

**HISTORY OF SANSKRIT LITERATURE,
KERALA CULTURE & TRANSLATION**

Common Course in Sanskrit

B.A/B Sc.

IV SEMESTER

2011 Admission onwards



UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

CALICUT UNIVERSITY.P.O., MALAPPURAM, KERALA, INDIA – 673 635

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HISTORY OF SANSKRIT LITERATURE KERALA CULTURE & TRANSLATION

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Layout & Settings

Computer Section, SDE

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MODULE I

EPICS IN SANSKRIT

Date, Stages of Development Influence on later literature and poetic style

Introduction

Vedic literature is essentially religious; but envisages all in the Universe. Sanskrit epic poetry falls under two main classes – (1) The Itihasa (legend), Akhyana or Purana forming one class which comprises of old stories, legends and narratives and (2) the Kavya or court epic or artificial epic constituting the other class. The Mahabharata belongs to the first category and the Ramayana belongs to the second.

The Origin and form of the Ramayana

The Ramayana is the first ornate poetry composed by a single author, Valmiki. It is essentially influenced the thought and poetry of later centuries in course of which new matters were added to the original composition. Ramayana, literally the history of Rama, is the immortal poem of Valmiki. Valmiki is also known as Bhargava or Pracetas.

The Ramayana consists of about 24000 verses divided into seven books called Kandas – Balakanda, Ayodhyakanda, Aranyakanda, Kiskindhakanda, Sundarakanda, Yuddhakanda and Uttarakanda. It contains 500 sargas. This was the first work written in metre dealing with secular subject and hence it is called *Adikavyam* and its author Valmiki is known as Adikavi. It is said that Valmiki composed this work in 24000 verses using the 24 letters of Gayatri mantra as the first syllable of the 24 verses at intervals of 1000 verses.

Valmiki's original name was Ratnakara. He was a brigand and with the blessings of *Saptarishi* (Seven Munis) he became a great saint by name Valmiki. Once Narada narrated the story of Rama to Valmiki and blessed him to reveal this story to the world. The poetic talent of the saint came outside in the form of the verse मा निषाद! प्रतिष्ठां त्वमगमः शाश्वतं समाः । यत्क्रौञ्चमिथनादेकमवधीः काममोहितम ॥ On hearing this verse Lord Brahma appeared in front of him and asked to compose Ramayana. Blessed by Brahma with a perception of the

events of Rama's history, Valmiki wrote this poem and gave the names Ramayana, Sitacarita and Paulastyaavadha. He taught it to his pupils Lava and Kusa, the sons of Rama, who were born and brought up in his hermitage while Sita was in banishment.

Summary of the Ramayana

The Ramayana also mentions the story of the Kings of Surya dynasty to which Rama belonged. Dasaratha was a powerful and righteous king in this dynasty. He ruled over the Kingdom of Kosala (Capital of Ayodhya). His ancestors were Manu, Ikshvaku, Sagara, Bhagiratha, Raghu etc. He had three wives: Kausalya, Kaikeyi and Sumitra. He had no sons. Following the advice of Vasistha, his family preceptor (*Kulaguru*), Dasaratha offered a sacrifice known as *Putrakamesti* with the leadership of the sage Rsyasrnga. As a consequence, the king got four sons: 1. Rama, the eldest, born of Kausalya, 2. Bharata born of Kaikeyi, 3. Laksmana and 4. Satrugna, born of Sumitra.

The Kingdom of Videha (capital of Mithila) was to the east of the Kingdom of Kosala. It was at this time ruled by the saintly King Janaka, who, as he once for a holy sacrifice preparing the ground with a plough, came upon an infant girl, and brought her up as his own daughter. She was Sita. The girl grew up in the company of Urmila, another daughter of Janaka, and of Mandavi and Srutakirti, daughters of Janaka's brother Kusadhvaja. As Sita became of an age to be married, Janaka instituted a Svayamvara: whoever should succeed in bending a mighty bow (which Janaka had received from God Siva) was to marry the princess. Many attempted, but none succeeded.

The arrival of the Great Sage Visvamitra to Ayodhya to accompany Rama for Yagaraksha, taking Rama and Laksmana to Mithila, Sitasvayamvara, the marriage of Laksmana to Urmila, Bharata to Mandavi and Satrugna to Srutakirti respectively, the collapse of Rama's Pattabhiseka and sending him to the forest by Kaikeyi, entering Rama, Laksmana and Sita into the forest, the kidnapping of Sita by Ravana, alliance of Rama with Sugriva, the king of monkeys, Hanuman's leap into Lanka across Indian Ocean, the battle between Rama and Ravana, Rama killing Ravana are the main incidents of the Ramayana.

Date and Stages of Development of the Ramayana

Date

It is said that Valmiki propagated the Ramayana through Lava and Kusa orally. Therefore it is assumed that the Ramayana might have been written before the invention of writing. The Mahabharata quotes Valmiki. ie. The Ramayana is before the Mahabharata. In the Ramayana the description of forests, monkeys etc. are seen abundantly. This also indicates that the Ramayana was composed before the Mahabharata. It is assumed that the Mahabharata was composed before 5th century B.C. Therefore the Ramayana must have been completed at least before 6th century B.C. So many other evidences are there. All these evidences place the Ramayana to 6th century B.C.

Several studies have been made about the development of the Ramayana. In the case of the Mahabharata it is popularly believed that the Mahabharata was not written by a single author at a time. But in the case of the Ramayana this type of argument is not so strong even though some exceptions are there. Prof. Jacobi reached the conclusion that the Ramayana originally consisted of only five Kandas beginning with Ayodhyakanda and ending with the coronation of Rama in Yuddhakanda. Balakanda and Uttarakanda are later additions. A.A. Macdonell explains the abrupt beginning of the Ayodhyakanda by suggesting that there were originally a few kandas at the beginning of the Ayodhyakanda and were included in the newly added Balakanda.

In spite of the strong reasoning of the Western critics, it is possible to maintain that all the seven Kandas of the Ramayana were composed by a single author Valmiki. Ancient Indian poets like Bhasa, Kalidasa, Bhavabhuti, Dinnaga and the great Indian critic Anandavardhanacarya have all accepted Bala and Uttarakandas as genuine parts of the Ramayana.

The influence of the Ramayana on later literature

The Ramayana is a highly popular epic which has become the property of the entire Indian people and it is not an exaggeration if it is said that it has influenced more than any other poem the thought and poetry of a nation for thousands of years. It is very popular that people are quite familiar with the characters and stories of the great epic. According to Indian concept Rama is the ideal prince, the embodiment of all conceivable virtue and Sita the ideal of conjugal love and fidelity, the highest virtue of women. Beginning with Asvaghosa who composed the Buddhacarita on the model of the Ramayana and coming down to such

later writers as Bhatti and Bhavabhuti we are amazed to observe the extent of influence of the epic on them and their poetical creation. The folklore and vernacular literature of the various provinces have been deeply influenced by the story of the Ramayana. The works like Bhasa's dramas, Kalidasa's Raghuvamsa, Bhavabhuti's Uttararamacarita are the classics in Sanskrit literature based on the story of the Ramayana.

Several versions of the Ramayana have also come. Vasistha Ramayana, also called Jaina Vasistha, is said to have been composed by Valmiki himself as an appendix to the Ramayana and originally taught by Vasistha to Rama. Adbhuta Ramayana also attributed to Valmiki. Adhyatma Ramayana is an extract from the Brahmandapurana. Mula Ramayana and Ananda Ramayana describe the importance of Hanuman and is read much by the followers of Sri Madhva.

Many commentaries have also been written on the Ramayana. The most well-known commentary is the Bhusanam of Govindaraja. Valmikihrdayam is a commentary by Ahobala. Dharmakutam is splendid critique on the Ramayana by Tryambaka Makhin. Ramayanadvayam is a commentary by Rangacharya. Ramayanatatvadipika familiarly known as Tirthiyam is a commentary by Mahesatirtha. Ramayanadipika is a commentary by Vidyanatha Diksita. Another is Sarvarthasara of Venkatesvara. Caturartha is an anonymous commentary giving four meanings to several important verses.

Ramyanasarasangraha is an exposition of stray verses by Varadaraja. Ramyanarthaprakasika is a running discussion on certain minor incidents of the story of the Ramayana by Venkata. Ramyanakathavimarsa is a short narrative of the Ramayana.

The Mahabharata

The Mahabharata is the earliest and the chief representative of the Itihasa-Purana class. Mahabharata is mainly in the sloka or Anustup metre. It contains certain portions mainly composed in Upajati and Vamsastha metre and it also presents some old prose.

Veda Vyasa is believed to be the author of the Mahabharata. He was the son of Parasara and Satyavati. His name was Krsna and he had the appellation Dvaipayana, because soon after birth he was abandoned by his unmarried mother in a *dvipa* (island). He compiled the Vedas and was known as Vyasa.

Structure and contents of the Mahabharata

The Mahabharata in its present form contains more than a lakh of verses and it is the longest poem ever composed in literary history. Vyasa wrote this work and taught his disciple Vysampayana who narrates it to Janamejaya (son of Pariksit) at his Sarpayaga. Ugrasravas, the Suta later on narrated it to Saunaka and others in Naimisaranya. It is a mixture of epic, ancient legends and didactic stories with predominance given to Santa Rasa divided into eighteen books or Parvas with a supplement called Harivamsa as the 19th book. The eighteen Parvas are 1. Adiparva 2. Sabhaparva 3. Vanaparva 4. Virataparva 5. Udyogaparva 6. Bhismaparva 7. Dronaparva 8. Karnaparva 9. Salyaparva 10. Saptikaparva 11. Striparva 12. Santiparva 13. Anusanaparva 14. Asvamedhaparva 15. Asramavasikaparva 16. Mausalarparva 17. Mahaprasthanaparva and 18. Svargarohanaparva. All these eighteen *parvas* are not of equal length. Each *parva* is again sub-divided into chapters called *Adhyayas*.

