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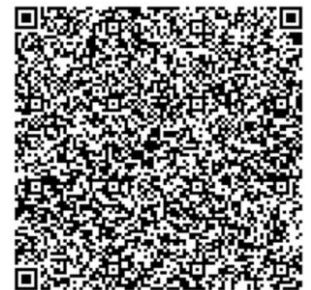
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A survey study of the linearization of women poets in Sanskrit Literature

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Abstract: *Women poets have contributed to Sanskrit literature in ancient and modern times. In ancient times, the sages (female sages) have made a significant contribution to the knowledge and philosophy of the Vedas and Upanishads. For example, Gargi and Maitreyi have been recognized for their knowledge and logic. Similarly, the poems of Silabhatarikā, Bija and their Mukti poems in Sanskrit literature are notable, various Sukta Balli of Sanskrit literature and books on rhetoric such as Kavyaprakash, Dhavanyaloka etc. have found a special place in explaining the consonants. And in modern literature, there are also many women poets who have written in the genres of poetry, epics, dramas, poems, novels, stories, music and various literary genres. For example, Pandita Khamma Rao wrote more than 50 books in his works. Leela Rao Dayal has presented Sanskrit literature in the court of the world by writing several metaphors, and has depicted real pictures, rituals, social events, and seasonal variations in Sanskrit literature with their scholarship. Along with her, Archana Puri, Girindra Mohini Dasi, Ambika Vyas and many other women writers or poets have enriched Sanskrit literature with their craftsmanship.*



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Keyword: Sanskrit, Literature, Women, Poets, Shila Bhattacharika, Bija, Archanapuri, Khammarao, Leelarao.

Introduction: From the ancient Vedic period to modern Sanskrit literature, women poets have played an exemplary role. They were highly skilled in different aspects of Vedas, literature, art, culture, and religious philosophy. And they expressed themselves in different ways. The word Veda is usually derived from the

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word vid dhatu ach or jna, which means knowledge or supreme knowledge.¹ The knowledge that we get through direct inference etc. is worldly knowledge. That is why Yajnavalkya says -- verse

प्रत्यक्षेणानुमित्या बा यस्तुपायो न विद्यते।

एनविदन्ति वेदेन तस्माद् वेदस्य वेदता।।² That is, the knowledge that is gained through direct or inference, the transcendental knowledge that is gained from the Vedas, is called Vedas. The Vedas are generally composed by non-human beings ---अपौरुषेयं वाको वेदः³ are not composed by any man. Vedas were listened to in this way by guru-student-student; hence the other name of Vedas is Shruti. Shruti or the subject studied by the Vedas sages. Although the names of more than a hundred male sages are found in the Rigveda, the names of female sages are also found, who are noted as female mantra seers. The names of female sages are mentioned in the Brihaddevata book –

“घोषा गोधा विश्ववारा अपालोपनिषन्निषत्।
ब्रह्मजाया जुहुनाम आगस्तस्य स्वसादिति।। (62)⁴
इन्दानी चेन्द्रमाता च सरमा रोमर्शार्वशी।
लोपामुद्रा च नद्यश्च यमी नारी च शाश्वती।। (63)⁵
श्रीर्लक्षा सारपरक्षी वाक् श्रद्धा मेघा दक्षिणा
रात्री सूर्य च सावित्री ब्रह्मावादिन्य इरिता।।(64)⁶

Nadyashcha Yami Nari Cha That is, Ghosha, Godha, Vishwavara, Apala, Upanishads, Nishads, Brahmajaya, Juhunama, Agastasya, Aditi, and Indrani, Indramata, Sarma, Romsha, Urvashi, Lopamudra, and Nadi, Yami, Saswati, Srilaksha, Sarparakshi, Bak, Shraddha, Megha, Dakshina, Ratri, and Savitri are called Brahmavadini. Again, Maitri and Gargi are mentioned as female poets in the era of the Upanishads. The names of Gargi are also famous. In the Brihadaranya Upanishad, the name Maitri is mentioned in the fourth Brahmana of the second chapter,⁷ and the name Gargi is mentioned in the eighth Brahmana of the third chapter -⁸ Yajnavalkya Sangbad Gargi. Among them, the glory of Saraswati is seen, the emotional element of Shiva Sundarekha in these divine and intentional glorious mantras is a continuous inspiration in the poetic wealth of secular and Sanskrit literary poets.

