

## CHAPTER V

### TRANSLATED LITERATURE OF TWENTY FIRST CENTURY

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Translation means the same message communicated in another language. Translation is a rewritten of an original text in another language. Rewriting enriches the literature.

Translation is the significant aspect of modern Sanskrit literature. Translation helps to make the language live. Sanskrit is a language no more communicative now a days. To revive the language and to make it communicative, translation plays an important role. It serves as a bridge between the language and the society which makes the work of different languages available to even those who do not know the source language. There are two aspects of translation. Firstly translating the literature of Sanskrit into different languages and secondly translating the literature of different languages into Sanskrit. This reverse flow of translation is now vogue. The first type of translation is prevalent everywhere, but the second type of translation *i.e.* translating from the vernacular languages into Sanskrit is focused in the present thesis. This makes the literature of vernacular languages available to the Sanskrit knowing mass, making Sanskrit literature prosperous.

Because of the untiring efforts of some renowned translators, Sanskrit literature has extended its horizon and embodies a substantial amount of literature available in Sanskrit translation. The works like the plays of Shakespeare from English, Nirmala of Premchand from Hindi, Rubayat of

Omar khayaam from Persian, Gitanjali of Rabindranath Tagore from Bengali, Yajnaseni of Pratibha Rai from Oria, Sarthah, Dharmashree, Aavaranam of S.L.Bhyrappa from Kannda, to mention a few titles, are in fact, valuable creations. The works of these types are need of critical evaluation and appreciation. The present chapter deals with the study of some translated works of twenty first century which are available to me.

Transformation of theme, its complete formation achieved in one language using the language ethos and the force of that particular language into other language is considered highly impossible. Thousands of such transaction efforts have proven this, still translations are done with a hope to spread the message of original in other regional language, which is of greater importance or to create a replica of original work in order to achieve the power of expression that of original author using another language. There is no scale to measure the success. There too in poetic translation it is highly impossible. A faithful translation that can carry the message intact would not get the appreciation of readers as it lacks beauty of target language. A beautiful translation cannot be faithful in order to transform the original idea. This is walking on a sharp edge. In case any work is found successful in both the aspects, that work is called Transcreation.

No matter, how great language, our interest in it can be sustained most powerfully if it helps us in our daily lives. As we are well aware, the contemporary crisis is a crisis of consciousness-of fragmentation, divisiveness, selfishness, crudeness manifesting in various aspects of individual and social life. How can Sanskrit contribute in its resolution?

Translation is also corroborated by a large number of languages both Indian and foreign. Only a few examples would be illustrate the fact how modern literature has been translated into Sanskrit over the last few years. As रवीन्द्रसंगीत has been translated by poets and composers like Deepak Ghosh of Kolkata from Bangla. Poets like A.V. Subrhh amaniyam have translated Tamil classics like Kurun Tokai in Sanskrit verses (published by Sahitya Akademi under the title (शृङ्गारपद्यावली). Hundred short stories from Indian and foreign languages have been translated by पद्मशास्त्री under the title विश्वकथाशतकम्. Another century संस्कृत-कथाशतकम् by him has recently been published. हरिहरशर्मा आर्याल( हरि अरविन्द) has translated popular English stories for children and published under titles : झषमहिषी कनीयसी (anthologies) etc. which bring to the Sanskrit-world popular western stories of Andersonate. An inspiring allegory by Richard Bach under the title Jonathan Livingstone Seagull has been translated by a Jain मुनिश्री into Sanskrit and published from under the title सागरविहङ्गमः. This translation of course has not been above directly from the original but from its गुजराती translation made by a lady fiction-writer.<sup>1</sup>

T.H. Savory, a famous theorist of translation declares – “Translation is almost as old as original authorship and has a history as honorable and as complex as that of any other branch of literature”.

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<sup>1</sup> Shastry, Devarshi Kalanath, *Creative Writing in Sanskrit (21<sup>st</sup> Century Scenerio)*, Drik, vol.18, pp.39-

THE FOLLOWING ARE THE LIST OF IMPORTANT TRANSLATED NOVELS :

1. Ray, Pratibha, *Yājñasenī*, by Bhagirathi Nanda
2. Dodderi, VenkatGirirao, *Drstidanam*, by Janardana Hegde
3. H.V.Sheshadri, *Yugāvatāra*, by Sucheta Vasuvaja
4. S.L.Bhyrappa, *Avaraṇam*, by Vishwash
5. Mahapatra,Gokulanand, *Mṛtyuḥ-Chandramasaḥ* by ParambaShriyogamya
6. Shrivastav, Krishna, *AbhisaptamPuspam*, by ManjushaChanne
7. Subbarao, Gita, *Palayita Canaka* by K.Varalakshmi
8. K.S.Narayanacharya, *Agastya* by Shantala
9. Mohammad Kabir Umar, *Amina* by RamakantShukla
10. Gurudatta, *Mayajalam*, by Kailasapati Jha
11. Kohli, Narendra, *Vasudevah*, by Sarita Krishna Shastri
12. Munshi, Premchand, *Nirmala*, by Srirama Dave
13. Chattopadhyaya, Bankimcandra, *Anandamatha*, by Shivcaranasharma
14. Biniwale Avinash, *Bomdila*,

### 5.1 *Yājñasenī*

*Yājñasenī* is the novel originally written by Pratibha Ray in Odiya and translated into Sanskrit by Bhagirathinanda. The novel is published in the year 2006 and published by Rashtriya Sanskrit Sansthan, New Delhi. Pratibha Ray is an eminent novelist and short story writer of Orissa. In her stories she had tried to unravel the underlying mysteries of society. From romanticism she moved into the realities of life. Pratibha Ray's *Yajnaseni* is the best seller of Orissa and her novels have gone into several editions. The author was presented the Bharatiya Jnanpith's prestigious ninth Moortidevi

Award in 1993 for her novel *Yajnaseni*. Draupadi, the most accomplished heroine of the Mahabharata, happens to be the most suffering, sacrificing, and yet the most misunderstood character from the epic. Pratibha Ray makes a determined effort for a balanced portrayal of this epic character.

The Central character of the novel is Yājñasenī or Draupadī. This novel is a journey of Draupadī's life in her own words. In this novel she addressed Śrī Kṛṣṇa in form of letters. Dr. Pratibha Rai has given words to agonies, sufferings and problems of women by the medium of Draupadī.

In words of the translator Bhagirathinanda:

नारीमुखेन नारीजीवन समस्या प्राचीनमहाभारतानुगत्येन औपन्यासिकया  
प्रतिभारायमहाभागयाऽति सूक्ष्मतया रुचिरसाहित्यक शैल्या  
मनोवैज्ञानिक विचारेण चोपन्यस्ता ।<sup>2</sup>

Woman has to play roles of child girl, sister, wife & mother. People forget her existence and know her by only her relation tags. Today's woman's life is no different than Draupadī, at her time these was one Duśāsana in present time there are many. The author highlighted the problem of women of contemporary society by the medium of story of *Mahābhārata*.

Though counted among the five supremely virtuous women, honoured as 'pancha sati' in mythology, the name Draupadi still bears stigma and is often contemptuously uttered by people in the society as the woman who brought about the greatest war of all times.

### **Biographical Sketch of the writer:**

Pratibha Ray is a wellknown novelist and short story writer of Orissa. She was born on 21<sup>st</sup> January 1943, at Alabol, a remote village in the Balikuda of

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<sup>2</sup> Ray, Pratibha, *Yājñasenī*, Tr., Bhagirathinanda, p.3

Jagatsinghpur district of Orissa state. She writes novels and short stories in her mother tongue Oriya. She was first woman recipient of the Moortidevi Award.

She has done her Ph.D. in education and she has also done post doctoral research. Dr. Ray is a social activist. She is a winner of Sahitya Akademi Award for her story collection. Pratibha Ray is recipient of one of the highest civilion awards i.e. Padma Shri. *Yājñasenī* is her best seller novel and translated in many languages. For this novel she received Bharatiya Jnanapith's prestigious Moortidevi award in 1993.

### **Biographical Sketch of the Translator:**

The translator Bhagirathi Nanda was born on 13<sup>th</sup> April 1966. He is a Professor of Sanskrit as well as Dean of Faculty of Sahitya Sanskriti at Shri Lalbahadur Shastri Rashtriya Sanskrit Vidyapeetha - New Delhi. He has teaching experience of more than 20 years. His area of interest is literature, poetry and dramaturgy. He has more than 10 books to his credit. He is a creative writer who writes in Hindi, Sanskrit, Oriya and English.

The example of Sanskrit Text:

समाप्तिः

इति तव “प्रियसखी”। ‘इति’ लेखनात् परमन्वभवम् यत्किञ्चिदपि  
नालिखम्। महाजीवमस्याजस्त्रसुखदुःखसंवलितासुदीर्घा गाथा  
महाकालवक्षसि शून्यपृष्ठपुस्तिकावदवशिष्टा, यथा मृत्युपथयात्रिकः  
संसारे सर्वं किमपि त्यक्तमिति चिन्तयन्नपि किमपि नैव त्यजति।  
नश्वरशरीरं त्यजति, तदति न तस्य। आत्माप्युद्गच्छति, सोऽपि न  
तदीयः। आकाशस्य यथाऽऽदिर्नास्ति, अन्तोऽपि नास्ति, समुद्रस्य यथा  
न वद्धिर्न क्षयः, सूर्यस्य यथा नोदयो न चास्तमयः, मनःकामनाया

यथा न पूर्णता, न च शून्यता, तथैवावयोः सम्बन्धस्य नास्ति संज्ञा न  
चोपसंहारः। अतोऽस्मिल्लंघीयसि पत्रे कथं वाऽन्तिमवार्तां  
कथयिष्यामि, सर्वस्मिन् प्राप्ते सति पूर्णताऽवशिष्यते, सर्वस्मिन्  
समुपसंहृतेऽपि समारम्भोऽवशिष्यते। कस्यारम्भः, कस्य च समाप्तिः?  
यः सृष्टिः, स एव प्रलयः, यः प्रारम्भः, स एव विलयः। स महाकालः,  
सोऽअनादिः, सोऽनन्तः ।

English Translation:

Your dear sakhi.

“But after writing finis it seems as though I have not been able to write anything at all. The long-drawn tale of life brimming with tears and laughter lies fluttering like a blank scroll on the breast of inexorable Time. As if the pilgrim on the road to Death leaves behind everything in this world! Though we may well so imagine, actually he leaves behind nothing. Just this crumbling body is left here and even that is not his own. The soul flies away –when was it his anyway?”

The skies have no beginning and no end. The ocean neither wastes away nor increases. The sun neither rises nor sets. Your heart’s desire is neither fulfilled nor left empty. Our relationship too has no name and no end. Therefore, in this insignificant letter what final word will be able to set down? Even after relating everything of life the last word is invariably left and unsaid. After receiving everything, fulfillment is left. After all has ended, the auspicious beginning remains. Beginning of what and whose end? That which is creation is annihilation. Inauguration is itself dissolution- that is mighty time, eternal and infinite.

As the breeze carries scent from flowers, I wonder: attracted by whose perfume does life leave this body? Where does it go and where does it come from?

Lust, anger and greed are the doors to hell. O Lord! Is hell the end? Till the last moment when death's icy hands freeze a creature's soul, is doubt finally dispelled while struggling to utter the last word on life? The golden dust of Mount Meru is slipping underfoot. There is no feeling left in the feet. They are gone, those people, who knows where, following whom throughout life these tender feet shed blood, bore pain. Not once did any of them exclaim, "Oh!" have created to their attaining heaven? Who had wanted heaven? Who had craved a kingdom? And you had wanted war? Despite someone else being the root of all the causes, they emptied the entire cup of blame on my head and went away- leaving me thus at death's door!

## **5.2 *Dr̥ṣṭidānam***

*Dr̥ṣṭidānam* is a translation of famous Kannada novel written by Dr. Dodderi Venkatgiri Rao who is one of the leading Kannada writers. His one novel named *Ishtakamya* is adopted for the Kannada film of the same name. The novel is translated into Sanskrit by Janardan Hegde. It is published by Sanskrit Bharati New Delhi in the year of 2007. The novel is about the *Dāmpatya Prem*.

The substance of the novel in author's words:

आन्ध्यं प्राप्तवतः दर्शनात् उत्पन्नः अनुकम्पः अनुरागरूपेण पर्यवसन्ना सती  
दाम्पत्यजीवनस्य आधारः जातः यत् तदेव दृष्टिदानस्य कथावस्तु ।  
अन्तरङ्गात् उत्पन्नं प्रेम त्यागसमर्पणदिभिः पुष्टं सत् सम्बन्धबन्धं द्रढयति  
इति ज्ञापयति अयं कथाग्रन्थः । (Cover page of *Dr̥ṣṭidānam*)



### **Biographical Sketch of the Translator:**

The Sanskrit translator of the novel is Janardana Hegde. He was born at Devadakeri village, Sirsi Taluka in North Karnataka dist. On the 2<sup>nd</sup> June, 1955. He is a son of Late Ramakrishna Hegde and late Satyabhama Hegde. His present family is wife Dr. Nagrahna Hegde and son Dr. Udayana Hegde.

