

**INTRODUCTION
TO
THE PROJECT OF
THE ELECTRONIC TEXT OF THE MAHABHARATA
WITH HYPER LINKS**

This is a TTD Sponsored Prestigious Project Undertaken by
RASHTRIYA SANSKRIT VIDYAPEETHA
TIRUPATI

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MAHABHARATA

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I. INTRODUCTION

I.1 About the Epic and Pauranic Literature

इतिहासपुराणानि अमृतस्य कुल्याः।

Aswalayanagruhyasutra IV.6

“Epics and Puranas are the nectarous streams.”

ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमथर्वणं चतुर्थं इतिहासपुराणं पञ्चमं वेदानां वेदम्।

- Chandogyopanishad VII.i-2

These were the words of Sage Narada to Sanatkumara. He reported to him that he had studied Rgveda, Yajurveda, Samaveda, Atharvaveda and the fifth of the Vedas Itihasapurana. Here the Epics and Puranas are taken together as a single unit and given the status on par with the Vedas.

अरेऽस्य महतो भूतस्य निश्वसितमेतत् यदृग्वेदो यजुर्वेदो सामवेदोऽथाङ्गिरसः इतिहासः पुराणं विद्या उपनिषदः श्लोकाः सूत्राण्यनुव्याख्यानानि व्याख्यानानि अस्यैवैतानि निश्वसितानि।

- Brhadaranyakopanishad II. iv.10

“The Rgveda, Yajurveda, Samaveda, Angiroveda, Epics, Puranas, all disciplines of learning, Upanishads, slokas, Sutra texts, their supplementary explanations and commentaries are all these sprang out from the exhalation of The Ultimate Reality.”

एवमिमे सर्वे वेदाः निर्मिताः सकल्पाः सरहस्याः सब्राह्मणाः सोपनिषत्काः सेतिहासाः सान्व्याख्याताः सपुराणाः।

- Gopatha Brahamna, Purva bhaga II. 10

“Thus all these Vedas along with Kalpas, Secrets, Brahamanas, Upanishads, Itihasas, Puranas and Commentaries were produced.”

ऋग्वेदो यजुर्वेदो सामवेदोऽथाङ्गिरसः इतिहासः पुराणं विद्या उपनिषदः श्लोकाः सूत्राण्यनुव्याख्यानानि व्याख्यानानि वाचैव सम्राट् भविष्यति।

- Satapatha Brahamana XIV – ix – 10-6

“One who learns Rgveda, Yajurveda, Samaveda, Angiroveda, Epics, Puranas, all disciplines of learning, Upanishads, slokas, Sutra texts, their supplementary explanations and commentaries will become the Monarch of Speech.

These are all certain citations from various sections of Vedic literature that signify the adorable status enjoyed by the two Epics and Puranas on par with the Vedas in ancient India.

The Epic and Pauranic Literature constitutes the intermediary section of writings between the Vedic Literature and the Classical Literature in Sanskrit Language. ITIHASA is the Sanskrit equivalent of EPIC. “ITI इति So - HA हं Indeed- AASA आस It was” is the etymological observation of this word *Itihasa*. The Ramayana and the Mahabharata are the only couple of works considered under this section. The very name of this section of literature declares that these two works have a great value from the point of historical and cultural development of India. Of these two again the Mahabharata has much more impact and impression over the latest Indian generations as it had happened in the penultimate times of Kali age i.e. Dvapara just 5000 years ago.

I.2 Mahabharata – The Great Epic

As it was mentioned in the epic itself it is called **Mahabharta** because of its hugeness and heaviness. In other words its valuable message and voluminous content made it a great story of historic battle of Bharatas. महत्वात् भारवत्त्वाच्च महाभारतमुच्यते। Wonderful portrayal of proven prowess of **Righteousness (Dharma)** over the matters of **Royal**



Wealth (Artha) were very effectively and efficiently presented on a very extensive canvas of nearly 1,00,000 slokas.

At another occasion also its etymological note is given in the following stanza:

भारतानां महज्जन्म महाभारतमित्युत ।
निरुक्तमस्य यो वेद सर्वपापैः प्रमुच्यते ॥

As the grand life history of the descendants of the race of Bhaaratas is depicted it is called Mahabharata. One who knows this etymological note is relieved of all kinds of sins.