The supplementary Harivamsa deals with Krsna's family history. It contains more than 16,000 verses and is divided into three sections – (1) Krsna's ancestors and his birth (2) His sports and exploits and (3) The corruption of Kaliyuga.

The subject matter of the Mahabharata can be analysed into three classes – (1) The Pandava Story (2) Ancient stories and legends and (3) Didactic and ethical sermons.

The summary of the story of the Mahabharata

Santanu, the old king of Hastinapura, died, leaving two sons, Bhishma, who had taken a vow of celibacy, and a younger prince Vicitravirya who became king. This prince in his turn, leaving two sons, Dhrtarastra, who was blind, and Pandu, who ascended the throne. Pandu died, leaving five sons called Pandavas who are the heroes of the epic. Dhrtarastra remained virtually the king of Hastinapura and he had one hundred and one children - hundred sons known as Kauravas and one daughter, Dussala. Bhishma, a renowned warrior, remained the chief councilor of the state. Yudhisthira, the eldest of the Pandavas, never became much of a warrior, but became well - versed in the religious learning of the age, and is the most righteous character in the epic. Bhima, the second, learnt to use the club, and was renowned for his gigantic size and giant strength. The third, Arjuna, excelled all other princes in the skill of arms, and aroused the jealousy and hatred of the Kauravas, even in their boyhood. Nakula, the fourth, learned to tame horses, and Sahadeva, the fifth,

became proficient in astronomy. Duryodhana, the eldest son of Dhrtarastra, was proficient in the use of the club, and was a rival to Bhima. Karna was the son of Kunti from the Sun before her marriage and he was brought up by a chariot-driver (*Suta*). But Kunti does not reveal this to the Pandavas and hence they do not know that Karna is their elder brother. Not only that, whenever they get a chance, they used to insult Karna also. Duryodhana tactfully made Karna his friend seeing that he will be a right rival for Arjuna. Karna is a splendid character in the Mahabharata.

The time had arrived for Dhrtarastra to name a Yuvaraja, ie., or a prince who would reign during his old age. The claim of Yudhishthira to the throne of his father could not be gainsaid, and he was appointed Yuvaraja. But the proud Duryodhana rebelled against the arrangement, and the old monarch had to yield, and sent the five Pandavas in exile to Varanavata. The vengeance of Duryodhana pursued them there and the house where the Pandavas lived was burnt to ashes. The Pandavas and their mother escaped by an underground passage, and for a long time roamed about disguised as Brahmanas. During this period Draupadi, the daughter of Pancala king became the wife of the Pandavas. After that the Pandavas returned to the Hastinapura and Dhrtarastra divided the land to the Kauravas and the Pandavas. The Pandavas got a forest land and they cleared the forest and built a beautiful city called Hastinapura.

But Yudhishthira had a weakness for gambling like the other chiefs of the time, and the unforgiving and jealous Duryodhana challenged him to a game. Kingdom, wealth, himself and his brothers and even his wife were staked and lost, and behold now, the five brothers and Draupadi the slaves of Duryodhana. The proud Draupadi refused to submit her position but Dussasana dragged her to the assembly by her hair. The blood of the Pandavas was rising, when the old Dhrtarastra was led to the assembly room and stopped a tumult. It was decided that the Pandavas had lost their kingdom, but should not be slaves. They agreed to go in exile for twelve years, after which they should remain concealed for a year. If the Kauravas failed to discover them during the year, they would get back their kingdom.

Thus the Pandavas again went to the forest and after twelve years of wanderings in various places, disguised themselves in the thirteenth year and took service under the king of Virata. Yudhishthira was to teach the king gambling; Bhima was the head cook, Arjuna was to teach dancing and music to the king's daughter; Nakula and Sahadeva were

to be master of horse and master of cattle respectively, and Draupadi was to be the Queen's handmade. The Pandavas thus successfully completed their exile and the one year in disguise.

And now the Pandavas sent an envoy to Hastinapura to claim their kingdom. The claim was refused, and both parties prepared for a war, the like of which had never been seen in India. All the princes of note joined one side or the other, and the battle was decided.

In the battle Arjuna defeated Bhishma unfairly, Drona killed the rival Drupada but Drupada's son revenged his father's death and killed Drona unfairly. Bhima met Dussasana and in fierce vindictiveness drank his blood. Lastly, there was the crowning contest between Karna and Arjuna, who had hate each other throughout life; and Arjuna killed Karna when his chariot wheels had sunk in the earth and he could not or fight on the last of eighteenth day. On the last of eighteenth day, Duryodhana was smashed by Bhima on his thighs and was dead.

The Pandavas went to Hastinapura and Yudhsthira became the king.

The date of the Mahabharata or The three stages of development of the Mahabharata and their dates

According to Prof. Macdonell, the Mahabharata must have passed through three stages of development before it assumed its present shape. There are indications in the Mahabharata itself that the work has passed through three stages. The following verses found in the अनक्रमणिकापर्व of Mahabharata indicates the extent of the work in those stages:-

1. अष्टौ श्लोकसहस्राणि अष्टौ श्लोकशतानि च। अहं वेदिम शको वेत्ति सज्जयो वेत्ति वा न वा।।
2. चतर्विंशति साहस्रीं चक्रे भारतसंहिताम्। उपाख्यानैर्विना तावदभारतं प्रोच्यते ब'
3. इदं शतसहस्रं त श्लोकानां पण्यकर्मणाम्। उपाख्यानैः सह ज्ञेयं महाभारतमत्तमम्

These verses suggest that, in the first stage the epic had a little over 8000 verses, in the second stage it consisted of 24000 verses and in the third stage it contained one lakh of verses. It is also probable that the work had three different names – Jayam, Bharatam and Mahabharatam in the three stages respectively. The opening verse

नारायणं नमस्कृत्य नरं चैव नरोत्तमम् । देवीं सरस्वतीं चैव (व्यासं) ततो जयमदीरये

Refers to the work by the earlier name Jayam.

The First stage:-

The original and the most ancient part of the epic must have had a historical theme –a conflict between the ancient tribes, the Kurus and the Pancalas. These two tribes quarreled for a long time and finally became united into a single people. The Yajurveda speaks of the union of the Kurus and the Pancalas and therefore the historical conflict between the two tribes must have taken place before 10th century B.C. Brahma is represented as the Supreme God. This stage must have been completed before 5th century B.C. The Mahabharata mentions a writer Ganesa who wrote the work when Vyasa dictated. So this work must have been composed after writing was invented.

The Second Stage

In the second stage the work was extended by narrating the whole life story of the Pandavas in the epic style. Hence the Pandavas were represented as in a favourable light and Krsna was proclaimed as an incarnation of Visnu. This extension of the original work to about 24000 verses must have taken place between 400 B.C.; and the beginning of the Christian era. In this second stage, Visnu and Siva have become more prominent than Brahma.

The Third Stage

The epic describing the life and exploits of the Pandavas who were considered as national heroes became very popular among the kings and nobles. The Brahmins utilized the popularity of the epic to propagate their religion and moral codes known as *Varnasramadharm*. In course of time, the epic assumed the shape of the vast treatise on Dharmasastra. Thus the Mahabharata developed into a work of one lakh verses dealing with various topics of religion, moral, law etc. in addition to the stories of the kings, national heroes, sages etc. Even the status of a fifth Veda was given to it. “भारतं पञ्चमो वेदः ।”

The third stage of the Mahabharata must have been completed before 5th century B.C.

Authorship of the Mahabharata

Traditionally the authorship of the Mahabharata is attributed to the great sage Vyasa

(Krsnadvaipayana), son of Parasara. Historians find it difficult to accept this view. Many ancient stories and didactic discourses of different periods and authors are found included in the work which had developed into its present form in three stages. Therefore historians say that Vyasa to whose authorship the work is attributed cannot be an individual but must be the name of a religious seat. The word Vyasa itself means 'one who arranges'. Hence it is quite reasonable to assume that the works of different authors were collected and arranged to single work and in later times, the work was attributed to Krsnadvaipayana. Tradition accepts that Veda Vyasa is identical with Badarayana, the author of Brahmasutra.

Influence of the Mahabharata in later literature

Like the Ramayana the Mahabharata also was a great inspiration and a treasure-house for the poets especially Indian to enter into the world of creation. The episode of Nala and Damayanti is a popular one that has been handled by many poets. The Nalacampu of Trivikramabhata of 10th century A.D., Naisadhiyacarita of Sriharsa of the 12th century A.D. and Nalacaritanataka of Nilakantha Diksita of 17th century are some of them. In Kerala also Nalacaritam Attakkatha of Unnayi Varrier is a popular work in Malayalam. The Sakuntala of Kalidasa, the Venisamhara of Bhattanarayana, the Kiratarjuniya of Bharavi and the Sisupalavadha of Magha are some of the well-known works based on the Mahabharata. Eminent prose writers like Bana and Subandhu and the early dramatist Bhasa had selected their plots from this wonderful epic.

The great philosophical work, Srimad Bhagavad Gita finds a rightful place in the Mahabharata. The Harivamsa which may be regarded as a separate Purana considering its matter and length, it is treated as a supplement of the Mahabharata.

