Sanskrit.

### Sanskrit poem and characteristic

Another characteristics or feature of modern Sanskrit writings is the new life which the minor poem assumed. Classical Sanskrit has the tradition of Muktakas, Yugmakas, Kalpakas, and Śatakas but after the model of the western minor poem which deals with specific ideas and subjects within the compass of a limited number of verses, the modern Sanskrit writer produced a volume of poetry, which is perhaps the most common form in which Sanskrit poets are today expressing themselves. Poets like Harshadeva madhav, Rabindra Kumar Panda, Rajendra Nanavati are best example of it. Modern Sanskrit poets write on beautiful scenery, rain, forests, rivers, vast oceans as a subject to denote their poetic expressions. On the contrary they use to beautify even common things what we use in day to day life by their poetic ability. Radhavallabha Tripathi in Rotikālaharī describes the unparalleled beauty of chapātti in the following words:

रम्परामाननेऽकृिमारजते  
भ्राजमानाकपोलेचिपप्पुच्छिवः।  
भक्तिबन्दुःसुगौरेहनौवायथा  
बभ्रवोिबन्दवोरोरटकायांतथा।।

According to Dr. Tripathi the Śrutivākyas like Annam Vai Brahman is sings the glory of Rotikā only. In today's age when lacs of people die because of starvation in the world, this Rotikālaharī which depicts the importance of food is apt for the current situation prevailing on the globe.

यद्रसौवैचसेितश्रुतौरौच्यते  
ब्रह्मरूपंतथाऽन्नंचजेगीयते।  
वतततेसवतमेतततुसवतङ्कषं,  
गूहितंविस्मृतंरोरटकागौरवम्।।  
स्याच्चसहस्थपवातऽथकुम्भोत्सवः  
कृत्यमेवास्तुवैवािहकंमङ्गलम्।  
इदसम्पेलनंवाकलामेलकं,  
रोरटकायोजिथिसमेषामिमम्।।

Gazal or Galajjalika is one of the popular poetic forms which modern Sanskrit literature has borrowed from the Urdu. Urdu gazals are generally focuses on the cliché subjects like love, beautiful girl and wine. But Dr.Abhiraj Rajendra Mishra didn't compromise with the dignity of Devabhāṣā

and has written gazals on themes like Culture, religion, human emotions, patriotism etc.

Haiku is a Japanese poetic form which comprises of 17 letters and 5, 7, 5 pattern. Dr. Harshdev Madhav has a credit to introduce this foreign form to modern Sanskrit literature. The following is an example of Haiku of Harshdev Madhav:

भृङ्गोभ्रमित  
शुष्कोद्याने-संस्मृत्य  
किलकारीतम्।।  
ऊतुःसएव;  
दग्धवृिोजानाित...  
जीिवतपीडाम्।

Garbā or Maṅdalagānam is a folk song of Gujarat. Garbā is a devotional lyrical song dedicated to Goddess Durga and sung whiles the dancing during the festival of Navarātrī. This regional song is written in Sanskrit by Dr. Uma Deshpande in her book of Garbā collection named 'Arcanam'. Marīcikā by Rajendra Nanavati is a poem collection. The poems of this collection depict the changes of the mental states of a man falling in secret love with a girl who eventually ditch him. Feelings of the intense love and heart-rending frustration of the youth are effectively portrayed with some uncommon images.

पुनःसम्प्रीलयतवनेिे,  
एतयोःस्विलापरीवािहनीतरलता  
िनमज्जियषितमाम्।  
िनगिडतोयकदतवपक्ष्मणोःकारागारे,  
रितिबिम्बतायकदममाकृितः  
तवहृदयदपतणयोरक्षणोः  
कथंतर्महपुनःराप्स्ये  
ममिचर्मततवाििजालबिम् ?

Jñānapīṭha Laureate, Satyavrat Shastri remarks about the Marīcikā, "A peculiarity of the poems that deserves special mention is their being in free verse, a style common enough in modern Sanskrit and has a mystic touch. The expression in the poem is all perfect. No grammatical laxity is noticeable in them in the name of simplification of the language or modernization of it. The classical ring is kept up in them even in the newsetting." Dr. Jagannatha Pathak's Kāpīśāyini is also a notable work of modern Sanskrit literature. The poem collection has an influence of Umar Khayyam's rubaiyat. This poem collection acclaimed an award from Sahitya Akadami, New Delhi. Have a look on a verse from the Kāpīśāyini –