He is Shiksha Shashtri from Rashtriya Sanskrit Sansthan. New Delhi. Currently he is an editor of Sanskrit monthly magazine sambhashana Sandesha.

There are more than forty books on his name. He has written many creative works. It includes story collections like *vyohabhedah*, *Anubandhah*, *Jeevandrushti*, *Utpullam*, *Antarangam*, *Samasaktih* Etc. He has also written a novel named *AashramamParitah*. He has significantly contributed in the field of Sanskrit Grammar for beginners. He has prepared workbooks and books on basic Sanskrit grammar like *Abhayasa-darshinee*, *Sambhasana sopanam*, *vibhakti vallaree*, *shatrushaanajanta manjaree*, *Natvanijatam*, *Shuddhi Kaumudee*, *Bhashapaka I and II*, *Dhaturoopa Nandinee*, *Roopashauddhi*, *Prayogavistarah Krudantaroopa Nandinee* etc.

He has also contributed in the field of Sanskrit Translation. He has translated many renowned works of prestigious Kannada writers into Sanskrit. The list includes novels like *Dharmashree* and *Vamshavrukshah* of Sri S.L. Bhyrappa. He has also translated Kannada novels of Sri Dodderi Venkatagiri

Rao. Dr. P.S. Ramanujam and Sri K.N. Ganaeshyia into Sanskrit named *Drishtidanah*, *Simhavalokana* and *KanakaMusuku* respectively.

He has won Kendra Sahitya Akademi Translation Prize in the year 2005 for a novel “*Dharmashree*” He was honoured with D.Lit. (Maanada Vidhyavaacaspati) by Somanatha Sanskrit University, Gujarata in 2014

He has conducted more than fifteen Vyakarana Vargas-Training camps for Sanskrit teachers to teach Grammar and he has trained more than 1000 teachers.

Example from the novel:

तिलकं धरन्ती आसम्- दर्पणस्य पुरतः उपविश्य । दर्पणे एव  
दृष्टिः निहिता आसीत्। हस्तः मन्दम् अधः आगतः। दर्पणे  
दृश्यमाने मुखे सर्वत्र दृष्टिः प्रसृता । ललाटे रेखाः उद्भूताः ।  
भ्रुवौ वक्रे जाते । ‘आम्, मुखं कान्तिहीनम् अस्ति । नेत्रयोः  
अधः कालिमा दृश्यते । ओष्ठयोः सन्धौ कठिनता अपि ! अतः  
एव स्यात्, अम्बा तदा तदा पृच्छति- ‘किम् अस्वास्थ्यम् ?  
सर्वदा निरुत्साहिनी इव दृश्यते भवती’ इति । मम मनसः  
आतङ्कः तया कथं ज्ञायेत ? सन्तप्ता अहम् । पीडा मम ।<sup>3</sup>

### 5.3 *Yugāvatāra*

*Yugāvatara* is a biography of Chhatrapati Shivaji, originally written in Kannada by H.V. Sheshadri and translated into Sanskrit by Sucheta Vasuvaj. It is published by Sanskrit Bharati Banglore in the year 2007. This biography contains the historical background. In the later part of the seventeenth century when Mughals invaded on India. During that period of downfall of Hindus and India, shivaji was the sculptor of winning history

<sup>3</sup> Dodderi Venkatgirirao, *Dr̥ṣṭidānam*, Tr., Hegde, Janardana, p.1

for India. The word *Yuga* is used for time and *Avatar* means the incarnation like Krishna who born to uplift the people. So the title is appropriate.

**Biographical sketch of the writer:**

H. V. Sheshadri was an Indian author and Social activist. He was one of the most significant leaders of the Hindu nationalist Rastriya Swayamsevak Sangh and devoted his entire life for Promoting the Hindu cause. An excellent writer, he received the Karnataka State Sahitya Akademi Award in 1982 for his work *Torberalu*. He was born in Banglore in 1926. He took his education from Banglore University. He died in 2005.

Example from the novel:

अवतर अम्ब !

रजतपीठात् रणाङ्गणम्

प्रायः सप्ततेः वर्षेभ्यः पूर्वं प्रवृत्ता घटना एषा ।

आह्लादकरी चन्द्रिका सर्वत्र प्रसृता अस्ति । चैन्नैनगरस्य दक्षिणभागे स्थिते समुद्रतीरे भवनमेकं विराजते । आरोहणावरोहणपूर्वकं नृत्यतां सागरतरङ्गाणां घनगम्भीरः स्वरः निनदति । गृहस्य प्राङ्गणे कश्चन तेजः पुञ्जः तरूणः संन्यासी उपविष्टवान् अस्ति । सागरस्य श्रुत्या सह स्वस्य मधुरस्वरम् योजयित्वा गायन् अस्ति सः ।

दावा द्रुमदण्ड पर, चिता मृगझण्ड पर,

भूषण बितण्ड पर, जैसे मृगराज है ।

तेजतम अंश पर, कान्ह जिम कंस पर,

त्यो म्लेच्छवंश पर शेर शिवराज है ॥<sup>4</sup>

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<sup>4</sup> Sheshadri, H.V., *Yugavtarah*, Tr., Vasuvaj, Sucheta, p.2

The novel contains none Sanskrit verse in the beginning. The language of novel is simple and easy to understand. It is an important work on Shivaji.

#### **5.4 *Āvaraṇam***

*Āvaraṇam* is a famous Kannada novel written by one of the most celebrated Kannada writer Dr. Santeshivara Lingannaiah Bhyrappa. It is translated into Sanskrit by Dr. H.R.Vishwasa. *Āvaraṇam* is published by Sanskrit Bharati New Delhi and it is published in 2008.

*Āvaraṇam* means the veil raises pertinent and searching questions about religion, liberalism and identity, and highlights the importance of unleashing oneself from the bonds of false knowledge.

The main theme of *Āvaraṇa* is a love story with background of religious conversion with all its complications, and consequences. The novel describes the systematic destruction of Hindu temples in the Moghul period mostly at the time of Aurangzeb. Lakshmi is the narrator herself is converted into Muslim. Lakshmi is the daughter of Narasimhe gowda of Narasaplur near kunigal becomes Razia when she marries Amir. How her husband forces her to follow his religious beliefs is nicely depicted by the author. Her classmate and Professor Shastry's daughter Aruna becomes Salma. There is a description of the major Hindu temples by Muslim rulers which is heartaching. The author included the historical background so the characters like shivaji etc. is appear in the novel. History of the Moghul period is recaptured in the novel and in the process; a few popular misconceptions are corrected and set right.

Lakshmi, a rebellious, free-spirited and intelligent film-maker, breaks tries with her staunchly Gandhian father to marry Amir, the man she loves. She even agrees reluctantly to Amir's request that she converts to Islam, as a

formality, and change her name to Razia. However, she is shocked to discover that her husband is not the open-minded, progressive individual he claimed to be. For after marriage, Amir takes his family's side in trying to force her to follow the more rigorous tenets of their faith. This sets her off on a personal journey into India's history to uncover the many layers of religion, caste and creed. Her quest leads her to the many parallels in the narratives between the past and the present and she gradually finds that through much has changed in Indian society over the centuries, much remains the same. This made *Āvaraṇa* a unique novel, a perfect combination of history and contemporary social consciousness at the most sensitive and perceptive moment.<sup>5</sup>

The under given lines are thought provoking about the talaq system of Islam. The question asked by Razia is question of every Muslim lady perhaps.

‘Because my questions made Amir uncomfortable, he pronounced talaq just like that on the wife who had abandoned everything for him, because his religion gives him that privilege. Where do I now stand, sir? Do you have any solutions for me?’

The novel is best seller and reprinted tenth time in just five months. The novel is in controversy also because of its content. According to some people it is anti-muslim.

### **Biographical Sketch of the author:**

Santeshivara Lingannaiah Bhyrappa was born on 26<sup>th</sup> at Santeshivara village in the Channarayana taluka of Hassan district. S L Bhyrappa was a Lecturer of Philosophy at Sri Kadasiddheswar college, Hubli; Sardar Patel University in Gujarat; NCERT, Delhi; and the Regional College of

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<sup>5</sup> Panda, Rabindrakumar and Jejurkar, Shweta, Op.Cit., pp.49-50

Education, Mysore from which he retired in 1991. S.L.Bhyrappa has been one of the bestselling author in Kannada for last several years. He has written more than 20 novels. Many of Bhyrappa's novels have been translated into other Indian languages and European languages. He is recipient of many awards such as Kannada Sahitya Akademy Award, NTR National award including India's one of the highest civilian award Padma Shree.

S L Bhyrappa has won many national and state awards for his works like, Padma Shri award, Sahitya Akademi Fellowship, Swati Sammanam for his novel Mandira, Sahitya Akademi Award, Kannada Sahitya Akademi Award, NTR national award etc.

Example of the translated Sanskrit text:

तुङ्गभद्राजलबन्धस्य सर्वकारीयम् अतिथिगृहं तत् । अट्टे स्थितस्य  
प्रकोष्ठस्य वातायनात् बहिः पश्यन्त्याः रजियायाः मूर्धजाः शीतमारुतेन  
उत्क्षिप्ताः भवन्ति स्म । आ प्रभातात् दुःखे हम्पिपरिसरे अट्टनेन समुत्पन्ना  
श्रान्तिः शीतवातेन प्रशमं नीयते स्म । “किं चायम् आनेतुम् आदिशानि?”  
अमीरेण उक्तं वचनं तस्याः श्रुतिपथं नागतम् । विस्तृतात् जलाशयात् उपरि  
अनिर्बन्धं वहन् वायुः तत्र कारणम्, उत तस्याः अन्यमनस्कता इत्येतत् तेन  
नावगतम् । कथमपि अन्यमनस्का एव महिला सा । तिष्ठति एकत्र, मनस्तु  
विहरति दूरे कुत्रापि इति तेन ज्ञातमेव आसीत् । तथापि स्वयं यदा  
भाषणोत्साही भवति तदातां तथैव परित्यज्य मौनेन स्थातुं सः कष्टम्  
अनुभवति स्म ।

### **5.5 *Mrtyuh Candramasah***

*Mrtyuh Candramasah* is a translation of famous scientific Oriya novel written by Gokulananda Mahapatra. The novel translated in Sanskrit by

Paramba Shri Yogmaya. It is published by Sanskri Bharati New Delhi in 2009.

Biographical Sketch of the author:

Gokulananda Mahapatra was born on 24<sup>th</sup> may 1922 at bhadrak, Orissa. He got married to Kumudini Mohapatra. She was an Odia-language Indian author and translator. He had done his masters in science from the University of Calcutta and was honoured with Ph.d from the Utkal University. He retired as the head of the department of Ravenshaw University.

He was an Indian scientist and science fiction writer, who popularized science in the Odiya language. Mahapatra has credit to write more than 95 science fiction and children science books. Some of his notable contributions are Krutrima Upagraha, Nishabda Godhuli, Madam Curie and Nila Chakra Bala Sapare. He was the founding member of Orissa Bigyana Prachar Samiti with the objective of making science popular in the state of Orissa.

Mahapatra was awardee of the Kaling Prize in 2010, the Orissa Sahitya Akademy Award in 1986 and R k Parija Samman Saala Samman for his contribution to science literature in odia.

Example from the novel:

केन्द्रीयम् उद्यानम् । न्यूयार्कनगरस्य मध्यभागे विद्यमानम्  
उद्यानम् एतत् । आअमेरिकाप्राप्तिदिनतः उद्यानम् एतत् मम  
जीवनेन सम्बद्धम् अस्ति विशेषतः ।

एतस्यां नगर्यां मम बहुतलविशिष्टं निवासस्थानम् उद्यानस्यास्य  
नातिदूरे विद्यते । यदा अत्यन्तं हृष्टः भवामि, यदा मनसि  
दुःखभारः आपतति तदा एतत् उद्यानं मां क्रोडगतं करोति। अस्य  
क्रोडम् आश्रित्य शान्तिं विशेषतः अधिगच्छामि अहम् । मम

सुखसमये दुःखक्षणे, विपत्काले च उद्यानम् एतत् मम  
अन्तरङ्गमित्रम् ।

### 5.6 *Abhiśaptam Puṣpam*

*Abhiśaptam Puṣpam* is originally written in Hindi by Dr. Krishna Shrivastav and translated into Sanskrit by Manjusha Channe. The novel is published by Sanskrit Bharati New Delhi in 2011. The novel contains the well known story of Panna Dhatri who sacrificed her own son to protect the prince of Mevad dynasty. The novel is the recipient of Munshi Premchand award from Maharashtra Hindi Sahitya Akademi.

Dr. Krishna Shrivastav is retired teacher of Saint Joseph Vidyalaya in Nagpur. The Translator Manjusha Channe is a Sanskrit Scholar who has written many articles in Sanskrit as well as translated many works into Sanskrit.