Commentaries

There are commentaries on the Mahabharata by Nilakantha, Sarvajna Narayana, Arjuna Misra, Vysampayana, Vadiraja, Srinandana and Vimalabodha. Sarvajna Narayana appears to be the earliest commentator of the Mahabharata. Mahabharatatatparyanirnaya is an epitome of the Mahabharata by Sri Madhvacarya, the great teacher of the Dvaita Philosophy.

MODULE II

HISTORICAL KAVYAS

Rajatarangini, Madhuravijaya, Raghunathabhyudaya, Musikavamsa, Visakhavijaya, Angalasarajya, Keralodaya.

Vedic period onwards a vast literature prevailed in India. If observed thoroughly, a trace of history may be seen in the Vedic literature. The hints of the Vamsa and Gotra of the sages who see the Mantra (मन्त्रदृष्टारः) are given in the Vedas. Many historical events were recorded in the epics like the Ramayana, the Mahabharata and the Puranas, in the inscriptions and also in the various forms of literature like poetry, prose and drama. Kavyas in these forms which record historical events can be said to be one of the sources of ancient Indian history. Many of these works do not give a correct chronology and very often give exaggerated accounts of events. That was due to the fact that most of the poets were patronised by kings and they wanted to please their patrons.

Rajatarangini - Kalhana

Kalhana's Rajatarangini may be said as the greatest real historical kavya in Sanskrit. Kalhana was a native of Kashmir who flourished in 12th century A.D. The work consists of 7826 slokas in eight chapters or *tarangas*. Like a true historian he has given a dispassionate and complete account of Kasmirian kings from the very early period. In Kalhana we find a great poet and a true historian.

Kalhana was the son of a Brahmin statesman named Champaka who was the minister of King Harsha of Kashmir. When Harsha was assassinated, Jayasimha became the King of Kashmir and Kalhana lived during his rule. The work ends with the account of the reign of Jayasimha. Kalhana has taken an unbiassed attitude towards the happenings of royal household like a judge and hence his work is of very high historical value.

Madhuravijaya - Gangadevi

This work gives an account of Vijayanagara history. Gangadevi was the wife of the Vijayanagara King Kampana of the 14th century A.D.. She describes the expedition of her husband to the South. Kampana in the course of his conquests defeated the ruler of Madhura and hence the title Madhuravijaya. Like Bana, Gangadevi also refers to some of her predecessors in this work.

Raghunathabhyudaya of Ramabhadramba

Ramabhadramba the queen of the Naik king Raghunatha of Tanjore who ruled in early 17th century A.D. has written a poem in 12 cantos entitled Raghunathabhyudaya giving the history of her own husband.

Musikavamsa - Atula

Musikavamsa is a historical Mahakavya by Atula, a court poet of Musika king Srikantha. The poem relates the story of a long line of kings that ruled over the Musika kingdom. It is an incomplete work. Only the first fifteen cantos of the book are available. The earlier cantos contain much legendary matter pertaining to the traditional origin of the Musika royal family; the latter portions are of greater historical importance.

It is a Mahakavya which mentions the early history of Kerala and the dynasty of the early king of Kolattunadu. The Musika Kingdom later came to be known as Kolattunadu and the kings as Kolattiris.

Style of Musikavamsa is a mixture of the composition of Purana, legend, geneology and poetry. In many contexts it reminds of the Raghuvamsa, Kiratarjuniya and Sisupalavadha.

Three manuscripts of this incomplete work are available now. All these manuscripts collectively contain 1058 verses.

Visakhavijaya - Kerala Varma Valiya Koyi Tampuran.

Visakhavijaya is a Historical Mahakavya written by Kerala Varma Valiya Koyi Tampuran which is definitely the best of his works. It is a Mahakavya which contains about 1300 verses in twenty cantos written in the model of Raghuvamsa dealing with the strategy, diplomacy and personality of Visakhom Tirunal Maharaja who reigned Tiruvitamkur from 1880 A.D. to 1885 A.D. It also contains many autobiographical details. It also describes the departure of the poet from his beloved and rejoice in their reunion. Thus it may be considered as a beautiful lovestory also. It spreads light to the history of Travancore Royal family in the second half of 19th century A.D. Thus Visakhavijaya is a lovestory as well as a tale of a hero. Visakhavijaya was published by T. Ganapathy Satri in 1889. Visakhavijaya reveals the poetic talents of the poet who is famous as Kerala Kalidasa. It is said that Visakhavijaya surpasses the translation of Sakuntala by which he was honoured with such a title, in poetic style and composition. Thus Visakhavijaya is a Mahakavya bestowed with all the qualities.

Angalasangraha - A.R. Rajaraja Varma

Angalasangraha is a Historical Mahakavya in 23 cantos and 1910 verses dealing with the British period of Indian History composed by A.R. Rajaraja Varma who made the Malayalam language well-established and who was a great personality. Angalasangraha enjoys a unique place among more than 30 works of A.R.

The kavya begins with the description of the city of London and narrates systematically the history of British India from the formation of British East India Company till the events upto 1900 expressing poetic imagination everywhere. It was published with short notes by T. Ganapati Sastri, in 1901.

Other Sanskrit works of A.R.

Other Sanskrit works of A.R. are the following: Vitavibhavari, or Radhamadhava, a short poem in four sections called Yamas dealing with the love episode of Radha and Krsna; the Gairvanivijaya an allegorical play in one act dealing with the introduction of Sanskrit studies in Travancore, the Uddalakacarita a prosework, giving the story of Shakespeare's Othello, Tulabharaprabandha and Rgvedakarika. His grammatical work Laghupaniniya is an original recast of the Astadhyayi with his own experience in a refreshingly independent manner.

A.R. has written several works both in Malayalam and in Sanskrit. His Keralapaniniya is a book on Malayalam Grammer which made him famous as 'Keralapanini' and his Bhasabhusana is even now the best elementary manner manual on Poetics in Malayalam language.

Keralodaya - DR. K.N. Eluttacchan

Keralodaya is a modern Historical Mahakavya in Sanskrit written by DR. K.N. Eluttacchan comprising of 2500 verses in 21 sargas. It was first published in 1977. It has a prominent place among the historical Mahakavyas of Kerala which has poetic beauty and consists of historical truth, real imagination and which is a progressive literature. The author composed the work by analysing by his own creative intellect all the recorded and non-recorded historical evidences and document, legends, and hints from ancient books. It is remarkable that National Integration was the noble goal of the poet while writing the kavya. Imaginations and realities are intermingled in the poem. The poet divides the poem into five bouquet - The five bouquet are Svapnamanjari, Smrtimanjari Aitihyamanjari, Bodhamanjari and Citramanjari.

As the name suggests, the origin and development of Kerala through Parasurama, the regency of Cera kings, the history of Zamorin till the arrival of Portugese, the modern history of Kerala etc. are described in a highly poetic and romantic style. The great leaders Gandhiji, Tilakan, Lenin etc. were also zoomed in the work. Through this kavya the author proved that the Sanskrit language is flexible to narrate modern political history, modern politics and modern science etc, in an interesting way.

MODULE III

THE CAMPU KAVYAS

Definition - Origin and Development of Campu Literature Major Campu Works Nalacampu, Yasastilakacampu, Ramayanacampu, Bharatacampu, Neelakanthavijayacampu, Visvagunadarsacampu and Purvabharatacampu.

A species of composition with mixed prose and poetry came into vogue about the beginning of the Christian era. A narrative in mixed prose and verse has been called campu. The origin of campu kavayas is traced by some scholars to the primitive narrative prose style into which descriptive verses are introduced here and there. The Jatakas of Buddhists in the Pali language have artless prose lines mixed up with beautiful verses. In course of time, the prose style was improved to match the beautiful verses and thus the campu kavayas must have come to existence.

Dandi defines Campu thus :-

गद्यपद्यमयी काचिच्चम्परित्यभिधीय

The earliest words of this class are not now known, but after the 10th century A.D. campus became very popular and they were largely composed in South India.

The origin of campus may be interpreted like this. The parallel existence of the two types of the literature - prose and poetry - both dealing with the same kind of subject matter. These two types must have got mixed up at a later stage and such mixed works were treated, in course of time, as a separate branch of literature. It is also quite probable that some prose writers introduced beautiful verses in their works in order to improve the emotional effect and gradually more and more verses were introduced and such works began to be treated as a separate class called campu kavayas - Major Campu works are discussed here.

Nala Campu of Trivikrama

Among the Campu Kavyas now preserved, Nalacampu is the earliest. The author is Trivikrama Bhatta or Simhaditya. He was a poet of the court of the Rastrakuta King Indra III. Nala Campu is also called Damayantikatha. Trivikrama bhatta quotes Bana and is quoted by Bhoja of the 11th century A.D. He imitates the style of Bana and is assigned to the 10th century A.D. Nalacampu is an incomplete work consisting of seven Uchchvasas.

It describes the story of Nala and Damayanti in a style that is concised. Long compounds and puns are in plenty. In the introductory verses he refers to Valmiki. Vyasa, Bana and Gunadhya. Madalacampu is also attributed to him.

Yasastilaka Campu of Somadeva

Somadeva is a Jain poet of the 10th Century A.D., has a romantic theme but the main purpose of the poet is to teach the tenets of Jainism through a campu kavya. This work contains more of didactic matter than literally merit. He wrote Yasastilaka campu in Saka 881. This book relates the story of king Yasodhara, Lord of Avanti, with his capital Ujjain, machinations of his wife, his conversion to Jaina faith, his assassination and rebirth. The last three chapters from a popular hand book of devotion supplementary to, and explanatory of, the sacred texts of Jainism.

Ramayana Campu of Bhoja

Ramayana Campu, which is noted for the beautiful style of its verses, is written by king Bhoja of Dhara Kingdom in 11th century A.D. The style of the prose passage is rather laboured and artificial. Bhoja wrote this work only upto the end of Sundarakanda and the Yuddhakanda was later written by Laksmanasuri.

