

“YO MADBHAKTAH SA ME PRIYAH” A MODERN SANSKRIT CHILDREN PLAYS - A STUDY

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Yo Mad Bhaktah Sa Me Priyah¹ of Dr. Rabindra-Kumar Panda is a collection of 10 plays made for children (Bala- Nāṭakāni) on various subjects. It is published by Arvachina Sanskrit Sahitya Parishad, Vadodara. These plays are written especially keeping in view the needs and problems of students studying in colleges and universities. So they are rightly called Bala- Nāṭakani. Out of the ten plays, the first play is based on the well-known story of the Kathopanishad, whereas all the remaining plays are based on the contemporary educational and social problems. The plays are short and having one act of some scenes. The titles of the plays are: 1. Nachiketā, 2. Kim Na Bhavati Bhutale, 3. Yathā Drṣṭih Tatha Srstih 4. Sanskrita-Bhayam, 5. Mulam Nasti Kutah phalam, 6. Semināraprahasanam, 7. Yo mad Bhaktah Sa Me Priyah, 8. Pathanamādhyamam, 9. TV'im Saranam Gachhāmi, 10. Aśāntasya Kutah Sukham.

The writer of this play-collection is Dr. Rabindrakumar Panda, a distinguished scholar in the field of modern Sanskrit literature. HEAD, DEPARTMENT OF SANSKRIT, PALI AND PRAKRIT, FACULTY OF ARTS, THE M.S. UNIVERSITY OF BARODA. Gujarat. He is the author of the following creative works in Sanskrit.

1. Vanavalli (A Collection of Poems in Sanskrit)
2. Pratidhvani, (A Collection of Poems in Sanskrit)
3. Urvee, (A Collection of Poems in Sanskrit)
4. Niravajhara, (A Collection of Poems in Sanskrit)

5. Śatadalam (A Collection of Poems in Sanskrit)
6. Chinnacchāyā, (A Collection of short stories in Sanskrit)
7. Balākā, (A Collection of Poems in Sanskrit)
8. Kāvyaairavam, (A collection of Poems in Sanskrit)
9. Kāvyaṃṛtatarangini, (A collection of Poems in Sanskrit)
10. Samlāpa-Sarani, (A collection of Short Dramas in Sanskrit)
11. Mukhāgni, (A Collection of short stories in Sanskrit)
12. Bhāvabhumi, (A collection of Poems in Sanskrit).

The aim of writing this play-collection is to propagate the importance of Sanskrit Language. Through these 10 Plays the playwright has desired to enlighten the students about the contemporary educational problems mainly faced by the students of Sanskrit. The writer has written in the preface that

ये छात्रा आंग्लोभाषामाध्यमेन संस्कृतं पठन्ति तेषामभ्यासाय संस्कृतं प्रति रुचिं वर्धनाय तेषां समस्या मनसि निधाय च विलिखितानि एतानि नाटकानि। एतेसामभ्यासद्वारेण ते संस्कृतेन सम्भाषणं कर्तुं शक्नुवन्तीति विश्वासः । तेषां संस्कृतभयं नश्यति। तथा च ते साहित्यं पठितुं समुत्साहिनो भविष्यन्ति । भाषाशिक्षणाय नाटकमेकं

विशिष्टं साधनं भवितुमर्हति । छात्राणामुपकाराय कृतो नाटकसङ्ग्रहः । प्रियान्मे कोमलान् छात्रान् ग्रन्थरत्नं समर्पये ॥

The first play is Naciketā. In this play Naciketa has curious mind and has so many questions but no one gives reply to his satisfaction. He has a question: What happens after the death with living beings? Does he come back to this world? मरणात् परं तस्य जीवस्य स्थितिः कथं भवति ? किं संसारं पुनरागच्छति ? अस्माकं ग्रन्थेषु पुनरपि जननं पुनरपि मरणं भवतीति लिखितमस्ति ।

Instead of removing his doubts, his father gives him to death. By the order of his father, he goes to the house of Yama. Naciketā had strong will to know about the soul after death of body. His conduct was very sober and polite by which he pleased Yama and got knowledge of Jiva, Ātmā, Paramātmā, Death, Rebirth etc. and gets three boons and also by his strong will power, polite conduct and daring courage and patience, he came back to his home and pleased his parents. This play reflects the writer's knowledge of Vedanta Philosophy that

