

Śatavarṣe Nityānande Prasūnāñjali



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Dr. Debabrata Mukhopadhyay

Chief Editor

Dr. Ratna Basu

Howrah Sanskrit Sahitya Samaj

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नित्यानन्देन रचितस्य वामाचरणवैभव-स्य समीक्षात्मको विमर्शः

अभिषेक-दासः

वामाचरणवैभवमिति महाकाव्यं नित्यानन्दमुखोपाध्यायेन वामाचरण-
स्य जीवनं कार्यादिकञ्च आश्रित्य लिखितम्। अस्मिन् ग्रन्थे इतिहासप्रसिद्धं
वृत्तं विविधानि वास्तवचरित्राणि समाजचित्रञ्च वैदर्भीरीत्या नानागुणालं-
कारादिसहयोगेन मनांसि रञ्जयन्ति। भाषा एव सरला, अनायासेन सर्वैरव-
गन्तुं शक्यते। आलंकारिकमतमनुस्मृत्य महाकाव्यं रचितम्। इह भारतीय-
दर्शनसम्मतस्य जन्मान्तरवादस्य प्रसंग उपस्थापितः। वशिष्ठदेवो मर्त्यभूमौ
वामदेवरूपेण आविर्भूतः। तन्त्रसाधनया अस्मिन् जीवने तेन मातृदर्शनं प्रा-
प्तम्। अपि च, जातिवर्णभेदेन सर्वेषां कृते कार्यं कृतम्। मानवमुक्तेर्वाणी तेन
प्रचारिता। अद्भुतघटनायाः वर्णने कविना स्वच्छता विहिता। एतादृशं ग्रन्थं
रचयित्वा तेन समेषां प्रीतिभाजनेऽभूत्।

यस्मिन् दिने अयं ग्रन्थः समाप्यते, तस्य दिनांकस्य उल्लेखः ग्र-
न्थस्यान्तिमे तेन कृतः। एषा रीतिः प्रशंसार्हा। भुरिपरिश्रमेन ऐतिह्या-
धुनिकतयोः समन्वयसाधनमकरोत्। जनमानसेषु संस्कृतस्य प्रचा-
राय तेन अहोरात्रं चेष्टीकृतम्। तस्य रचनायाः वक्तव्यः शाश्वत एव।
प्रधानपदनिचयाः साधकः, वामाचरणः, संस्कृतमहाकाव्यम्, कविः नित्या-
नन्दः, मा तारा। दृश्य-श्रव्यभेदाद् काव्यं द्विविधम्। दृश्यं तत्राभिनेयं श्रव्यं तु

CULTURAL STUDIES

NEW INTERPRETATIONS AND DIMENSIONS

Editors

Akaitab Mukherjee

Bhuvaneshwari G



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Literary Adaptation of Bengali Literature in the field of Modern Sanskrit Literature: an overview

Dr. Abhishek Das

Rabindranath Tagore is a sparkling star in the field of world literature. His creation especially in the field of Bengali literature is treasured with romanticism and dramatic approaches that, it became an important literary source for adapting and making a work of art based upon it. It is being debated that literature cannot be treasured successfully from one language to other. Sometimes it is unable to furnish the actual grace of the work. Adaptation is a method where copying of an existing work is not done. But the flavour of the literature remains unchanged and untouched.

In earlier days it was believed that decoding the spirit of Tagore and resolving the treasures into Sanskrit is quite unfeasible. Tagore's writings were based on eastern studies. The richness of the culture was expressed promptly. But in the field of Tagore's studies many researches constituted the philosophies of *Upaniṣads* and the ideas conceit in the creative mind. Tagore's thoughts and ideas had the philosophy of ancient India which was repositories of first handed contemplations and proposition. Adapted and translational work both was done on Tagore's writings in various languages including Sanskrit which adds up to the literature to the archive of Indian culture.

Tagore was quite young, when he started writing. Coming from the family of *Zamindārs*, he was appointed to supervise some *Parganās* like *Shilāidaha*, *Sājādpur* that are now in *Banglādesh*. Here he came in close contact with the villagers and their simple lifestyle; he noticed glimpses of truth of life which appealed him. Most of the

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in collaboration with I.Q.A.C.

Sitananda College
Nandigram, Purba Medinipur

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Dr. Bhaswati Mukhopadhyay
Dr. Naba Kumar Das
Dr. Sarita Singh

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ভারতের শান্তিশিক্ষা : অতীত থেকে বর্তমানে

ড. অভিষেক দাস*

সংক্ষিপ্তসার -

শান্তি শিক্ষার কোন সর্বজনস্বীকৃত সংজ্ঞা নেই। অ্যালবার্ট আইনস্টাইনের ভাষায়, শান্তি মানে শুধু যুদ্ধের অনুপস্থিতি নয়। বরং ন্যায়বিচার, আইনের যথাযথ প্রয়োগ, শাসন-শৃঙ্খলা রক্ষাকেও বোঝায়। শান্তি শিক্ষার লক্ষ্য হলো, শিক্ষার্থীদের শান্তির ধারণা সম্পর্কে গভীরভাবে অবহিত করা, এই বিষয়ে চিন্তা করতে শেখানো। কারণ সমগ্র বিশ্বের সমসাময়িক সমস্যা বুঝতে, গঠনমূলক ভাবে দ্বন্দ্ব সমাধান করার দক্ষতা আয়ত্ত করতে, মানবাধিকার-লিঙ্গ এবং জাতিগত সমতার আন্তর্জাতিক মান সম্পর্কে ওয়াকিবহাল হবার জন্য এই শিক্ষার প্রয়োজন আছে। এর জন্য সুবিপুল পৃথিবীর সাংস্কৃতিক বৈচিত্র্যের প্রশংসা করতে হবে। পাশাপাশি পৃথিবীর অখণ্ডতাকে সম্মান করতে হবে। শান্তি বিষয়ে ভারতবর্ষের আন্তর্জাতিক বোঝাপড়া, সহনশীলতা এবং আত্মসংযমের দীর্ঘ ইতিহাস রয়েছে, যা বেদ এবং উপনিষদ থেকে স্পষ্ট। উপনিষদ পাঠের পূর্বে পঠিত শান্তিমন্ত্রগুলিতে তিনবার শান্তির উল্লেখ আছে। আধ্যাত্মিক, আধিদৈবিক ও আধিভৌতিক ঋষি দূর করার উদ্দেশ্যে এই প্রার্থনা। রূপ-রস-গন্ধ ভরা এই পৃথিবী থেকে মনকে সংহত করে ব্রহ্মসমীপে নিয়ে গেলেই তো মুক্তির পথ প্রশস্ত হবে। সেখানেই চরম শান্তি।