Bharata Campu of Anantabhata

Anantabhata of the 14th century A.D is the author of Bharatacampu. The work is very popular in South India and contains 12 chapters. The work has beautifully summarised the great epic Mahabharata. Anantabhata is rightly proud of this work. Many commentaries have also been written on Bharatacampu.

Nilakanthavijaya Campu of Nilakanthadiksita

Nilakanthadiksita of the 17th century A.D, is the author of a popular campukavya, Nilakanthavijayacampu. It narrates the story of Siva's conquest of the Tripura, the strong city of the demous. Nilakanthadiksita is noted for his simple style and subtle humour. His work is full of lofty ideas and is rich in poetic fancy.

Visvaganadarsacampu of Venkatadhvari

Visvaganadarsacampu is a famous and beautiful campu among the yatra campus, written by the poet Venkatadhvari who lived in 16th Century A.D. It describes various

places and pilgrim places. Two Gandharvas Visvavasu and Krsanu start a journey to see the world. Krsanu a cynic, finds fault with everything he sees while Visvavasu, an optimist, interprets all those faults as gunas. As the title of the work suggests the description of the whole universe is seen here places like Suryaloka, Bhuloka, Badarikasrama, Ayodhya, Ganga, Kasi etc. and the *acaryas* like Ramauja Vedanthadesika etc. are also narrated. Here the author gives a beautiful account of the good and bad aspects in the life and culture of the people in various parts of India.

Purvabharta Campu of Manaveda

Purvabharata Campu is a commentable campu from Kerala written by king Manaveda, the Zamorin King who reigned from 1637 - 1648. He is the author of the famous Krsnagiti. The work contains rare gramatical usages like गडलगन्तं King Manaveda composed this work getting inspired by the Bharata Campu of Anantabhatta. The works is mixed with wisdom and devotion. Manaveda was a great devotee of Mahavisnu.

MODULE IV

MAJOR SANSKRIT AUTHORS OF KERALA

Sankaracarya, Melputtur, Ramapanivada Cattambi Svamikal, Sri Narayanaguru Punnasseril Nilakantha Sarma and Svati Tirunal

Sanskrit literature is usually studied on an all - India basis, consequently many details relating to particular authors and their works do not receive sufficient attention. The influence of Sanskrit began to be seriously felt in Kerala from long time onwards. Kerala has contributed immensely to various other fields of technical and philosophical literature like Vyakarana, Jyotisa, Tantra, Mimamsa, Vedanta and Vaidya, and the contribution is so vast. The eminent personalities who contributed to the Sanskrit literature from Kerala are discussed here.

Sri Sankaracarya

Among the renowned personalities in the world, the most distinguished for all time is Sri Sankara, reverently referred to as Sri Sankara Bhagavatpada, or simply as Bhagavatpada. He is looked upon as an outstanding personality and the most eminent and unselfish religious leaders of all times. His achievements during the short life-span of 32 years which is as bright as and as short as a lightning are wonderful and inspiring.

It is unfortunate that no biography of Sankaracarya was written by his contemporaries. The traditional date of Sankara varies from the date assigned to him by modern historians. According to the tradition Sankara lived from 788 to 820 A.D., the tradition determined succession in the celebration *Pithas* that he established take him to a time long before the Christian era.

Sri Sankara belonged to a Brahmana family of Kerala in Kaladi situated on the banks of the Curna river. His father was a pious wealthy person called Sivaguru and his mother was Aryamba. His father died when he was five years of old. At the age of eight he became a sannyasin and met Govinda Bhagavatpada who accepted him and imparted Brahmanavidya to him. Sankara went to Kasi and engaged himself in writing commentaries on the tripod of Hindu philosophy namely, the Upanisads, the Bhagavad Gita and Brahmasutra (These three are collectively called *Prasthanatraya*).

Then began the triumphant of *Digvijaya*. Sankara defeated Mandana Misra, a great scholar from Mahismati, in a debate which lasted for several days and Mandana Misra became Sankara's disciple by accepting the supremacy Advaita, the philosophy established by Sri Sankara. Sri Sankara defeated scholars of different schools all over India and was enthroned in the *Sarvanja Pitha* at the temple of Saradamba in Srinagar. It is believed that he wrote Saundaryalahari from here.

Sri Sankara established for *Mutts* in Badarinath, Dvaraka, Puri and Sringeri, to propagate the Advaita philosophy and the Sanatanadharma.

ब्रह्मसत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः।

This was the nutshell of the Advaita philosophy.

Works of Sri Sankara

Sri Sankara has written hundreds of books to establish and propagate his Advaita philosophy. Brahmasutrabhasya, Bhasyas to Upanisads, Vivekacudamani, Bhaja Govinda, Manishapancaka, Saundaryalahari, Kanakadharastava are some of them. Kanakadharastava was composed and recited by Sankara in Brahmacharyasrama invoking the compassion and grace of Goddess Lakshmi to remove the poverty of a poor woman who offered him one Amla fruit as *bhiksa* in the absence of any other food material in her house.

Sankara worked to revive Hinduism and through Advaita he met the quarelling people on the basis of various beliefs. He died at the age of 32.

MELPUTTUR NARAYANABHATTA

Melputtur Narayanabhata is a well known Sanskrit scholar who is the author of famous *stotrakavya* Narayaniya. Narayanabhata belonged to the family of Melputtur near Devi temple at Candanakkavu near Tirunavaya. He was born in 1560 A.D. His father was Matrdatta, a well known teacher. He took keen interest in Narayanabhata's education and taught him Mimamsa and other subjects. Narayanabhata studied vedic literature from Madhavacarya, Tarka from Damodara and Vyakarana from Acyuta Pizaroti. It is said that he married the niece of Acyuta Pizaroti, his *guru*.

Works of Melputtur

Narayanabhata was a versatile genius. He tried various topics and proved his talent every where. Among his literary works the highest place will have to

be given to his famous poem Narayaniya . It is a brilliant summary in 1036 verses, divided into one hundred sections called *dasakam*, of the leading incidents in the Bhagavata. Early in his life Melputtur had an attack of rheumatism and he was cured of the disease after finishing this work. He submitted the work to the deity at Guruvayur, and it is said that he was cured due to the divine grace of Lord Guruvayurappa. Melputtur and Lord Guruvayurappa became famous throughout the land as a result of this miraculous cure. Melputtur completed Narayaniya on 27th Nov 1586 expressed by the chronogram ‘ayurarogyasaukhyam’ denoting the kali date, which is given at the end of the work. Bhaktipriya is a well known Sanskrit commentary on the Narayaniya.

Among the scientific works of Melputtur, the important is the Prakriyasarvasva. It is an original recast of Panini’s *sutras* divided into twenty sections, with a lucid commentary explaining difficult points. It is an authentic work in Vyakarana. It was composed at the instance of King Devanaraya of Ampalappula and was written in 1616A.D.

Other woks

- * Manameyodaya (first part). The second part was completed by Narayanapandita. A work on Mimamsa.
- * Sripadasaptati a short devotional lyric poem praising the Goddess enshrined at Mukkola
- * Dhatukavya, deals with Bhimasena’s Dhatupatha and Madhava’s Dhatuvrtti.

Besides these, Melputtur has written a large number of Campukavyas, generally known as *prabandhas*, for the use of cakyars for kuttu in the temples. They are Svahasudhakara, Matsyavatara, Astami campu, Rajasuya, Dutavakya or Krsnaduta, Subhadradhananjaya, Pancalisvayamvara, Niranunasika or Surpanakhapralapa (no anunasika sabdas used), Daksayaga, Kirata etc.

Miscellaneous works

Apaniniyapramanyasadhana

- * Kotiviraha or Srangaraketucarita
- * Suktaslokas

Besides these, there are several stray verses attributed to Melputtur by popular tradition.

Ramapanivada

Ramapanivada was a great scholar and poet who flourished in Kerala in 18th Century A.D. and adorned the courts of many of the kings and chieftains of the land at that time. A prolific writer both in Sanskrit and in Prakrt, he has to his credit several works of outstanding merit covering almost all branches of general literature.

About Ramapanivada

It is possible to gather from his own works some details about the life and works of Ramapanivada. His Candrika Vithi was written at the instance of king Viraraya of Vettattunad. Another Vithi called Lilavati was composed by him at the request of King Devanarayana of Ampalappula. He wrote the drama called Sitaraghava when he was enjoying the patronage of King Martandavarma, the maker of Travancore. The Mahakavya called Visnuvilasa was written by him under the patronage of the Paliyat Accan named Ramakubera, a wealthy chieftain of Chennamagalam. The Mukundasataka was written under the patronage of Arya Srikantha Ramavarma, identified with a member of the Manakkulam family of Kunnamkulam. Thus it is quite clear from Ramapanivada's own works that he was a great favourite with kings and chieftains of the land.

As the term 'Panivada' indicates, Ramapanivada belonged to the Panivada or the Nambiar community, whose profession is to help the Cakyars in the staging of Sanskrit dramas by playing on the drum called Milavu. Rama was his personal name. Ramapanivada was the pupil of one Narayanabhata who is mentioned in respectful terms in almost all his works.