The example of Sanskrit text:

कस्यचित् शिशोः करुणकथा इयम्। त्यागशीलस्य वीरपुरुषस्य वा  
कथायाः अपेक्षया तृणतुल्या भवेत् कदाचित् सा। किन्तु मम हृदि  
स्थितं महादुःखमेव तत् कथारूपं, तस्मात् मदर्थम् अतीव महत्त्वं  
भजते। वराकः अहं मे विचारान् क्रमशः निवेदयितुमपि अक्षमः।  
कदाचित् तान् विचारान् ज्ञात्वा कोऽपि सहृदयः ब्रह्मानन्दम्  
अनुभवेत् इति अपि न मन्ये। परम् इदमपि सत्यं यत् निजदुःखं सदा  
पर्वततुल्यं प्रतिभाति। तेन हि भवत्पुरतः इदं विवेचयितुम् अयं  
यत्नः।

मया बहुशताब्दानि यावत् मौनम् आचरतिम्। काले अतीते सति  
मौनं स्थातुम् अहम् अशक्तः। एवमुच्यते यत् अकाले यमसदनं  
गतवतः प्राणाः असन्तुष्टाः सन्तः सर्वदा इतस्ततः भ्रमन्ति इति।



ममापि आत्मा तेषु एकतमः स्यात् कदाचित्। यः चित्तोडस्थितदुर्गे,  
राजस्थानप्रान्तस्य मरूस्थले तथा च बेरिसनद्याः तटे पिपासया  
व्याकुलः सन् भ्रमन्नस्ति। कोऽपि तं निरोद्धं न समर्थः।<sup>6</sup>

### 5.7 *Palāyitaḥ Caṇakaḥ*

*Palāyitaḥ Caṇakaḥ* is a Telugu novel written by Gita Subbarao. It is translated in Sanskrit by Dr. K. Varalakshmi. It is published by Sanskrit Bharati New Delhi in 2011. It is an educative children novel. It is a story of a boy who runs away from home.

Geeta Subbarao is a famous Telugu writer. He has written more than fifty books in Telugu ‘Paripoyina Bhathani’ is a novel written by him. This novel has been translated into Urdu, Bangali and Hindi. On based on this novel there is movie made in Bengali. Recently, this book got translated into Sanskrit entitled ‘Palayita Chanaka’ by K. Varalakshami.

Dr. K Varalakshmi is serving as a Deputy Director in Sanskrit Academy at Hyderabad. She has done her post graduation and doctorate from Usmania University. She has keen interest in promoting Sanskrit. She is a convener of one major project on ‘Use of Sanskrit in Computer’.

SanskritText:

रेलयानं वेगेन गच्छति । बुभुक्षा अपि जायते । अहम् उपाविशम् ।  
मम ग्रामः ताडेपल्लिगुडेम् । मम तातः प्राथमिकविद्यालयये  
प्रधानाचार्यः।  
सर्वे मां ‘चणकः’ इति आह्वयति । मम वास्तविकं नाम बहु दीर्घम् ।

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<sup>6</sup> Shrivastava, Krishna, *Abhiṣaptam Puṣpam*, Tr., Channe, Manjusha, p.1

अहं तदा नववर्षीयः.....दशवर्षीयः वा आसम् ।  
माध्यमिकविद्यालये पठामि स्म । मम पित्रोः अहम् एक एव अपत्यं  
न, बहूनि अपत्यानि, द्वे अग्रजे, द्वौ अग्रजौ, त्रयः अनुजाश्च...सन्ति ।  
मम ज्येष्ठाग्रजायाः विवाहः अपि अभवत् । तस्याः अपत्यानि अपि  
अजायन्त । कक्ष्यायाम् उत्तमाङ्कान् अहम् एव प्राप्नोमि । मम  
कक्ष्यायां स्थितानां सर्वेषां बालानाम् अपेक्षया अहमेव सम्यक्  
पठामि स्म । कः लाभः ?<sup>7</sup>

The language of the novel is lucid. The theme of the novel is interesting and captivating.

### **5.8 Agastyah**

*Agastyah* is a translation of famous Kannada novel *Agastyah*. It is written by K.S. Narayanacharya and translated in Sanskrit by Dr. Shantala. It is published by Sanskrit Bharati New Delhi in 2011. The novel contains the mythological background. It has a story of Muni Agatsya and his wife Lopamudra.

#### **Biographical sketch of the writer:**

K S Narayanacharya was born at Kanakanahally in Karnataka on 30<sup>th</sup> October 1933. His parents were K.N. Srinivasa Deshikacharya and Ranganayakamma. His family is family of Vedic Scholars. He took his at Mysore University. He has done B.A. (Honours) English and M.A. (Modern English Literature). His doctoral thesis was on “The Influence of Indian thought on the poetry of W.B. Yeats and T.S. Eliot”. Dr.K.S. Narayanacharya has written more than 80 works in Kannada and English.

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<sup>7</sup> Subbarao, Gita, *Palayitah Chanakah*, Tr.,Varalakshmi, K., p.1

He has done in depth study on *Vedas, Upaniṣadas, Purāṇas* and the Indian Culture.

Narayanacharya is a recipient of several state awards and Sahitya Akademi prize and many religious titles like Veda Bhoosan, Valmiki Hridayajna, Pravachana, Kalanidhi etc. He is also a Scriptwriter of serials which appear in the Kannada weeklies such as Tharanga and Karmavira.

The translator :

The translator of the present novel is Shantala Vishwas. She is a Sanskrit scholar and she works for Sanskrit Bharati. She has done his Doctorate from the Rashtriya Sanskrit Samsthan. She has written books in Sanskrit such as *Bālakendram, Krīdāvallī* and *He Manaḥ Samāśvasitu*.

The Example of Sanskrit Text:

अतिगहनायाः विन्ध्याटव्याः मध्ये नदिका काचित् सशब्दं प्रवहति ।  
द्वौ युवानौ अश्वाभ्याम् अवतीर्य जागरूकतया क्षणकालं यावत्  
परितः अपश्यताम् । तौ प्रायः षोडशवर्षदेशीयौ अष्टादशवर्षदेशीयौ  
वा स्याताम् । वने कस्यचिदपि वृक्षस्य पर्णमपि न कम्पते स्म ।  
मध्याह्नसूर्यः तीक्ष्णं तपति स्म । युवानौ अतिदूरात् आगतौ इव,  
श्रान्तौ इव दृश्यते स्म । यद्यपि तौ किरातवेशधारिणौ तथापि तयोः  
नेत्रयोः अध्ययनशीलतपस्विनां सात्त्विकं तेजः प्रकाशते स्म । अरण्ये  
विद्यमानान् पाषाणन्, खातानि, पादपान्, पशुन्, सरीसृपादीन्  
अपि सन्देहेन पश्यतोः तयोः दृष्टौ अङ्गीकृतं कार्यं कथमपि साधयेव  
एव इत्याकरकः भावः निहितः आसीत् ।

तयोः उन्नतः अपरं प्रति –“ प्रियव्रत ! शीघ्रंस्नानाह्निकादिकं समाप्य

आगच्छ ।<sup>8</sup>

### 5.9 *Amīnā*

*Amīnā* is a touching novel based on the actual story of an African woman. Originally it is written by Mohammed Kabir Umar and it translated in Sanskrit by Ramakant Shukla. It is published by Sanskrit Bharati New Delhi in 2011. Amina is a story of life of the 16<sup>th</sup> century Hausa ruler and famous warrior Queen Amina of Zazzau. It is very inspiring and touching story based on the actual life story of an African woman Aminā.

#### **Biographical Sketch of the author:**

Mohammed Kabir Umar was born in July 1958 in Azare, Bauchi, Nigeria. He holds an MA degree in journalism from Moscow State University. He has also studied Law and International Relations in Various institutions in the United Kingdom. Mohammed Umar studied political science at the Ahmadu Bello University, Zaria, Nigeria. “Amina” is his first novel.

#### **Biographical Sketch of the Translator:**

The translator of the Sankrit novel is erudite Sanskrit scholar Prof. Ramakant Shukla. He was born in Khurjanagar of Uttarpradesh. He has done his masters and Doctorate in Hindi from Agra University. He has also taken of Degree of Sahityacharya from Varanasi. He is an editor of Sanskrit magazine named *Arvachin Sanskritam*. He has composed many works. *Bhāti Me Bhāratam* is her notable poetic composition. He is the recipient of president honour.

The translator has mentioned in the beginning about the changes made by him in the translated work.

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<sup>8</sup> Narayanacharya, K.N., *Agastyah*, Tr., Shantala, p.1

संस्कृतभाषायाः प्रकृतिमनुसृत्य उपन्यासस्य पात्राणि क्वचित् मनाक् परिवर्त्य संस्कृतीकृतानि। यथा –‘बटुरा’ क्वचित् बटुरः भवति राबी उसमान क्वचित् उसमान- राबी अथवा राबी उसमाना भवति। हिन्ध्यनुवादः पूर्वमादर्शरूपेण स्वीकृत परं तत्रानेक स्निग्धस्थलानि वीक्ष्य आङ्ग्लपाठो विमृष्टः। अनेकेषां शब्दानां संस्कृतपर्यायाः सरलावबोधार्थमत्र ग्रन्थे संयोज्यन्ते क्वचित्पाठ्ये एव कोष्ठेषु पर्याया दीयन्ते। अत्र सरलैव संस्कृतभाषा प्रयुक्ता। सन्धयः क्वचित्देव पालिताः। प्रायोऽसन्धीनां पदानां प्रयोगो कृतः। सामान्यसंस्कृतज्ञोऽपि प्रवाहेन यथा पठितुमवबोद्धुं च प्रभवेत् तथाकांक्षितम्। संयुक्ताक्षरेषु वर्गीयपञ्चमाक्षरस्थाने अनुस्वारस्य प्रयोगो अप्युमतः।<sup>9</sup>

### **5.10 Māyājālam**

*Māyājālam* is a famous Hindi novel by Gurudatta. It is translated in Sanskrit by Dr. Kailashpati Jha. It is published by Sanskrit Bharati New Delhi in 2011.

This beautiful novel based on the village life. The novel also contains the narration of hypnotism, snake-charmes, magic etc.

#### **The Biographic sketch of the Author:**

Gurudatta was born in Lahore on 8<sup>th</sup> December, 1894. He has also worked as a headmaster at National School. His first novel was published in 1942 entitled ‘Swadhinata ke path par’. He has writeen many novels in Hindi.

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<sup>9</sup> Umar, Kabir mohammed, *Amīnā*, Tr., Shukla, Ramakant, p.1

The Translator:

Kailashpati Jha is a Delhi based Sanskrit scholar. Who has expertise in the field of Nyaya and Grammar. He is a lecturer by profession.

The example of Sanskrit Text:

यावत् दूरं दृष्टिः गच्छति स्म तावत् पर्यन्तं क्षेत्राणि प्रसृतानि आसन्।  
ग्रामतः बहिः स्थित्वा पश्चिमां दिशं प्रति दर्शनेन एवं भाति स्म यत्  
क्षेत्राणां प्रसारणं बहु दूरपर्यन्तम् अस्ति, यत्र आकाशः भूम्या मिलति।

ग्रामात् बहिः काचित् वाटिका आसीत्। तत्र कश्चनः कूपः आसीत्।  
तस्मिन् जलसंयन्त्रं स्थापितम् आसीत्। तत् यन्त्रं मङ्गनामकस्य कस्यचन  
ग्राम्यभ्रातुः वृषभाः चालयन्ति स्म। एतेन जलयन्त्रेण सर्वेषां ग्रामीणानां  
कृते पानार्थं स्नानार्थं वस्त्रक्षालनार्थं च जलवितरणव्यवस्था आसीत्।  
वाटिका अपि आर्द्रताकारणेन हरिततरूलताभिः आच्छादिता आसीत्।<sup>10</sup>

### 5.11 Vasudevah

*Vasudevah* is a Hindi novel written by Narendra Kohli and translated into Sanskrit by Savita Krishna Shashtri. It is published by Sanskrit Bharati New Delhi in 2011. It has a mythological background. The novel described the Krishna as a human and not a God and the story depicts the struggle of his parents Vasudeva and Devaki.

### Biographical sketch of the author:

Narendra Kohli was born on 6<sup>th</sup> January 1940 at Sialkot. His father was Parmanand Kohli and her mother was Vidyavanti. He took his primary

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<sup>10</sup> Gurudatta, *Māyājālam*, Tr., Jha, Kailashpati, p.1

education in Lahore. In 1947, after the partition of India, the family moved to Jamshedpur.

For higher education, he joined the Jamshedpur Co-operative College. He received his Ph.D from the University of Delhi. He is credited with reinventing the ancient form of epic writing in modern prose. He is also regarded as a trend setter in the sense that he pioneered the creation of literary works based on Puranas.

The example of Sanskrit Text:

वसुदेवस्य नेत्रे विस्मयेन विस्फारिते इव स्थिते।....

