

CHAPTER III

LIFE, DATE AND WORKS OF DR. SHIVA PRASADA BHARADVAJA AND DR. SATYAPAL SHARMA

III. 1. Life, Date and Works of Dr. Shivaprasada

Bharadvaja:

Dr. Shivaprasada Bharadvajaa is a famous and distinguished poet in Sanskrit literature. He is one of the modern greatest poets like Shripada Shastri Hasoorkar, Satyavrat Shastri, Pandita Kshama Rao, Medhavrat Shastri. R. K. Panda observes and writes in his book that the poets have made valuable contribution to the biographical literature of Sanskrit.¹ Dr. Shivaprasada Bharadvaja has composed only one *Caritakāvya* namely *Lauhapurushāvadānam*. That way he has contributed to this tradition of biographical poems in Sanskrit. The great poets like Vālmīki, Vyāsa, Bhāsa, Aśvaghoṣa, Bhavabhuti and Kālidāsa have also presented their incomparable and transcendental power and new views on literature, similarly, Shivaprasada Bharadvaja have given new ideas and new views to Indian culture as well as literature through his thoughts.

S. P. Bharadvaja has shown a new path by giving new style and strength to the tradition of Sanskrit poetry that has been going on

¹ Panda, R. K., Biographical Poems in Sanskrit: A Glance, *Essays on Modern Sanskrit Poetry*, pp 73-75

for centuries. There is no doubt that he is a giant of modern Sanskrit literature. He has also given his biographical details in his work.

(i) Birth and Family :

Shivaprasada Bharadvaja was born in Dang village near Pauri in district Pauri Garhwal of Uttar Pradesh. The name of his parents was Pandit Hiramani and Smt. Kalindi Devi.

According to the certificate, his date of birth is 15th October 1924. But some scholars have said that his birth year is around 1922. His father used to run a grocery shop in village named Rajpur. His father was leading a very simple life. His mother was a house wife dedicated to her family and completely involved in upbringing of her child. This village is near Dehradun. This Rajpur village, located on the Mussoorie road, has been the childhood playground of Shivaprasad Bharadvaja.

(ii) Education :

Shivaprasad Bharadvaja started his education in Rajpur village by learning the alphabet with his finger by pouring mud on a wooden board. Meanwhile, his mother passed away. Therefore, they all left Rajpur permanently for Haridwar. He obtained higher education in traditional manner from Paliwal Brahmin Sanskrit Vidyalaya, Haridwar till 1938 and the last year degree of Madhyama was cleared by him in 1939 from Yogashram, Mayapur. He had his traditional studies in Sāhityaśāstra obtaining Śāstrī degree from Bhagirathi Sanskrit Mahavidyalaya, Gadhmuteshwar of Meerut district. He could not complete his third year of examination due to the sudden strike made by the students in 1941. Later, he completed his last year

of his Śāstrī degree from Delhi in 1942. He also obtained Śāstrī degree from Varanasi in 1943 and from Punjab University, Punjab in 1944. He cleared Metriculation examination with English as a special subject in 1945. Further, he also passed F.A. examination with English as a special subject in 1955. He obtained B.A. degree in English as well.

He had his education in modern system obtaining M.A. degree from Punjab University, Punjab in 1958. Due to getting higher education in both the systems, poetic art and expression skills are visible in his literary work. He got the degree of *Sāhitya Ratna* in Sanskrit and Hindi language from Prayāga. He has been awarded Ph.D. degree in 1970 by Punjab University, Punjab. His title of research was “A Study of Valmiki’s Ramayana as a Source of Later Poetics and Rhetoric” under the guidance of Prof. Dvijendra Nath Shukla, Head, Department of Sanskrit, Punjab University, Punjab. He received D. Litt. Degree in 1984 under the research title “Treatment of Poetic Imagery in Sanskrit Poetics.”

(iii) Family :

In 1945, at the age of twenty-four, he was married to Bhagavana Devi. Although Shivaprasada was talented since childhood, yet after marriage, he got a lot of appreciation for study from his wife Bhagavan Devi. The time of economic disparity also came in his life. At such a time, the patience of his beloved wife, her service and cooperation were very important for him. The service rendered by his wife with patience and devotion in difficult times has been a constant source of inspiration for Shivaprasada Bhardvaja.