Ramapanivada and Kuncan Nambiar

There was a controversy regarding the identity of Ramapanivada with the well-known Malayalam poet Kuncan Nambiar. Ullur S. Paramesvara Iyer, M.R. Balakrishna Varier, DR. A.N. Upadhyaya and DR. L.A. Ravivarma are in favour of this identification. But others like DR. K. Godavarma, DR.C. Kunjan Raja, DR. P.K. Narayana Pilla and Vatakkumkur Rajarajvarma Raja are against such an identification. Both Ramapanivada and Nambiar belonged to same Nambiar community, and both of them flourished in the courts of the kings of Ampalappula and Travancore. Both of them were contemporaries. We do not know the personal name of Kuncan Nambiar. Kuncan is the popular pet name of the Malayalam poet moreover, both seem to have been members of the same family.

Kunan Nambiar belonged to Kalakkattu house in the village of Killikkurissimangalam, near the present Lakkidi Railway Station, and Ramapanivada has stated that he belonged to the Mangalagrama. Though there is a Mangalagrama in Vettattunad, the one referred to by Ramapanivada could be identical with Killikkurissimangalam itself. But the fact that both poets belonged to the same house and were almost contemporaries need not necessarily prove that they are identical.

Ramapanivada, the Sanskrit poet, mentions his teacher Narayanabhata in almost all his genuine works; and the colophos of these works attribute them to Ramapanivada. But Kuncan Nambiar, author of the Tullal works in Malayalam, does not refer to Narayanabhata in any of his works. On the other hand, he mentions two other teachers of his; Dronappilli Potti and Nadikkara Balaravi Kurup, neither of whom is referred to by Ramapanivada. There is great difference between the style of Ramapanivada, which is correct, chaste and lucid, and the style of Kuncan Nambiar which is rather indifferent in grammar, boisterously witty and full of topical anachronisms.

It is already said that Ramapanivada was patronized by the king of Vettattunad, the chieftain Paliyath Accan, the king of Ampalappula, King Arya Srikantha Ravivarman of Manakkulam, and king Marttandavarman of Travancore. Only two of these find mention in the Malayalam works of Kuncan Nambiar, namely, the kings of Ampalappula and Travancore. The two Malayalam works Sivapurana and Ekadasimahatmya, generally attributed to Kuncan Nambiar were written under the patronage of the chieftain of Manakkot Accan named Balarama who flourished only till 1740 A.D. Hence these two works must be assigned to a date earlier than 1740 A.D.

In Kalakkattu family at that time were two Ramas and one Krsna the great Sanskrit scholar Ramapanivada had a younger brother named Krsna and a nephew named Rama. Of these, Krsna died in 1780 A.D. It is quite possible that Kuncan Nambiar is identical with any of these two. In the Tullal work Ghosayatra Kuncan Nambiar quotes a verse from Lilavati Vithi, and annotates it at length: this suggests that he was a younger contemporary of Ramapanivada.

There are references to Kuncan Nambiar in the administrative records of Travancore beginning from 1744 A.D. to 1754 A.D. he must have been patronized by Martandavarman and his successor Kartika Tirunal Ramavarman. And there are many

Tullal works of Kuncan Nambiar, where Kartika Tirunal Ramavarman is praised. But in none of the works of Ramapanivada is any reference to this king. This also suggests that Ramapanivada must have been an elder contemporary of Kuncan Nambiar

Works of Ramapanivada

Ramapanivada is a versatile writer. Among his Sanskrit Mahakavyas the Raghaviya, written under the patronage of the king of Ampalappula, is the most important. It contains 1572 verses in twenty cantos describing the story of the Ramayana (excluding the Uttarakanda). A few verses dedicating the poem to the king of Ampalappula are found in a manuscript of the poem. The poem is written in an easy and elegant style, and the poet himself says that it is intended to serve as a text-book for students. The author follows the classical style and conventions, but he is at the same time quite independent and original in his presentation. There is a commentary to the poem, called Balapathya, written by the author himself.

other works of Ramapanivada are

- * Visnunilasa (Mahakavya)
- * Sitaraghava (Drama)
- * Candrika (Vithi)
- * Lilavati (Vithi)
- * Madanaketucarita (Prahasana)
- * Stotraworks
 - Mukundasataka
 - Sivasataka
 - Suryasataka
 - Ambaranadisastotra
- * Bhagavatacampu
- * Scientific works
 - Vrttavartika
 - Talaprastharakavya
 - Rasakrida
- * Commentaries

Visnuivilasa for his own poem Raghaviya, on Dhatukavya of Melputtur.

Two commentaries called Vliasini and Vivarana on the Krsnavliasa of Sukumara. Ramapanivada's contribution to Prakrt literature is considerable. Besides the two poems Kamsavaho and Usaniruddha he has also written a commentary on the Prakrtaprakasa of Vararuci. The Kamsavaho describes in four cantos the story of the Bhagavata from Akrura's visit to the death of Kamsa. The Usaniruddha is also based on Bhagavata story. It deals with the episode between Usa, daughter of Bana and Aniruddha, grandson of Krsna in four cantos.

M.Krishnamacariar attributes two plays, Lalitaraghava and Padukapattabhiseka, and a commentary on Lilasuka's Govindabhiseka to Ramapanivada. The musical poem Gitarama attributed to him by some scholars. Other Sanskrit works attributed to him are Pancapadi, a musical poem praising the deity at Mukkola temple, Srngaravimsati which is a collection of twenty erotic verses and a work on astrology.

Thus the versatile genius Ramapanivada put his hand in almost all branches of literature and became successful. He was a genuine poet and was had mastery over both Sanskrit and Prakrt languages.

Cattambi Svamikal (1853-1924)

Cattambi Svamikal was a Hindu sage and social reformer. He was the embodiment of the sacred Hindudharma. He was a great person who said that the Yoga & *Jnana*, which are the essence of the Indian Philosophy, were the instruments only to express the *Advaitabrahmasvarupa*. His thoughts and works influenced the launching of many social, religious, literary and political organisations and movements in Kerala and for the first time gave voice to those who were marginalised.

Cattambi Svamikal was born in August 1853 at Kollur, a subrurban village of Tiruvanathapuram. His father was Vasudeva Sarma and mother Nangamma. He was called by his pet name Kunjan by all and so he was later known as Kunjan Pilla. As his parents were not able to give him formal education, he joined a traditional school (Gurukulam) conducted by Pettayil Raman Pilla Asan where he got a title Cattampi on account of his assignment as the monitor of the class. He could learn Tamil from Svaminatha Desika and philosophy from Sundaran Pilla. During his study at Gurukulam Kunjan Pilla was introduced into the science of Yoga by Thykkattu Ayyavu, a scholar of yoga. A wandering *svami* who came to the village temple initiated him to spiritual world by giving the *Balasubrahmanya mantra*. Mastering with the mantra gave him a new zeal and he assumed the name Sanmukhadasa due to his deep devotion in Lord Subrahmanya.

As the burden of supporting family was on him, he took many manual works. Eventhough he got a clerical post at Government Secretariat, Trivandrum he gave up as it prevented his wanderings and studies.

Cattampi Svamikal learned under the great scholar Subha Jatapatikal in Tamil nadu for many years. There he acquired knowledge in Sanskrit, all *Sastras*, Siddha medicine, music and martial arts. He learned under a Christian preist and a Muslim Saint for a long period, and also spent months with many *avadhutas* in Southern Tamil Nadu. At the end of his wanderings and quest he returned to Kerala as a great scholar and saint. In 1882 Svamikal met Sri Narayana Guru and Guru became his disciple. Both of them joined hands to eradicate the poison of Hinduism.

Cattambi Svamikal denounced the orthodox interpretation of Hindu texts as sources from the vedas. Svamikal, along with Sri Narayana Guru struggled to reform the heavily ritualistic and caste ridden Hindu society of the late 19th century Kerala. Cattambi svamikal also worked for the emancipation of women and encouraged them to come to the forefront of society. He said that the enslavement of women was a manifestation of man's arrongance. He promoted vegetarianism and professed non-violence. He believed that the different religions are different paths leading to the same place ie.self-realisation. He strongly opposed the conversion activities, of the Christian Missionaries but was not against Christianity. He wrote several books on spirituality, history and language.

Works of Cattampi Svamikal

The works of Cattampi Svamikal in different regions illustrate the vastness and depth of his konwledge. The composition of the Svamikal came out in various forms of single stanzas, muktakas, bhajan songs, essays, critical works, translation, commentaries, short notes and letters. Vedadhikaranirupana is considered as one his greatest works. It refuted the baseless customs and rules that existed in Kerala. Vedadhikaranirupana has infused strength and inspiration to the subaltern groups to fight for their rights and spread the ideas that lead to the movements for reformation and renaissance in Kerala.

Main works of Cattampi Svamikal are :

Advaita paddhati, Adibhasa, *Keralathile Desanamangal*, Christumata nirupanam, Devimanasapujastotravyakhyanam, Nijanandavilasam, Pracina Malayalam, Thamilakam, Sarvamatasamarasyam etc.

Cattambi Svamikal was a sannyasin without *Kavivastra*. He was a sannyasin who worked among the public and to expose and prescribe remedy for the dark sides of the religions and the society.

Cattambi Svamikal attained Mahasamadhi in 1924 at Panmana. People called him with respect as Vidyadhiraja Cattampi Svamikal, Vidyadhirajatirtha paramabhattachara' etc.

SRI NARAYANA GURU

Sri Narayana Guru was born in 1855 in the village of Chempalanthi in Thiruvananthapuram as the son of Madan Asam and Kutti Amma. He began his education in the neighbouring school in the old *Gurukula* model. He completed his higher education in 1877 in *Gurukula* model itself. By the time he studied Kavyas and Natakas, Tarka, Vyakarana and Vedanta.

Sri Narayana Guru was the emlodiment of all virtues, values and rare qualities seldom found in human race. He was a mystic, a teacher, a philosopher, a visionary, a scientist, a saint, a social reformer, a great nation builder and a poet, all blended into one.