आप्रच्छन्नघटिका आसीत्। देवक्याः साश्रुनयनाः भ्रातृजायाः

भगिन्यश्च तां परितः स्थितवत्यः आसन्। देवकः, तत्पुत्राः च

भावलीनाः सन्तः निकटे एव आसन्। देवक्याः आप्रच्छन्नार्थं कंसः

रथारोहणाय तस्याः साहाय्यं कुर्वन् आसीत्।....अकस्मात्

स्वभुजाभ्यां तां सर्वथा विमुच्य सः तां न केवलम् अत्यजत्, अपि तु

खड्गम् अपि कोषात् बहिः निरकासयत्।... खड्गः? किं निमित्तम्?

देवकी तु कस्मिन्नपि सङ्कटे नासीत्।....अरे,.. सः देवक्याः एव वधं

करिष्यति इति अभाषत।...यः कंसः विवाहे अत्युत्साहेन भागम्

अगृह्णात्, किञ्च एकया रीत्या समग्रविवाहस्य प्रबन्धनं, सञ्चलनञ्च

अकरोत्। सः एव कंसः अकस्मात् राक्षसः जातः आसीत्।

देवक्या न किञ्चन अबुध्यत। स्तम्भिता इव अतिष्ठत् सा। सा न

किञ्चित् चिन्तयितुं, वक्तुं वा शक्नोति स्म, न वा तस्याः शरीरं

किमपि चेष्टितुं शक्नोति स्मः।...सहसा तस्याः सम्पूर्णशरीरं जडप्रायं  
जातम् आसीत्।<sup>11</sup>

### 5.12 *Nirmalā*

*Nirmalā* is a Hindi novel and it is written by very famous writer Munshi Premchand. It is translated into Sanskrit by Shrirama Dave. It is published by Rashtriya Sanskrit Sahitya Kendra Jaipur in 2004.

*Nirmalā* is the heroin of the novel, daughter of Udaybhanu and Kalyani. She lost her father, so the groom's party denied to marry her because now they are not capable of giving dowry. Her mother gets her married to an old man named Munshi Totaram who was her father's age. Totaram has three sons. one of them is of *Nirmalā*'s age. He is fond of *Nirmalā* , so Totaram suspects about the affair between them and sends his son to the hostel where he dies showing motherly adoration towards *Nirmalā*. Totaram's second son also commits suicide and last son also leave him. Totaram also lost his wealth. He blames *Nirmalā* for his downfall. *Nirmalā* also gave birth to a daughter named Rukmani.

One more story continues with the main story Dr. Bhuvan who was the doctor of Totaram's son. His wife Sudha was a friend of *Nirmalā*. When the doctor comes to know that he is the one who rejected *Nirmalā* due to dowry. Later being remorseful he let his younger brother married to *Nirmalā*'s younger sister.

At the end of the novel Totaram went in search of his youngest son who left him. Here *Nirmala* left alone with her daughter. She became ill and at the time of her death, her last words are very touchy. It shows her agony that

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<sup>11</sup> Kohli, Narendra, *Vasudevah*, Tr., Shastri, Sarita, Krishna, pp.1-2



how her life got destroyed because of mis-matched partner. She wishes her daughter's life not get spoiled like her. So, she requests:

यदि जीविता जागृता वा तिष्ठेत् चेत् कस्मिन्नपि सत्कुले विवाहो विधेयः ।  
अहम् तु अस्याः कृते स्वजीवने न किमपि कर्तुं पारितवती केवलं जनयित्री  
एव अपराधिनी अस्मि । कामं तिष्ठतु अविवाहिता विषं वा दत्वा  
व्यापादयतु परं कुपात्राय न प्रददातु । एतदेव सविनयं प्रार्थये । <sup>12</sup>

How the mis-matched marriage leads to disastrous life, it is the essence of the novel. The original novel penned down nicely and the translator Dr. Dave also kept intact the essence of the main book.

Original author has used many Urdu words, so we found that there is a less charm in translation of those words, but it is because of language barrier that's it. But still overall translation is fluent and enjoyable.

### **Biographical sketch of the author:**

Premchand was an Indian writer famous for his modern Hindi-Urdu literature. Premchand was born on 31<sup>st</sup> July 1880 in village Lamhi, a village located near Varanasi. His grandfather, Guru Sahai Rai was village land record-keeper, and his father Ajab Rai was a post office clerk.

Premchand began his education at a madrasa. He learnt Urdu and Persian from a Maulavi in the madrasa.

His first short novel was Asrar e Ma'abid (Devasthan Rahasya in hindi, "The secret of God's Abode"), which explores corruption among the temple priests and their sexual exploitation of poor women. In 1914, Premchand started writing in Hindi. Godaan, Sewashrama, Nirmala are

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<sup>12</sup> Premchand, *Nirmalā*, Tr., Dave, Srirama, pp.169-170

some of his wellknown works. He is known as Upanyasa Samrata in Hindi Literature.

### **Biographical sketch of the Translator:**

Shrirama Dave is a Rajasthan based Sanskrit scholar. He was born on 22 September 1923 in Badhmer districr of Rajasthan. His father was Shankarlal Dave and mata Mathura devi. He has more than fifteen works to his credit. among them Three are *Mahākāvyas* namely *Bhṛtyābharaṇam*, *Rājalakṣmī Swayamvaram* and *Sāketasaṅgaram*.

Jaya Dave remarks

संस्कृत में गद्य कवि की काव्य-क्षमता का परिमापक है। पं. श्रीराम दवे ने मुंशी प्रेमचन्द जैसे मूर्धन्य हिन्दी उपन्यासकार की कृति-निर्मला का अनुवाद करके उसकी मौलिकता में और निखार लाया है। अनुवादक पं. श्रीरामजी ने प्रेमचन्द की भावनाओं का सजीव चित्रण अपनी सटीक शब्दावली से करके सहृदय रसिकजनों को मन्त्रमुग्ध कर दिया है। इसी काव्य पर पंडितजी को साहित्य-अकादमी पुरस्कार मिला है।<sup>13</sup>

The example of Sanskrit Text:

भूरिकुटुम्बजन-परिपालनपरायणस्य बाबू उदयभानुलालस्य परिवारे आसन बहवः सदस्याः । एके मातुलेयाः, अपरे स्वस्रेया, इतरे च भ्रातृव्याः । परं नासीत् तस्य तैः सह सविशेषं प्रयोजनम् । स आसीत् न्यायालयस्य श्रेष्ठतमः प्राड्विवाक् (वाक्कीलः) । लक्ष्मीप्रसादात् सः परिवारसदस्यानां परिपालनम् आश्रयदानं वा स्वकर्तव्यमिव मन्यते स्म । परं तत्र नास्ति अस्माकं सविशेषं प्रयोजनम् । अस्माकं लक्ष्मीभूतं तु केवलं कन्याद्वयम् । एका

<sup>13</sup> Dave, Jaya, *Aadhunik Sanskrit Sahitya ko Pt. Shrirama dave ka Yogdan*, Drik, pp.12-15

निर्मला, अपरा च कृष्णा । उभे अपि पाञ्चालिकाक्रीडापरायणे  
आस्ताम् । निर्मला पञ्चदशवर्षीया, कृष्णा च दशवर्षकल्पा । सत्यपि  
आयुर्भेदे नासीत् तयोः प्रकृतौ विशेषेण भेदः । उभे अपि चपले,  
क्रीडाकेलि-परायणे, पाञ्चालिकापरिणय-प्रभृतिक्रीडारसिके, परं  
आस्ताम् गृहकार्यपराङ्मुखमतिके । जनन्या आकारितेऽपि  
कार्यभारभीते कोष्ठे निलीनगात्रे अभूताम् । सहोदरनिग्रह-निपूणे  
दासतर्जनदक्षिणे उभे कर्णपथं गते एव वाद्यस्वरे द्वारमुखम्  
उपतिष्ठेते स्म ।<sup>14</sup>

इस प्रकार अनेक स्थलों पर भाषा की बनावट में वैभिन्न्य होने पर भी  
अनुवादक ने इतना सहज, सरल अनुवाद प्रस्तुत किया है जो हर के बस  
की बात नहीं है । भाषा की सहजता, सरलता व गतिमयता भी बनी रहे  
तथा मूल लेखक के कथ्य को भी उसी भाव व बोधगम्यता के साथ पाठक  
तक पहुँचाना बड़ा कठिन कार्य है । दोनों भाषाओं पर पूर्ण अधिकार होने  
पर ही अनुवादक मूल कृति के साथ न्याय कर पाता है, इस दृष्टि से हम  
कह सकते हैं कि श्री रामदवे ने 'निर्मला' उपन्यास का अनुवाद कर निश्चित  
तौर पर एक कठिन कवि कर्म की अनुपालना की है तथा उपन्यास का  
अनुवाद कर निश्चित तौर पर एक कठिन कवि कर्म की अनुपालना की है  
तथा उपन्यास का अनुवाद कर निश्चित तौर पर कठिन कवि कर्म की  
अनुपालना की है तथा उपन्यास सम्राट प्रेमचन्द के साथ पूर्ण न्याय किया  
है ।<sup>15</sup>

<sup>14</sup> Munshi, Premchand, *Nirmalā*, Tr., Dave, Shrirama, p.1

<sup>15</sup> *Ibid.*, pp.193-194

### 5.13 *Ānandamaṭhaḥ*

*Ānandamaṭhaḥ* is a Bengali novel written by Bankim Chandra Chattopadhyay. It is translated into Sanskrit by Dr. Shivcharan Sharma. It is published by Sanskrit Bharati New Delhi in 2011. The novel is inspired by freedom movement.

*Ānandamaṭhaḥ* is a novel contains story which has a background of late 18<sup>th</sup> Century. It has a story of Saṅyāsī Rebellion. The novel is a collaboration of both history and romance. It is a strong human love and passion interwoven with a strong sacrifice and patriotism. The novel deals with the theme of patriotism and love for motherland. The novel has a historical connection. It's narrates the period when the British got the Diwani Right of Bengal and they are looting and suppressing people of Bengal. At that time Saṅyāsīs are came in front as rebellion. The novel has characters like Mahendra, Satyananda, Bhavan and Jiban who were Saṅyāsī Rebellion.

The novel contains the song *Vande Mātaram* which energized the rebellions and gave enthusiasm to freedom fighters to fight against Britishers. Therefore, the British Government banned this novel.

The novel is an important contribution to Bengali literature. Its Sanskrit translation is also a valuable contribution to the Sanskrit literature.

#### **Biographical sketch of the author:**

Bankim Chandra Chattopadhyay was a famous Bengali poet, writer and journalist. He was born in 1838 in Kanthalpara, a small village of West Bengal, into an orthodox Brahmin family. His parents were Yadav Chandra Chattopadhyay and Durgadebi. His father was a notable Deputy Collector of Midnapur, west Bengal. He went on for his higher education at the Presidency College.

He has written many Bengali romantic novels. His famous novels are Kapalkundala, Mrinalini, Chandrasekhar, Devi Chaudhurani, Anandmath etc.

Although Bankimchandra is known for all of his novels and essays but he is known for 'Anandamath (The Abbey of Bliss) the most as it was from this novel that Rabindranath Tagore took the song 'Vande Mataram' and converted into the national song of India.

The Translator:

Dr. Shiva Charan Sharma who is Rajasthan based Sanskrit professor, is translated the Anandamatha novel in Sanskrit. The novel has been translated effectively in lucid manner with apt expressions.

The example of Sanskrit Text:

अष्टसप्तत्यधिकसप्तशताधिकैकसहस्रमतस्य ईस्वीयवर्षस्य एकस्मिन्  
दिने “पदचिन्ह” नामके ग्रामे भयङ्करः आतपः प्रसूतः आसीत्।  
ग्रामे मनुष्याः दृष्टिगोचराः न भवन्ति स्म। आपणे विपणिकाः,  
राजमार्गाः, वीथिकाः, गृहाणि, उच्चवचाः अट्टालिकाः, सर्वाः अपि  
नीरवं भान्ति स्म । अन्यस्य को वार्ता कश्चन भिक्षुकः अपि  
दृष्टिगोचरः न भवति स्म। राजमार्गे सम्मर्दः न आसीत् । सरोवरे,  
गृहद्वारेषु मनुष्याः दृष्टिविषयाः न भवन्ति स्म। एकस्याः  
गगनचुम्बिन्याः शिखराणि दृश्यन्ते स्म, परन्तु तस्याः अपि द्वाराणि  
पिहितानि आसन् । तस्मिन् गृहे अन्धकारः प्रसूतः आसीत्।  
एकस्मिन् कक्षे एका स्त्री एकः पुरुषः च चिन्तामग्नौ उपविष्टौ  
आस्ताम्। तयोः समक्षम् अकालस्य भीषणं रुपं साकारम् आसीत्।<sup>16</sup>

<sup>16</sup> Chatarji, Bankimchandra, *Anandmathah*, Tr., Sharma, Shivcharana, pp.1-2

### 5.14 Bomadilā

*Bomadilā* is a novel originally written by Avinash Biniwale and translated into Sanskrit by Datta Bhusan Polkam. It is published by Sanskrit Bharati New Delhi in 2011. The novel is based on the Indo China war of 1962 fought in the Nefa region i.e. Arunachal Pradesh.