প্রাচীন ভারতীয় ঋষিরা একটি বিশ্বব্যাপী গ্রাম হিসেবে কল্পনা করেছিলেন, বসুধৈব কুটুম্বকম্ - সেখানে সমগ্র বিশ্ব একটি পরিবার। স্বামী বিবেকানন্দ বলেছিলেন, শান্তির চূড়ান্ত লক্ষ্য হলো, বিভিন্ন জাতির আধ্যাত্মিক ভিত্তি শক্তিশালী করে আভ্যন্তরীণ শান্তি ও নিরাপত্তা প্রতিষ্ঠা করা। তিনি ধর্ম ও শিক্ষার সহনশীলতা প্রচার করেছিলেন, যা মূলতঃ শান্তির দিকে এগিয়ে নিয়ে যায়। গান্ধিজী অহিংসার ওপরে আস্থা রেখেছিলেন। সহানুভূতি, ক্ষমা, শান্তি প্রতিষ্ঠার ওপর জোর দিয়েছিলেন।

শান্তিশিক্ষা হলো ন্যায়বিচার, অসমতা এবং মানবাধিকার লঙ্ঘনের কারণে সৃষ্ট সংঘাত ও হিংসা দূর করার একটি পরিকল্পনামূলক কৌশল, যার মাধ্যমে স্থায়ী সমাধান করা সম্ভব। এর জন্য কতগুলি উপায় গ্রহণ করা যতে পারে। এই উপায়গুলি সাকাররূপ পেলে বিশ্বের শান্তি অর্জন এবং শান্তির বিস্তার হবে বলে মনে করা হয়।

সূচকশব্দাবলী - শান্তি, শিক্ষা, মন্ত্র, জ্ঞান।

সা বিদ্যা যা বিমুক্তয়ো^১ সেই হল শিক্ষা, যা আমাদের মানসিক কলুষতাকে নাশ করে, অজ্ঞান মুক্তির কাজ করে, যার মাধ্যমে আমরা প্রকৃত মানুষ হবার পাঠ নিতে পারি। সেই শিক্ষার স্বরূপ কেমন হবে, সেই বিষয়ে স্বামী বিবেকানন্দ বলেছেন - Education is the manifestation of perfection already in man.^২ অর্থাৎ মানুষের মধ্যে উৎকর্ষের প্রকাশ হল শিক্ষা। উপরের উদ্ধৃতিতে perfection এবং manifestation শব্দদুটো বেশ তাৎপর্যপূর্ণ।

*সহকারী অধ্যাপক, সংস্কৃত বিভাগ, বিবেকানন্দ কলেজ, ঠাকুরপুকুর, কলকাতা।

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Some of the Meagrely Surveyed Writings of Nityananda Mukhopadhyaya:

An Overview

Dr. Abhishek Das

Abstract:

Paṇḍit Nityananda Mukhopadhyaya contributed to a large number of creations into contemporary Sanskrit literature. He was quite interested to make Sanskrit language popular within the common people because language is immortal among the collective. He had a special intent for the Vedic and classical literature. Thus he got inspiration from them. He blended his own ideas and experiences with the Indian philosophy and it has a huge impression into his literary work. Nityananda's dramas are regularly enacted on the stage till date. He understood the pulse of the public. Thus his consciousness was moved from the highly spiritual to the common people of the villages.

Keywords: Nityananda, Drama, Sanskrit, Contemporary, Literature.

Sanskrit literature is enriched with the beautiful contribution of sages, poets, paṇḍits and writers. It is the storehouse of various topics of different subject matter.

Among the modern writers, Nityananda Mukhopadhyaya has placed and established himself as a poet as well as a dramatist. He had served for Sanskrit through his entire life. He was born in a Sanskrit oriented family of Jessore (now in Bangladesh) and was a fourth son of Paṇḍit Ramgopal Mukhopadhyaya Smṛtiratna and Dinatarini Devi. We come across that ancient poets did not disclose about their details of personal life and dates etc. except Bāṇa and Kalhaṇa. But modern poets are quite conscious to unfold about their family. Ramgopal (Nityananda's father) came out a Brahmin family as a son of Jogneswar belonging to Bhāradvāja category. The grandfather Madhusudan reached Varanasi on foot. He died there on the tithi of Vijayā Dashami of Bāsantīpūjā¹. Now we can draw the family tree as follows-

Madusudan+Mahesvari-

Jognesvar+Syamasundari-

Ramgopal+Dinatarini-

Nityananda+Jayanti.

Presently his descendants are residing in Howrah district of West Bengal. Nityananda was born in 10th April, 1923. Having ancestral roots in Jessore, being educated in old tradition

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ড. অভিষেক দাস

কব্ ধাতু থেকে কবি পদটি নিস্পন্ন হয়েছে। কবি মেধাবী, কবি মনীষী। ঋগ্বেদের প্রথম মন্ডলের প্রথম সূক্ত অগ্নিসূক্তের পঞ্চম মন্ত্রে 'কবিজন্মভুঃ' (১/১/৫) পদটির উল্লেখ আছে। এখানে কবি কে ক্রান্তদর্শী বলা হয়েছে। সেই অর্থে তাকে ঋষিকবিও বলা যায়। কবির কর্ম কাব্য। যেহেতু তিনি সৃষ্টি করতে পারেন, তাই তিনি স্রষ্টা। যখন মন্ত্র দর্শন করেন, তখন মন্ত্রদ্রষ্টা। সুতরাং তিনিই কবি, যার সুদূরপ্রসারী দৃষ্টি আছে। কবির এই বিশেষভাবে দেখার ক্ষমতা বা দৃষ্টিভঙ্গী, তাকে সাধারণের থেকে পৃথক করেছে। তাই সাধারণের মধ্যে থেকেও তিনি অসাধারণ।