Sri Narayana Guru is revered and remembered in Kerala for his activities to revive Hinduism ot show and eradicate the dark side of Hindu religion like unhealthy caste system, untouchability etc. He started to uplift the downtrodden sector of the society, feeling with confidence and make feeling of equality and uniqueness among the people he met irrespective of religion, caste and sector. He taught the people to see “a man” in other and not an Hindu, Christian, Islam, Nair, Ezhava, Pulaya etc. All his thoughts and activities about the noble idea is summarised in the short sentence “ഒരു ജാതി, ഒരു മതം, ഒരു ദൈവം മനുഷ്യൻ” which is very famous and thought provoking.

Guru was well versed in the Vedas, Upanisads and the scriptures and attached importance to them. He discarded everything that was based an superstitions or which offended the dignity of man .

After completing education. while wandering the Guru met Cattampi. Svamikal and the two were attracted by each other. They became intimate freinds immediately and discussions went on in the fields of their interest, both coincide each other, especially in the field of spirituality. Ther meeting was a turning point in the life of Sri Narayana Guru. Cattampi Svamikal took him to his Guru Thykkad Ayyavu and Sri Narayana Guru learned more especially yoga and became a sannyasin. Eventhough the got married it was a failure

Guru installed a *sivalinga* in Aruvippuram and made it a pilgrim place. Guru met DR. Palpu in 1895 and that made the beginning of a great leap in his social activities. Then he founded Sri Narayana Dharma Paripalana Yogam (SNDP) in 1903 which he considered as the arena for uplifting the down-trodden. Guru was born in Ezhava community. He strived for those who were denied of the education in public educational institutions, the jobs and opportunities in public services etc. in his community. The famous Malayalam poet Kumaran Asan also was a disciple of Sri Narayana Guru. When Guru founded the SNDP Yogam, the poet became the secretary. Yogam started a daily called 'Vivekodaya' of which Kumaran Asan was the chief editor.

Guru interrupted even in the routine things of his society. He utilised the Yogam for his activities. He strived to abolish the practice of "*kettukalyanam*" prevalent among the ezhavas and to implement a new marriage system. He succeeded in this too.

He installed the foundation stone of Saradamatham in Sivagiri. Founded *asramas* in Sivagiri, Aruvippuram and Aluva. He installed Jagannatha in Thalassery. He met Ravindra Natha Tagore and Gandhiji which boosted in social works.

Main works

Guru wrote many works in which most of them were asset to the field of vedanta literature. Some works aimed at the uplift of the society. People received most of the works whole heartedly and even now they are relevant and much discussed. His main works are Darsanamala, Atmopadesasatakam, Daivadasakam, Anukampadasakam, Jatilaksanam, Cijjadacintakam, Sivasatakam, Kundalinippattu, Advaitadipika, Jananinavaratnamanjari, Nirvrtipancakam, Vinayakastavam, Tevarappatikal, Tirukkural (Translation), Isavasyopanisad (Translation), Jnanadarsanam, Kalinatakam, Cidambarasatakam, Indriyavairagyam and Srikrnadarsanam.

The universal seer and philosopher attained Samadhi at Varkala in 1928.

Punnasseril Nilakantha Sarma

Punnasseril Nilakantha Sarma also known as Punnasseril Nambi was a great scholar, who was a close friend of Manavikrama. His family, in Valluvanad, in Malabar is famous for Sanskrit Scholarship. Nilakantha Sarma was born in 1858 as the son of Narayanan Sarma. Astrology was his main subject of study. He wrote a lot of books on astrology. Besides his works on astrology he wrote Pattabhisekaparbandha, Sailabdhisatataka and Aryasatataka or Ithapuraryastava. He is also the author of the Sadarthabodhini, a commentary

on the Nilakanthasandesa of his ancestor Sridharan Nambi and the Sararthakalpavalli on the Mahisamangalam Bhana. He also wrote Raghuvamsasvada. He founded the Sanskrit College at Pattambi and was its principal till his death. He was also the editor of the Sanskrit journal Vijnanacintamani in which appeared many interesting articles in Sanskrit.

Svati Tirunal Ramavarma (1813 - 1846)

Svati Tirunal Ramavarma Maharaja of Travancore, also known as Garbhasriman, was born in 1813 A.D. as the son of Rani Laksmi Bhayi and Rajarajavarma Valiya Koyi Tampuran. As there was no male issues in the Kingdom, Svati Tirunal inherited the throne even while in the womb of his mother. So he was known as Garbhasriman

He reigned under the regency of his Maharani Gouri Laksmi Bhayi from 1813-15 and hence forth under the regency of his aunt Maharani Gouri Parvati Bhayi from 1815 to 1829. In 1829 he turned major and assumed full powers of ruler and ruled Travancore till his demise in 1846.

Education

Svati Tirunal's father and other members of the family were very much interested in his education. He studied English under Subba Rao, who was later made the Dewan of Travancore. At the age of thirteen he studied the languages Sanskrit, Malayalam, Tamil, Telugu, Kannada, Bengali, Persian, Hindusthani, Marathi and English. He was a well-known linguist. He studied Tarka, Vyakarana, Alankara, Kavyas, Nataka etc., Vedanta, History, Jyotisa, Mathematics and the arts like music, dance etc. He became a versatile genius even when he as very young.

As a ruler

Svati Tirunal was an able ruler. The main reforms implemented by Svati Tirunal are as follows:

- * Shifted Government Secretariate from Kollam to Tiruvananthapuram
- * Took steps to curb corruption in Government.
- * Started schools for English education
- * Implemented reforms in legal sector.
- * Settled many land disputes by carrying out a resurvey of land
- * Conducted the first census of the state in 1836.

- * Introduced modern medicine to the state and started hospitals.
- * Started an engineering department
- * Started observatory in Tiruvanantapuram.
- * Started Museum and zoo
- * Founded Government press
- * Started Tiruvananthapuram Public Library (Now State Central Library)
- * Started the Oriental Manuscript Library etc.

As a Musician

Besides being an able ruler, his Highness Svati Tirunal was a patron of music and a musician himself and encouraged both Hindusthani and Karnatic music and he composed over 400 compositions in Hindusthani and Karnatic.

Svati Tirunal was deeply interested in music and dance right from childhood. His education in music started with the first lesson from Karamana Subrahmanya Bhagavata and Karamana Padmanabha Bhagavata. Later he studied music from his English teacher Subba Rao. The *trimurti* of Karnatic music Tyagaraja, Syama Sastri and Muttuswami Diksitar lived and enriched music during this period. Svati Tirunal's place also was a house to many musicians and artists of the period, including the famous Thanjavur Quartet brothers, Tyagaraja's disciple Kannayya Bhagavata, Satkala Govinda Marar and many others. Irayimman Tampi was a famous court poet of Svati Tirunal. He composed the famous lullaby in Malayalam, '*Omanathinkal kitavo...*' for Svati Tirunal himself.

Works of Svati Tirunal

Sanskrit works of Svati Tirunal Maharaja are the Bhaktimanjari, Padmanabha sataka, Syanandurapuravarnaprabanda, Ajamilopakhyana, Kucelopakhyana and Sangitakrtis. He has also written a Malayalam work named Utsavaprabandha.

Svati Tirunal is most famous for his musical compositions. He has written them in Sanskrit, Malayalam, Hindusthani, Kannada, Telugu and Marathi. The Sanskrit Sangitakrtis include all the varieties like Kirtanas, Padas, Varna, Tillanas and Prabandhas. His poems are valuable from the musical as well as literary point of view. Mostly they are written in praise of some deity. As a musical composer Svati Tirunal ranks with the other masters of Karnatic music like Tyagaraja and Muttuswami Diksitar.

MODULE V

CLASSICAL PERFORMING ARTS OF KERALA

Kutiyattom, Cakyarkuttu, Nangiarkuttu and Krsnanattom

Kerala is rich in art forms. Different types of art forms are there. They are mainly divided into two:- folk and classical. Theyyam, Thira, Mutiyettu etc. contain folk elements in them. They are ritual based art forms. In classical arts both ritual and the technical sides are important. The abhinaya will be stylised. To enjoy these art forms the audience should have a prior preparation. The main classical art forms of Kerala are Kutiyattom, Cakyarkuttu, Nangiarkuttu and Krsnanattom.

Kutiyattom

Kutiyattom is said to be the earliest form of enacting Sanskrit drama in Kerala and it is slightly different from other forms of dramatic representation existed elsewhere. It can claim great antiquity. As the very name suggests, *kuti* means together and *attom* means acting and so the term yields the idea of acting together. Kutiyattom is a popular *uparapaka* form of dance-drama employing the local language which had developed earlier to Krsnanattom and Kathakali in Kerala. It had a lineage bound to the classical Sanskrit production. Generally the rules of dramaturgy prescribed by Bharata (second century B.C.) followed in Kutiyattom. As regards the date this tradition of Sanskrit production in Kerala, available evidence would point to the 10th century A.D.; It is Kulasekharavarma of Kerala is said to have introduced certain innovations with a view to popularise them.

Abhinaya in Kutiyattom

Abhinaya literally means to “to lead forward”. It is the device for conveying the characters’ mental conditions to the audience. It can be of two kinds either stylised or imitative.

Natyadharmi and Lokadharmi

Natyadharmi could be called the stylised mode of acting subject to rules and techniques. Lokadharmi imitate things and events that are to be described as in the ordinary world.

The fourfold Abhinaya

- a) Angika (gestural) - This is the dramatic expression through the natural movements of limbs and sublimbs.