यमः-अस्तु, प्रसन्नोऽस्मि । त्वं मतिमानसि । आत्मा अमरः पार्थिवैरिन्द्रिर्न ज्ञातुं - शक्यते, अयम् अजो नित्यः शाश्वतश्च भवति । अयं परमात्मा अतीव सूक्ष्मतमोभवति । एष अणोरपि अणीयान्, महतश्च महीयान् अस्ति । अयं सर्वत्र व्याप्तोऽस्ति । दूरे निकटे जले स्थले, आकाशे सकलजन्तुनां हृद्देशेऽपि तिष्ठति । संसारे ये खलु इन्द्रियजन्यं सुखसम्भोगं कामयमानाः सन्ति, ते मृत्योः पाशेन निबद्धा भवन्ति । अर्थात् ते मरणादनन्तरं स्वकीयकर्मफलानुसारेण पुनर्जन्म लभमानाः संसारजञ्जालजालेन आबद्धा भवन्ति । एवमेव सांसारिकजञ्जाले निपत्य दुःखमाप्नुवन्ति, मुक्तिं च नैव लभन्ते । अतो विवेकवन्तो मनीषिणः अमृतत्वं कामयमानाः संसारेऽस्मिन् अनित्यानि वस्तूनि परित्यज्य केवलं नित्यं शाश्वतं परमात्मानं प्राप्तुं यतमाना भवन्ति । and gives message to students to have curiosity, willing to learn, make unending efforts till goal is achieved.

The writer has made some changes and innovations in this play. Renuka as the mother of Naciketa is introduced in the play. Secondly there are dialogues and quarrels between Uddālaka and Reṇukā. Thirdly Naciketa comes back to his original home after meeting with Yama, the god of Death and he accepted by his parents. These points are not found in original story of Naciketa.

The writer in the play "Kim Na Bhavati Bhūtale" has exposed the problem of students who do not want to study by doing hard work but want to get the degree of Ph.D. by giving bribes to the guides, examiners of thesis as well as external referees who come for oral interview.

अलेखः - साधु, साधु, शून्यहस्ताभ्यां न गन्तव्यम् । किञ्चित् नीत्वा एवं गन्तव्यं येन स प्रसन्नो भवेत् । तस्य प्रसन्नता अत्यावश्यकी । येन केन प्रकारेण कार्यं साधयितव्यम् । अन्यथा समस्या भवेदिति । प्रारम्भतः सावधानो भवितव्यः ।

There are mediators for such bribes. The Ph.D students, who are intelligent, sincere and hardworking having honest guides, take long time to complete their research work whereas the students who have corrupt guides get their degree by bribe, get Ph.D. degree in very short time. The meritorious students get frustrated and loose interest for study and research.

धनञ्जयः - अरे, अन्यत् किञ्चित् करोतु । बी. एड. करोतु, एम.लीब. वाकरोतु, न तु पी.एच.डी. । अस्मिन् शोधकार्ये पञ्चवर्षाणि मम व्यतीतानि । धावं धावमहं क्लान्तोऽस्मि । कदा समाप्तिर्भवेत् ज्ञातुमपि न शक्नोमि । कदा वदति भाषा न समीचीना, कदा वदति लेखनं न समीचीनम् । मम दोषः कुत्र अहं न जानामि । न किमपि सम्यग् रूपेण वदति । सर्वदा पठ, पठ पठेति कथयति । अस्मात् ग्रन्थात् उद्धरणं दद । तस्माद् ग्रन्थात् उद्धरणं ददेति उपदिशति मेडम् । यथा कथयति तथा कर्तुमहं वाध्यः । न मम विचारं सा शृणोति । ग्रन्थाः सर्वे नोपलभ्यन्ते । कति ग्रन्था दुर्लभाः सन्ति । तथापि सा कथयति येन केन प्रकारेण ग्रन्थाः प्राप्तव्याः अन्यथा परीक्षको न प्रसन्नो

भवेत् । तव शोधप्रबन्धो न स्वीकृतो भवेत् । सर्वदा मां भीषयते । अहं किं करोमि ? अन्यत् कर्तुमपि न शक्नोमि ।

The play "Yathā Drstih Tatha Sr̥ṣṭih" also says about problem concerning study for Ph.D. degree. Here also the writer has pointed out the finger against guides who do not properly guide the students about Research work. कश्यपः मया ज्ञातं यत् ते गुर्जरभाषया लिखन्ति, अन्य एक आंग्लभाषया अध्यापक आंग्लभाषया सर्व रूपान्तरी करोति । पद्धत्यनुसारं सञ्जीकराति । मार्गदर्शकाऽपि तस्य प्रियमित्राणां नामानि विशेषज्ञानां मण्डलिषु स्थापयति । तेऽर्थं गृहीत्वा सर्व समीचीनमिति मूल्याङ्कनविवरणं ददति । विना परिश्रमं ते छात्राः Ph. D. उपाधिं प्राप्नुवन्ति । ज्ञानं कः पृच्छति ?

