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Comparative study on previous child literature to modern child literature in Sanskrit

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Abstract

The magazine that publishes children's poem, rhymes, stories etc. is called children's magazine. Most of the writing in these magazines is educational, entertaining. The language of these magazines is very simple and simple. I have used many books on Sanskrit children literature while doing this work, like- Pañcatantra, Hitapadeśa, Śukasaptatikathā, Sambhāṣaṇasandēśa Betālpañcabimśati, Siṃhāsana-dvātriṣikā. After Pañcatantra and Hitapadeśa etc. The world of Sanskrit children's literature went into decline for a long time. From September 1994, a magazine named Sambhāṣaṇasandēśa with a compilation of several stories was published from Karnataka under the initiative of Pandit Janardan Hegde. The purpose of this magazine was to entertain children as well provide education in treatise. The purpose of this research work is to explore the hidden treasure of Sanskrit in children literature in front of the world, analysis it's literary excellence and establish how far this creation could be considered and compared being Children literature in world's literary parameter. This research work is mainly based on the secondary resources beside the original texts. A comparative and literary analysis with the ancient to modern will be made according to aesthetic purview. Such the language used here is universal. So everyone enjoys reading the stories here.

Keyword: Little magazine, children literature, Sambhāṣaṇasandēśa, Bālamodini. Pañcatantra, hitapadeśa, Śukasaptatikathā, Sambhāṣaṇasandēśa Betālpañcabimśati, Siṃhāsana-Dvātriṣikā

Introduction

What is children magazine?

The magazine that publishes children's poem, rhymes, stories etc. is called children's magazine. Most of the writing in these magazines is educational, entertaining. And the most important things is that the language of this should be very simple and simple, which will attract the child's mind very easily.

The Children's Magazine [1]: 'The Children's Magazine' was the World's first published magazine for Children. This magazine was published from the United States. However, it had a very short run. It was published only between Januarys to April, 1789. Perhaps the United States postal system was not ready to handle the distribution of this and therefore was discontinued. The magazine was published in Hartford, Connecticut and printed by Hudson and Goodwin.

Purpose

The purpose of this research work is to explore the hidden treasure of Sanskrit in children literature in front of the world, analysis it's literary excellence and establish how far this creation could be considered and compared being Children literature in world's literary parameter.

Methodology

This research work is mainly based on the secondary resources beside the original texts. A comparative and literary analysis with the ancient to modern will be made according to aesthetic purview. The primary data are collected from several books from different library and available sites from internets. The original texts are also available in internet.

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1) https://simple.wikipedia.org/wiki/My_Magazine

Therefore this study basically made on the available secondary resources.

Story literature has a prominent place as one of the richest branches of Sanskrit literature. Sanskrit literature has stored a priceless treasure of stories. Here the stories of Animals and humans have been compiled simultaneously or separately. In the realm of story there is a wonderful fusion of reality and fantasy. Fiction deals with the exotic part of Consciousness and material world, human and non-human, as valuable tools for public entertainment. By understanding the elements and features of discussion literature, its many variations can be observed. As such the language used here is universal. So everyone enjoys reading the stories here. A wide variety of characters can be seen in the stories here. In modern times, it is also evident in short stories, novels, and folk literature.

Pañcatantra: F. Edgerton and J. Hartel, two European scholars, have detailed research on the discussion book and discussed extensively about the influence of the book in the court of world literature. According to Gunadhya's *Brhatkatha*, the original *Pañcatantra* was lost, but it underwent some transformations in ancient times. It is written below [2]:

1. Tantrākyāyikā

- Jain version by Purnabhadra (1199 AD).
- Miniature Jain version.

2. Uttar-Pascimī Saṃskaraṇa

- Gunadhya's *Brhatkathā*.
- Buddhasami's *Ślokaśaṃgraha*.
- Khemendra's *Brhatkathāmañjarī*.
- Somdevab's *Kathāsaritsāgar*.