#### **Biographical sketch of the author:**

Avinash Biniwale is an Indian author. He has done his graduation in Sanskrit from Pune Vidhyapith and postgraduation in German from Mumbai Vidhyapith. He has also studied in Hyderabad's C.I.E.F. institute. He worked as a professor of German in Rajarama Mahavidhyalaya of Kaverinagar and later Elphinstone College of Mumbai. He has written more than fifty books in Hindi, English, Marathi and German.

#### **The Translator:**

Datta Bhushan Polkam was born in Pune. He has served for 45 years in the department of Sanskrit of Deccan College, Pune. He has translated the epic "Harvijaya" into English. He has also worked as an editor of journal published by Sahitya Academy.

Sanskrit Text:

‘वन अन्ड टू अन्ड आय ल्हव यू

आय लव्ह यू आय लव्ह यू

आय लव्ह यू आय लव्ह यू ... आय लव्ह यू...

फोनोग्रामरेकोर्डमुद्राकियाः छिद्रे सूचिका निमग्ना, तस्मात् ‘कम्

सप्टेम्बर्’ इति चित्रपटस्य प्रख्यातरुगीतस्य ‘आय् लव्ह यू’ इति अंशः पुनः

पुनरुदगीयत ।

‘अरे,कोऽस्ति तत्र? ध्वनिमुद्रिकायाः सम्यक् विधानं कुरु!’

वामहस्तस्य कनिष्ठिकां निजनीलशिरोवेष्टने प्रवेश्य कण्डूशमनाय प्रयतमानः मेजर-रणजितसिंहः उच्चैः अवदत् । परं ध्वनिमुद्रिका तथैव प्रचलता ।

हस्ते धृतं पानपात्रं पीठस्य उपरि दधानः कैप्टन-दलजितसिंहः अग्रस्थिते पात्रे निहितान् काजूदलान् मुष्टिमात्रान् गृहीत्वा मुखे न्यदधात् । सः कोणे निहितं फोनोग्राफयन्त्रं प्रेक्षमाणः अनिच्छया उदतिष्ठम् ।

‘तूँ बैठ! उपविश रे! गृहसेवकः तत् सम्यग् विदध्यात् । उपविश त्वम् ! किमर्थं एष जाल्मः अत्र स्थापितोऽति ?’ एवं वदन् मेजर-रणजितसिंहः कैप्टन-दलजितसिंहं स्वहस्तेन धृत्वा पुनः आत्मानः पुरतः आसने उपावेशयत् ।<sup>17</sup>

The translation contains few Hindi expressions also where the typical tone used by the soldiers kept intact by the translator. This novel is one valuable contribution to sanskrit literature.

### 5.15 *Tulasī-sudhābinduśatakam*

*Tulasī-sudhābinduśatakam*<sup>18</sup> is a *kāvya* written by Swaminath Pandey. The book was published in 2009. The source of this *kāvya* is works in *Vrajbhaṣā* viz. *Kavitāvalī*, *Gītāvalī* and *Vinayapatrikā*. The poem contains 117 verses. Subject of the poem is *Rāmkaṭhā*. Poet divided this poem in seven *kāṇḍas*. i.e.

#### 1. बालकाण्डम्

<sup>17</sup> Biniwale, Avinasa, *Bomadila*, Tr., Polkam, Dattbhushana, p.1

<sup>18</sup> Pandey, Swaminatha, *Tulasī-sudhābinduśatakam*, Abhivvyakti Prakashan, Farizabad. U.P., 2009.

2. अयोध्याकाण्डम्,
3. अरण्यकाण्डम्,
4. किष्किन्धाकाण्डम्,
5. सुन्दरकाण्डम्,
6. लङ्काकाण्डम्
7. उत्तरकाण्डम्

It is same as *Rāmāyaṇa*. *Bhaktikāṇḍam* is another name of *Uttarakāṇḍam* given by the poet. *Uttarakāṇḍa* has highest number of versed i.e. 49 while *Kiṣkindhākāṇḍa* contains only one verse. Poet has used metres like *Śārdulvikrīḍita*, *Vasantatilakā* and *Sṛgdhara* etc.

Poet has describred *Rāmkaṭhā* in his own style. It's a beauty of poet's composition that he covered major events of *Rāmkaṭhā* in only one verse.

For *Sītāharaṇa* poet writes-

अत्यर्थं कुररीव रौति विपिने दीना विदेहात्मजा –

सारङ्गेण मृगयन्ममैव वचसा दूरं गतो वल्लभः ।

क्षन्तव्यं कटुकं यदुक्तमथवा रेखा मया लङ्घिता

सौमित्रेऽव मरालिनीमिव च मां व्याघस्य हस्ते गताम्<sup>19</sup> ॥२॥

In the last kanda i.e. *Uttarakāṇḍa* or *Bhaktikāṇḍa* poet has written verses in the eulogy of Lord Rama, Devi Sita, Lord Hanumana and Lord Shiva. So this way, the content of seventh kanda is different from Ramayana.

THE FOLLOWING ARE AVAILABLE TRANSLATED  
KATHASAMGRAHAS

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<sup>19</sup> *Ibid.*, p.15



1. Krishnamurthy, Kalki, Tamil laghukatha, Translated into Sanskrit by Rajalakshami Shrinivasan, Rashtriya Sanskrit Sansthan, New Delhi.2003.
2. Richard bac, Sagaravihangam, Mira Bhatta, Shribhadrankaro Shikshan Trust, Godhra, 2006.
3. Various Authors, Spandana, Translated into Sanskrit by Savitri Pratap, Sanskritbharati, Bangalore, 2007.
4. Swami Sukhabodhananda, He mana samaśvasitu, Translated into Sanskrit by Shantala Vishwas, Sanskritbharati, New Delhi, 2007.
5. Jha, Sankardeva, Saptapadi, Translated in to Sanskrit by Narayanadash, Sanskritbharati, New Delhi, 2011
6. Manu, Balebhyah Mahabharatkatha, Translated into Sanskrit by Udayana, Sanskritbharati, New Delhi, 2011.
7. Ampasayya Naveen, Niskruti, Translated in to Sanskrit by Janardanarao, Sanskritbharati, New Delhi, 2011.
8. Various Authors, Visvavara, Translated into Sanskrit by Various Authors, Edited by Radhavallabha Tripathi, Sanskritbharati, New Delhi,2011.
9. Various Authors, *Ankushah*, Translated into Sanskrit by Janardan Hegde, Sanskritabharati, New Delhi, 2011
10. Prabudhdhatma, Translated into Sanskrit by Subha, Sanskritbharati, New Delhi, 2011
11. Kohli, Narendra, *SmaraneeyakathahI*, translated into Sanskrit by Hemanta Sharma, Sanskritbharati, New Delhi, 2011
12. Kohli, Narendra, *SmaraneeyakathahII*, translated into Sanskrit by Hemanta Sharma, Sanskritbharati, New Delhi, 2011

### 5.16 *Tamilalaghukathā*

It is a short story in Sanskrit .originally written by Ramaswamy Aiyer Krishnamurthy, better known by his pen name Kalki, was a Tamil writer, journalist, poet, critic and Indian independence activist. The book was translated into Sanskrit by Rajalakshmi Shrinivasan.

The author was named after "Kalki avatar", the tenth and last avatar of the God Vishnu. His writings include 130 works. He took his primary education in village only. He was a sub editor of a Tamil periodical Navasakhi. Kalki's contribution to the Tamil music is also noteworthy. He has also translated Gandhi's autobiography, My Experiments with Truth.

One of his novels won him the Sahitya Akademi Award in 1956. Set at the time of Indian Independence Struggle, the book revolves around how the life of people living at that time.

About the work:

अनयोः प्रेरणाप्रदाः कथाः समग्र भारते प्रसरायुः इति संकल्पेन श्रीमत्या राजलक्ष्मी श्रीनिवासन् महोदयया एतयोः कविवरयोः साहित्यं निर्मथ्य सुप्रचारयोग्याः सप्तकथाः सरल संस्कृतभाषाया अनूद्य प्रस्तुताः। ताश्च पुस्तकरूपेण संस्थानस्य संस्कृतवर्षस्मृतिग्रन्थशृङ्खलायां प्राकाश्यं नीताः। तमिलभाषातः संस्कृतभाषायाम् अनुवादः नातिसरलः भवति तथापि श्रीमत्याराजलक्ष्मी श्रीनिवासन्-महोदयया महता परिश्रमेण योऽनुवादः कृतः।<sup>20</sup>

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<sup>20</sup>Krishnamurthy, Kalki, *Tamilalaghukathā*, Tr., Shrinivasan, Rajalakshami, p.

### 5.17 *Sāgaravihangamah*

Richard David Bach is an American writer. Bach is widely known as the author of some 1970s best-sellers, including Jonathan Livingston Seagull and Illusions: The Adventures of a Reluctant Messiah. Bach has written numerous works of fiction and non-fiction. Bach's books have been semi-autobiographical, using actual or fictionalized events from his life to illustrate his philosophy.

Bach was born on June 23<sup>rd</sup> in 1936 in Oak Park Illinois. He worked in Navy. Jonathan Livingston Seagull, a story about a seagull who flew for the love of flying rather than merely to catch food.

The example of Sanskrit text :

सुरम्यः प्रातःसमय आसीत् । बालसूर्यस्य स्वर्णवर्णरस्मिभिः  
शान्तसमुद्रस्य मृदुकल्लोलेषु स्फुरिततेजोवलया इव उत्थिताः ।  
तटात् क्रोशमिते दूर एवैका मत्स्यग्राहिणी नौका जलमध्ये  
सञ्चारिता । एतेन 'प्रातराशवेला प्रत्यासन्ना...' इति शब्दो  
वातावरणे प्रसृत इव । आकाशात् सहस्रशो विहङ्गमा  
भक्ष्यगवेषणायाऽघोऽवतीर्णाः, आहारखण्डप्राप्त्यर्थं च तेषां सङ्घर्षः  
समारब्धः उदरपूरणाय तु सर्वेऽपि प्रयतन्ते खलु! एवमेकस्य  
व्यस्तदिवसस्याऽऽरम्भः सञ्जातः ।  
किन्तु सर्वेभ्योऽप्येतेभ्यो दूरे, नौका स्वजनान् क्षुधं भोजनं चेत्यादि  
सर्वमपि विस्मृत्यैकाकी एवैको जोनाथन-लिविंग्स्टन्नामा  
सागरपक्षी व्यग्रो भूत्वा किञ्चिदन्यदेवाऽभ्यस्यन् दृश्यते स्म ।  
व्योम्नि पादशतं प्राय उड्डीय स स्वीयौ त्वग्गुम्फितौ पादौ

किञ्चिन्नामितवान्, तत् श्वञ्चुपुटमूर्ध्वीकृत्य तेनैकं वक्रावर्तनं ग्रहीतुं  
प्रयतितम् । तदावर्तनमतीव कठिनं कष्टदायकं चाऽऽसीत्  
। ईदृशावर्तनस्य करणकाले उड्डयनगतिरत्यन्तं मन्दयितव्या, अत  
एषोऽपि मन्दमन्दम् अनुभूतवान् ।<sup>21</sup>

### 5.18 Spandanā

*Spandanā* is a collection of 11 stories. It is written in Telugu by Various authors. It is translated into Sanskrit by Savitri Pratap. It is published by Sanskrit Bharati Benglore in 2007.

Spandana is a heart touching story of girl named spandana who at last lost her life in accident. Her doctor father was also not able to save her. She lost her life due to lack of immediate treatment because of doctors strike. Bonasaijeevanam is also good story which compares woman's life with bonsai tree. The stories are written in simple sanskrit. Language is lucid.

The example of Sanskrit text:

मातुः वचनेन स्पन्दनयाः कोपः अधिकः जातः । सा वेगेन ततः  
उत्थाय शयनप्रकोष्ठं गत्वा शयितवती । निस्सहाया स्वर्णा पुत्रीमेव  
पश्यन्ती आसीत् । ततः पत्ये पानाय जलं यच्छती सा उक्तवती –  
आर्यपुत्र ! एतत् कार्यविरामान्दोलनं कदा वा स्थगितं न भविष्यति  
?"जलं पीत्वा चषकं सशब्दं स्थापयन् अजयः दृढस्वरेण उक्तवान्-  
"शीघ्रं स्थगितं भवेत् इत्येव अस्माकम् इच्छा । परन्तु सर्वकारः  
यावत् अस्माकम् अपेक्षाः न पूरयिष्यति तावत्पर्यन्तं तु स्थगितं न  
भविष्यति एव ।" तस्य वचनानि श्रुत्वा स्वर्णा खिन्ना जाता ।

<sup>21</sup> Bach, Richard, *Sagaravihangam*, Tr., Bhatta, Mira, p.1

एतावता एव आन्दोलनस्य द्वादश दिनानि अतीतानि आसन् ।  
सर्वकारस्य न कोपि प्रतिक्रिया आसीत् । अपरत्र चिकित्सालयेषु  
रूग्णानां सङ्ख्या वर्धमाना अस्ति इत्यतः परिस्थिति शोचनीयतां  
गता आसीत् ।<sup>22</sup>

### 5.19 *He Manah! Samāśvasitu !*

*He Manah! Samāśvasitu* is originally written in Kannada by Swami Sukhbodhanand and translated into Sanskrit by Shantala Viswas. It is published by Sanskrit Bharati New Delhi in 2007. It is a collection of articles on life related thoughtful incidents. The author is a founder of Prasanna Trust.