He has one son and two daughters. Son Shrivinoda Kumar has been a Chief Engineer in the Merchant Navy. Now he is doing his business in Faridabad. Mrs. Mamta Sharma is the daughter-in-law of Shivaprasada Bharadvajaa. C. Jalag Kumar and K. Purnima are his grandson and granddaughter. Shashi and Jyotsna are their two daughters. Both the daughters were given the same education as the sons. Shashi has completed her education in Sanskrit in M.A. program and Jyotsna has also completed her M.A. Program in Hindi.

(iv) Working Place :

Dr. Shivaprasada Bhardvaja has studied for two years for Shastri (Graduation) in Sanskrit, started his career of teaching Sanskrit in the first year of Bhagirathi Sanskrit Mahavidyalaya, Gadhmukteshwar of Merath district itself from the year 1941. In the year 1942, he moved to Delhi and started giving personal tuitions while learning as a source of income. In 1945, he joined one private institute as a dispatching clerk for three years. He was on different contractual posts from the year 1945 to 1954. Meanwhile, he opened the school for the examination of Hindi Ratna and Prabhakar.

Then he got permanent post as a Sanskrit teacher in Higher Secondary School, Delhi in the year 1955. He taught in this school till 1959. He joined Vishweshwaranand Vaidik Shodh Sansthan, Hoshiyarpur (Punjab) to teach in the Higher Education sytem in the year 1959. At that time this Sansthan was a private one. In the year 1965, it came under the province of Panjab University, Hoshiyarpur (Punjab). Then after, it was renamed as Vishweshwaranand Vishwabandhu Sanskrit and Bharat-Bharati Research Institute, Panjab University, Hoshiyarpur (Punjab), where he served as Professor. He

retired in the year 1984. His service and contribution to the field of Sanskrit has been highly appreciated by the scholars and students of Sanskrit.

(v) Prizes and Awards :

Being meritorious, it is natural for those who work hard to get medals and awards. Dr. Bharadvaja has received many awards and honors from time to time for his contribution to Sanskrit literature. He was honoured with many prizes as under:

1. *Honoured* by Panchandee Sanskrit Parishad, Hoshiyarpur in 1985.
2. *Nagarik Samman* by Sardar Vallabhbhai Patel Rashtirya Smarak Sansthan, Ahmedabad in 1994.
3. *Rashtriya Puskar* by Dr. Murli Manohar Joshi from Ministry of Human Resource Development, Government of India on 28-03-2000 with shawl, memento and Ten Thousand Rs. Cash prize.
4. *Doonratna and Chandravati Lakhanpal Sahityik Puskar* by Dr. Sooraj Bhan, Honourable Governor, Government of Uttar Pradesh in the Public Assembly held by Nagarik Parishad, Dehradun in August, 2000.
5. *Honoured* by D.A.V. College, Jalandhar in a National Sanskrit Seminar on 10-09-2000 with shawl and memento.
6. *Honoured* by Dr. Murli Manohar Joshi, Ministry of Human Resource Development, Government of India in a Vedic Sammelan jointly organised by Maharshi Sandipani Rashtriya Veda Vidya Pratisthan, Ujjain and Shankarsharan Giri Sang Veda Vidyalaya, Soni, Devalakhet on 26-03-2001 with shawl, memento and Fifteen Hundred Rs. Cash prize.

(vi) Works :

Shivaprasada Bhardvaja has composed both constructive and critical works. This is his special contribution to modern Sanskrit literature. He has written many books in Sanskrit, Prakrit, Hindi and English. Given below is a list of his published books in Sanskrit language in the series of the year of publication:

No.	Name of Book	Publication Year
1	Bhāratasandeśaḥ (<i>Khaṇḍakāvya</i>)	1962
2	Samśkr̥tanibandhamāṇim ālā (Essay)	1962
3	Mahāpuruṣacaritāvalī (Biography)	1963
4	Ajeyabhāratam (<i>Dhvanirūpaka</i>)	1963
5	Vinodakaṇkāḥ	1963-64
6	Mahāvīracaritam (<i>Khaṇḍakāvya</i>)	1964
7	Hā Hanta Hanta Nalinīm Gaja Ujjahāra (Essay)	1964
8	Matkuṇagītā (Sattairical Poem)	1964
9	Sākṣātkāraḥ (<i>Bhāṇa</i>)	1964
10	Jīvana Jaladhiḥ (<i>Prakīrṇa Racanā</i>)	1965
11	Kāvyaśāstre Sādhāraṇīkaraṇa	1965