এখানে সমসাময়িক সংস্কৃত সাহিত্যের এক কবির কথা আলোচনা করা হবে। কবি নিত্যানন্দ মুখোপাধ্যায়। তিনি এমন এক বিরল প্রতিভা, যিনি নিজে একটি প্রতিষ্ঠানে পরিণত হয়েছিলেন। যার দূরদৃষ্টির ফলশ্রুতি হিসাবে গড়ে উঠেছে তার রচনাসম্ভার। সবশ্রেণীর পাঠকের কাছে তার রচনা গ্রহণযোগ্যতা পেয়েছে। তার রচনার সহজবোধ্যতা, ভাষার প্রাঞ্জলতা, ভাবনার গভীরতা, বিষয়বস্তুর সরলতা পাঠকসমাজকে মুগ্ধ করে।

কবি নিত্যানন্দের জন্ম হয়েছিলো বর্তমান বাংলাদেশের যশোরে। ১৯২৩ খৃষ্টাব্দের ১০ই এপ্রিল (১৩৩০ বঙ্গাব্দের ২৭শে চৈত্র) মুখোপাধ্যায় বংশে। রামগোপাল মুখোপাধ্যায় ও দীনতারিণী দেবীর কনিষ্ঠ পুত্র রূপে আবির্ভাব হয়েছিলো।

পিতা রামগোপালের নির্দেশে ও তার ছত্রছায়ায় পঠনপাঠন শুরু হয়। আত্মজীবনী থেকে জানা যায়, উপনয়নের পর আর ইংরেজি শিক্ষার বিদ্যালয়ে শিক্ষালাভ করেননি। বিভিন্ন চতুষ্পাঠীর শিক্ষা গ্রহণ করেছিলেন। কোরারবাগান চতুষ্পাঠীতে প্রথমে অধ্যয়ন করেন পরে এই চতুষ্পাঠীর সহকারী অধ্যাপকরূপে কর্মজীবন আরম্ভ করেন। যেসব প্রথিতযশা অধ্যাপকদের তত্ত্বাবধানে নিত্যানন্দের শিক্ষালাভ সম্পন্ন হয়েছিলো, তাদের মধ্যে অগ্রগণ্য হলেন- সতীশচন্দ্র কাব্যতীর্থ, তারানাথন্যায়তর্কতীর্থ, বসন্ত কুমার তর্কনীধি, মহামহোপাধ্যায় চিন্মস্বামী শাস্ত্রী, মহামহোপাধ্যায় যোগেন্দ্রনাথ তর্কবেদান্ততীর্থ, মহামহোপাধ্যায় কালীপদতর্কচার্য্য, শ্রীজীব ন্যায়তীর্থ প্রমুখ পণ্ডিতবর্গ। তিনি ষড়তীর্থ {কাব্য-ব্যাকরণ-ন্যায়-পুরাণ-স্মৃতি(প্রাচীন)-স্মৃতি (নব্য)}, মাংসা(মধ্য), সাধারণ দর্শন ইত্যাদি উপাধি পেয়েছিলেন। ১৯৫৩ সালে নবদ্বীপ সংস্কৃত কলেজে মুগ্ধবোধ ব্যাকরণের অধ্যাপকরূপে কর্মে যোগদান করেন। পরে ১৯৬৬ সালের ১৭ই মার্চ কলিকাতা সংস্কৃত কলেজের মহাচার্য বিভাগে যোগদান করেন।

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অভিনবত্ব : তত্ত্বে ও আঙ্গিকে
অভিষেক দাস

ভারতবর্ষের সাধনার ইতিহাসে গদাধর চট্টোপাধ্যায় এক গুরুত্বপূর্ণ নাম। তিনি ১৮৩৬ সালের ১৮ই ফেব্রুয়ারী (বাংলার ১২৪২ সালের ৬ই ফাল্গুন) ওক্কাতিথিতে কামারপুকুরে জন্মগ্রহণ করেন। সমগ্র বাংলাদেশের ইতিহাসে এটি একটি যুগসঙ্কীর্ণ। কারণ, সদ্য-ই ইস্ট-ইন্ডিয়া কোম্পানীর গভর্নর জেনারেল উইলিয়াম বেন্টিক-এর শাসনকাল (২০শে মার্চ, ১৮৩৫) সমাপ্ত হয়েছে। এর সঙ্গেই ১৮২৯ সালে সতীদাহ প্রথা এবং ১৮৩২ সালে ক্রীতদাস প্রথা বন্ধ হয়েছে।

শাস্ত্র আলোচনার দৃষ্টিতে ও এই সময় কালের গুরুত্ব ছিল। ১৮১৭ সালে হিন্দুকলেজ (বর্তমান কালের প্রেসিডেন্সী কলেজ ও ইউনিভার্সিটি) এবং ১৮২৪ সালে ব্রাহ্মসমাজ প্রতিষ্ঠিত হয়। নবজাগরণের সূচনালগ্নে এই প্রতিষ্ঠান দুটির যথেষ্ট ভূমিকা ছিল। এইভাবে কলকাতায় যখন শিক্ষা, ধর্ম, সমাজ সংস্কার-এর উন্মাদনা চলছে, সেই সময় বঙ্গদেশে গদাধর-এর আবির্ভাব। গদাধরের সমস্ত জীবন, কার্য-এর মধ্যে ছিল নতুন ছন্দ। জাতপাত, কুসংস্কার ও অন্ধবিশ্বাসের বেড়াজাল অতিক্রম করে তিনি নিজের জীবনকে সমাজের কাছে শিক্ষণীয় করে তুলতে পেরেছিলেন। নবজাগরণের মস্ত্রে যখন যুবসমাজের মন থেকে ঈশ্বরের জন্য বিশ্বাস, আস্থা ক্ষীণ হতে শুরু করেছিল, সেই সময় তিনি সকল ধর্মমত ধরে সাধনা করে প্রমাণ করলেন, সকল ধর্মের সারকথা এক। ঈশ্বর আজও ভক্তের ভগবান। ভক্তমনোবাঞ্ছাকল্পতরু। আধুনিক সংস্কৃত কবি সীতানাথ আচার্য কাব্যনির্বাহী কাব্যগ্রন্থের শ্রীরামকৃষ্ণং প্রণয়ামি শীর্ষক কবিতায় বলেছেন—

সর্বেষু ধর্মমার্গেষু কৃত্বা সার্থকসাধনম্।

মতানি সন্তি যাবন্তি তাবন্তি চায়নান্যপি ॥৭॥

ইতি সিদ্ধান্তমুদঘোষ্য সমাশ্বাসন তত্পরম্

মানবানাং সমেষাং হি নানাধর্মান্বিনাম্ ॥৮॥

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EDUCATION AND CULTURE

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Soma Bhattacharya



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Peace Education in Ancient India

Abhishek Das

ABSTRACT : In ancient India pupils visited the “gurus” to acquire knowledge. They were taught in the Vedas and the Upanishadas. Each of the Upanishadas started with “Shanti Mantras”. These Shanti Mantras are incorporated at the beginning as it helped to induce a calmness and peace of mind on the start of their chants.