Hence, it takes longer time to complete research work even though the students have obtained Masters Degree and have proper knowledge of method of research. The guides ask students to go on writing but they do not accept their writing and hence, the precious time of students is wasted. The writer has also given solution to this problem by using computer for writing. He has also given direction to students to make most use of library.

The fear of Sanskrit is the crux of message of the play Sanskrit Bhayam. The writer describes the reason of afraid of Sanskrit and its remedy.

श्यामः मास्तु वृथा चिन्ता । भवान् भवतो भ्रान्तधारणां त्यजतु । अधुना संस्कृतशिक्षणार्थं नवीना पद्धतिः स्वीक्रियते । उत्कृष्टं साहित्यमपि समुपलभ्यते । यदि तेषां सरलानां साहित्यग्रन्थानाम् अध्ययनं करिष्यति तर्हि भवान् स्वयमपि संस्कृतभाषाप्रावीण्यं विना शिक्षकं प्राप्स्यति ।

Teaching of Sanskrit is made in old traditional method and old books of Sanskrit are prescribed. The students read only the translations of the books keeping in view the need of the examination. Language is also not

taught to the students properly. They are also not aware of the new books of modern writers. The solution for removing this fear of Sanskrit has been shown. In this play, writer also gives the remedy of fear that people are unnecessarily afraid of from Sanskrit. They think that they are unable to talk in Sanskrit language without the knowledge of grammar. There this belief is misapprehended. The great revolution has taken place in the matter of Sanskrit language in this era. All modern writers give importance on simplification of Sanskrit. It is the aim of all the writers that Sanskrit should be used as a living language. happen propaganda As people are interact simply through their mother tongue and language, the same way they can also interact through this Sanskrit language. That's why; it is our duty to make effort for the protection of Sanskrit language.

संस्कृतं सरला भाषा मधुरा सा सरस्वती । तस्या ज्ञानं विना बन्धो शास्त्राज्ञानेन किं फलम् ॥

Simple and easy books written in Sanskrit by contemporary writers should be made available for study as well as seminars for conversation in Sanskrit should be organized as many as possible in the colleges and universities.

श्यामः - जना वृथैव संस्कृतं बिभ्यन्ति । व्याकरणज्ञानं विना संस्कृतभाषया वक्तुम् असमर्था इति विचारयन्ति । तेषाम् इयं धारणा भ्रमात्मिका ।
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संस्कृतविषये अस्मिन् युगे महती क्रान्तिः समागता अस्ति । सर्वे लेखका आधुनिकाः संस्कृतस्य सरलीकरणमुपरि भारं ददति । तेषां सर्वेषाम् इदं एव लक्ष्यं यत् संस्कृतम् अस्माकं देशे जीवतु तथा चास्या भाषायाः प्रचार-प्रसारौ भवताम् । यथा जनाः सामान्या हिन्दीभाषया, आंग्लभाषया वा व्यवहारं कुर्वन्ति तथैव संस्कृतभाषया । अतः अस्माकं संस्कृतभाषा लोकभाषा भवेत् । अन्यथा मृतभाषा भविष्यति ।

The play "Mulam Nasti Kutah Phalam" deals with the problem of inability of students to

speak and to write in Sanskrit. They don't understand the meanings of Sanskrit words, slokas and the texts. So the students having Degrees like M.A. and Ph.D do not get job as lecturer in Sanskrit institute as well as they are unable to pass NET/SET examination, which is to be written in Sanskrit language. The main reason of this problem is that teaching of Sanskrit is not made in Sanskrit language and Sanskrit is taught in other vernacular languages.

मूलं नास्ति कुतः शाखा बीजं नास्ति कुतः फलम् ।
फलं विना कुतः सौख्यं सर्वः श्रमो निरर्थकः ॥

The play "Semināraprahasanam" is a comedy play. Here two types of problems have been posed by the writer. One is that there is a person who organizes seminars just for making money. They call speakers giving money for the seminar who have no knowledge of the subject and the second is that students participate in such seminars giving money and get the certificates for such students, knowledge of the subject is immaterial but certificate is important. The Writer guides that one should leave desire for such false certificate and to make proper study of the literatures.