	Prapañcaḥ (Śodhanibandha)	
12	Lālālājapatarāyaśatavarṣī Vijayate (Prakīrṇa Racanā)	1965
13	Kesaricamkramaḥ (Dhvanirūpaka)	1965
14	Hā Hanta Aparo'yam Bhārate Vajraprahāraḥ (Essay)	1966
15	Putraīṣaṇā (Story)	1966
16	Dhvanipurohitaḥ (Śodhanibandha)	1967
17	Nānārthasthale Śabdaśaktimūladhvanivād aḥ (Śodhanibandha)	1967
18	Kecit Kālidāsiyā Apāṇinīyaprayogaḥ (Śodhanibandha)	1968
19	Kecit Atiriktāḥ Sāttvikabhāvāḥ (Śodhanibandha)	1968
20	<i>Lauhapuruṣāvadānam</i>	
21	<i>Bhāratasandeśaḥ</i>	
22	<i>Mahāvīracaritam</i>	
23	<i>Śrīguruvidāśaśatakam</i>	
24	<i>Abhinavarāgagovindam</i>	
25	<i>Taraṅgalekhā</i>	
26	<i>Eṣo 'stu Padyāñjaliḥ</i>	
27	<i>Matkuṇagītā</i> and	

	<i>Matkuṇāyanam</i>	
28	<i>Jīvana-Jaladhiḥ</i>	
29	<i>Lālālājaparāyaśatavarṣ ī Vijayate</i>	
30	<i>Bhrājatām Kādambinī</i>	
31	<i>Varṣāgītiḥ</i>	
32	<i>Hemanta Sīmantaḥ</i>	
33	<i>Vāruṇīmahimā</i>	
34	<i>Indirāvilāsaḥ</i>	
35	<i>Ātmabodhakāvyam</i>	
36	<i>Mukundaḥ</i>	
37	<i>Viḍambanā</i>	
38	<i>Ajeyabhāratam</i>	
39	<i>Sākṣātkāraḥ</i>	
40	<i>Kesaricankramaḥ</i>	
41	<i>Hūṇaparājayam</i>	
42	<i>Māyāpatiḥ</i>	
43	<i>Purodhasaḥ Svapnaḥ</i>	
44	<i>Meghadūtam</i>	
45	<i>Svātantryasukham</i>	

(1) Mahākāvyas :

(1) *Lauhapuruṣāvadānam* is composed by Dr. Shivaprasad Bhardvaj. The story of this epic is related to the events of the life of history man Sardara Vallabhabhai Patel from his birth till his last journey. The poet has described the character of Saradara Patel starting from

1857's Vidroh till independence of India. The poet has aptly described all the conflicts, quarrels, rallies and many more in his epic.

The hero of this epic is freedom fighter Sardara Vallabhbhai Patel. All the characteristics of a true hero are nicely portrayed in him. *Yuddha-Vīra Rasa* is the main sentiment of this epic. The subsidiary sentiment of the epic is *Karuṇa-Rasa*. The language of the poem is traditional yet simple and lucid.

(2) Khaṇḍakāvya :

(a) Bhāratasandేశaḥ :

This *Khaṇḍakāvya* is entirely and beautifully composed in *Mandākrāntā* metre like that of *Meghadūtam* of Kālidāsa. This poem gives the message of World peace from the mouth of the Dr. Rajendra Prasad, President, Government of India. The poet has used beautiful figures of speech, metres, style and lucid language. This makes the poem beautiful and unique. The patriotic feeling described by the poet is very touchy and appealing.

(b) Mahāvīracaritam :

This *Khaṇḍakāvya* is composed in one hundred verses. Therefore, it is also known as *Śatakakāvya*.

(c) Śrīguruvidāsaśatakam:

This *Khaṇḍakāvya* is composed in one hundred and five (105) verses depicting the life sketch of Śrī Guru Ravidāsa strongly and influentially. While depicting the life sketch of Śrī Guru Ravidāsa, the poet has nicely described the social, cultural and religious activities of his time.