Peace Education is acquired from the values, the knowledge and skill development to be in harmony with ownself, with natural environment. It helps to reduce violence and promote peacefulness.

Shanti mantras helped the pupils in ancient India to achieve mental strength and stability. In the present world it could serve the purpose as today the world is lacking moral humanity which can only be attained by peace education and human behaviour.

Keywords : Peace, Education, awareness, Spiritual.

Education is the vital part of the society. Individuals educate themselves in several ways. Textual knowledge is not enough to be a proper social creature. Development of skills, humanity and peace of mind are essential to become a balanced individual. In today’s digital era one has to strive for inner peace to deal with everyday chores. The peace of mind can be attained in several ways in which peace education can definitely help to reach the goal.

As we all know – Charity starts at home, we can also say that peace of mind for a human being also start at the family in which the person belongs. The family is the first medium of the individual who inculcates peace in his mind. The school curriculum further nurture the individual’s mind and facilitate the inner calmness and understanding. Peace education is a planned strategy which eliminates violence and helps spreading peace in the world. There are different perceptions and approaches defining peace education. Different eminent educationists defined peace education variably, but it aims to the overall development of the individuals and help enhance eternal values in the minds.

Assistant Professor, Department of Sanskrit, Vivekananda College, Thakurpukur

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Contribution of Nityānanda Mukhopādhyāy to the field of modern Sanskrit literature

Abhishek Das

Assistant Professor, Vivekananda College, Thakurpukur

Sanskrit literature is enriched with the beautiful contribution of sages, poets, paṇḍits and writers. It is the store house of various topics of different subject matters. Among modern writers, Nityānanda Mukhopādhyāy has been placed and established himself as a poet as well as dramatist. He was born on 10th April, 1923 in the district of Jeṣore, now in *Bāṅglādeś*. He began his career as a teacher in *Korārbāgān catuspāthi* in the district of Howrāh, W.B. After that he has been teaching for years in the *Tol* section of Govt. Sanskrit College. He passed away on 4th August, 2008. He devoted himself to re-establish the lost glory of Sanskrit and wrote Sanskrit dramas (more than hundred), māhākāvyas, articles, kāvyas etc. Some of his writings are here cited given below-

1. Based on Biographical

- a. Kālidasaḥ (on the life story of Kabi Kālidasa)
- b. Tapobaibhavam (on Rāmgopāl mukhopādhyāy, his father)
- c. Śri-Sītārāmābirbhābam (on Sītārāmdāsa Oṃkārnāth)
- d. Vangakīrtibidhānam (on Dr. B.C. Roy, former C.M. of W.B.)
- e. Vilvamaṅgala-maṅgalam (on the life of sage Vilvamaṅgala)

2. Based on kalidasa's work

- a. Meghadūtam (although it resembles the writing of Kālidāsa, but Nityānandā has retained his individuality in it)
- b. Kumārsambhavam (Albeit it follows the lines of Kālidāsa still he has retained singularity in his work)

3. Based on purānas

- a. Mahiṣāsuralāñchanam (on the puranic character Mahiṣasura)
- b. Tapovalam (on the episode of Vaśiṣṭha and Viśvāmitra)
- c. Dhruvaprasādanam (on the episode of Dhruva)

4. Based on the Mahābhārata

सूनता

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अभिषेक दास

शोधसारः

भारतसंस्कृतौ बङ्गभूमेरवदानमनस्वीकार्यम्। बङ्गप्रतिभायाः सहस्र-दिग्ब्यापिनी विकाशशीलता सुप्राचीनकालतः बहुविधेषु सांस्कृतिकविषयेषु गौरवावहं स्थानमधिकृतवती। तेषु साहित्यसृष्टिकर्मणि प्राधान्यं लभन्ते। साहित्यचर्चापरम्परायां साम्प्रतिके काले श्रीजीवन्यायतीर्थ-हरिदाससिद्धान्त-वागीश-पञ्चाननतर्करत्नैः सह नित्यानन्दस्मृतितीर्थस्य नाम उल्लेखनीयम्। नित्यानन्दस्य काव्यप्रतिभा यदि सूक्ष्मेक्षिकया विचार्यते, तदा तस्य रचनायाः वैशिष्ट्यानि नो दृग्गोचरीभवति। स विविधान् विषयान् अलंकार-शास्त्रोक्तोदिशा क्वचित् संरक्ष्य क्वचित् परिवर्त्य स्वीयरचनासु व्यवहृतवान्, एते यानि परिवर्तनानि काव्येषु नो नयनयोरापतन्ति, तानि आधुनिकसंस्कृत-साहित्यस्य दृष्टान्तरूपेण स्थानं प्राप्नुवन्ति। अपि च, नित्यानन्दः मतिप्रकर्षेण ऐतिह्याधुनिकतयोः समन्वयसाधनमकरोत्। जनमानसेषु संस्कृतस्य प्रचाराय प्रसाराय च तेन विपुलो साहित्यसम्भारः सृष्टः। एतेन स समेषां प्रीतिभाजनोऽभूत्।