रवीन्द्रः केवलं प्रमाणपत्रलाभाय भवती इदं कुकर्म कर्तुमिच्छति । मन्यते इदं कुकर्म एव । यस्मिन् विषये त्वं किञ्चिदपि न जानासि, तस्मिन् विषये संशोधनपत्रं लेखितुं कामयमाना असि । यदि संस्कृतपण्डिता वैज्ञानिका भवेयुस्तर्हि वैज्ञानिकाः किं करिष्यन्ति ? किं विज्ञानम् अतिसामान्यमस्ति ? यः कोऽपि वैज्ञानिको भवितुं शक्नोति । अहमेतादृशस्य परिसंवादस्य किं लक्ष्यमस्तीति ज्ञातुं न शक्नोमि । जना भ्रष्टाचारिणः । धनार्जनार्थं परिसंवादनामायोजनं कुर्वन्ति । प्रमाणपत्रलोभिनो धनं दत्वा तेषु भागग्रहणं कुर्वन्ति । अतः पत्राणां मौलिकता न भवति । यः कोऽपि यस्मिन् कस्मिन् विषये पत्रपठनं कर्तुं शक्नोति । संकृतजगति एतत् यत् सर्वं प्रचलति तस्य विरोधः करणीयः । अन्यथा किं भवेत् ये प्रकृतं परिश्रमं कृत्वा किमपि पठन्ति, लिखन्ति वा तेषां न किमपि मूल्यं भवेत् । सरला मेधाविनो हतोत्साहिनो

भवन्ति । अद्यत्वे परिसंवादः प्रहसनमात्रम् । अतो जल्पे एतत् कुकर्म अनावश्यकम् । ये सर्वे इत्थं कुर्वन्ति ते कुर्वन्तु नाम । त्वं कथं अस्मिन् प्रवाहे पतसि ? प्रमाणपत्राणां सम्प्राप्तौ को लाभः ? एतादृशो मोहो वर्जनीयः । एतत् सर्वं विहाय त्वं सुष्ठुरीत्या संस्कृतभाषां साहित्यञ्च पठ । तयोर्विशेषाध्ययनं कुरु । तदेव अत्यावश्यकम् । यत्र कुत्रापि उद्योगं प्राप्स्यसि त्वं तत्र न्यायं कर्तुं शक्नोसि । अयं मार्गो न ग्रहणयोग्यः ।

The play "Yo mad Bhaktah Sa Me Priyah" is a satirical play. The students do not attend the class regularly and the teachers do not engage their classes regularly. Some lecturers are engaged in politics of Senate, University problems etc. and hence, they do not have time to go to the classes to teach. There are some teachers who go to classes but do not teach on the subject but talk only on the subjects other than text books. Some teachers restrict themselves just to read the translation of the book without explaining properly. Some are arrogant. So students do not like to attend their classes. Although, it is the duty of the Head of Department to ensure that teachers regularly go to classes and properly teach the students. But, despite knowing all these things, the Head of the Department do not want bring out the solution. He wants to be dear of teachers and students. He tries to please everyone and wants to continue in his post and save his position.

विभागाध्यक्षः - परन्तु तव शोधकार्यं कथं भविष्यति ? प्रतिदिनं विभागं तव आगमनीयम् । गुरुसेवा करणीया । गुरुवरस्य आशिषा सर्वं शुभं भविष्यति । डॉक्टरास्तु वञ्चकाः । ते त्वाम् अनुचितमार्गोपरि गमयन्ति । तत् सर्वं त्यज । यदि जीवने प्रगतिं कामयसे तर्हि सायंप्रातः मया विरचितं गुरुस्तोत्रस्य पठनमेकाग्रचेतसा कुरु । सर्वव्याधिनिवारकं स्तोत्रमस्ति । अनेन पठनेन सर्वा वेदना तव दूरं यास्यति । चित्तं शान्तं भवेत् । प्रसन्नमपि भवेत् । त्वया केवलं प्रातरुत्थाय ब्राह्ममूहूर्ते इदं पठनीयं मनोनिवेशपूर्वकम् । Writer has also written one stotra in this drama.

मनसा चिन्तयेन्नित्यं गुरुर्मे भगवान् स्वयम् ।

दासोऽहमस्मि तस्यैव चैतत् पुण्यफलं मम ।।

न कोऽपि किञ्चिज्जानाति सर्वज्ञोऽस्ति गुरुर्मम ।
सेवनं तस्य मे धर्मः स्तवनं पापनाशनम् ।।

"Pattanamādhyaṃam" is a play wherein the writer has dealt with problem of students who are unable to speak and write in Sanskrit. There are two reasons. One is of medium of teaching and the other is traditional pattern of syllabus. The teaching of Sanskrit is done in any one of regional language just as in Gujarat the Sanskrit Subject is teaching in Gujarati language or in English language. Hence, the teaching is restricted to translation only. Students do not get knowledge of language and understanding of language and hence, they are unable to speak or write in Sanskrit. The other reason is that the traditional old books of Kalidasa, etc. of old writers are continued for study in syllabus. The language of those books is very hard to understand. So the students depend on the translation taught by the teachers. The teachers are also fad up by teaching such old books. There are so many new books written in easy and understandable language by many new Sanskrit writers which are no included in syllabus.