The hero of this *Khaṇḍakāvya* is Śrī Guru Ravidāsa who is *Karmayogī* in true sense. To earn his livelihood, he works as a

cobbler. He is above all the human feelings like jealousy- , happiness-
grief etc.² Even though being constantly involved in his routine work,
he remains unattached from it.³ His devotion towards the Lord was
gradually increasing with *Dharma* and *Artha*.⁴ The river Gaṅgā was
flowing in his pocket where people were striving to bath.⁵ He has
been the moving lamp of knowledge.⁶ Śrī Guru Ravidāsa passed away
in 1584 while preaching the people.

(3) Other Poems (Prakīrṇa Kāvya) :

(a) Abhinavarāgagovindam :

This *kāvya* contains forty nine verses composed by Dr. Shivaprasada Bhardvaja. It is a beautiful composition made by him to the Sanskrit literature. This collection contains poems on Devotion⁷, Different Stages of Heart⁸, Anguish of Mind⁹, Soft Feelings¹⁰, Patriotism¹¹, Importance of Sanskrit¹², Description of Nature's Elements¹³, Inspiration¹⁴, Contemplation¹⁵, Invitation¹⁶, Departure¹⁷, *Kālidāsastuti*¹⁸ and Greetings.¹⁹ Many of these poems are composed

² Śrīguruvīdāśaśatakam, p. 29

³ *Ibid*, p. 43

⁴ *Ibid*, p. 39

⁵ *Ibid*, p. 40

⁶ *Ibid*, p. 45

⁷ *Abhinavarāgagovindam*, pp. 1-5, 12

⁸ *Ibid*, pp. 6-7, 11

⁹ *Ibid*, pp. 8-9

¹⁰ *Ibid*, p. 13

¹¹ *Ibid*, pp. 15-20, 22-27, 30-31, 33

¹² *Ibid*, p. 34, 36, 38, 40

¹³ *Ibid*, pp. 41-42, 44-49

¹⁴ *Ibid*, pp. 50-53

¹⁵ *Ibid*, p. 54

¹⁶ *Ibid*, p. 55

¹⁷ *Ibid*, p. 56

¹⁸ *Ibid*, p. 57

on lyrics of famous filmy songs. One research work has been completed on *Abhinavarāgagovindam* from Kurukshetra University, Kurukshetra.

(b) Taraṅgalekhā :

This is a collection of different poems composed by Dr. Shivaprasada Bhardvaja. It begins with a poem entitled as ‘*Āśansā*’.²⁰ Eight poems are pertaining to the description of nature.²¹ The poem entitled as ‘*Anyoktayah*’ contains seventeen verses and ‘*Chekāpahnutivimśatiḥ*’ contains twenty verses in it.²² There are two sorrowful poems²³ and twelve *Rubāiyā*²⁴ in it. Apart from this, there are collections entitled as ‘*Svatantratādivasaḥ*’, ‘Sanskrit Day’ and ‘*Pañcāpavasantapañchamī*’ in it.²⁵ Three poems are pertaining to the *Stuti*.²⁶ Two are independent poems²⁷ and two are songs²⁸ in it.

(c) Eṣo’stu Padyāñjaliḥ :

Eṣo’stu Padyāñjaliḥ is a poem in memory of Shree Brahmanand Shukla.

(d) Matkuṇagītā and Matkuṇāyanam :

Matkuṇagītā and *Matkuṇāyanam* are satirical poems. *Matkuṇagītā* is a part of *Matkuṇāyanam* in reality. *Matkuṇagītā* has

¹⁹ *Ibid*, p. 58

²⁰ *Taraṅgalekhā*, p. 1

²¹ *Ibid*, pp. 2-18

²² *Ibid*, pp. 18-33

²³ *Ibid*, pp. 34-35

²⁴ *Ibid*, pp. 37-39

²⁵ *Ibid*, p. 40, 44, 48

²⁶ *Ibid*, p. 42, 45, 47

²⁷ *Ibid*, pp. 49-50

²⁸ *Ibid*, p. 52, 54

been published in 1964 composed in eleven verses. *Matkuṇāyanam* has been published in 1979-80. *Matkuṇāyanam* is divided in to three parts (*Āhnikas*). In these poems, the poet has given satirical tongue while describing the characteristics of Matkuṇa.