The example of Sanskrit text:

हासः शक्तिविवर्धकः

“स्वामिन्! मां परितः वञ्चकशृगालानां कश्चन गणः अस्ति !  
वाणिज्यं बन्धवः सुहृदश्चेति एकस्यानन्तरम् एकः सदा ममः  
अधःपातनाय यतमानाः एव भवन्ति । एतेन मया प्राप्यमाणं नष्टं  
कष्टम् अपख्यातिं वा यदि चिन्तयामि तर्हि नितरां खेदम्  
अनुभवामि । बुद्धिस्तु चिन्ताग्रस्ता भवति । एतस्मात् मम मुक्तिः  
कथम्?”– इति मां पृच्छति बहवः । तान् उद्दिश्य मम कथनम्  
एतावदेव – चिन्ताकरणेन यदि समस्या परिहृता भवेत् तर्हि प्रकामं  
चिन्त्यताम् । पुनः पुनः चिन्ताकरणेन किं भवति इति जानन्ति  
किम् ? लघुशिलाखण्डपरिमाणा चिन्ता पर्वतायते ! यदा चिन्ता

<sup>22</sup> Rani, K., *Spandanā*, Tr., Savitri, Pratap, pp.1-2

प्रवर्तमाना भवति तदा पूर्वम् अस्माभिः प्राप्तः पराजयः, प्राप्तम्  
अवमाननं कष्टं वा स्मृतिपथमायाति, नान्यत्किमपि ! सन्तोषावसरे  
तु स्मृतिपथमायान्ति अस्माभिः प्राप्तं यशः, अनुभूताः  
सन्तोषप्रसङ्गाः, प्राप्ताः सिद्धयः वा । अधुना वदन्तु ! भवत्सु  
निहिता शक्तिः कदा प्रकटीभवति ?<sup>23</sup>

### 5.20 Saptapadī

*Saptapadī* is a collection of Seven Maithili stories of Dr. Shankar Dev Jha. It is translated into Sanskrit by Dr. Narayana Dash. It is published by Sanskrit Bharati New Delhi in 2011.

Dr. Jha Shankardeva, was born in Darbhanga, Bihar. He has taken his education from Darbhanga itself. He has done his doctorate from Darbhanga University. Presently, he is working as an associate professor of history in Mithila Sahitya Mahavidyalaya. He has done in-depth study in Maithili. He has penned down many books. He is with Pt. Pratapnarayana Mishra Smruti Yuva sahityakar Sanman.

The example of Sanskrit Text:

भुवनमहोदयस्य मनः अतीव उद्विग्नमासीत्। यस्य कृते स्वभूमिं  
गृहादिकं विक्रीतवान्, सोऽधुना अन्तिमादेशं श्रावितवान्। कथमपि  
भुवनमहोदयेन श्वः स्वगृहं त्यक्तव्यमेव। स्वगृहपरिसरे आत्मनः  
प्रियस्याम्रवृक्षस्य तले वृक्षस्योपरि स्वपृष्ठभारं समर्प्य उपविष्टो  
भुवनमहोदयः क्वचित् स्वनिर्मितं गृहं क्वचिद् वा वृक्षं निध्यायति।  
अयं वृक्षस्तु तस्य विगतजीवनस्य साक्षीभूत आसीत्। दैवयोगात्

<sup>23</sup> Swami Sukhabodhananda, *Hemanasamasvasitu*, Tr., Shantala, Vishwash, p.97

अद्य स स्वयं वृक्षास्यास्य सङ्गं त्यजति। भुवनमहोदय इतोऽपि  
विह्वलोऽतिष्ठत्। यो गृहं क्रीतवान् सोऽत्र नवीनगृहं निर्मास्यति।  
तेन इष्टकाः, बालुकाः, प्रस्तराणि च राशीकृतानि। तस्य प्रतीक्षा  
वर्तते कदा भुवनमहोदय इदं गृहं शून्यं करिष्यति?<sup>24</sup>

### 5.21 *Bālebhyaḥ Mahābhāratānītikathā*

*Bālebhyaḥ Mahābhāratānītikathā* is a translation of stories originally written in Kannada by Manu (Rangan P.N.) and translated into Sanskrit by Udayana Hegde who is the son of erudite Sanskrit scholar Janardana Hegde. It is published by Sanskrit Bharati New Delhi in 2011. It is a book of moral stories from Mahābhārata for children. The anthology of stories contains the small moral stories based on Akhyanas of Mahabharata. It has stories on Nala-Damayanti, Ashtavakra, Nahusha, Satyavan-savitri, Chyavana Muni, Yavakrit etc.

The example of Sanskrit Text:

(महर्षेः व्यासेन महाभारतं काव्यम् इति उदीरितम् । एतं ग्रन्थम्  
इतिहासः इति कथयन्ति प्राज्ञाः । अत्र विद्यमानानां धर्मसूक्ष्माणां  
कारणेन वेदसमानत्वेन अस्य ग्रन्थस्य परिगणनं कृतं वर्तते ।

वसिष्ठवंशे जातः व्यासः आत्मानं शक्तिमहर्षेः पौत्रत्वेन,  
पराशरमहर्षेः पुत्रत्वेन, शुकमहर्षेः पितृत्वेन च परिचायितवान्  
वर्तते ।

महाभारतस्य रचायितारम् अपि अविहाय तस्मिन् कथाभागे  
बहुभिः महर्षिभिः भागः ऊढः इत्यतः एषा कथा केनचित् प्रकारेण  
तेषाम् आत्मचरितम् अपि ।)

<sup>h24</sup> Jha, Sankardev, *Saptapadi*, Tr., Dash, Narayana, p.1

महर्षेः व्यासस्य मनसि विस्तृतरूपेण महाभारते विद्यमानाः धटनाः  
प्रादुर्भूताः । तत्र आगच्छन्ति पात्राणि, तेषां सम्भाषणानि, भावनाः  
इत्येतत् सर्वं स्पष्टम् अनुभूतं तैः । एतादृशी कृतिः ग्रन्थरूपं प्रति  
कथम् आनेतव्या इति चिन्तनं कृतम् । तत्रापि स्वशिष्येभ्यः तत्  
वक्तव्यं चेत् ग्रन्थरूपेण स्थितिः अनिवार्या जाता ।<sup>25</sup>

The stories are meant for the children. So language is so simple. The story contains related pictures also.

### 5.22 *Niṣkṛtiḥ*

*Niṣkṛtiḥ* is a collection of ten short stories originally written in Telugu by Ampashayya Naveen and translated in Sanskrit by T. Janardan Rao. It is published by Sanskrit Bharati New Delhi in 2011. Ampashayya Naveen born on 24<sup>th</sup> December in 1941 at Warangal district , Andhrapradesh. Dr.Naveen has written a novel named ‘Ampasayya’ in Telugu. That novel became so popular that people gave him name ‘Ampasayya naveen’. The novel got reprinted 10 times. He is a recipient of Kendra Sahitya Akadami award. His 30 novels published.

This book is translated by T. Janardanarao who is retired professor of chemistry and Sanskrit lover.

The story of the collection is a Jivanamargah which throws light on prevailing superstitions in the society. Mauli and his wife lost their life because of this. Samikaranani is a story about the land-dispute between two brothers. Maranakaksha-jivitechha is a story of two friends of opposite nature. One is masters in economics and one in philosophy. Their debate on various topics in the story indicates author’s knowledge on various subjects.

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<sup>25</sup> Manu, *BalebhyahMahabharatkatha*, Tr., Hegde, Udayana, pp.1-2



Title story Niskrti has a story of Ramanmurthy who blames his wife for their childlessness. He is not ready to accept his defect and got married thrice and ruined life of three women. Pratispandah is a story of couple Aparna and Anurag. Next story also embodies the story of newly married couple Raghu and Divya. Kacajavanika displays craze of cricket in India. It's a story of young boy named Sudhakar who even left his study for Cricket. But he could not become successful in cricket so he chooses a wrong way. The story exhibits author's knowledge of cricket. He is a recipient of National literary award in 2010.

Ampasayya Naveen's works have always appreciated with massive popularity in both common readers and critics. A gripping and eminently readable style and deep insight into human mind and the dynamics of social relations are their strong points. His works are also remarkable for their bold treatment of contemporary issues of our society.

He had written a monograph for Sahitya Akademy, New Delhi on the life and works of R.S. Sudarshanam, the doyen of Telugu Literary Criticism. This book was published by Sahitya Akademy and has been translated into all Indian Languages and English.

His works have been translated into Hindi, English and Kannada. Naveen was on the air on innumerable occasions giving speeches from AIR Hyderabad and Warangal stations on literary subjects.

The example of Sanskrit Text:

“सः मन्त्रान् जानाति तेन किञ्चित् सावधानेन स्थीयताम्” इति  
मोहनः तस्य सहोध्योगिनं रामस्वामिनम् उद्दिश्य उक्तवान् तत्र  
तडागबन्धस्य उपरि गच्छन्तं श्मश्रु-ओष्ठरोमपुरूषं दर्शयन्।

तौ द्वौ तस्य ग्रामस्य पाठशालायाः शिक्षकौ। मोहनः तत्र पुरातनः  
एव । रामस्वामी तत्र पुरातनः एव । रामस्वामी तत्र  
नूतनशिक्षकरूपेण आगतवान् । सायङ्काले तडागबन्धस्य उपरि  
आगत्य कञ्चित् समयम् उपविश्य वार्तालापकरणं तयोः अभ्यासः।  
“मन्त्राः वास्तविकेन वर्तन्ते इति मन्यते भवान्” इति उक्तवान्  
रामस्वामी।

“यदि सः चिन्तयति तर्हि भवन्तम् एतस्मिन् क्षणे एव मर्षीं कुर्यात्  
। यं कमपि प्रेतः आवहति, तं प्रेतं तस्मात् अपसारयति । भवतः  
उपरि यः कोऽपि मान्त्रिकः मन्त्रप्रयोगं करोति चेत् तस्मात् भवन्तं  
रक्षति । यदि ग्रामे विषूचिका (महामारी) व्याधिः प्रसृतः भवति  
तर्हि तस्य मन्त्रशक्त्या महामार्याः कारणभूतां दृष्टशक्तिम् अपि  
ग्रामात् दूरीकरोति ।”<sup>26</sup>

### 5.22 *Viśvavārā*

*Viśvavārā* is a collection of Short stories from world literature and translated into Sanskrit by Various authors and edited by Radhavallabh Tripathi. It is published by Sanskrit Bharati New Delhi in 2011.

#### **Biographical sketch of the Editor:**

Radhavallabh Tripathi is a well known Sanskrit scholar of modern Sanskrit Literature. He was born on 15<sup>th</sup> February 1949 in Rajgadh Madhyapradesh. He has done Ph.D. as well as D.Litt. He has worked as a Dean, Faculty of Arts at Harisingh Gour University Madhyapradesha. He served as Vice-

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<sup>26</sup> Ampashayya, Naveen, *Niṣkṛtiḥ*, Tr., Rao, Janardan, pp.1-2

chancellor of Rashtriya Sanskrit Sansthan at Delhi. He is a recipient of many national and international awards.

Radhavallabh Tripathi writes:

अनुवादो नाम काचन जटिलैव प्रक्रिया। वैदेशिकसाहित्यस्य  
संस्काराः परम्पराश्च स्वदेशभाषायामाननीयमानास्तिरोभवन्ति, स्रं  
सन्ते च्यवनते वा। तथापि न नेह पुनराविष्कृतं  
भावगाम्भीर्यमसुकोमलमं भावजगत् हृन्मर्मपरामर्शपाटवं च  
साहित्यसंसारे हंसायमानस्य हंसक्रिश्चियनैण्डरसनस्य  
हृद्यनिरवद्यकमनियकथाया अनुवादकेन हरिणा अरविन्देन, न  
साधु न समानीता पल्लवकथाया कारुण्यधारा जिजीविषा  
लोकजीवनसंसक्तिश्च कलाकलापकुशलेन कलानाथशास्त्रिणा, न च  
न सगौरवमाहितम् एच्.जी. वेल्सकथाया वैचित्र्य दीक्षितया  
पुष्पया। अन्यैरपि मूलकथाया आस्वादं संस्कृतेऽवतारयितुं  
यथासामर्थ्यं प्रयतितमनुवादकैः।<sup>27</sup>

### 5.23 *Vātyāsārah*

*Vātyāsārah* is a collection of 14 translated stories originally written in Oriya by Shri Chandra Shekhardasvarma. It is translated into Sanskrit by Dr. Narayanadash and published by Sanskrit Bharati New Delhi in 2011.