राधारमणः - संस्कृतमधुना लोकभाषारूपेण व्यवहीयते - लोकभाषाप्रचारसमितिः तथाच संस्कृतभारत्याः प्रयत्नैः संस्कृतस्वव्यावहारिकं रूपं प्रकटीकृतम् । असंख्यं साहित्यमपि सर्जितम् । तेषाम् अध्ययनेन संस्कृतं सहजं भविष्यति । परन्तु दुःखस्य विषयो ते ग्रन्थाः पाठ्यपुस्तकरूपेण न निर्धार्यन्ते। अद्यावधि वयं कालिदास-भवभूतिप्रभृतिमहाकवीनां काव्यानि पठामः । तादृशा ग्रन्था व्यावहारिकसंस्कृतक्षेत्रे न सहायका भवन्ति । समस्या मन्मते पाठ्यक्रमार्थं भवति न तु माध्यमार्थम् इति ।

प्रियव्रतः - माध्यमस्य तथाच पाठ्यक्रमस्य परिवर्तनं कारयतु भवान् । यथा देशेऽस्मिन् विद्यमानेषु सर्वेषु संस्कृतविश्वविद्यालयेषु भवति । संस्कृतं संस्कृतमाध्यमेन पठनीयमेव। अन्यथा अस्माकं संस्कृतभाषाज्ञानं न भवति । तदर्थं सरलान् सहजान्

कथाग्रन्थान् पाठ्यक्रमे स्थापयन्तु।

The writer has recommended the change in the syllabus and to replace the old books by new simple books and to change the medium of teaching. Sanskrit should be taught in Sanskrit medium.

In the play "TV'im Śaranam Gacchami", the writer has dealt with the social problem which has taken place in house of every one of us. T.V. has become a part of every house. It is not only a necessity but now it has become an essential thing and a form of dowry item also. Every family member has his own choice of seeing different shows on different channels. It creates quarrels among the kids, youth and old persons to see their choice of show at a time. Children and young ones who are studying are wasting their very important time for T.V. which naturally affect their study. The parents seem helpless controlling them.

टिविदेवि ! नमस्तुभ्यं प्रसीद परमेश्वरि ! त्वया विना जगच्छुन्यमानन्द मयि सुन्दरि ।। चित्राणि तव देहस्य कं न मुह्यन्ति शोभने । नानारूपमयि त्वं हि सर्वदुःखविनाशिनी ।।

From social point of view, T.V. has become an important item of dowry. Luster of costly T.V. sometimes spoils relations between two families and becomes obstacle in coming together of two appropriate people as a couple.

The last play "Aśāntasya Kutah Sukham" deals with the problem of students not engaging themselves in study on account of false reasons and coming into trap of cheats who want to make money taking benefit of mentally frustrated students. Idleness makes person mentally strangled which ultimately result in physical health problem which makes young ones running away from study ruining their carrier. There are so called Saints, Astrologers etc. who bring such mentally weak persons in their trap through mediators for money pretending to do some sacred acts. The writer has rightly shown its remedy. The elder persons should guide and help such persons to

bring them on right path by their love and support. Such mistaken persons can be made strong and choose right way of life.

हृदयस्थां व्यथावर्हिं यो जानाति च चेष्टते ।
साग्रहमुपकाराय तं मित्रमिति कथ्यते ॥

The writer has not only posed various problem hindering propaganda and development of Sanskrit language in his some of the plays but he himself has made an example of putting his thinking into action, as the language used by him in these plays is very simple and easily understandable. Sentences are short which can easily be spoken. No idioms and difficult words are used. No difficult compounds are used. So, students can easily understand the meaning of each word and sentence. If these dramas are played on stage, all types of viewers can enjoy such drama even if they know a little about Sanskrit.

The Śloka he has written at the end of some of play rightly bring out author's thinking about the subject matter and objective behind that play.

Accordingly, Dr. Rabindrakumar Panda has created a new path for creating easy books in Sanskrit language for the benefit of students studying Sanskrit and other people who love Sanskrit. The writer has become successful in achieving his goals which he has pointed out in the preface and accordingly he has done a great job for propagation, development, popularization of Sanskrit language and literature.

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