I.3 The Three Beginnings of The Epic

मन्वादि भारतं केचिदास्तिकादि तथापरे ।

तथोपरिचराद्यन्ये विप्राः सम्यगधीयते ॥ Mbh. (Cr. Ed.) I.1.50

This sloka authenticates three traditional beginnings of the Mahabharata from various points of view is found in the Mahabharata.

i. The first beginning is with the narration of Suta to the sages of in the Ashram of Saunaka. This beginning is known to be the मन्वादि beginning. This commences immediately after the benedictory invocation नारायणं नमस्कृत्यetc.,

ii. आस्तिकादि is the second traditionally accepted beginning. This was the narration begun by Vaisampayana, the disciple of Vyasa, to the King Janamejaya on the occasion of Sarpa Yaga (The Snake Sacrifice). This begins with the *Astika Parva*.

iii. The third approved one is उपरिचरादि beginning. This begins with *Amasavataraparva*. This starts with the narration of the record of genealogy of Bharatas' race.

Thus according to these three beginnings this Great Epic got three names Bharata, Mahabharata and Jaya.

As the sloka maintains –

चतुर्विंशतिसाहस्रि चक्रे भारतसंहिताम् ।
उपाख्यानेर्विना तावद् भारतं प्रोच्यते बुधैः ॥

The Text *Bharata* or *Bharata Samhita* is confined to 24,000 slokas only excluding all Upakhyanas.

At a later stage when it is extended to a greater length of 1,00,000 slokas it is called Mahabharata.

It is called JAYA at a still later stage commonly along with the other numbers of the Pauranic and Epic literature.

I.4 Vyasa, The Author of the Text

As the tradition declares the great sage **Veda Vyasa**, the son of the celebrated sage **Parasara** and **Satyavati** was the author of the Mahabharata. It was the proclamation of the author of this immortal Epic that whatever is found here is found elsewhere and whichever is not here is not found elsewhere (यदिहास्ति तदन्यत्र यत्रेहास्ति न कुत्रचित्) with reference to the four human objects **Dharma, Artha, Kama** and **Moksha**.



I.5 The time of writing Mahabharata

Tradition ascribes the date of Mahabharata to the age of Dvapara as the sage Badarayana Vyasa, its author, was the Contemporary of the Kauravas and Pandavas the main characters of the great Epic. According to some scholars like CVVaidya it was soon after the End of the Historical Mahabharata War i.e. in 3102 B.C. this work of Vyasa composed. There are different opinions among the modern scholars with regard to the date of its authorship. Some of the modern scholars even maintain such opinion that **Vyasa** is not an individual's name but it is an institution by itself. So they deny the single authorship of that giant writing.

I.6 Historicity of the Mahabharata

According to Indian tradition the Mahabharata is the literary record of a historical war of ancient India that was fought between Kauravas and Pandavas. From the values point of view that war was between evil and good. *It was interpreted to be the victory of Dharma over Artha.* No son of this soil who loves Indian tradition denies the historical validity of this noble writing.

I.7 The division and content of the Mahabharata

a) Division of the Mahabharata

From the volume point of view this great epic is divided into eighteen Parvas broadly with 100 upaparvas (subsections) and more than 500 upakhyanas (episodic accounts) dealing with all aspects of human life.

b) Mahabharata and Devotion

Out of the three paths of **Karma, Bhakti and Jnana** which are the three sure ways of salvation **Bhakti** has predominance over the other two. Bhakti makes all the actions fulfilled. When all the actions are fulfilled Lord Vishnu pleases with the performance of the devotees. When Lord Vishnu is pleased the devotees gain the knowledge required for obtaining salvation. This is the essence of the Great Epic. In a large number of episodes of this Epic this concept has been illustrated. There are many instances exemplifying all *the eleven types of Bhakti* specified in the Narada Bhakati Sutras and *the nine types of Bhakti* stated in the Bhagavata Purana. The famous **Vishnusahasranamastotra** in the **Bhishma Parvan** of this Epic is a great source of inspiration for all the devotees of Lord Vishnu through the ages.

c) Encyclopedic Nature of the Mahabharata

All facets of *State Craft, the heights of valor, the unfathomable depth of human heart, heartening graphic pictures of Indian Culture and Civilization, Ideals of Noble Social Life, High Principles of Indian Philosophy* and *All essential traits of Morality* find their comfortable presentation in this historical writing. Besides there are considerable sections on Law and legal institutions, customs and manners, various fine arts and useful arts, a large number of *Subhashitas* with a perennial appeal. There are striking references to various branches of learning such as *astronomy, cosmology, environmental science, flora and fauna* and so on.