3. Dakṣiṇī Saṃskaraṇa (Extinct)

- Nepali saṃskaraṇa
- *Hitapadeśa* (Baṅgīya Saṃskaraṇa)

4. Pahlavī Saṃskaraṇa (Extinct)

The original *Pañcatantra* is almost extinct. According to Hartel, both the original *Pañcatantra* and the *Tantrākyāyikā* based on it were written by Kashmiri poets. However, in the beginning of the next version of the *Pañcatantra*, if the King Amarsakti of the city of Mahilaropyya is true, then the *Pañcatantra* should be called the work of South India. The north-western version is also lost, but Gunadhya's *Brhatkathā*, Buddhaswami's *Ślokaśaṃgraha*, Khemendra's *Brhatkathāmañjarī* and Somdevab's *Kathāsaritsāgar* [3] were written on the basis of that version. The Dakṣiṇī *Pañcatantra* is lost, but three versions based on it are available. i) *Dakṣiṇī Pañcatantra* ii) Nepali *Pañcatantra* and iii) *Hitapadeśa* [4].

The southern one is the largest. Jain Muni Meghviyou wrote this book and also connected some new stories with the original story. The name of Nepali *Pañcatantra* is *Tantrakhāyan*, this was founded in the year of 1484. It is not possible to say whether the original *Pañcatantra* has been completely and purely preserved in the *Tantrakhāyikā*, but it

is the most original of the version. Its date of composition is approximately 3rd or 4th century.

In the original work no thematic distinction was generally recognized between animal and human stories. However, later such stories were divided into two streams and compiled into two books- *Pañcatantra* and *Hitapadeśa*. *Pañcatantrakar* says that, this work of his basically a children's book and the stories in these books are essentially moral which is very educational for children.

Pañcatantra is five *tantras* or sections, the sections are self-contained individually but the whole structure and section are- *Mitrabheda*, *Mitraprāpti*, *Kakolukīya*, *Labdhapranāśha* and *Apṛkhotakaraka* [5].

Preface, the author tells that in the king Amarsakti of Mahilaropyya nagar entrusted the task of making the foolish sons of the Amarsakti, the king of the city of Mahilaropyya, adept in ethics. It is for this reason that Vishnu Sharma composed the *Pañcatantra*. The original composition is focused on prose. Sometimes principles and moral verses are included. The verses gained special popularity in ancient times and many such verses are found in Mahabharata, Puraṇā, Smṛti etc. The language of *Pañcatantra* is simple and uncomplicated. The stories contain fully moral ideas.

In the stories, the main purpose is not only to propagate the ideals of justice, sacrifice, honesty, etc. but also to indirectly express the qualities of humans, hypocrisy, honesty, heartlessness, etc. to animals. Sometimes the story is only a story, sometimes it becomes a carrier of propagating justice principles or ideals, and sometimes it becomes a carrier of propagating ideals of literary sense and morality.

Pañcatantra in World literature: *Pallavī* was translated from the earlier *Pañcatanta* of Kashmir i.e. *Tantrākhayika* in 550 AD. It was all French translation. From the Arabic and Syriac versions based on this *Pahlavī*, can get some idea about the ancient *Pahlavī* treatise. From these Arabic and Syriac versions the influence of *Pañcatantra* extended to European story literature. Hartel's research suggests that there are over two hundred adaptations of the *Pañcatantra* in more than 50 languages across India and outside India, from Java to Iceland. Under the supervision of Khusrau Anushirvan (531-579 AD), an Arabic Hakeem named Barzo translated the *Pallavī* of the *Pañcatantra* and named it *Kartaka-Damanaka*. Then a French Christian named Bud, who was translated the *Pañcatantra* from the *Pahlavī* translation into old Syriac in 570AD and named it *Kalilag Ua Damanag*. The complete part of the translation is not available. In 1552 A.D. Latin translation in two volumes by A.F Doni and from that Latin translation Thomas North translated the first volume into English and named it -The morale philosophie of Doni, translated from Greek into Italian by Giulio Nuti in 1583 AD. The translated into different languages like Dutch, Hungarian, Malayi etc.