सूचना

साहित्ये आधुनिकतायाः तात्पर्यमस्ति। 'आधुनिक' शब्देन पूरातनेन सह नूतनस्य मेलनमिति बोध्यम्। तत्कालस्य या आधुनिकता इदानीन्तनकाले सा विगता पूरातनीत्यर्थः। पुनः आधुनातने काले या आधुनिका, सा शतवर्षेभ्यः परं तत्कालिकी भवेदिति। वस्तुतः किमपि तत्त्वं स्थिरं न हि, सर्वं गतिशीलमस्ति। परिवर्तनमिदं सर्वथा काम्यम्। एतेन समाज-संस्कृति-साहित्येषु सर्वत्रैव नवीनाः प्रवृत्तयः प्रस्फुटिताः भवन्ति। साम्प्रतिककाले ये ये नवीनाः नाट्यकाराः कवयश्च सन्ति, तेषु अन्यतमः कविः नित्यानन्दः। तेन अधुना बाङ्गलादेशस्य यशोहरजिलान्तः पातिनि सारुलियाग्रामे भरद्वाजगोत्रे शिक्षिते ब्राह्मणपरिवारे १९२३ ईशवीयसंवत्सरे जातः। पिता रामगोपालमुखोपाध्यायः, माता च

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The Battle for Existence of Sanskrit and some Relevant Documents

Abhishek Das*

In the month of January 1974, the reunion program of Sanskrit Department was held at Calcutta University. In this meeting, they came to learn that the "Two language formula" was to be introduced which signifies that the first and second languages taught in schools will be continued, but the third language shall be discontinued from the syllabus. Retired Chief justice of Calcutta high court, *Ramaprasad Mukhopadhyay* was present at the meeting with all the scholars of Sanskrit. There they decided to raise a voice against the new policy. They wanted to make a movement and thus created a supervising committee. The committee formed was 'Save Sanskrit Culture Action Committee'. *Santinath Ghosh* and *Debobroto Mukhopadhyay* were selected as conveners and *Nikhilesh Chakrobarty* as treasurer. They decided to make an expedition to the Writers Building (*Mahakaran*) from Calcutta University. These were the amateur steps for public recognition of Sanskrit. *Siddhartha Shankar Roy* and *Mrityunjoy Bandopadhyaya*, the then Chief Minister and Education Minister of West Bengal respectively were approached by the board president to take over the situation. A meeting was arranged with the chief minister and language professors. *Ramaranjan Mukherjee* and *K.G Goswami* represented for Sanskrit, *Bisnukanto Shastri* and *Asit Bandopadhyay* for Hindi and Bengali respectively. The committee decided the existence of third language. The pupils were given option of Hindi, Sanskrit and other classical languages to exist as compulsory subject¹⁰ for seventh, eighth, ninth and tenth standards. But the Sanskrit scholars wanted third language to be compulsory. Meeting and law-violation was in the process. After 1976 'Save Sanskrit Culture Action Committee' turned into 'Sanskrito Sanskriti Samgram Samiti'. This and 'Nikhil Bango Sanskrito Sebi Samiti'⁹ started to work simultaneously. The following were their demands.

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A Critical Approach of Nityananda's Drama "Tapobaibhavam"

Abhishek Das

Assistant Professor, Dept. of Sanskrit
Vivekananda College, Thakurpukur

Pandit Nityananda Mukhopadhyay was a sparkling star in modern field. He had served Sanskrit through his entire life. He was born in a Sanskrit oriented family of *Jessore* (now in *Bangladesh*) on 10th April, 1923. He was a younger son of *Pandit Ramgopal Mukhopadhyay Smritiratna* and *Dinatarini devi*. His father was an eminent scholar in Sanskrit. He was also a teacher of *Korabagan chatuspathi*, in *Howrah* district. Under the guidance of his father *Nityananda* started his education. His mother wanted to make *Nityananda* a renowned scholar in Sanskrit. He passed the title examination in *Kavya, MugdhobodhVyākaraṇa, Nyaya, Purana, Smṛiti*. He had also qualified the second education (*Madhya*) in *SadharanDarsan and Mimansa*.

He started his teaching career from *Korabagan Chatuspathi*. After that he became a professor of *Nabadwip Govt. Sanskrit College* as well as *Govt. Sanskrit College, Calcutta*. He was retired from *Govt. Sanskrit College, Calcutta*. Though he was a professor of *MugdhobodhVyakarana*, but he had a strong interest in *Smṛiti*. He had done some works, based on the Hindu Religious activities.

He wrote Sanskrit dramas (more than hundred) *Mahakavyas*, *Articles, Kavyasetc*. His literary contribution was both in Sanskrit and Bengali. His writings are really excellent and they have outstanding poetic values. His language is simple but sophisticates. He devoted his life in teaching Sanskrit for forty eight (48) years.

He married to *JayantiDevi*. There are six sons and two daughters of

कुमारसम्भवम्

(पञ्चमः सर्गः)

गुरुनाथविद्यानिधिभट्टाचार्येण

सम्पादितम्

मनोरञ्जनसाहित्यशास्त्रिणा

श्यामापदभट्टाचार्येण

ड० अभिषेकदासेन परिमार्जितञ्च

संस्कृत बुक डिपो

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ঋণ স্বীকার

মহাকবি, কালিদাস বিরচিত কুমারসম্ভব-এর পঞ্চম সর্গটি শ্রীমদ্ গুরুনাথ বিদ্যানিধির সম্পাদনায় দীর্ঘদিন যাবৎ পাঠক মহলে পরিচিত ও আদৃত ছিল। সম্প্রতি কলকাতা বিশ্ববিদ্যালয়ের প্রথম বর্ষের পাঠ্যসূচীতে এই গ্রন্থটি পাঠ্য হিসাবে নির্বাচিত হয়েছে। সেইজন্য সংস্কৃত বুক ডিপোর কর্ণধার শ্রী অভয় বর্মন মহাশয় গ্রন্থটির পুনঃ সম্পাদনার দায়িত্ব আমার ওপর অর্পণ করেছেন। তার-ই আশ্রয়ে গ্রন্থটির পরিমার্জন, সাধু থেকে চলিতে রূপান্তর ও গ্রন্থটির সমাপ্তি অংশে কিছু প্রশ্নোত্তর সংযোজন করেছি।

এই কাজের জন্য মাতা-পিতার আশীর্বাদ ও বিবেকানন্দ মহাবিদ্যালয়ের সংস্কৃত বিভাগের সহযোগীতা পেয়েছি। তাই তাদের অবদান সশ্রদ্ধ চিন্তে স্মরণ করছি। তবে, সম্পাদনার কাজে বিভাগীয় প্রধানা ড. সূতপা ভট্টাচার্য্যের পরামর্শ ও উপদেশ অত্যন্ত কার্যকরী ছিল। তার সাহায্য ছাড়া এই কাজ সুষ্ঠুভাবে সম্পন্ন করা সম্ভব ছিল না। তাই তাকে আমার সাধুবাদ জানাই।