The *Divine Song Bhagavadgita, The Vidura Nitis, Bhishm Gita and Yaksha Prasanas* are the very a few classical examples for exalted teachings of this perennial writing. Researchers of all times have a greatly admirable content of information for taking pursuits further and further.



I.8 The Available Versions of the Text

I.9 Vavilla Edition

I.10 Commentaries of The Mahabharata

There are many a Commentary on the Mahabharata of which some are physically available and some others are just available by name. The list of the commentaries is as follows –

- ❖ Commentary of *Sarvajna Narayana* known to be the earliest commentator.
- ❖ *Lakshaslokaalankaara* a commentary by *Vadiraja* of Madhva School who lived between 1450 to 1500AD
- ❖ *Bhaaratavyaakhyaa* commentary by *Kavindra* a native Orissa who lived around 1000AD
- ❖ Commentary of *Nilakantha* lived at *Kurpara* in *Maharashtra* in the 16th century
- ❖ *Mahabharata Tattva Nirnaya* of *Madhva* in the 12th century AD.
- ❖ *Bharata Tatparya Nirnaya* by *Varada Raja*
- ❖ *Nigudhapadabodhini* and *Bharata Tippiani* are two anonymous commentaries.
- ❖ Besides these there were the commentaries by *Arjunamishra*, *Yajna Narayana*, *Ananada parna*, *Vidyasagara*, *Caturbhuj*, *Nandikesvara*, *Devabodha*, *nandanacharya*, *Paramananda Bhattacharya*, *Ratnagarbha*, *Ramakrishna*, *Lakshamana Bhatta* and *Srinivasacharya*.

II. ABOUT THE PROJECT

i. The Need of the Project

For the modern researchers there are innumerable matters of interest for their innovative pursuits. There are eternal solutions for several social problems of all times. One can see very advanced principles of state craft. Indian Philosophy pleases to find its heights of dignity in this grand writing. There is a great deal of a perfect analysis of psychological aspects those are necessary even in the modern times. Every field and all walks of human life have something great to learn from the Mahabharata. The Single living example **The Bhagavadgita** with its thousands of commentaries in all civilized languages of the world before us is enough to prove the greatness of this Grand Epic of our nation.

There are certain researchers who are very much enthusiastic to carry their pursuits over this great epic but feel handicapped of not finding the text available at their reach. This project helps to provide them the text with necessary directions for a smooth approach to go thorough text.

ii. Objectives of the Project

- 1.To bring out a standard text of **the Mahabharata** with *text variations* basing on the South Indian and North Indian editions available
- 2.To add a simple but authentic summary of each Parva in English, Hindi and Telugu languages.
3. Appending the list of aspects for carrying research on the Mahabharata
Such as –Devotional, philosophical, ethical geographical, sociological, political, war- strategic and psychological aspects.



4.To offer it on **Web Site an Electronic Text with Hyperlinks** with recitation of selected portions and graphic representation.

iii. What is an Electronic Text with Hyper Links?

Any particular body of knowledge available on any World Wide Web source in the form of a collection of a large number of **documents** usually called **pages** each of which contain links (Pointers) to the hundreds of other related **pages of that particular knowledge body** is an **Electronic Text with Hyperlinks**.

The pages are viewed with a program called a **browser**. Strings of Text that are links to other pages are called **hyperlinks**.

CONTENTS OF THIS e-TEXT

As the title of the present project **Electronic Text with Hyperlinks of the Mahabharata** of the Sage **Veda Vyasa** suggests this **e-text** is brought out in CD Format and WEB VERSION also. In the WEB VERSION it could be possible to read the Mahbharata Text only in Devanagarai Script. Where is in the CD VERSION it could be offered in three scripts Devanagari, Telugu and Roman Script.

Signature Tune and The Theme Song

The beautifully decorated and impressively animated HOME PAGE of this Project begins with a melodious MAHABHARATA SONG revealing the heart of the Celebrated Sage Veda Vyasa and also offering tributes to him. This song was written by Dr. Rani Savasiva Murty

Home page

Then the attractive GREAT GATE WAY of the Project bearing the PROJECT EMBLEM as a mark of the blend of ancient and modern knowledge regions attracts the vision of the viewers with the essential icons of ENTER, EXIT, BACK and HELP.