The contribution of women poets in Sanskrit literature like Vedic literature is no less. They have occupied an important position from ancient times to the present time. Although the literature against women is less than the literature against men (Kalidas, Dandi, Bhamaha etc.), but in the Kamashastra of Vatsyayan, the Buddhist Lalitvistar and Rajasekhara, while discussing women poets, say “पुरुषवद घोषितोहपि कविभवेयुः। संस्कारो ह्यात्मनि समैवेति, न स्त्रीणां - पौरुषं वा विभागमपेक्षते। श्रयन्ते दृशन्ते च राजपुत्र्यो महामात्र दुहितरो गणिकाः



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कौतुकिभार्याश्च शास्त्र प्रहताः कवश्च”॥⁹. divyaamapekshate. Shryanthe drishyanthe cha rajputryo mahamata duhitaro ganikaah k8. Like men, women can also be poets because talent is the religion of the soul, so in that regard there is no difference between men or women. That is, it is heard or seen that the king's minister, the concubine, the expert in the arts and the poet are also seen in the order in which the poetry of women poets is confirmed in the book Shangadhar System –

“शीलाविज्जामारुलामोरिकाद्याः काव्यं कतु सन्ति विद्वाः स्त्रियोपि।
विद्यां वेदिनो निविजेतुं विश्वं वक्तं यः प्रवीणस्य वन्ध्यः॥”¹¹.

¹⁰. It is also seen that there is a praise poem called Baidnath Prasad Prasad, which is written in 142 verses by Devakamarika, the wife of Udaya Raja Amar Singh, which contains historical descriptions. शिलाविजमारुलामारुलाम In this way, it can also be said

that the contribution of women writers to the Vedic and secular literature of Sanskrit is quite acceptable. There are many poets mentioned for the study of the entire ancient secular literature. The fifth volume of the great history of Sanskrit literature mentions the names of more than fifty well-known ancient women poets who abstained from words and knew the Vedas. Indulekha, Chandrakanta Bhikkhuni, Gandhadeepika, Lakshmi, Madalsa, Madivekshan, Marula, Nagamma Gauri, Kerala, Kutala, Madalsa, Madhurabani Madirekshan, Marula, Maurika, Nagamma Padmavati Phalguhastini, Saravati, Priyambada etc.¹¹.

The work of women in Vedic and Sanskrit literature is glorious, so much so that there were many women writers in ancient times and there are many women writers even today.

The first Sanskrit poet whose name is known is Shilabhatrika. Shilabhatrika is a popular name among the poets of Sanskrit literature. He was a resident of Kashmir, now India. And was a prominent rhetorician, scholar, and playwright of Sanskrit literature active from the late 9th century to the early 10th century. His verses are mostly written in Sanskrit.¹² The poems of Silabhatrarika have found a special place in the books Kavindravachanasamucchaya, Sangadhara Satyara, Alankarsarvasve.¹³ And the poems of Silabhatrarika are very simple and fluent and sweetness is the main feature of the poetic style. He is highly respected for his expression of the poetry of Panchali literature and is equally appreciated as a prominent writer of classical Sanskrit prose literature) Rajasekhara highly praised Silabhatrarika in his Kavyamimansa - Silabhatrarika and Banabhatra's poetic rules are similar –

“शब्दर्थयोः समो गुम्फाः पाञ्चाली रीतिरिष्यते।
शीलाभट्टारिकावाचि वाणोक्तिषु च सायदि॥”¹⁴.



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That is, the Panchali type of literary style formed by maintaining a balance between words and meanings is identified, which is probably found in some of the works of Vana in the works of

Shilabhatrika. And Shilabhatrika is also related to the creation of a new entity, which is mentioned - Vallabhadeva 1886: 30 Shloka -197.

Again, Mammot in his book Kavya Prakash quotes verses from the Shilabhatrarika as examples of the signs of poetry.

“यः कौमारहरः स एव हि वरस्ता -
स्ते चोन्मीलितमालतीसुरभयुः प्रौढा कदम्बानिलाः।
सा चैवास्मि तथापि तत्र सुरतव्यपारलीलाविधौ
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते॥ “15.

That is, the one who took away her virginity is the husband. That Chaitri night, he (remains) filled with the fragrance of the blooming Malti, and that step is (being taken) and that I am also. That is, the mind is anxious about that sexual intercourse under the betel tree on the banks of the river of Sattva.

The poet is probably referring to a middle-aged woman who felt that her premarital love with her lover was as rich as their love as a married couple.

Again, another verse by the poet Shilabhatrika, compiled in the Sangaradhara style, can be quoted.

“विरहविषमो वामः कामः करोति तनुं
दिवसगणनादक्ष्वायं व्यपेतघृणो यमः।
त्वमपि वशगो मान व्याधेर्विचिन्तय नाथ हे
किसलयमृदुर्जीविदेवं कथं प्रमदाजनः॥ “16.