(e) Jīvana-Jaladhiḥ :

Jīvana-Jaladhiḥ is a poem composed in thirty two (32) verses in the same metre applied in *Madhuśālā* composed by Harivamsh Ray Bacchan.

(f) Lālālājaparāyaśatavarṣī Vijayate :

It is a poem in appreciation of Lala Lajpatrai. His deeds are appraised in this poem in a very simple and beautiful manner. The language of the poet in this poem is really praiseworthy.

(i) Bhrājatām Kādambinī :

It is a nice poem describing the natural elements of this earth.

(j) Varṣāgītiḥ :

Varṣāgītiḥ is a poem giving the description of monsoon season.

(j) Hemanta Sīmantaḥ :

Hemanta Sīmantaḥ is a poem that nicely depicts the beauty of nature.

(i) Vāruṇīmahimā :

Vāruṇīmahimā gives the description of faults in *Vāruṇī*. It is a second part of *Ātmabodhakāvyam*.

(j) Indirāvilāsaḥ :

Indirāvilāsaḥ is a poem composed in sixty eight verses. It has been published in quarterly Sanskrit magazine *Arvācīna*'s issue published in April, 2001.

(k) Ātmabodhakāvyam :

Ātmabodhakāvyam is a nice poem of two hundred verses compsed in *Rathoddhatā* metre. It has been divided in to four parts. The first part is named as *Indirāvilasitam* that contains sixty eight verses. The second part is named as *Vāruṇīmāhimā* containing twenty four verses. This part was published in the magazine viz. *Viśvasaṃskṛtam*. The third part is named as *Kāmakautakam* containing twenty five verses. This part was published in the magazine viz. *Dūrvā*. In these three parts, greediness, liquor and desire are secured respectively. The fourth part contains eighty three verses. It inspires for self-introspection. This part viz. *Ātmabodha* was published in the issue of September, 1999 of the magazine viz. *Dūrvā*.

(l) Mukundaḥ :

Mukundaḥ is a devotional poem composed in the *Vasantatilakā* metre containing one hundred (100) verses. The poet has dedicated his devotion to Lord Viṣṇu as under:

इन्द्रादयः सुरगणा वसुधाधिपा वा
यस्या अपाङ्गरुचिपानसुखे सतृष्णा ।
सा यस्य पादकमलभ्रमरी रमापि,
श्रेयस्तनोतु जगतां स विभुर्मुकुन्दः ॥

This is a heart-touching and high ranked devotional poem.

(m) Viḍambanā:

Viḍambanā is a satirical poem composed in one hundred (100) verses in Anuṣṭup metre. This poem has been published in magazine *Vāk*.

(4) Drama Literature (Nāṭyasāhitya) :

(a) Ajeyabhāratam :

Ajeyabhāratam is a drama of *Dhvanirūpaka* type. The plot of this drama is based on the war between India and China in the year 1962. Every Indian soldier fought against the Chinese army like a mountain. Indian soldiers were so excited to fight against the Chinese army by snatching away their weapons only. Youth of India joined Indian army in lacs to fight against China. The Indian woman, whose husband passed away in a war against China, would definitely send her son in Indian army to take the revenge. Thousand crores rupees were donated by Indian citizens to purchase weapons for war against China. The women gave away own ornaments including their *Maṅgalasūtras*. Employees doubled the production of the weapons without extra salary. When all the citizens of this nation are physically, mentally and economically dedicated to protect this mother earth, then who can win this country? The answer is that no one can win it.

This is a beautiful composition full of *Vīrarasa* (Valourous sentiment).