Hitapadeśa: At the beginning of the book, the writer Narayana acknowledges the *Pañcatantra* as the source of his work. (But he talked about collecting materials from another book as well).-*Pañcatantrātthānyasmad Granthādākṛṣya likhyate* [6]. According to Panditgan, the name of this other book is *Kāmandakīya Nitisāra*.

Narayana was a native of Bangladesha, his patron was king Dhabala Chandra. On the banks of the Bhagirathi was the city

2) Dhirendranath Bandyopadhyay, Sanskrita Sahityer Itihas; Kolkata, 2015, pg.460

3) Dhirendranath Bandyopadhyay, Sanskrita Sahityer Itihas; Kolkata, 2015, pg.460

4) ibid, pg.461

5) Dr Bimanchandra Bhatyacharya, Sanskrita Sahitya Ruprekha, Kolkata, 2016; pg.148

6) Dr Gopendu Mukhopadhyay, Sanskrita Sahityer Itibritti, Kolkata, 1419 beng. pg.506

of Pataliputra. It is mentioned that Narayana composed this book for the enlightenment of the sons of the king (Sudarshana) there. Out of the 43 stories of *Hitapadeśa* 25 stories are taken from the *Pañcatantra*. On the other stories are adapted from popular story books of the time. Apart from books such as *Betālpañcabimśati*, *Śukasaptatikathā*, *Rāmāyaṇa*, *Mahābhārata*, *Kāmandakiya Nītisāra* etc. many short stories have been published in this book.

Although the source is *Pañcatantra*, Narayana brought innovation in some respects ^[7]:

1. Among the five parts of the *Pañcatantra*, Narayana changed the place of the first two parts. That is, the 2nd takes the place of the 1st and puts the 1st in the 2nd place.
2. He divided the third part into two parts. He has included the stories of the fifth part in these two parts. So the total part of Narayana's *Hitapadeśa* is four-*Mitralābha*, *Suhriddheda*, *Bigraha* and *Sandhim* ^[8].
3. The conversation between Vishnu Sharma and the princes is given at the beginning and end each part. But in the *Pañcatantra* this conversation is at the very beginning only in the *kāthāmukha* (preface) part.
4. A few more changes have been noted. Each section has an auspicious verse and that auspicious verse is about Shiva.
5. Many new stories have been added in all four parts.

As most of the stories are taken from the *Pañcatantra*, the praise given by Keith for the composition of the *Pañcatantra*, similar praise is due to Narayana as the *Hitapadeśa* also follows the same structure. So Keith feels that the poet has brought life to every character in the story with his own power of poetry very effortlessly. But the prose used in the story and the verses he has added to the prose have a difficult and deep meaning. Like the *Pañcatantra*, *Hitapadeśa* also have a pattern of plotting, with the presence of subplots with a main plot.

The language of *Hitapadeśa* is simple, fluent and lucid almost everywhere.

The same language has been used wherever necessary. The story is moving forward in the language of the story.

According to the researchers, *Hitapadeśa* has been able to attract people's attention due to its literary quality and that's why the *Hitapadeśa* still resonates with people today. The stories of *Hitapadeśa* are etched in the hearts of countless people. It has not been possible to determine the exact period of the *Hitapadeśa*. The period of Narayana's patron Dhabala Chandra is also unknown. A copy of a manuscript from *Hitapadeśa* has been found, in the year 1373 A.D. So, Narayana is believed to have belonged to a period before 1373 AD. Winternitz says that Narayana used the word 'Bhattarkabāra'⁹ in his treatise. The word is not used in any Indian rock inscriptions before 500AD. However, after the 9th century, the term is widely used. In this context it can be said that Narayana appeared sometimes between 9th century and 1373 AD. Some ascribe Narayana to a writer between 3rd and 4th centuries.