The Example of Sanskrit Text:

आर्वाचीनसंस्कृतसाहित्ये कथासाहित्यस्य विकासाय कथासरित्  
इति संस्कृतकथाषण्मासिकी प्रकाशिता भवति। तस्याः इदानीं  
यावत् 10 तरङ्गाः प्रकाशिताः सन्ति। तत्र मया लक्षितं,  
सरलभाषया लेखितुं पठितुं च जनानाम् आग्रहः वर्तते। अवश्यं

<sup>27</sup> Various , authors, *Viśvavārā*, Ed., Tripathi Radhavallabh, p.2

कदाचित् अत्र संस्कृतसम्भाषणान्दोलनस्य प्रभावः स्यात्। इदं आन्दोलनं विगतेषु सफलीकृतं संस्कृतभारती-विश्वसंस्कृतप्रतिष्ठान-लोकभाषाप्रचारसमितिप्रभृतिभिः संस्थाभिः। अत्र राष्ट्रिसंस्कृतसंस्थानस्य सहयोगः अपि अनल्पः नास्ति। कदाचित् सरलीकृता एषा भाषा कदर्थीकृता इति अभ्युञ्जन्ति पारम्परिकाः पण्डिताः। परन्तु इदमत्र स्मरणीयं यत्, वाक्ये सन्धिः ऐच्छिकः वर्तते। कामं कोऽपि सन्धिं समासं विधाय विटाक्षरबन्धं निर्मातुं नाम, अपरः व्याकरणनियमान् अनुसृत्य सरलभाषया अपि कथाः लेखितुं प्रभवेत् खलुयतो हि कथासु भावः श्लाघ्यते, न तु व्याकरणनियमः। अस्माकं जीवने प्रथमकथावाचिका माता च पितामहि वा व्याकरणनियमान् अन्वसरत् अति न भाति।

#### 5.24 *Rūmīpañcadaśī*

Rumipancadasi is a translation of tales from Rumi's works in Sanskrit by Radhavallabha Tripathi. It is published by Sanskrit bharati, New Delhi in 2011. It is a small book of 22 pages and it has 15 stories.

The example of Sanskrit text:

स आसीत् पण्डितः । तेन यत्किमपि वक्तव्यमिति कृत्वा एकदा कथितम् भारतवर्षे भवति कश्चन वृक्षविशेषः। यो जनस्तस्य वृक्षस्य फलं भक्षयेत्, स कदापि वार्धक्येन बाधितो न भवेत्, न वा म्रियेत । ततः समग्रेऽपि राज्ये भारतीयं वृक्षम् अधिकृत्य कर्णाकर्णिकया किंवदन्त्यः स्यन्दन्ते स्म । क्रमात् राजानमपि एताः किंवदन्त्यः उपसृताः। भारतीयवृक्षविषये राज्ञः कौतुकं जातम् । स आदिशत्-

प्रेष्यतां दूतः भारतं प्रति । स तत्र गत्वा एतादृशस्य वृक्षस्य फलानि  
अस्माकं कृते आनयतु इति ।<sup>28</sup>

### 5.25 *Ankuśaḥ*

*Ankuśaḥ* is a collection of five long stories written by various authors and translated into Sanskrit by Janardan Hegde. It is published by Sanskrit Bharati New Delhi in 2011.

The example of Sanskrit next:

सिद्धाश्रमात् प्रस्थितस्य विश्वामित्रस्य मनः प्रवृत्ताः घटनाः पौनः –  
पुन्येन चिन्तयति स्म । सद्यः प्रवृत्ताः इव ताः घटनाः स्मृतिपटले  
हरितायमानाः आसन् ।

विश्वामित्रस्य दृष्टिः बहिर्मुखा जाता । रामस्य उपरि पतिता सा ।  
रामः आत्मनि एव लीनः इव बाह्यप्रपञ्चस्य ज्ञानात् विरहितः इव  
तमेव अनुसरन् आसीत् । किन्तु लक्ष्मणः तु निर्द्वन्द्वः सन् प्राकृतिकं  
सौन्दर्यं पश्यन् आगच्छन् आसीत् ।

“गौतमस्य दीर्घकालिकी आशा पूर्णतां गच्छन्ती आसीत् ।  
सप्तदिनात्मकस्य महासम्मेलनस्य निमित्तं सर्वविधसन्नाहः  
क्रियमाणः आसीत् । ‘मिथिलादिभ्यः विविधप्रदेशेभ्यः समागताः  
ऋषयः शशिष्यगणम् उपस्थाय उपन्येस्येयुः’ इति योजना कृता  
आसीत् । महान् विचारविमर्शः सम्भाव्यते च । सप्तविनात्मके  
एतस्मिन् सत्रे ज्ञानसम्पादनं विशेषतः भवेत् इत्यत्र न आसीत्  
विप्रतिपत्तिः ।

<sup>28</sup> Rumi Kavi, *Rumi Panchadasi*, Tr., Tripathi, Radhavallabh, p.1

### 5.26 *Prabuddhātmā*

*Prabuddhātmā* is an originally written in Kannada named as ‘Ecchetta Chetana’. This book is based on the life incidents and lectures of Swamy Vivekananda. It is translated into Sanskrit by Subha and published by Sanskrit Bharati New Delhi in 2011.

The example of Sanskrit Text:

स्वामिनः विवेकानन्दस्य जीवनस्य अध्ययनं नाम परिपूर्णतां प्राप्तवतः कस्यचन महात्मनः परिचयप्राप्तिः इव। जीवनस्य विविधेषु कार्यक्षेत्रेषु ख्यातनामानः जीवनसंग्रामस्य कस्मिंश्चित् सोपाने स्थिताः दृश्यते। पूर्णतयाः विषये ते अवधानवन्तः स्युः, परं पूर्णतां प्राप्तवन्तः तु अतीव विरलाः एव। स्वामिविवेकानन्देन तु मुक्तिः करतलामलकम् इव वशीकृता आसीत्। तस्य जीवनस्य आरम्भे सः पञ्जरे बद्धः सिंहशावकः इव दृश्यते। अनन्तरं प्रचण्डसाधनाद्वारा स्वस्य तीक्ष्णैः नखैः बन्धनरूपं पञ्जरं भित्वा बहिः आगत्य स्वातन्त्र्येण गर्जतः तस्य ध्वनिः श्रुयते। स्वमुक्तिं सम्पाद्य धन्यताभावनया विरतः जनः न अयम्, परं भवजीनिनां सर्वेषामपि मुक्तिमार्गं प्रादर्शयत् सः। तेन कृतं मार्गदर्शनं कमपि जातिविशेषं मतविशेषं वर्गविशेषं वा मनसि निधाय कृतम्। तदस्ति सर्वजनीनं सार्वकालिकं सार्वदेशिकं च।<sup>29</sup>

### 5.27 *Smaraṇīyakathā-I*

*Smaraṇīyakathā-I* is the famous capturing of the social reflections written by Narendra Kohli and translated by into Sanskrit by Hemanta (Himmatlal Sharma). It is published by Sanskrit Bharati New Delhi in 2011.

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<sup>29</sup> Shrikrushna ashram Maisur, *Prabudhdhatma*, Tr., Subha, p.5

The example of Sanskrit text:

अनुराधा विलम्बेन आगता, अतः एव निरुत्साहा आसीत् ।  
अमिताभः ताम् अवलोक्य कारणं प्रष्टुम् इष्टवान् विलम्बस्य  
निरुत्साहस्य च; किन्तु सः अनुराधां सम्यक् रूपेण जानाति स्म ।  
पृष्ठे सति सर्वस्य अपि कारणभूता यातायातव्यवस्था एव इति सा  
वक्ष्यति । औदासीन्य कारणम् ? तत् तु अनुराधा नैव कथयिष्यति ।  
यदा अयं पृच्छति तदा सा वदति “किमपि नैव । त्वं तु व्यर्थम् एव  
मां तुदसि ।”

अमिताभः किमपि न अपृच्छत् ।  
तौ मौनम् मौरिसनगरात् विश्वविद्यालयस्य पुस्तकालयं प्रति  
गच्छन्तौ आस्ताम् । अनुराधा अवदत्, “शृणु अमे ! वृत्तम् एकं  
कथनीयम् अस्ति, परन्तु शपथेन एतेन सह यत् त्वं तस्य कारणं न  
पृच्छेः न च सा परिपृच्छां कुर्याः ।”<sup>30</sup>

### 5.28 Meghavedham

Meghavedham is a Sanskrit metrical translation of William Shakespear's Macbeth. Dr. Mohan Gupta is a translator of Shakespear's Macbeth. He has done metrical translation of Macbeth. The book was published by Gyanbharati Publication, Delhi in 2009. The author was born in Bhusaval, Maharastra on 28th September, 1940. He took his education from Vikram University Ujjain. He worked as a lecturer of English at Vikram University Ujjain. Later he got selected as I.A.S. in 1974. He was also served as chancellor at Maharshi Panini Sanskrit Vishwavidyalaya.

<sup>30</sup> Kohli, Narendra, *Smaraṇiyakathā-I*, Tr., Subha, p.10

The present book is awarded by Premchand Puraskar from Uttarpradesh Hindi Samsthan in 1991.

It is a metrical composition. So, it is not easy to understand. It is not easily comprehensive.

### **Biographical Sketch about the Translator:**

Dr. Mohan Gupt was born in Bhusaval, Maharastra on 28<sup>th</sup> of September in the year 1940. He took his primary education in Vijaypur, Madhya Pradesh. He had done double post-graduation in English and Sanskrit both language from the Vikram University, Ujjain. He has taken highest degree of D.Lit from Pandit Ravishankar Shukla Vishwa Vidhyalaya, Raipur, on the topic “Time determination of Mahabharata.”

He worked as a lecturer of English for one year and later he worked as a lecturer of Sanskrit (Jyotirvigyan) in Vikram University of Ujjain for eight years. In the year 1965 he has cleared State Civil Service exam of Madhya Pradesh and served there and later, in 1974 he has cleared I.A.S. and he adorned many highes position in Indian Administrative Service. Presently, He is a chancellor of Maharshi Panini Sanskrit Vishva Vidhyalaya, Ujjain (M.P.).

He authored many books among them “Samiksha- The tragic concept of Bhavbhuti” & Novels like “Araj Raj ” and “Suraj Raj” are main. His research based book “Mahabharat ka Kal Nirnaya” was also published in 2003. He who is well versed in both English and Sanskrit Translated English dramatist Shakespears drama “Macbeth” into Sanskrit in poetry from as “Meghavedham”.

His novel “Araj Raj” received two awards, Hanuman temple trust award from Kolkata (1988) and Premchand Puraskar from Hindi Samsthan. Uttar Pradesh (1991).



मोहनगुप्ताचार्यः कृतशास्त्राध्ययनः नैकतन्त्रस्वतन्त्रः  
स्वकीयप्रशासकीयेन कार्येण बहुभिः विविधैश्च निबन्धैः ग्रन्थैश्च  
लब्धयशाः अस्य अनुवादस्य प्रणेता ।

अस्मिन् अनुवादे तेन यथाशक्यं मूलकाव्यस्य न केवलम् अर्थः  
परिरक्षणीयो मतः, अपितु तस्य काव्यसौन्दर्यमपि रचनया  
प्रतिपिपादयिषितम् । पात्राणां, स्थानानां च नामानि  
उच्चारणसौकर्याय परिवर्तितानि। नाटकान्तर्गतसंवादानां छन्दोमयी  
भाषा पद्येनैव समानान्तरेण सम्प्रेषिता । इत्थम् अस्य अनुवादस्य  
परिशीलनं संस्कृतस्य कृते सरसभोज्यास्वादतुल्यं स्यात् ।

श्वः श्वः श्वश्च जहात्यहो अनुदिनं जीवास्पदं लेशशः  
यावन्नैति गृहातकालवयसां सीमानमाप्रान्तरम् ।  
मृत्योर्धूसरिणः पथो गतधियां दीप्तौ दिनेर्ह्यस्तनः  
शान्तं शाम्यतु देहदीपक ! चलत्प्रच्छायवज्जीवनम् ॥

दीनो नटश्चलति गर्वयुतः कदाचित्  
क्षुब्धाऽन्यदा विरतरङ्गकृतिस्तदास्ते ।  
गाथा विटेन कथिता प्रथितोग्ररोषा ।  
चण्डस्वनैरपतार्थगतार्थगतार्थ भावा ॥<sup>31</sup>

### 5.29 Vijayaparva

*Vijayaparva* is the drama based on Kalinga war written by Padmabhushana and translated into Sanskrit by Dr. Abhirajendra Mishra. It is published by Sanskrit Bharati New Delhi in 2011.