(b) Sākṣātkāraḥ :

Sākṣātkāraḥ is a drama of *Bhāṇa* type of *rūpaka*. This *Bhāṇa* has only one character named Vāmadeva. In it, Vāmadeva himself speaks the dialogues of others and answers also. Vāmadeva is an

unemployed scholar. He is going to one school for an interview. In this *Bhāṇa*, the writer has prominently described the pathetic condition of educated but unemployed youth through the story of Vāmadeva. In it has been clearly described that what kind of mental stress one experiences while facing an interview. It is a bitter satire to those private institutions who exploit their employees badly. Prof. Ramji Upadhyaya, Former Head and Professor, Department of Sanskrit, Sagar University, Sagar, Madhya Pradesh has rightly observed in his book ‘आधुनिक नाट्यसाहित्य’ about this work as under:

“साक्षात्कारः शिवप्रसाद भारद्वाज का अनुत्तम भाण है। इसकी रचना में एक नवीन पथ अपनाया गया है। बहुसंख्यक भाण १७ से १९वीं शती तक बड़े-बड़े विद्वानों ने लिखे। इन सब भाणों में अक्षीलता की चरम सीमा है। सौभाग्य से बीसवीं शती में भाण विरल ही लिखे गए। भारद्वाज का ‘साक्षात्कारः’ ऐसे ही भाणों में अन्यतम है जो अपनी सदभिरुचि की निष्पन्नता के कारण संस्कृत की साहित्यिक निधि में प्रभान्वित रहेगा।”

(c) Kesaricankramah:

Kesaricankramah is a drama of *Dhvanirūpaka* type. The plot of this play is based on life, date and works especially the sacrifice of Lala Lajapatray in a systematic manner.

(d) Hūṇaparājayam:

Hūṇaparājayam is a play of three acts. The plot of it is based on the victorious war story of Malveshwar Yashodharma who won over Hūṇas historically. It is a mixture of history and imagery both. It portrays the the feelings of patriotism and the attachment for Sanskrit language both. This play has been awarded by the Uttar Pradesh Sanskrit Academy.

(e) Māyāpatiḥ:

Māyāpatiḥ is a one act play based on the problems of dowry in the modern society, corruptions made by politicians and arrogant lives of highly influencing people. Māyāpati, being the Member of Legislative Assembly, commits corruption with the Government, attempts rape, inculcate someone for bribe, does not pay salary to a domestic employee and involves himself in the case of dowry. For such crimes, he gets arrested by the police. In this play, all these situations are well described.

(f) Purodhasaḥ Svapnaḥ:

Purodhasaḥ Svapnaḥ is a drama of *Prahasana* type. The author has described the pathetic condition of *Purohita*s due to inactivity, secularism, administrator's attachment towards foreign countries, women's approach towards marriage life, dog cradle, cow slaughter, the women's movement, bribery and officer's affection towards English language.

(g) Meghadūtam:

This is an Opera kind of play. It is a dramatically converted plot purely based on *Meghadūtam* composed by Mahākavi Kālidāsa. This Opera has been prepared for the Jalandhar Radio telecasting by Dr. Shivaprasada Bhardvaja.

(h) Svātantryasukham:

Svātantryasukham is a drama of *Prekṣaṇaka* type. In this drama, the pain and the happiness on getting freedom are nicely

depicted through the dialogues between parrots who are trapped in the cage.

(i) Nāradasya Dillī Yātrā:

It is a drama of *Bhāṇa* type. It has been published in the quarterly journal ‘*Dūrvā*’ published by Madhya Pradesh Sanskrit Academy, Sagar in its special issue on Drama in the year 2000.

(5) Novel Literature (Upanyāsa) :

(a) Bandhujīvaḥ:

Bandhujīvaḥ is an unpublished novel of Dr. Shivaprasada Bharadvaja.

(6) Story Literature (Kathā)

(a) Putraiṣaṇā :

Putraiṣaṇā is a social story. It has been published in the quarterly journal ‘*Dūrvā*’ published by Madhya Pradesh Sanskrit Academy, Sagar in its issue of March, 1996. In this story, the condition of a father viz. Pandit Ram Govind is very well described. He ignores his own five daughters against his young son. His son is named as Digambar Prasad. He is given higher education and thus gets a government service. When all children get married, his son viz. Digambar Prasad also gets married to an educated girl. His son and daughter-in-law settle in some city. They forget their parents. When they fall sick, both do not visit them. After two days, all five daughters together visit their parents. They altogether take care of them affectionately. Finally, Pandit Ram Govind realises his act of partiality he committed amongst his children. He feels guilty for such acts and starts crying. This way, the poet has nicely depicted the

social life prevailing in current time of India. It is a strong satire on those fathers who die for sons and avoid their own daughters.