Once the viewers click on ENTER there will be an opening of two options between THE MAHBHARATA TEXT and THE HARIVAMSA TEXT. At this juncture while the WEB VERSION OFFERS the possibility of viewing in DEVANAGARI only the CD VERSION offers options of viewing in three scripts i.e. 1. In DEVANAGARI, 2. In TELUGU SCRIPT and 3. In ROMAN SCRIPT.

iv. What are the Parameters taken in preparing this text?

In the Process of preparing the text the following 18 parameters are developed for the convenience of readers' search and option.

1. Introduction

This section presents the aspects such as the greatness of the Mahbharata, Features of E-Text, The Nature, Purpose and Structure of the Project etc.,

2. Parva Search of Total Slokas

This icon facilitates the viewers to choose all the slokas of any chosen Parva among the eighteen Parvas of the text.



3. Search of Total Slokas in a Upaparva

This icon facilitates the viewers to choose all the slokas of any chosen Upa Parva from the total Upaparvas of any Parva from the eighteen Parvas of the text.

4. Search of Total Slokas in an Adhyaya

This lists out all the slokas of any chosen ADHYAYA of any of the Eighteen Parvas.

5. Alphabetical Sloka Search from entire Mahabharata

This presents all the slokas from the entire Mahabharata in Alphabetical order.

6. Alphabetical Search of Parva wise Slokas

This provides the Parva wise alphabetical list of all sloka padas beginning with any chosen letter. In addition to this in web Version there is further previous for sloka search in alphabetical order either from the beginning or ending word of the sloka.

7. Parva wise Upakhyana (Episodic) Search

One can get all /any of the Upakhyanas of a chosen Parva with its help.

8. Search for All the Upakhyanas (Episodes) in the Mahabharata

This provides all/any Upakhyanas in the entire Mahabharata

9. Search for any opted Sloka

This is useful in choosing any sloka by knowing just its number in any particular Parva.

10. Quiz

A set of Hundred questions with answers in multiple choice are given under this to create interest in the readers.

11. Search of the Names of Important persons, Places, Mountains, Forests etc.,

This enables the viewers to get the lists of all the Proper Nouns pertaining to some selected categories such as of Kings, Seers, Gods and others to the possible extent.

12. Statistical information of various aspects pertaining to Parvas etc.,

This head includes all numerical data related to the Number of Parvas, Upaparvas, Adhyayas, and Number of Slokas in each Parva, Upaparva, Upakhyana and Adhyaya order along with the data of the Adhika Pathas also in the entire Mahabharata.

13. Parva summaries in Telugu, English and Hindi

For the convenience of the viewers the Summaries of the story of 18 Parvas is presented in brief in TELUGU, HINDI and ENGLISH.

14. Picture Gallery

This is one of the very interesting and highlighting features of this project. Under this head nearly 140 pictures covering all the important events in the 18 parvas of the Mahabharata along with the musical recital of their related slokas are presented in auto-run format..

15. Astras Animation

The presentation of Astras under this icon with slightly animation effects is a special feature As an additional information to the viewers.

16. Visuals of War Deployments (Yuddha vyuhas)

Unlike all other classical texts The Mahabharata is known for some peculiar deployments (Yuddha Vyuhas) adopted in the Great Historical War of the Mahabharata. Some of the major deployments of that War are visualized here.

17. Details of the Mahabharata War

Under this head the matrices of numerical data of the Akshauhinis, Army division, Commanders-In-Chief of both sides and the details of various Heroes and Warriors died during each of the 18 days of the war are presented.

18. Help

This icon consists of necessary guidelines to the viewers for an easy access into the project contents.

v. The Process of Text Preparation

a) The Grand Inaugural

This project was grandly inaugurated by **Shri APVN Sharma IAS** the then Executive Officer of **TTD** on 5th April 2007. In his inaugural address the chief guest appreciated the explorative and progressive efforts of **Vidyapeetha** for the development of Sanskrit studies and research



and on behalf of TTD assured to extend every possible help that is necessary for such pursuits.

Prof. Hare Krishna Satapathy, Hon'ble Vice Chancellor having expressed due gratitude to the TTD for funding for this noble cause proclaimed that Vidyapeetha would complete the task with in the stipulated period successfully. He further added that Vidyapeetha would stand in the forefront to work for the progress of Sanskrit and Samskriti.

Prof. SSMurty, Chief Investigator of the Project, gave a brief introduction to the work that is going to be carried out.