গ্রন্থটির কোন অংশে ত্রুটি থাকলে পাঠক সমাজ নিজগুণে ক্ষমা করে দেবেন — এই আশা রাখি। ছাত্রদের উপকারে এলে এই পরিশ্রম সার্থক হবে বলে মনে করি।

জুন, ২০১৯

বিবেকানন্দ কলেজ

সংস্কৃত বিভাগ

ঠাকুরপুকুর

ড. অভিষেক দাস

CONTEMPORARY SANSKRIT DRAMA INFLUENCED BY SELECTED SHORT STORIES OF RABINDRANATH

Abhishek Das

Abstract

In literature, Sanskrit is one of the languages which accommodates literature from other ethnic languages for decades. Interpretation and transcription of Rabindranath Tagore's work in Bengali literature are overt. Short stories of Tagore were constructed in Sanskrit, which was also retitled accordingly. Among them, a few of the short stories are- *Khokābābur Pratyāvarttan(a)* was transliterated into 'Putrapratyāvarttanam', *Postmaster* was converted into 'Vārtāgṛhādhyakṣavacaḥ', *Rāsamañir chele* into 'Rāsamañiputram', 'Śrinalinaparābhavam' arrived from *Phel*, *Putrayajña* as 'Putrayajñam', *Guptadhana* expressed as 'Guptadhanam' etc.

Late Pandit Nityananda Mukhopadhyaya who was a renowned person in contemporary Sanskrit literature has adopted a few of Tagore's short stories and retitled them into Sanskrit drama. His contribution towards the adopted drama retained the unchanged storyline along with the conclusion including tragedy and pathos. Tradition and modernity went parallel and confluence in his work. Considering the drama of the retitled work it seems to be compassionate and embracing. His creation also shows dramatic excitements and clashes among the characters. His works expressed meaning, with short and witty dialogues.

Rabindranath's short story was influenced by mother nature. Nature was depicted elaborately by him. But Nityananda's retitled drama shows the absence of such perspective. Pandit Mukhopadhyaya's effort was quite praiseworthy to make the Sanskrit language familiar among common people.

Drama is an old form of *Kāvya* which has a prolonged history and rich heritage. But novel, short story, essay is not as old as drama. Drama consists of acting, dancing, singing and such cultural activities. From the dawn of civilization, chiefly from the Stone Age, cultural activities have been treated as one of the major mediums of entertainment. During ancient times the cave-dwellers used to get entertained by the performances like dance, after returning home from hunting.¹ This is how they used to relax from any mental fatigue. Back then and in the present time too, entertainment is considered as one of the most sorted mode of leisure and rejuvenation. To entertain people from all cultures, the method of entertainment is translated or transcribed into different languages and scripts all over the world.

This ultimately, helped people from all genres take the flavor of different types of entertainment and become joyful. Among these, some of the works of Bengali literature, by Rabindranath Tagore, was interpreted and deciphered. Based on the short stories of Tagore, dramas were constructed and retitled in Sanskrit. Such as-*Khokābābur Pratyāvarttan* was transliterated into *Putrapratyāvarttanam*, *Postmaster* was converted into *Vārtāgṛhādhyakṣavacaḥ*, *Rāsamañir chele* into *Rāsamañiputram*, *Śrinalinaparābhavam* arrived from *Phel*, *Putrayajña* as *Putrayajñam*, *Guptadhan* expressed as *Guptadhanam*, *Sampattisamarpaṇ* as *Sampattisamarpaṇam*, *Ghāṭerkathā* was translated into *Sopānavacanam*, *Mukūṭam* derived from *Mukūṭa*, *Vyavadhān* into *Vyavadhānam*, *RogīrBandhu* as *Rogībāndhavam*, *Rahamatkhānavittāntam* arrived from *Kābuliwālā* etc.²

We can observe that Dhyanesha Narayan Cakravarty, Kali Kumar Dutta Sastri, V. Raghavan etc. were a few renowned Sanskrit scholars who translated Rabindranath's literary creations from Bengali to Sanskrit.³ Nityananda Mukhopadhyaya⁴ was one of the bhm. He has done it so beautifully that it can surely help us to enter into the world of sentiments.

Kāvya can be divided into two realms – *Drśya* and *Śravya*. There are ten divisions of *Drśyakāvya*. *Drśyakāvya* can be split into two types—*Rūpaka* and *Uparūpaka*. Furthermore, *rūpaka* can be subdivided into ten types and *uparūpaka* into eighteen. *Nāṭaka* is the first part of *rūpaka*. *Śravya* has three divisions—*Gadya*(Prose), *Padya*(Poetry), *Miśra*(Campū). *Anuvāda-Kāvya* or translation work is one section of *Padya*. *Rabīndrasāhityaanuvādaḥ* or translation work from Rabindranath's creation has been incorporated in *anuvāda-kāvya*.⁵

Rabindranath Tagore wrote almost a hundred short stories in his entire life. He selected themes of his short stories from real life as well as everyday life. Whatever he saw in his surroundings he briefed it in his writings. Magnanimous readers can feel the flavor of his creations. Since his writings mainly expressed the following features— curious subject, eternal truth of life, unparalleled presentation, skilled words election and theoretical expression; it gained much popularity among the world of reciters as well. Nityananda felt his pulse and took the same plot and constructed it according to his own wish. He modified some of them efficiently with his profound literary knowledge and established some dialogues on those dramatic characters. Thus, the characters turned alive and lively. He tried to connect to his readers with the transcribed versions of Tagore's writing.