चषकाआहजीवनेमयापररपीताअिपचूर्मणताअिप  
मदमेषिबभर्ममकेवलंिणपीतस्यमधुिस्मतस्यते

Travelogue is one of the modern forms of Sanskrit literature. According to Satyavrat Shastri Sanskrit literature is deficient in such areas as travelogues, autobiographies and so on. So he made an attempt by writing Yātrākāvya as a step towards making up for this deficiency. He has written two poems on his foreign journeys viz. Śrmanyadeśayātrāśatakam and Thāideśavilāsakāvya. The first kāvya describes the Germany visit of the poet. The poem is saturated with sweetness is full of all poetic charms and is capable of appealing to the sentiments of the people of the country. According to him, of all the countries of the world it is Germany which has contributed the maximum to the study and interpretation of ancient Indian wisdom started from Goethe. As between the individuals, the friendship between the nations is like a tender flower which requires constant care and nourishment. Dr. Shastri describes the beauty of Germany in the following words:

योरूपभूमण्डलमध्यवती  
पारंसमृिेःपरमभ्युपेतः।  
नानानदीरसवणैःसुरम्यः  
शमतण्यदेशःसुतराििवभाित

In the region of the world called Europe lays the highly prosperous, beautiful, country of Germany, charming with its many rivers and springs.

बातनेऽिस्तराइननदोऽितरम्यो  
नेिद्वयासेचनकोजनानाम्।  
तिरयातोनवसेतुयुक्ते  
नौकाििवहारथतमहंसुखेन।

Thāideśavilāsakāvya is a poetic description of Thailand by Dr. Satyavrata Shastri. The poems cover the main patriotic themes of the Thai people: the nation and its culture, the religion, and the king. The description of history legends are also given in connection with places of interest.

Example:  
चायो-फयायोअेपरेििवभाित  
तीरेस्थलंथौनबुरीितनाम  
यदास्तपूर्वमगरमपृथक्त्द्  
बैकाकशाखापुरमद्यजातम्।

Samar pungav Dixit has also written Yātrāprabandha which was published in 1936 by Nirnayasagar press, Bombay. The volume narrates

about the Indian pilgrimages viz. Kedarnatha, Badrinatha, Varanasi, Jagannatha and Gaya etc.

ईच्चमतहाङ्गिररिवहारमुपेत्यधीमा –  
त्रीहारसंवृत्तिनवृत्तिकदनावतारे।  
राहष्यदाकदपुरुषंबदरीवनान्तः  
पश्यन्करोदरिमषद्वदराविशेषम्।

Śisukāvya by Digambar Mahapatra is beautiful example of children literature in modern Sanskrit:

टङ्गटङ्गटङ्गटङ्गघण्टीकणित  
शनैःसनाथोगजःरयाति।  
चीत्कुवतन्त्यश्चपलाबाला  
वदिन्त “भोभोः, पश्यतपश्यत,  
गजअयाति, गजअयाति।  
विनदतयास्तेऽप्यधमामनुष्यास्-  
सतोऽसतोहन्तिववेकहीनाः।  
धनस्यलोभेनमधूपमस्य  
तिन्तिस्मन्मधुमिकावत्  
वदिन्ततेयद्विलवेकदकायां  
बलीकृतोयातिपशुस्तुनाकम्।  
सत्यंयदीदंतदमीककमथं  
स्वनाङ्कितन्तबसलतदथतम्।

The present work is an exhaustive survey of the recent Sanskrit literature and an extensive assessment about its relevance to the contemporary society.

### Conclusion

In the conclusion we can say that there are so many creations in modern Sanskrit literature where common people have played important role and where kings and kingdoms and courtiers are markedly absent. Sanskrit literature has been made richer, both in the form and content, by the authors of the twenty first century, who are very much open and alive to the contemporary developments and problems and who are enthusiastic about introducing innovative ideas into Sanskrit literature in order to enrich it further. An ardent critic will not miss this kind of innovation that is made by the writers of today with the aim of making Sanskrit language simple, sweet and popular. We find plethora of modern songs composed in the tune of modern movie songs. There are plenty of fictions which are in fact good contribution for which we should feel proud of. An area of modern Sanskrit literature that has been continuously enriched and attracting the attention of the modern readers of twenty first century is the field of translation. Many important and outstanding works especially novels have been

translated into Sanskrit from other Indian languages like Odiya, Kannada, Hindi, Tamil, and Bengali etc. Śivarājavijaya is the first novel in Sanskrit language. Pandit Srirama Dave has translated Nirmalā of Premachand and other works. Four novels of S.L.Bhayarappa have been translated into Sanskrit. Jala aur Jwālā of Harishankara Parasai is translated from Hindi into Sanskrit. Chitralkha of Bhagavaticharan Varma is translated from Hindi into Sanskrit. This shows the unique feature and progressive nature of modern Sanskrit literature. It is also the fact that the history of modern literature of Sanskrit is a demonstration and a promise that, to quote Dr. Rajendra Mishra, “Sanskrit is not dead, nor it is dying, nor will it ever die.” It is noteworthy that Sanskrit has always been an all India language and that it has universal appeal all over the country.

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