All the faculty members of Vidyapeetha and the TTD members **Sri RAPadmanabha Rao** and **Vidvan Samudrala Lakshmanaiah** were also present in the Inaugural meeting.

b) Academic Exercise

While the total span of the project was of 12 calendar months' length it was conveniently divided into four quarters beginning with April 2007. The Academic Work schedule is divided in the following manner.

i) April 2007 – June 2007

During this period different The following Editions of the Mahabharata are procured

from various sources.

- a) Vavilla Ramaswamy & Sons Edition (In Telugu Script)
- b) Vavilla Ramaswamy & sons Edition (in Devanagari Script)
- c) Bandarkar Oriental Research Institute, Pune's Edition
- d) Gita Press, Gorakhpur's Edition

- After procuring the Editions required as per the proposal both the **Vavilla Ramaswamy & sons' Editions** considered as the source texts for the project and the other two texts were taken for occasional reference. As the texts collected are in a very brittle condition their scanned copies are made ready for the commencement of the work. Ever since the work had been commenced the Data Entry Work of the first 5 parvas (Adi Pancakam) beginning with *Adi Parva* were entered in the system.
- While the *final proof* of *Adiparva* was in progress., the first proof of the rest of the four *parvas* (*Sabha, Aranya, Virata and Udyoga Parvas*) was going on.
- **Hyper Link Search Parameters preparation**
- As per the proposed programme various types of search parameters such as For Sloka Search in Alphabetical order (Parva wise), Sloka Search in Alphabetical order and Numerical order (Upa Parva/Adhyaya wise), the Parva summaries in certain selected languages (Telugu, English and Hindi), the names of important places, characters and subjects and Episodic Search also were developed.
- **Parva Wise Summaries**
- As per the proposal Parva wise summaries are being prepared. So far summary for *Adi Parva* in Telugu and Hindi is in process.
- **Multimedia work**
- For the purpose of Animation work and multimedia presentation of certain selected portions of the Mahbharata for the sake of visualizing certain *Vyuh*s, *Astras* and some important Events *Sri KUCHI*, a famous Artist and Multimedia expert from Hyderabad was invited and assigned to deal with the necessary art work of this project.



ii) July 2007 – September 2007

- In the second quarter of the year Data Entry work of the rest of the 13 Parvas was completed.
- Parva wise summary writing in Telugu and Hindi was in progress.
- Line sketches for nearly 150 pictures were completed.
- 1st and 2nd time proof reading for the first five parvas was over.
- Hyper linking of the slokas of all parvas and also as per the chosen parameters were developed.

iii) October 2007 – December 2007

- Third time proof reading for the first five parvas was completed. 1st and 2nd time proof reading for the rest of the 13 parvas was in progress.
- Parva summaries in English were begun.
- Animation of Astras and other visuals was started and scanning of pictures was completed. Preparation of all visuals was completed.
- Quiz items were developed.

iv) January 2008 – March 2008

- Third and the final proof correction of the slokas of all the parvas with cross corrections and random check was completed.
- Summaries of all the Parvas in Telugu, Hindi and English were completed.
- Finally the number of parameters reached to 18 in number. They are:
1. Introduction 2. Search of Total Slokas in a Parva 3. Search of Total Slokas in a Upaparva 4. Search of Total Slokas in an Adhyaya 5. Alphabetical Sloka Search from entire Mahabharata, 6. Alphabetical Search of Parva wise Slokas 7. Parva wise Upakhyana (Episodic) Search 8. Search for All the Upakhyanas (Episodes) in the Mahabharata 9. Search for any opted Sloka 10. Quiz 11. Search of the Names of Important persons, Places, Mountains, Forests etc., 12. Statistical information of various aspects pertaining to Parvas etc., 13. Parva summaries in Telugu, English and Hindi 14. Picture Gallery - (Covering all the pictures of important events in the 18 parvas of the Mahabharata) 15. Astras Animation 16. Visuals of War Deployments (Yuddha vyuhas) 17. Details of the Mahabharata War 18. Help
- Animation of all the chosen aspects was over.
- Theme Song composition with music was completed and recorded.
- Music composition for the slokas with recitation was completed for the 137 pictures.
- Music interludes for all the SEARCH Pages also was composed and added.

c) Technical Support

As it has been specified earlier this project is being presented in two versions.

1) Web version and 2) CD Version

i) As far as the technical process is concerned to prepare the Web version the following steps are taken.