Tagore's creation also enriches the field of contemporary Sanskrit literature. Nityananda introduced new characters with names, in the drama which remained unexplored in Tagore's short stories. In *Putrapratyāvartanam*, Syamali, sister of Raicarana has been inserted. Mohona, the master's son of Raicarana is renamed by Nityananda.⁶ Common people are the lead characters in Nityananda's drama, in spite of deities, kings as seen in *kāvya-Śāstras*. These are *adivya* in category.⁷ He emphasized the secondary or tertiary relationship in his short stories like *Kabuliwala* and *Mini*, *Postmaster* and *Ratan* etc. When Nityananda portrayed these relations, he maintained the storyline same with full enthusiasm. So, these connections are justified.⁸

Rabindranath created great depth into his characters. Nityananda reembraced the characters of the drama with compassion and designed it with innate psychological analysis and made it more genuine and contemporary. Anukula's son died due to Raicarana's negligence, Raicarana was afraid and bound to leave the house after his child was born, he treated his own son as his master's (Anukula's) son and pampered the kid a lot. He also believed that unknowingly committing an offense he would be in an awful condition. Due to some attitude problem, Raicarana murmured and was unmindful. Syamali could not make out about her elder brother's abnormal behavior. Which describes an innate psychological condition of Raicarana.⁹

raicaraṇa- bhagini! tvaṃ na jānāsi kiṃ mayā kṛtam! pāpiṣṭhasya mamakā gatir bhūyāt/
syamali- agraja! cirameva tvaṃ sthira-matiḥ/ kadāpi evam asthiratā tvayinaiva dṛṣṭā/
kathamadya evaṃ bhavasi? sthiro bhava!¹⁰

He introduced some dramatic excitements and clashes among the characters. In *Putrayajñam*, Binodini, first wife of Vaidyanatha was exiled from the house over a false accusation. Nobody suspected her pregnancy, a few days later she delivered a boy named Manoranjana. The boy did not meet with his biological father Vaidyanatha when alive. Knowing he was childless Vaidyanatha arranged a sacrifice in his house to please the Gods. After Manoranjana's death, Vaidyanatha was informed about this bitter truth. Then he loudly lamented a lot. Binodini laughed at her husband's tears.¹¹

Some of his drama, based on Rabindranath's short story was concluded in a tragedy and pathos, except *Rogibāndhavam*, which is a funny modern Sanskrit Drama based on Tagore's

Hāsya-kautuka.¹² Societal activities of both pernicious, as well as favorable situations, had been delineated by Tagore. Nityananda replicated Gurudev's ideas and reflected it unamended. Rich people wanted to safeguard their treasure by burying it down under the earth and protecting it from rivals and foes which is skillfully highlighted in the drama, *Guptadhanam*. The tradition of making *Yaksha*¹³ of boys and the loathing ritual behind it, is seen in *Sampattisamarpaṇam*. In *Rahamatkhānvittantam* universal fatherhood was depicted skillfully and educating the women in the society is also illustrated. In the drama *Rāsamañiputram*, inherited dispute properties and ragging are perceived eminently.

According to *kāvyaśāstra*, Sanskrit language was used by Sanskrit scholars and aristocrats.¹⁴ Common people were not permitted to pronounce or communicate in Sanskrit. They were not allowed to utilize this language. In the era of classical Sanskrit literature, Sanskrit *Rūpakās*¹⁵ were written in two languages, i.e. Sanskrit and Prākṛt.¹⁶ In contemporary times, most of the Sanskrit dramas are composed in simple Sanskrit. Prākṛt is used rarely, that means Śāstric traditions are simplified than in the earlier times. Nityananda abided by these traditions and followed them.

Use of *nāndī*¹⁷ and *bharatavākya*¹⁸ is the tradition of Sanskrit Drama. Nityananda inserted *nāndī* or eulogistic songs and *bharatavākya* in every drama efficiently. In *Śrinalinaparābhavam* and *Sampattisamarpaṇam*, Rabindranath Tagore was praised in the *nāndī*. Here is an example from *Śrinalinaparābhavam*-

jayati jayati dhīmān viśvabandyo rabīndrḥ
kuruta iha subijñāḥ grantharāśīn mamojñān
bhuri paritanute yo baṅgakīrti mahārḥā-
bhavatu guṇagaṇairvo dhvāntarāśīm - vināśyaḥ

Bharatavākya delivers the essence of the drama to the audience. An appropriate example:

sampattisamarpaṇamnānāduḥkhasamākīrṇā/
svārthaparayatānvitā/kipanatvādidoṣeṇa/muktābhūmirbhavatvasau.¹⁹

It's an example where tradition meets contemporary concentrically.

Poet Nityananda introduced himself at the prior parts of his creations-

rāmagopālputreṇa nityānandenaśarmaṇā ḥ
prayojyatetadevādya śri-nalina-parābhavamḥ²⁰

Ancient poets did not express their genealogy or family name in any parts of their writings but contemporary writers like Nityananda did so. It is a deviation from the age-old tradition. Poet Nityananda has used specially *samavṛtta*²¹ metres, like *upajāti*, *vasantatilakā*, *mālinī*, *mandākrāntā* etc. *andanuṣṭupa-vṛtta*²² in various verses in his dramas. We can find *malinīvitta* in *nāndī* of *Śrinalinaparābhavam* and *anuṣṭupa* in *bharatavākya* in *Sampattisamarpaṇam* and also in *Śloka-4* of *Śrinalinaparābhavam*.

Rabindranath created a rhyme or cluster that is a puzzle in nature and a key of hidden treasures, put it in the drama *Guptadhanam*.

pāyedharesādhā/rānāhideyrādhāśeṣedilarā/pāgolchāḍopā/tētulbaṭerkole/dakṣiṇeyaoch
ale/īśān-koṇeīśānī/kahedilāmnīśānī²³

Nityananda translated it as a verse in simple Sanskrit,

sarvvatastu samārādhyo rādhā-dhā-rahitaḥ kila lrāyutaḥ pāvihīnaṣtu pāgolo'nvīṣyatām
kṣītauḥ

tintirīvaṭavikṣasya kroḍato yāmyayādiśā līśāna-koṇato diśyeśānīti samprakīrtitamḥ²⁴

The age-old tradition of dividing the play into *Aṅka* is substituted by *Dṛśya* or Scenes. In *Sampattisamarpaṇam*, one act is divided into eleven scenes. In *Putrayajñam*, first to fourth act is divided into two scenes and fifth act is itself divided into four scenes.