<sup>31</sup> Shakspeare, *Meghavedham*, Tr. Mohan Gupta, p. 3

शोणनदस्य समतला भूमिः । मध्ये कश्चिदवनतो वृक्षो यस्य स्कन्ध  
आसनवत् उपवेशनार्थं प्रयोक्तुं शक्यते । दक्षिणेन च पर्याकुलशाखोऽन्यो  
वृक्षः यस्य द्वयोः शाखयोरेतावानवकाशो यत्तन्मध्ये चन्द्रबिम्बो द्रष्टुं शक्यते  
। स्थाने-स्थाने लधुबृहन्तो निष्कुटा ये कदाचित् पादयोः संलग्ना जायन्ते ।  
उर्वरत्वात् भुमिर्हरीतिम्ना परिपूर्णाऽस्ति ।

गम्भीरसन्धयासमयः । अद्य कृष्णपक्षस्य तृतीया तिथिः नेदानीं यावत्  
चन्द्रदयो जातः। परन्तु समीप एव काष्ठप्राचीरस्थापितो दीपस्थम्भः  
स्थानेऽस्मिन् मन्दालोकं क्षिपति । पूर्वदिशायां चन्द्रोदयपूर्ववर्तिनी प्रभा  
परिलक्ष्यते । शून्यप्रायं वातावरणम् । कदाचित्करीत्या सीताध्यक्षस्य  
(कृषिविभागाध्याक्षस्य) सेवकः सा...व...धा...न... इत्यावह्वानं ददाति  
यद् वायौ गुञ्जितं सत्क्रमशो मन्दायते ।<sup>32</sup>

साधनीयम् इत्यस्य आदर्शरूपम् अन्वेष्टव्यं चेत् तद् आसीत्  
यशवन्तमहोदयस्य अद्भुतं व्यक्तिमत्त्वम् ।<sup>33</sup>

### 5.30 *Vadāmi Kiñcit*

*Vadāmi Kiñcit* is a translation of Kannada book named as ‘Guttondu Heluve’  
The original book is written by Sudha Murty and it is translated into Sanskrit  
by Various authors. *Vadāmi Kiñcit* is a collection of inspirational essays. It  
is published by Sanskrit Bharati New Delhi in 2011. The book contains 32  
essays on various inspirational topics.

#### **Biographical sketch of the author:**

<sup>32</sup> Varma Ramkumar, *Vijayparva*, T., Mishra Abhiraja Rajendra, pp.1-2

<sup>33</sup> Shastry, Sarita Krishna, *Purnankam Prati*, p.8

Sudha Murty is the eminent writer of Kannada and English. She was born on 19<sup>th</sup> August 1950 in Shiggaon in Karnataka. Some of her notable works are The Mother I Never Know, How I Taught My Grandmother to read , Gentlt Falls the Bakula.

The example of Sanskrit text:

नमः कलामवर्याय !!

अहं कतिपयेभ्यः वर्षेभ्यः पूर्वम् आङ्गलपत्रिकासु 'स्तम्भ'

लेखान् (कालम्) लिखामि स्म । 'स्तम्भ' लेखस्य लेखनं न सुकरम् ।

तत्र शब्दप्रयोगस्य परिमितिः भवति । लिखितमेव पुनः न

लेखनीयम् । लेखेषु नैतिकता भवेत् । कदाचित् भावानां तीव्रतयाः

कारणतः शब्दाः अधिकाः भवेयुः । तदा पत्रिकायां स्थानाभावः

भवेत् । शब्दपरिमितिम् एव मनसि निधाय लेखानां ह्रस्वीकरणं

मादृशानां कृते महते कष्टाय कल्पते । अस्माकं देशे वर्षाणि यावत्

'स्तम्भ' लेखान् लिखन्ति केचन । तदर्थं तु असाधारणं कौशलम्

आवश्यकम् ।<sup>34</sup>

### 5.31 *Ramākānta Kavītā Sañcayana*

Kshirod Chandra Dash has translated Twenty-three poems of Ramakant Rath from Oriya into Sanskrit in the heritage of the Oriya poetic compositions of the later part of the twentieth century, the poems of Ramakanta are uncommon in the context of contemporary and pre-contemporary poetry and at least in their earlier phase, the object of controversy. Controversy arose because he used words beyond their usual

<sup>34</sup> Murthy, Sudha, *Vadāmi Kinchit*, Tr., Various authors, p.1

meaning and this was not quite acceptable to readers accustomed to the poetry that preceded the work of Ramakanta. There was, However, no doubt that such unusual literary usages spoke of his uncommon poetic talent Ramakanta has been composing since the 1950s and from the very beginning, the style and appeal of his poems are distinguished, powerful and influenced.

Kshirod Chandra Dash writes in his preface, “The translation of some poems of Ramakanta into Hindi and English has brought his poetry to the notice of national and international readers. None of his works, however, so far has been rendered into Sanskrit, the ancient cultural language of the nation. I, therefore, thought of introducing Ramakanta to lovers of Sanskrit literature and thus undertook these translation

आवृत्तिदीपिका  
शिलारसैर्धूमयुतैर्दशार्चिषा  
विशीर्णकीटाकुलधातुवेष्टनम् ।  
तरङ्गभङ्गया तपते भयङ्करं  
किमन्धकारे ज्वलितानलार्णवः ॥  
वशीकृताग्निर्धृतवङ्गवृत्ते  
क्रीडाङ्गया-व्याघ्र इवास्ति भद्रः ।  
किं कालवङ्गे न परिचितोऽसौ  
संवीतदीपे च तथा प्रतप्ते ॥  
निपीड्य नेत्रे निजकालजाड्यम् <sup>35</sup>

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<sup>35</sup> Rath, Ramakanta, *Ramakanta KavitaSanchayanam*, Tr., Dash, Kshirodchandra, p.16

## LIST OF TRANSLATED WORKS INTO MODERN SANSKRIT LITERATURE

The list of translated works is given by Rabindra Kumar Panda in his book 'Essays on Modern Sanskrit Literature'.

1. Kamayani of Jayasankar Prasad by Bhagavan Data Sastri 'Rakesha'.
2. Pancavati of Jayasankar Prasad by Radha Vallabha Tripathy.
3. Ramacaritamanasa of Tulsidasa by Prem Narayana Dwivedi.
4. Vidyapatisatakam of Vidyapati by Kasinatha Mishra.
5. Dur-Vs-Par of Hariraj Singha deva by Trivikrama Pati.

### **Translation from Persian**

6. Rubayat of Omar Khayyam by Virendra Kumar Bhattacharya and also Trivikrama Pati in 75 stanza.
7. Besop's fables translated by many scholars.
8. Cerage Dair of Mirza Galib by Nahid Abid.

### Translation from Telugu

9. Ekavira of Viswanatha Satyanarayana By VasanSubramanya Shastri, 1993.

### Translations from Bengali

10. Gitanjali by Pulel Ramachandredy. We are informed that five translations of this work have been prepared but they are not available to us.

### Translations from English.

11. Hemlet of Shakespeare by S.D.Joshi.
12. Athelo of Shakespeare by Rajaraja Varma, 1912.

13. Plays of Shakespeare by Lakshmana Sastri Tailanga and also Ajanta Tripathy Sarma.

14. Astacaliyam by Govinda Chandra Pande.

Translations from Gujarati

15. Setubandha- a collection of Gujarati poems of several poets by Yasvanti Dave. Translations from Oriya

16. Cilika of Radhanath Roy by Khirrod Chandra Dash, 1991.

17. Yajnaseni of Pratibha Ray by Bhagirathi Nanda.

Translations from Tamil

18. Tamil Laghukatha of Subrahmanya Bharati and Kalkikrishnamurti by Rajalakshmi Srinivasan.

Translations from Malayalam

19. Sitavicaralahri of Kumaran Asan by N.Gopal Pillai.

20. Mayurasandesam of Kerala Varma Valiya Koli Tamuran published under the title Mayuradutam by P.K. Narayana Pillai.

Translations from Marathi

21. Jnaneswari of Jananeswara by Sakharama Sastri Bhagavata and M.P. Oka.

22. Kekavali of Moropanta by T.D. Sakurikar.

23. Balidanam of N.C. Kelkar by Latkar Shastri. Translation from Kannad

24. Sartha of S.L.Bhyrappa by Nagraj rao.

25. Dharmasri of S.L.Bhyrappa by Janardana Hegde.

Rabindra Kumar Panda rightly remarks :

“Translation is the significant facet of modern Sanskrit literature. Translations helps to make the language live. Sanskrit is a language which is no more communicative now-a-days. To revive the

language and to make it communicative, translation plays an important role. It serves as a bridge between the language and the society which makes the work of different language available to even those who could not know the source language.”

The *Sivarajavijaya* is a first novel in Sanskrit language that is translated. Swati Ray notices:

“The first translated Novel in modern Sanskrit Literature is *Śivarājavijaya* written by Ambikadutta Vyasa in 1870.

### **5.32 *Sṛṅgārapadyāvaliḥ***

Great Sangam poets bring in the typical flora and fauna of the region not merely to form the backdrop to help evoke the sentiment but as active role-players in the emotional drama described in the piece. The intelligent reader will not fail to detect the sense of artistically rounded compactness promoted by such an arrangement.

The diction employed in these poems is very evocative; the words are used in their primary senses and not in the derived, as in the case of later-day works. Unnecessary frill-words and round about usages are remorselessly cut off. Verbal rhyming is not introduced artificially just for its sake; but wherever it can be brought in naturally. It is used to sweeten the sound effect. As the metre employed is very simple and undemanding, the sense is never sacrificed to satisfy the exigencies of versification. Later-day metres all have a very complex and finished structure, with a stipulated four-line framework and poets often have to introduce packing material to fill it or resort to expressive condensation, all because of the inflexibility of the metrical steel frame. Sangam poets could go on to fifth line or further if the subject matter demanded such a step. This liberated them from the painful and inartistic blowing up or whittling down that had to be resorted to by the

poets of later ages and this liberation was reflected in the superior aesthetic quality of their product.

But there is an even more powerful reason why this great literature finds few votaries today, why it had to suffer criminal neglect in the land of its birth, in the centuries pure literature, the word ‘pure’ being used in the sense that other than literary elements are totally absent in it and that therefore they have no contribution to make to reinforce its appeal which is solely based on its literary worth. Epics like the Ramayana depend a great deal for their appeal on story interest, moral teaching and semi-divine or divine characters playing the lead role in them. There is a great deal of ethical teaching and worldly wisdom in Sangam non-love poetry. Sangam love (or ‘akam’ as it is styled in Tamil) poetry has none of these attractive elements to reinforce its appeal. The episodes are imaginary, the characters are very human (and importantly, unnamed) and there is no story-telling at all involved in these short pieces. Hence, they can appeal only to the fanatically literary-minded among the dilettantes who do not need any of these additional inducements in their reading. The only parallels in Sanskrit are the short (one-stanza) love poems found anthologized in works like the Subhashitaratnakosa of Vidyakara and the minor poems in English.

### **5.33 *Pravāsi***

Sri Gunde Rao Harkare was born on 13<sup>th</sup> March, 1887. His father was Ram Rao Harkare. His mother, Sita Bai, died when he was 6 months old.

The surname “Harkare” comes from an office, whose duty was to gather News from all districts and through reliable servants (subjects) called Harkares, who prepare Khalitas family is Persian and send them to Delhi by



camels. The Harkare family is famous for centuries for having obtained Jagirs and Mansabs.

Gunde Raoji was educated in Persian and Arabic in his early years according to the customs of those days. He studied Telugu and Marathi Privately. In 1899, he joined the school, where medium of instruction was English. In 1906, he was to appear for matriculation examination, but his father didn't get pension (and some domestic reasons also.) So, he discontinued his studies and joined service.

He was appointed as a clerk in the city court. In 1908, he was given double promotion and transferred to the special Magistrate's court. By that time he was well versed in Urdu, Marathi, Telugu and Kannada. He acted as a translator in special criminal court and toured extensively in the dominion of the Nizam. In 1914, he was transferred to the high court. He passed the examinations of judicial, revenue and accountancy in higher grade. He became P.A. to the chief justice. He continued his studies in English and regional languages. He passed the Vijnana Chandrika Parishad examination in Telugu. He was fascinated by Vasucharitra in Telugu and Ramayana of Moropant in Marathi. He translated two cantos of Vasucharitra in Marathi with a detailed exposition of its poetic charm.

He developed a passion for learning Sanskrit. He studies Kaumudi Muktavali and Panchavadas in Nyay.

Gunde Raoji was the deputed to Gadwal. He went there as Munsif Magistrate in 1919. He lived there until 1948. In this long period of three decades, he served as Munsif, district judge, Deputy Collector, and Sessions Judge. After his office hours he dedicated his maximum time to the study of Sanskrit. He Passed Siromani and P.O.L examinations of Madras University in different subjects.

The title of “Vachaspati” was conferred upon him by the academy of Navadvip (Nadia). A gold medal was presented to him by the Government of Mysore for the translation of the “Traveller” in Sanskrit. He was awarded “Certificate of honour” as an eminent Sanskrit scholar by President of India. In his later life he was working on a teaching aid scheme ‘Sanskrit Grammar Made Easy’ in a machine from to benefit the students of Panini’s Grammar. This great scholar passed away on 23<sup>rd</sup>, December 1979, at the age of 92.

वागीशार्पितसत्काव्यरसास्वादनलोलुभः ।

एतेनाप्याङ्गलकाव्यानुवादेन प्रीयतां हरिः ॥

रामचन्द्रतनूजेन प्राङ्गिवाकेन धीमता ।

हकरि गुण्डुरायेण रचितोऽयं सतां मुदे ॥