- a) Pearl Script, Java Script and HTML are used to create the OUTPUT.
- b) The help of Common Gateway Interface (CGI) is taken in sending the pearl program to the WEB.
- c) TEXT EDITOR is the Storage device to store the project's DATABASE.
- d) OUT PUT is presented through MOZILLA FIRE FOX.
- e) UNI CODE FONT is used for universal display.



ii) For the preparation of the **CD Version** the following steps are taken.

- a) VISUAL BASIC is used to derive the objectives.
- b) To maintain the Data Base NOTEPAD is used. (For Input Storage).
- c) To demonstrate the Out Put “NETSCAPE NEVIGATOR” is used.

iii) *Text Preparation*

Basically Text preparation is essential for both the versions. So at the instance of feeding the text DVTT YOGESH FONT of ILEAP is used to present the Devanagari Version. TLTT HEMALATHA FONT is used for Telugu Version. AS1-TT DURGA FONT is used for the version in the Roman Script.

d) Artistic ornamentation

Usually Audio visual effects enrich the beauty of any academic pursuit. Hence here also with in the limits of propriety it is attempted to add some audio visual effects. This process includes the following efforts.

- a) SIGNATURE TUNE and SYMBOL of the PROJECT are developed.
- b) THEME SONG with required visual support in 2D and 3D animation is presented.
- c) Most of the famous **Astras** (Divine Missiles) used in the Mahabharata War are visualized in 3D Animation.
- d) Yuddha Vyuhas (War Deployments) also visualized.
- e) Nearly 140 pictures related to various major incidents from all the 18 Parvas of the Text of the Mahabharata are drawn.

Through out the process Mr. KUCHI, the famous Artist has taken care of the visualization.

The Audio Part has been proceed through DANDAPANI. While support on Vena, Key Board and Vocal are extended by Sri Aanatha Sayanam, Rafi, Shri V. Venkateswra Sarma, Sri R. Srinivasa Sarma and Ramani.

III. VARIOUS COMMITTEES OF THE PROJECT

Principal Investigator and Coordinator of The Project

Prof. SSMurthy

Coordinator of The Project

Dr. Rani Sadasiva Murty

a) Advisory Committee

This Committee has been constituted to steer the progress of the project during the stipulated period. The following are the members of the Committee.

Chairman of the Committee

1. Prof. Hare Krishna Satapathy, Hon'ble Vice Chancellor

Memebers

1. Prof. Gangadhar Panda,

Head of the Department of Purana Itihasa, Sri Sampurnananda Sanskrit University, Varanasi

2. Prof. Iccharam Dwivedi,

Head of the Department of Purana Itihasa, Lalbahadur Sastri, Rashtriya Sanskrit Vidyapeetha, New Delhi

3. Sri RAPadmanabha Rao, Member Representative of TTD

4. Sri Kamiseti Srinivasulu, Member representative of TTD

5. Vidvan Samudrala Lakshmanaiah, Member representative of TTD



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6. Prof. MLN Murthy, Rashtriya Sanskrit Vidyapeetha Member
7. Prof. K.Ramasuryanarayana, Rashtriya Sanskrit Vidyapeetha, Member
8. Prof. SSMurthy Principal Investigator and Coordinator of The Project
9. Dr. Rani Sadasiva Murty, Coordinator of The Project

b) Technical and Academic Unit of The Project

Research Associates

1. Dr. T. Ramakrishna Murthy
2. Dr. Balaram Panda

Computer Programmer

3. K. Sujani

Data Entry Operators

1. Dr. Jagadish Bhat
2. P. Hari Kumar
3. T. Mohan Babu
4. K. Suresh Babu
5. Basanth Kumar Mudra
6. K.R.Gopinath
7. P. Lalitha
8. V.Pavani

Software and Hardware Maintainance

1. B. Chandrasekharam , System Analyst
2. A. Vinay Simha

Team of Artists

a) Paintings and Animation

'KUCHI' Sarasvathi Sai Sankar

b) Music Composer

Shri K. Anantha Sayanam

c) Singers

1. Varanasi Venkateswara Sarma
2. R. Srinivasa Sarma
3. Smt. Ramani

d) Instrumentalists

1. Shri K. Anantha Sayanam – Veena
2. Rafi – Key Board

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Prof.S.Satyanarayana Murthy
Principal Investigator and Coordinator
Dr. Rani Sadasiva Murty
Coordinator