Nityananda created many verses with various *alaṅkāras*²⁵ (*Śabdālaṅkāras* and *Arthālaṅkāras*) like *Anuprāsa*, *Śleṣa*, *Upamā*, *Rūpaka*, *Utprekṣa* etc. As an example, one verse is taken from *Sampattisamarpaṇam*.

kumbhād jale gihite hi kumbhaḥ śunyo bhaved yathā sampado'pi tathā yānti vināsaṁ
kevalaṁ vyaye.²⁶

We can say that it is an example of *Śrautī Purnoupamā* alaṅkāra. Here, *upameya* is *sampad*, *upamāna* is *kumbhaḥ*, *sāmānya dharma* is indigent and *aupamyabācīśabda* is *yathā*.

Nityananda created some incidental narrative episodes in his dramas. According to technical terminology, those are familiar as *Patākā*²⁷. In *Guptadhanam*, Sankaras' episode is considered as *Patākā* and he is treated as *Patākā-nāyaka*. The episode of the unknown sage is *Prakarī*.²⁸

Guptadhanam means hidden treasure. Here, dramatist's idea was to attain salvation at the end of greed. Mritynjaya left his claim when he gained a huge treasure. Sankara suggested him to leave all his hopes on treasure because life is simple and short. Unlimited or unexplored wealth can create obstacles to reach the goal (salvation). Mritynjaya departed his desires by Sankara's advice.

Sankara helped Mritynjaya to achieve the moral of the story. Thus, Sankara acted as *Patākā-nāyaka*. His episode is familiar as *Paṭākā*.

Drama is a dialogue-based performance. Characters exposed their motely feelings through dialogues and actions. Here, dialogues are short and witty (*Vārtāgihādhyakṣavacaḥ*, *Rogibāndhavam*) and in some place's dialogues are extended and broad (*Sampattisamarpaṇam*,

Putrapratyāvartanam, *Rāsamaniputram*). But it expressed deep meaning several times.

Nature has played a vital role in Rabindranath's short story. But its presence is shown briefly in Nityananda's drama (like *Vārtāgihādhyakṣavacaḥ*).

Tagore's poetry, sound and its object are of equal weightage. His poetic excellence enhances the beauty of his poetry. Denotative sound or *vācakaśabda*'s charms, expressed meaning or *vācyārtha*'s loveliness equally had been debuted together. It had increased the grace of each other; Thus, his literary works had reached epitome.

Since childhood, these short stories are a part of everyone's life. With these translations of Nityananda, we have an opportunity to visualize these characters of the short stories which are quite familiar to us. Our feelings stretch out and progress, making this effort commendable and praiseworthy.

Nityananda's creation is the convergence of contemporary history, rituals, customs, societal practices and lifestyles. He expressed his thoughts, sentiments, styles through his entire writings in a lucid manner. *Bhāratīvṛtti* was observed in his literary volume. Pandit Mukhopadhyay also tried to make the Sanskrit language familiar among common people. His effort is quite applaudable in this context.

Notes and References

1. 20th Century Sanskrit Literature, pp. 254-255.

2. *20th Century Sanskrit Literature*, pp. 253-254.
3. Nityananda Mukhopadhyaya was born in 1923 in the *Jessore* district now in *Bangladesh*. (*20th Century Sanskrit Literature*, 307).
4. *Modern Sanskrit Literature in India: A Bird's Eye View*. P. 24.
5. *Putrapratyāvartanam, Śmṣkitamoulīkarabīndranātakasṃkalanam*, 1.
6. *prakhyātabamśo rājarṣidhīrodāttaḥ pratāpavān| divyo 'tha divyādivyo vā guṇavān nāyako mataḥ||*(6/6, page-262, *Sāhityadarpaṇaḥ*).
7. *Rahamatkhānavittāntam*, 28.
8. *Putrapratyāvartanam, Śmṣkitamoulīkarabīndranātakasṃkalanam*, 1.
9. *Putrayajñam, Śmṣkitamoulīkarabīndranātakasṃkalanam*. 70.
10. *Putrapratyāvartanam* page-12-13.
11. *Hāsya-kautuka-* Riddle plays.
12. Yakṣa who are generally mischievous in nature, murderous spirits who become the custodians of the treasure trove that are hidden inside the earth or below the tree.
13. *puruṣāṅgānācānām saṃskṛtaṃ syāt kṛtātmanām.*(śloka-162,sixth *paricchedaḥ*, 316, *Sāhityadarpaṇa*).
14. *Rūpakās-* Synonym of *Diśyakāvya*. The characters are imposed on the actor or actresses (nāṭaornatī), Thus it is called *rūpakās*. (śloka-2, sixth *paricchedaḥ*, p. 261, *Sāhityadarpaṇa*). It has ten divisions. Nāṭaka is one of them.
15. *saṃskṛtaṃ prākṛtaṃ caiva yatra pāthyam prayujyate*(śloka-25, eighteenth chapter, p. 195, second part, *Nāṭyaśāstra*).
16. *Nāndī* In the beginning of the drama, a prayer or eulogy or hymn is sung where praising or blessings are required. Main object of nāndī is to bring tranquility from the obstacles of drama- '*vighnopaśāntaye*' (śloka-10, sixth *paricchedaḥ*, p. 266, *Sāhityadarpaṇa*).
17. *Bharatavākya-* At the end of the drama, a verse is added where good wishes , to acquire *moksha* are described.
18. *Sampattisamarpaṇam* śloka-21, p. 26.
19. *Śrīnalīnāparābhavam*, śloka-4, p. 60.
20. *Samavṛtta-* There are four *pādas* or *carāṇas* in a verse with equal numbers of alphabets.Thus, it is called *samavṛtta*.
21. *Anuṣṭupa-vṛtta-* Each *carāṇa* has eight syllables. First four syllables may be short (*laghu*) or long (*guru*). The sixth syllable should be long and the fifth one short. Seventh syllable in even *carāṇas* should be short, while in the odd ones, it should be long.
22. *Guptadhana*, 3rdpart, *GalpaGuccha*, 39.
23. *Guptadhanam, Rabīndra:cintāśmṣkalanam*. 74.
24. *Alaṅkāra-* Figure of speech.
25. *Sampattisamarpaṇam*, 9.
26. *Patākā-* incidental narrative (page7,20th *Century Sanskrit Literature*).
27. *Prakarī-* the short incident (page7, 20th *Century Sanskrit Literature*).
28. *Bhāratīvṛtti-* Vṛtti means style of performance. *Bhāratī vṛtti* characterized expressive dramatic speech.

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