(b) *Nyāsaḥ* :

Nyāsaḥ is a story narrated around the freedom war of Bagladesh. It has two main characters viz. Reshma and Usman. Both love each other. Though it is a small story, it is full of suspense and thriller. Its end is very senseful. This entire work is written in old prose writing style full of figures of speech in it. The summary of this story is as under:

One young girl viz. Reshma marches out of her home at midnight, when everyone is sleeping in own home. He takes a vessel covered with a cloth in her hand. He goes towards the ranges of trees towards forest. At that time, she listens the yelling of a woman due to pain. It seems to her that woman is trying to save her chastity from the Pakistani soldiers. She is frightened by the situation and thus slowly returns to her village to save that woman. She reaches to one house that is situated in the middle of the village and starts calling a man by name Usman. A young man opens the door and asks the reason of her arrival to his home at midnight. She narrates the entire situation she has witnessed in the forest.

Usman immediately gets ready, puts on his clothes, and takes his gun, bullets and torch with cycle. He steps out of his home closing the main gate. He simply whistles once and around fifty (50) youths of his kind along with gun, bullets, torch and cycle come out at midnight. Usman clarifies the situation to all of them in nutshell and ask them to resolve this situation. All go in different direction of the forest making small gropus. The moment they reach to the spot, gun

firing starts. It lasts for some time and all Pakistani soldiers are killed. After that, the area is lightened up with focus lamps. Then all start in search of that woman. Finally, that woman is found in the forest groaning heavily due to gangrape. And that woman found in such a dire condition is not other than the mother of Reshma herself. Reshma starts screaming on seeing her in such a pathetic condition. Her mother consoles her saying that she has already killed two soldiers with their knives while saving herself from their clutches. Rest of the Pakistani soldiers have been killed in gun firing by local freedom fighters. That woman knows that her daughter Reshma loves Usman and therefore he calls both of them near to her and unites their hands in each other. She blesses them to stay happy, healthy and harmoniously together. After this, that woman passes away.

(c) Śailabālā :

This is a story based on the life of a woman residing in mountain area. It is composed in a dialogue form. There are many dialogues in this story. There are very few figures of speeches. The language of it is literary famous one. The summary of this story is as under:

One press reporter visits a woman to take her interview on hearing all about her struggles. When that woman was young, her father becomes blind. On his passing away, she has been married to a groom. She gives birth to a son. After some times, she turns widow. Her son too passes away due to some disease. Her parents-in-law try to snatch away the property of her share initially. They also try to remove her from their home. But they fail and as a result, they give her a piece of land and half portion of home of her share. She manages her life from her piece of land. She is helpful in all activities

of the village. This story is based on actual circumstances. It truly depicts the roads of mountain, houses and daily life of women staying in mountain region. It aptly presents the social inclinations prevailing in current time.

(d) Iyam Sumṅgalī Vadhūḥ -

This is a social story based on the relation between daughter-in-law and mother-in-law. It emphasises on giving respect to the daughters-in-law in society.

The story runs as under: Bhāmā is a traditional mother-in-law. She always dominates her first daughter-in-law who is named as Sulakṣaṇā. All the responsibilities are set on her shoulders and mother-in-law herself becomes lazy. She behaves rudely with her daughter-in-law. Sulakṣaṇā turns dry due to constant depression. Once she goes to her parent's home with her brother. She does not speak a single word about her in-law's family to her parents. She attends the marriage function of her cousin. There she meets a girl named as Kiraṇabālā. On talking with her, she comes to know she will become her younger sister-in-law. Sulakṣaṇā returns her in-law's home. Her mother-in-law's behaviour towards her is still bitter and dry. Her younger brother gets married and Kiraṇabālā enters the home. Sulakṣaṇā and Kiraṇabālā become one and play a trick. As per the plan, Kiraṇabālā sets Sulakṣaṇā's family out of their home and forces her to stay separately. Then she takes her mother-in-law in her clutches and treats her so badly that her mother-in-law becomes weak. She turns good in her behaviour with daughters-in-law. Finally, Kiraṇabālā calls back Sulakṣaṇā's family. They all start living happily.

(e) Kvacidapi Kumātā Na Bhavati :

This is a story based on the pathetic conditions of women working in brothels. It is very meaningful and senseful story composed by Dr. Shivaprasada Bhardvaja.