The pain of separation, Kamdev and my hostile love have made my body weak. Yama (death) itself will become impatient and merciless with the counting of days. Oh Lord! Imagine that you too are afflicted with a disease of the heart. How can you, a gentle woman, survive in this condition?

That is, even though we do not see any book like Shilabhatrika, its verses deal with the beauty of nature, seasons, insects, anger, wrath, morality, love, etc., which have been praised by critics of medieval Sanskrit literature.

Another notable name among the poetesses of Sanskrit literature is "Bijja or Bijjaka" "The word Bijja means knowledge or knowledge". Bijja was a female poet of the post-Dandir period.¹⁷. Bijja is believed to have been a poet of approximately the 9th century. She is praised for her Muktak Shlokas and her awareness of poetic talent. The enchanting melody of the Veena is fortunately adorned with the unusual craftsmanship of



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charming verses in the Vaidarvi style. And Bijja is considered to be the author after Kalidasa. The poems Saduktikarnamrit, Sangadhar Satya, Suktimuktavali and Subhasitaratnavali are all found quoting Bijja's verses.

मेधैर्व्योम नवम्बुभिर्वसुमती विद्युल्लाताभिर्दिशे
धाराभिर्गगनं वनानि कुटजैः पुरैर्वृता निम्नागाः।
एकां घातयितुं वियोगविधुरां दीनां वराकीं स्त्रियं
प्रावृट् काल!हताश!वर्णय कृतं मिथ्या किमाडम्बरम्॥¹⁸

Acharya Dandi mentioned it in his poetry book Mangalacharana.

चतुर्मुखाम्भोजवनहंस वधर्मम। मानसे रम्यतां नित्यं सर्वशुक्ला सरस्वती।¹⁹ That is, it is said that Dandi's contemporary poet, Bijja or Bijjika, was adorned with the title of Saraswati. And Bijja was of black color, Dandi Sarvashukla Saraswati refuted this statement with sarcasm.²⁰ Kavyadarsa नीलोत्पलदल श्यामां विज्जलां माम अजानता
वृथैव दण्डिना प्रोक्तं सर्वशुक्ला सरस्वती॥²¹

That is, in this verse, he mocks the rhetorical Dandi by referring to a particular idiomatic expression and referring to himself as Saraswati.

A verse written by Bijjika has been quoted in the fourth poem of the poem धन्यसि या कथयसि प्रियसङ्गमेहपि
विश्रद्ध चा..... ||²²

Blessed is he who can speak during the time of union with his beloved, and who can easily utter countless words of praise during the time of union.

But if you touch my waist, my friend, I swear, I don't remember anything.

Although no such book by Bijja has been found, his verses have been included in various books, and in the literature of poetry, especially the verses have been included as examples. And scholars believe that the five-act play called Kaumudimahotsava is a work by Bijjika.

Gangadevi is a name as bright as a constellation in Sanskrit literature. She was known as Gangambika. She was born in Orugallu (Warangal) district in the Kakatiya region of South India. Later, she settled in the Vijayanagara kingdom with her family. She was married to Kamprayana, the first son of Bukka of the famous Vijayanagara empire, probably in 1340 AD.²³ Gangadevi, being a princess on one hand and a queen on the other, did not have much influence in terms of education. She was a disciple of the poet Kavishwar Vishwanath, and she studied various classical disciplines for multiple Sanskrit education. Gangadevi was very talented from a young age, and it is believed that Gangadevi displayed signs of elegance, scholarship,



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intelligence, and beauty.²⁴ Which later helped her write Sanskrit poetry. Gangadevi is the greatest female writer or poet of South India, who chose Sanskrit as her medium.²⁵

Later, she composed a Sanskrit poem called "Madhurambijay", another name for "Virkamprayacharita", centered on the conquest of Madura by her husband. The poem Madhurambijay is divided into 9 verses, which is an excellent example of Sanskrit poetry. All the qualities are used in this epic poem. There are no long compound words and inspirations. Instead, it is soft and simple, simple which is expressed in the sense of taste and looking at the poet's literature, art, etc., it is understood that he was known as a skilled poet. The reign of Bukka can be estimated between 1343--- 79 AD. Which can be estimated to be the time of the poet Gangadevi in the fourteenth century.²⁶

Girindramohini Dasi was a prominent poet of Sanskrit and Bengali literature during the ancient period. Born on 18 August 1858. She was born in Kolkata, now in the state of West Bengal, India. Her father, Haran Chandra Mitra, was a highly educated person from Majilpur in South 24 Parganas district. She was inspired to practice poetry by her father. Girindramohini Dasi was a female poet contemporary of Rabindranath Tagore. She was married to Naresh Chandra Dutt at the age of just.²⁷

Girindramohini Dasi, drawing on her childhood memories, depicted the scenes of the village and the inner city of Kolkata in her poems. The beauty of the language and the thoughts of the poems touched and touched the female mind. After the death of her husband, the book Ashrukanā Kavya was published. The Bengali translation of the epic Kumarasambhava by the great poet Kalidasa is her other literary achievement.²⁸ Girindramohini Dasi wrote other books such as - Kavithahara 1873, Bharatakusum 1882, Ashrukanā 1887, Abhas 1890, Shikha 1896, Arghya 1902, etc.