- b) Vacika (vocal) - This is the verbal expressions through *svara* and *raga*
- c) Satvika (internal) - Related to mind (by the manifestations of the internal feelings such as stupifactions, unconsciousness, perspiration etc.)
- d) Aharya (Extraneous) -stage devices, background, dress, make up etc. constitute Aharya. The different characters have their specific costumes and make up.

Hand gestures or *mudras* are used in *angikabhinaya*. There are twenty four basic *mudras*. Most of the *mudras* used in *Kutiyattom* are according as the *Hastalaksanadipika*, a Keralite work.

Cari :- This is the movement unifying the position of the hips, feet, ankles and thighs.

Vacikabhinaya :-

Kutiyattom employs twenty four Ragas also called *svaras*. Ragas are not rendered according to rhythm as in songs but are sung as verses. Each *Rasa* has a specific *Raga* associated with it.

Talas :-

Kutiyattom commonly uses two *Milavu* for *tala*. A *milavu* is a copper pot with its mouth covered with animal skin. Besides *Milavu*, *Idakka*, *Kurunkulal* and *Kulitalam* are also used in *Kutiyattom*.

Sanskrit plays used for *Kutiyattom*

Many plays have been popular on the stage. The total no. of acts prepared for the stage is seventy two. But some of them are not in use now.

The main plays are

1. *Ascaryacudamani*, the first Sanskrit drama from Kerala written by *Saktibhdra*.
2. *Subhadradhananjaya* and
3. *Tapatisamvarana* by *Kulasekhara*
4. *Nagananda* by *Harsavardhana*
5. *Mattavilasa* by *Mahendravidyadhara*
6. *Kalyanasaugandhika* by *Nilakantha*

7. Bhagavadajjuka by Bhodhayanakavi
8. Abhiseka by Bhasa
9. Svapnavasavadatta by Bhasa
10. Dutavakya by Bhasa

Now a days Kutiyattom drives attention of the world. It is approved by UNESCO. Kutiyattom Kalaris are organised to prepare common people to enjoy Kuttiyattom.

Cakarkuttu

Cakyarkuttu is a part of Kuttiyattom. In Kutiyattom the Cakyar, the Nangiar and the Nambiar take part in the performance. But in Cakyarkuttu, the Cakyar and the Nambiar only take part. Cakyarkuttu is the Vidusaka part of Kuttiyattom. Vidusaka i Nayaka's friend in a Kuttiyattom. Only he uses regional languages, others use Sanskrit or Prakrt. Cakyarkuttu is now an independent art form. Prabandhas are used to perform Cakyarkuttu. Vacikabhinaya is given more importance in Cakyarkuttu. Cakyar says the story incorprating with the contemporary elements sarcastically. He has the right to question and make fun of the authority in olden days even the king, when he is on the stage. The custom is that nobody, even the king, should not respond. Thus Cakyar plays an important role in exposing the vices of the society. The technique of Pakarnattom is employed here.

Nangiarkuttu

In Kuttiyattom female characters are presented by women themselves. These women were Nangiars who belonged to the Nambiar caste. Nangiarkuttu is the solo performance of Nangiars.

The plot of Nangiarkuttu staged by Nangiars is the story of Sri Krsna. It is presented in solo dance drama style for twelve consecutive days. The pakarnattom technique (one performer as one character acts other characters also) is followed in this style. In the second act of Subhadradhananjaya by Kulasekhara, the maid companion (Ceti), named Kalpalatika, of the heroine Subhadra presents the story in a *nirvahana* (pre-story recital) form and this is presented in Nangiarkuttu.

Krsnanattom

Krsnanattom is the pure and original classical form of traditional dance - drama presentation of Kerala, based on the story of Lord Krsna. It began in the year 1654, at the sacred temple at Guruvayur. Krsnagiti is the text used for Krsnanattom.

In Krsnanattom the story of Lord Krsna is presented in eight eposides from the incarnation (*avataram*) to the ascend to the Heaven (*Svargarohanam*). The eposides are presented in eight consecutive nights. Emphasis is given to pure dance and music. The sense and style of

Sanskrit theatre and the musical and poetic genius of Kerala is blended harmoniously into a very highly sophisticated dance form.

MODULE VI

TRANSLATION

Unknown Sanskrit verses to Regional language or English

English Passage to Sanskrit

संस्कृतभाषायाम अनवादं लिखत (Translate into Sanskrit)

1. आकाशे सूर्यः अशोभत ।
The sun shone in the sky.
2. हिमवत गंडगा प्रवहति ।
The Ganges flows from the Himalaya.
3. नगरः आपणैः शोभते ।
The town looks beautiful with shops.
4. अहं मम ज्येष्ठसहोदरेण साकम आगच्छुम ।
I went along with my elder brother.
5. अतिथिभि सह उपविशत ।
Please be seated with the guests.

आङ्गलभाषायां प्रादेशिकभाषायां वा अनवादं करुत

- 1 छायामन्यस्य क्वर्वन्ति तिष्ठन्ति स्वयमातपे
फलान्यपि परार्थाय वक्षाः सत्परुषा इव ।।
Trees stand in the heat and give shade to others. Their fruits are also for others.
Good people likewise, stand all hardships by themselves and bring welfare to others.
They give to others whatever they have earned.

2. वयमिह परितृष्टा वल्कलैस्त्वं दकलै
सम इह परितोषो निर्विशेषो विशेषः ।
स त भवति दरिद्रो यस्य तृष्णा विशाला
मनसि च परितृष्टे कोऽर्थवान को दरिद्रः ।।

A Yogi says to a king : “We are here (in the hermitage) contented with garment, made of barks, while you are with your silken garments. Our contentment is the same. There is no difference whatever. He who has abundant desire, is poor. When there is

contentment in the mind, who is rich and who is poor?

3. आचार्यात् पादमादत्ते पादं शिष्यः स्वमेधया ।

पादं सन्नह्यचारिभ्यः पादं कालक्रमेण त ॥

A pupil learns only a quarter from his teacher, gets another quarter from his own intelligence, receives yet another quarter from his classmates and gets the other quarter in course of time.

4. सदयं हृदयं यस्य भाषितं सत्यभूषितम्

कायः परहिते यस्य कलिस्तस्य करोति किम् ॥

What (harm) can Kalipurusa do to him whose heart is full of kindness, whose speech is adorned with truth and whose body is for the goodness of others.

5. न कश्चिदपि जानाति किं कस्य श्वो भविष्यति ।

अतः श्वः करणीयानि कुर्योदद्यैव बद्धिमान् ॥

No-body knows what will happen and to whom tomorrow. Hence the wise person should do to-day itself whatever he could do tomorrow.

6. उद्यमेनैव सिध्यन्ति कार्याणि न मनोरथैः ।

न हि सप्तस्य सिंहस्य प्रविशन्ति मुखे मगाः ॥

It is through industry alone that efforts succeed, but not through wishes. Animals themselves do not all enter into the mouth of a sleeping lion.

7. रज्ज्महाब्धेस्तत्तर्षर्न न देवा न भेजिरे भीमविषेण भीतिम् ।

सधां विना न प्रययविरामं न निश्चितार्थाद्विरमन्ति धीराः ॥

While churning the ocean for nectar, Gods were not pleased with gems secured from the ocean. Nor did they entertain fear when they secured the terrible poison. They churned the ocean until they got nectar. Thus persons with determination do not swerve from their goal.

8. पापान्निवारयति योजयते हिताय

गुह्यं च गृह्यति गुणान् प्रकटीकरोति ।

आपदगतं च न जहाति ददाति काले

सन्मित्रलक्षणमिदं प्रवदन्ति सन्तः ॥

Prevents from doing sin, prompts for good deed, conceals the secret; reveals the merits, does not leave in distress; renders help in crisis - these, the wise says, as the characteristics of a good friend.

9. स्वभावं न जहात्येव साधुरापदगतोऽपि सन ।

कर्परः पावकस्पष्टः सौरभं लभतेतराम ॥

A good person never gives up his nature even when he is caught in a calamity.
Comphor caught with fire emits more fragrance.

10. अयं निजः परो वेति गणना लघुचेतसाम ।

उदारचरितानां त वसधैव कटम्बकम ॥

Narrow minded people think like “this is mine and this is others”. But this world itself is their family for broadminded people.

11. अष्टादशपुराणेषु व्यासस्य वचनद्वयम् ।

परोपकारं पण्याय पापाय परपीडनम् ॥

Out of the eighteen Puranas, two sentences of Vyasa should be remembered; helping others is merit and hurting others is demerit.

12. मनस्यन्यद् वचस्यन्यत् कर्मण्यन्यद् दरात्मनाम्

मन्स्येकं वचस्येकं कर्मण्येकं महात्मनाम् ॥

Evil people will think one thing, say the other thing and do another thing. (Their thoughts, words and actions do not match). Good people will say whatever they think and do whatever they say.

13. सत्यं ब्रूयात् प्रियं ब्रूयात्

न ब्रूयात् सत्यमप्रियम् ।

प्रियं च नानतं ब्रूयात्

एष धर्मः सनातनः ।

Tell the truth; tell nice thing; eventhough it is true, don't tell things which will hurt others. Don't tell lie eventhough it is nice to hear. This is the principle of Sanatanadharm.

14. जलबिन्दुनिपातेन क्रमशः पूर्यते घटः ।

स हेतुः सर्वविद्यानां धर्मस्य च धनस्य च ॥

With each drop of water the pot gradually gets filled, similarly knowledge, merit and wealth get filled. Similarly knowledge, merit and wealth are acquired. No knowledge is inferior or less. No meritorious deed is futile and no pie goes a waste.

15. आरम्भतेऽल्पमेवाजाः कामं व्यग्रा भवन्ति च ।

महारम्भाः कतधियः तिष्ठन्ति च निराकलाः ॥

The ignorant start only petty works and become agitated. The wise start great deeds with discretion and never get agitated.