Betālpañcabimśati: *Betālpañcabimśati* is a very popular and widely circulated book in the history of story literature. This book is collection of 25 stories. Although the stories are ancient, it is not possible to come to a correct conclusion

about the period of composition. The name of Shivdas as the author of this book is famous to all. This version also contains thematic verses interspersed in simple prose.

Siṃhāsana-dvātriṅśikā: The book is a collection of 32 stories. The author and the period of writing are unknown. There are four versions of the book. Another name of this book is-*Vikramārkarita*, *Vikramcarita* and *Dvātriṅśat-Puttalikā* ^[9]. Many verses from *Pañcatantra*, *Hitapadeśa*, *Mahābhārata*, *Manabdharmaśāstra*, *Cānakya* ^[10] etc. have been inserted in the stories of this book.

The King Vikramaditya was gifted a throne by Indra. There were 32 dolls carved on that throne. But after the death of Vikramaditya, the throne gradually became buried underground. Later, when Dharadhipati Bhojraj rescued the throne from mound of dirt and ascended it, the carved 32 puppets immediately came alive and each puppet tells a story about the qualities of Vikramaditya and at the end of the story asks, 'Bhojraj has those qualities?' After hearing all those questions from the living puppets and not being able to answer all the questions, the king himself gave up his desire to sit.

The South Indian version of this treatise is known as the *Vikramānkacarita* ^[11].

Śukasaptatikathā: *Śukasaptatikathā*, a collection of seventy stories by the poet Chintamani Bhatta, occupies a prominent place in Sanskrit literature. There are two versions of this book-one is by Chintamani Bhatta and the other is the Jain version by Purnabhadra. Apart from the above two texts, an abridged version of the work by an author named Devadatta is also in circulation. The original form of 'Śukasaptatikathā' is now lost.

According to legend Mahatma Narada in the form of a fowl narrated this story to Indra. According to the story, the stories revolve around the merchant Madanvinod and his wife Prabhavati.

Bālamodini: After *Pañcatantra* and *Hitapadeśa*, the world of Sanskrit children's literature went into decline for a long time. The world of Sanskrit children's literature became somewhat stable during the nineteenth century. At that time, the lack of quality writers was very noticeable. But it cannot be said that there was no literature at that time. The late 20th century saw an initiative in children's story literature. From September 1994, a magazine named *Sambhāṣaṇasandēśa* with a compilation of several stories was published from Karnataka under the initiative of Pandit Janardan Hegde. The purpose of this magazine was to entertain children as well provide education in treatise. *Sambhāṣaṇasandēśa* magazine is published as a monthly magazine. So far this published print number is around 1500.

The children's section of this magazine named *Bālamodini* gradually became popular with everyone. Initially, the children's section of the magazine started with several sections, like-poem, stories, recitations, songs etc. But later on due to growing popularity many new categories were added to it; such as word charts, comics, picture construction etc. The language of this magazine is very simple and lucid. The stories of this magazine are made up of shot sentences.

7) Dr Gopendu Mukkhopadyay, Sanskrita Sahityer Itibritti, Kolkata, 1419 beng. pg.506

8) ibid

9) Dr Gopendu Mukkhopadyay, Sanskrita Sahityer Itibritti, Kolkata, 1419 beng. pg.514

10) ibid.

11) Dr Gopendu Mukkhopadyay, Sanskrita Sahityer Itibritti, Kolkata, 1419 beng. pg.514

Because of this, everyone expressed their desire to read these stories. Colourful pictures that are compatible with the constructed story are also helpful in attracting children's attention. The efforts of the editor of this magazine never stopped. Every month some collection of stories is published in the magazine. Through these several objectives have been achieved by the author. For example, in addition to children's text books, an attempt has been made to teach principles and teaching in simple language through this Sanskrit magazine. Also reason for bringing Sanskrit language back to popularity is that children are the bearers and bearers of the future.

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