Girindra Mohini Dasi passed away on 16 August 1924.²⁹

Archana Puri is the daughter of Sri Sri Satyananda Dev. Archana Puri was born on 23 July 1928 in Dinajpur district of undivided Bengal, but she was brought up in her maternal home, Siuri (in Birbhum district). Archana Puri was the daughter of Nalinsh Chandra Mitra. At the age of 12, she came in contact with Sri Thakur Satyananda. At the age of 15, Archana Puri started writing books in various languages (Sanskrit, Bengali and others).³⁰

Archana Mata Jiban was an ideal nun, completely surrendering herself to the altar (of the Guru). In 1992, she founded the Satyanandra Mahapeeth and represented various sects of Hinduism. She was involved in several things like a temple, a university, a gurukul, a hostel, a cultural center, a hospital, a yoga and ayurveda center.³¹ Archana Maa composed several poems, songs, essays, plays, dance dramas under the



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guidance of her guru. She also wrote some notable books such as - Sri Ramakrishna Mangalkavya, Sri Ramakrishna Gita, Janani Saradeswari, Saradattva, Samyani Darshan, Hindunarir Pratishtha, Sri Ramakrishna Leelakatha and Kahini, Sabhar Thakur Satyananda, Veer Sannyasi Vivekananda (play), Premer Thakur Satyananda, Santkavi Surdas, Sant Appar, Ruidas, Santalina, Uma Haimavati (Kathashrit of the Upanishads), Gautama Buddha etc. ³²

Pandita Kama Rao was a notable talented poet in the Arvachin period of Sanskrit literature. Born on 4 July 1890 AD. ³³. Pandita Kama Rao was born in a scholarly family in the city of Pune in the present state of Maharashtra, India. Kama Rao was the daughter of Shankar Pandurang and Usha Devi. In addition, the younger Bun's name "Tara" was usually given to Kama Rao when his father died in his childhood. As a result, after the death of his father, his financial condition was not good. Pandita Kama Rao spent most of his childhood in his uncle's house, i.e. in the city of Rajkot. And at the age of 12, "Tara" i.e. the younger Bun's body expired. Although Pandita Kama Rao's childhood life was spent amidst poverty and hardship, he did not stop. He was deeply focused on education from childhood. Later, after passing his matriculation, he entered Wilson College in Mumbai. Khamma Rao was fluent in several languages like Sanskrit, Marathi, and Gujarati. Later, at the age of 20, Pandit Khamma Rao got married to the renowned physician Raghavendra Rao in Mumbai. Holding her husband's hand, she traveled abroad, which later led to her constant practice of French, German, and English through her travels to Europe. ³⁴

Pandita Khamma Rao wrote at least 50 books, among which the most notable ones are - Kathamuktavali (1915) 2) Kathapancham (1933) Gramajyoti (1955) Miralhari (1944) Vichitaraparishadajatra (1950) Shankarajivanakhyanam (1939) Sritukaramacharitam (1950) Sriramadascharitam (1953) Jnaneshvachitam (1954) Laghubrittakhyanamala (stories) Balikodvahasankatam, Balavidhava, Uttarasatyagrahagita, Satyagrahagita (1932) Among the suitable books, "Kathamuktavali" is very famous. Among them, due to its excellent prose literature There are also four plays, 35 short stories, three one-act plays, letters, literary travelogues, etc. unpublished. Among these works is Pandita Khamma Rao's love for patriotism and literature. ³⁵

Pandita Khamma Rao's style of language, along with harmony, elegance and simplicity, shows a dream of excellence. His originality and depth of experience towards the subject are revealed. Pandita Khamma Rao has a wonderful style in both prose and verse. Looking at Pandita Khamma Rao's books, it is clear that his perspective is very unique. Among his works, from the description of Rasa, and the description of speech to the description of social experiments and nature and thinking about the contemporary problems of society on the path to the glory of the nation, these poetic books have become the specialty of his own style. ³⁶