TRANSLATE INTO SANSKRIT

1. Clever Crow

A crow is very thirsty. It roams about for water. It is summer. There is no water anywhere. The crow goes long distance with difficulty. There it saw a pot. The crow feels very happy. But there is only a little water in the pot! How do I drink water?" thus the crow thinks. It makes a plan. It brings small stones and fills the pot. The water rises up. The crow drinks water happily. Afterwards it goes.

चतुरः काकः

एकः काकः अस्ति। सः बहु तषितः। सः जलार्थं भ्रमति। तदा ग्रीष्मकालः कत्रापि जलं नास्ति। काकः कष्टेन बहुदूरं गच्छति। तत्र सः एकं घटं पश्यति। काकस्य अतीव सन्तोषः भवति। किन्तु घटे स्वल्पम एव जलम अस्ति। 'जलं कथं पिबामि' इति काकः चिन्तयति। सः एकम उपायं करोति। शिला खण्डान घटे परयति जलम उपरि आगच्छति। काकः सन्तोषेण जलं पिबति। ततः गच्छति।

2. The Value of learning

There is a city. There lived two friends, Rama and Soma. Rama aspires for learning. Soma aspires for money. Once both the friends went to a foreign country. Rama learnt the lore there. Soma made a lot of money. Many years passed. Both the friends came to their city. On the way thieves came. They stole Soma's money. Then both the friends came to the city.

There was a king in the city. He invited the learned Rama. 'I want you to be a minister in my court.' So said the king. Rama became the minister. Soma was illiterate. He became the servant of Rama for livelihood.

विद्यायाः महत्त्वम्

एकं नगरम् आसीत्। तत्र रामः सोमः इति मित्रद्वयम् अवसत्। रामः विद्याम् इच्छति। सोमः धनम् इच्छति। एकदा मित्रद्वयं विदेशम् अगच्छत्। रामः तत्र विद्याम् अपठत्। सोमः धनसंग्रहं अकरोत्। अनेकानि वर्षाणि अगच्छन्। मित्रद्वयम् अपि स्वनगरम् आगच्छत्। मार्गे चोराः आगच्छन्। सोमस्य धनम् अहरन्। ततः मित्रद्वयं नगरम् आगच्छत्।

नगरे राजा आसीत्। सः विद्यावन्तं रामम् आह्वयत्। 'त्वं मन्त्रिस्थाने तिष्ठ' इति अकथयत्। रामः मन्त्री अभवत्। सोमः विद्याविहीनः। सः जीवनार्थं रामस्य सेवकः अभवत्।

3. Clever old man

There was an old man. He became hungry. Near by there was a mango tree. The old man went to it. He saw mango fruits on the tree. He thought - "I am old. I have no strength in my body. The tree is tall. How can I climb up? How can I get fruits? There were monkeys on the tree. The old man thought of a plan. Picking up a few stones he threw them at the monkeys. The monkeys became angry. They threw fruits. The old man took the fruits and ate them happily.

कशलः वद्धः

एकः वद्धः आसीत्। सः क्षुधितः अभवत्। समीपे एकः आम्रवक्षः आसीत्। वद्धः आम्रवक्षस्य समीपम अगच्छत्। वक्षे अनेकानि फलानि अपश्यत्। सः अचिन्तयत् - 'अहं वद्धः। मम शरीरे शक्तिः नास्ति। वक्षः उन्नतः अस्ति। कथम् उपरि गच्छामि? कथं फलानि प्राप्नोमि?' इति। वक्षस्य उप वानराः आसन्। वद्धः एकम् उपायम् अकरोत्। सः पाषाणखण्डान् स्वीकृत्य अक्षिपत्। वानराः कपिताः अभवन्। ते फलानि अक्षिपन्। वद्धः फलानि स्वीकृत्य सन्तोषेण अग्रादत्।

4. A stupid Jackal

Once Jackal wanders in search of food. In one place it sees vine creeper. It is full of grape fruits. The fruits are ripe. The Jackal think 'grape fruits are my food today'. It jumps high to obtain the grapes. But the grapes are not obtained. It jumps again again. Even then the fruits are not obtained. The jackal becomes angry. It blames the fruits. 'The grapes are sour' says the jackal. Afterwards, returns to its place.

मढः जम्बकः

एकः जम्बकः अस्ति। सः एकदा आहारार्थं वने भ्रमति। एकत्र सः दाक्षालतां पश्यति लतायाम् अनेकानि दाक्षाफलानि सन्ति। तानि पक्वानि। जम्बकः 'अद्य मम दाक्षाफलानां भोजनम्' इति चिन्तयति। दाक्षां लब्धम् उपरि उत्पतति। किन्तु दाक्षाफलानि न प्राप्नोति। जम्बकः कपितः भवति। सः तानि दाक्षाफलानि दषयति। 'दाक्षाफलानि आम्लानि' इति वदति। अनन्तरं स्वस्थानं गच्छति।

5. Savitri was the daughter of king Asvapati. Satyavan was Savitri's husband. Satyavan died young. Yama started after taking his life. Savitri followed him. She regained her husband's life by the grace of Yama.

सत्यवान सावित्री

सावित्री राज्ञः अश्वपतेः पुत्री असीत्। तस्याः पतिः सत्यवानः। यथा सत्यवानः मृतः। यमः तस्य जीवं गृहीत्वा अगच्छत्। सावित्री तम् अनसतवती। सा यमस्य अनग्रहेण स्वपतिं पुनः प्राप्तवती।

6. There was a scholar. He had three sons. Among them one was idiot. Once the scholar called him and said, "Go to the market and bring five coconuts, twelve plantains. Take a bag and a bottle also." The idiot went to the market and said 'please give five bags, twelve bottles, one coconut and one plantain' the merchant gave him the same.

मन्दमतिः पुत्रः

एकः पण्डितः आसीत्। तस्य त्रयः पुत्राः आसन्। तेषु एकः पुत्रः मन्दमतिः। एकदा पण्डितः तम् आहूय अवदत् "आपणं गत्वा पञ्च नारिकेलफलानि, द्वादश कदलीफलानि च आनयतु। तदर्थं एकं स्युतम् एकां कृपीं च नयतु" इति। मन्दमतिः आपणं गत्वा उक्तवान् "पञ्च स्युतान् द्वादश कृपीः एकं नारिकेलफलम्, एकं कदलीफलं च ददातु" इति। आपणिकः तथैव दत्तवान्।

7. Ganga and Parvati

There are many mountains in India. One of them is Himayala. There are many rivers in India. One of them is Ganga. Ganga is the daughter of Himalaya. She has a sister named Parvati. Both are daughters of Himalaya and the wives of Siva. But Parvati does not see her sister Ganga. Because Ganga abides always by the matted hair of her Husband.

गङ्गा पार्वती च

भारतेषु बहवः पर्वताः सन्ति। हिमालयः तेषाम् अन्यतमः। भारतेषु बह्व्यः नद्यः सन्ति गङ्गा तासाम् अन्यतमा। गङ्गा हिमालयस्य पत्नी। तस्याः पार्वती नाम स्वसा असीत्। उभे हिमालयस्य पत्न्यौ शिवस्य पत्न्यौ च। किन्तु पार्वती गङ्गां न पश्यति। यतः गङ्गा शिवस्य जटायां निवसति।

8. Dasaratha had three wives. Among them Kausalaya gave birth to Rama. Kaikeyi gave birth to Bharata and Sumitra to Laksmana and Satrugna. Those princes grew up gradually. Once Visvamitra came to Dasaratha's court. The king worshipped him with flowers.

दशरथस्य तिस्रो भार्या आसन्। तासु कौसल्या राममसत्। कैकेयी भरतं सुमित्रा लक्ष्मणशत्रुघ्नौ च। ते कमाराः क्रमेण ववधिरे। एकदा विश्वामित्रः दशरथस्य राजधानीमविशत्। नपो मर्नि कसमैरपजयत्।

9. The great poet Kalidasa

Long ago there were hundreds of poets in the court of King Bhoja. Kalidasa was one among them. Kalidasa excelled all other poets with his talent. So King Bhoja has great respect to him. He considered Kalidasa as the emperor of poets.

महाकवि कालिदासः

प्राग् भोजस्य राज्ञः सभायां परशताः कवयो भवन्। तेषामेकः कालिदासो नाम। कालिदासः प्रतिभया सर्वानन्यान कवीन्त्यशेत। तेन भोजराजस्य तस्मिन् महानादरः। तमेव स कविना चक्रवर्तिनममन्यत्।

10. In recent times many works have been translated into Sanskrit from other languages. Kumaran Asan's famous *Cintavistayaya Sita* has been translated by Gopala Pilla. The *Premasangitam* by Ullur has been rendered into Sanskrit by him. C. Narayan Nair of Nenmara has rendered the story of the Tamil epic *Cilappatikaram* into a Sanskrit poem of six cantos, under the name of *Kannakikovalan*

अद्यतनकाले बहवः ग्रन्थाः संस्कृतभाषायां परिभाषीकृताः सन्ति। गोपालपिल्लमहादयेन कुमारनाशान महोदयस्य 'चिन्ताविष्टयाय सीता' परिभाषीकृता। उल्लूरमहोदयस्य 'प्रेमसङ्गीतं' तेन परिभाषीकृतम्। नेन्माराप्रदेशतः सः नारायणन नायर महोदयः तमिल इतिहासं चिलप्पतिकारं 'कण्णकी कोवलं नाम्ना षट्स अध्यायेषु परिभाषाम् अकरोत्।