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According to the chronology, Pandita Chamarao's husband passed away in 1953. And in 1938, he was awarded the title of Pandita by the Sanskrit Welfare Foundation of Ayodhya. Pandita Chamarao died in 1954.³⁷

Leela Rao, the daughter of Pandita Khwama Rao.³⁸ was born on 19 December 1911 in Bombay, now in India. Leela Rao was educated in various places like India, England and France. She became known as a renowned writer or poet during the heyday of Sanskrit literature. Leela Rao is also known as the first female tennis player in India.³⁹ She later won a match like the Hard Court Championship. Leela Rao and Harish Dayal got married in 1943. Harish Dayal was an Indian Army officer, later serving as India's ambassador to countries like the United States and Nepal. In May 1964, In 1976, Harishwar Dayal died while traveling in the Khumbu region of Mount Everest. Later, Leela Rao returned and settled in the Ranikhet region of Uttarakhand, India.⁴⁰

Leela Rao Dayal wrote several books on Indian dance literature in both English and Sanskrit.⁴¹ For example, in 1958, he wrote a bilingual book called "Natya Chandraka", which was published in both English and Sanskrit.⁴² He translated many poems written by his (Ksama Rao) mother into both English and Sanskrit. And transformed them into plays. In the sixth and seventh decades, he wrote most of his allegories based on his mother's writings. Allegories have modern and innovative influences. The names of the allegorical works are - Balavidhva, Holikotsava, Jayanta, Kamaunian, Tukaramcharita, Dnyaneshwarcharita, and Meeracharita, besides all the other allegories deal with the problems of society such as fraud, theft, accidents, poverty, etc. is depicted in his own words.⁴³ And later Leela Rao Dayal died on 19th May 1964.⁴⁴

Conclusion: In conclusion of this study, it can be said that the contribution of women poets or writers starting from Eastern Sanskrit literature to modern Sanskrit literature is invaluable. We can learn from the textbook that the efforts or importance of women poets along with the male poets of Eastern Sanskrit literature are not less. And women poets of Sanskrit literature like Shilabhatrika, Bija, Gangadevi, Avantisundari, Kamakoti, etc. have taken Sanskrit literature to a high and prosperous place by publishing their bhachyārtha, bhayangārtha shlokas or free poems. Not only that, Eastern Sanskrit literature did not stop here, but in time, classical Sanskrit literature has shaped modern Sanskrit literature, which is flowing like the course of a river. Modern Sanskrit Literature - Sanskrit literature as literary, poetic, historical is flowing at a steady pace. We can learn from textbooks that the creation of women poets has flowed completely new genres like literature, epics, lyric poetry, drama, music.



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Other writers and poets like Pandita Khamra Rao, Leelarao Dayal, and Mithilesh Kumari Mishra have enriched classical Sanskrit literature with their works.

- 1)विद् धातु अच्.....Beder parichay , gage -1-2
- 2)प्रत्यक्षेणानुमित्या वा यस्तुपायो.....।
- 3) अपौरुषेयं वाक्यं वेदः.....
- 4)घोषा गोधा विश्ववारा.....८२ (82)
- 5)इन्द्राणी चेन्द्रमाता च.....८३ (83)
- 6) श्रीर्लक्षा सार्परक्षी वाक श्रद्धा.....(८४) 85
- 7) Brhadaranyaka upanisad. Page No -110
- 8)Brhadaranyaka upanisad page No -182
- 9.पुरुषवद घोषितोहपि कवीभवेयु.....kavyamimansa page No -230
- 10)शीलाविज्जामरुलामेरिकाद्या..... sarngadhara paddhati श्लोक १६ (26)
- 11/ Sanskrit vangmaya ka Brihad itihas (volume -5) page No -63.
- 12/ Sanskrit Sahityer Itibritta page No -757.
- 13/Sanskrit Vangmaya ka Brihad Itihas (Volume 5) page no 265 (२६५)
- 14/ शब्दार्थयो समो गुम्फ..... विशिष्टकविप्रशंसा (Sarngadhara paddhati 179 (८/८)
- 15/यः कौमारहर स एवहि.....(Kavyaprakasa) page no- 2.
- 16) Sanskrit Vangmaya ka Brihad Itihas (Volume no -5) page no - 235 (२३५)
- 17) History of Sanskrit Liteature page no - 758
- 18) मेधैव्योम नवाम्बुभिर्व सुमती..... Sanskrit Vangmaya ka Brihad Itihas (Volume 5) page no - 266 (२६६)
- 19) चतुर्मृखाम्भो..... Kavyadarsa solk no 1 page 1
- 20) Kavyadarsa page no - 2
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