(f) Nāstikaḥ :

This is a social story. It has been published in quarterly journal ‘*Dūrvā*’ published by Madhya Pradesh Sanskrit Academy in its issue of November, 1993. This story roams around the relation between father and his son. This story has been written in modern style. No any figures of speeches are used in this entire story. Both types of dialogues like small and big are equally found in it. It is composed in a standard form of story. It is useless to perform any sort of worship without performing good deeds. This is the central theme of this story.

(i) Puruṣadvaiṣiṇī :

This story has been published in different issues like June-December 2000, March-June 2001 and September-December 2001 of quarterly journal ‘*Viśvasaṃskṛtam*’ serially. In it, an unpractical feeling of envy of women towards men has been clearly depicted.

(7) Biography (Jīvanī):

(a) Mahāpuruṣacaritāvalī :

It is a book composed in 109 pages giving the life account of twenty great persons of the society in brief. They have been distributed in six categories like religious gods, social worker, great poets, nationalist, national heroes and scientists. In first series, the biographies of Lord Śrī Rāma, Śrī Kṛṣṇa, Śramaṇa Mahāvīra,

Gautama Buddha and Nānaka are given. In the second series, the biographies of Śrī Śaṅkarācārya, Svāmī Dayānanda and Svāmī Vivekānanda; in the third series, the biographies of Vālmīki, Vyāsa, Kālidāsa and Ravindra; in the fourth series, the biographies of Mahārāṇa Pratāpa, Catrapati Śivājī and Mahārāṇī Lakṣmībāī; in the fifth series, the biographies of Mahātmā Gāndhī, Javāharalāla Neharu and Vinobā Bhāve and in the last (sixth) series, the biographies of Jagadīśacandra Bose and Candraśekhara Venkaṭaramaṇa are given.

(8) Research Works :

The research oriented works composed by Dr. Shivaprasada Bhardvaja are as under:

- (1) *Kāvyaśāstre Sādhārāṇīkaraṇaprapaṇcaḥ*
- (2) *Dhvanipurohiṭh*
- (3) *Nānārthasthale Śabdaśaktimūladhvanivādaḥ*
- (4) *Kecit Kālidāsīyā Apāṇinīyaprayogaḥ*
- (5) *Kecid Atiriktāḥ Sāttvikabhāvāḥ*
- (6) *Kavitve Kavitve Dhvanirdadhvanīti*
- (7) *Bimbavidhāne Dhvaneryogaḥ*
- (8) *Vakroktiḥ Kāvyaśarvasvam*
- (9) *Saundaryopamāṇeṣu Sāmudrika Prabhāvaḥ*
- (10) *Tatra Vyāpāro Vyañjanātmakaḥ*
- (11) *Vālmīki Rāmāyaṇe Vastucitraṇam*
- (12) *Samskṛtasāhitye Vāgdhārā Ābhāṇakāni Ca*
- (13) *Kāvyaśāstre Camatkāravādaḥ*
- (14) *Prācīna Vidyāsu Sāhityasya Sthānam*

(9) Essays :

The essays composed by Dr. Shivaprasada Bhardvaja are as under:

1. *Hā ! Hanta ! Hanta ! Nalinīm Gaja Ujjahāra*
2. *Hā ! Hanta ! Aparo 'yam Bhārate Vajra-Prahāraḥ*
3. *Sarasvatī Śṛti Mahatī Mahīyatām*
4. *Samskṛtanibandhamāṇimālā*
5. *Samskṛtanibandharatnākāra*

(10) Review Work :

The review work composed by Dr. Shivaprasada Bhardvaja is *Kālidāsa Garimā*.

(a) Prakrit Works :

Dr. Shivaprasada Bhardvaja has composed two works in Prakrit languages and they are: 1. *Jua Dhamma Kahā* and 2. *Mahāvīra Ppasatthī*. They have been published in the journal named as *Viśvajyoti* in its issue of September, 1960 and December, 1960 respectively.

(11) Hindi Works :

Dr. Shivaprasada Bhardvaja has composed works in Hindi language as well and they are as under:

1. *Kālidāśadarśana*
2. *Kālidāśadarpaṇa*
3. *Samskṛta Kāvyaśāstra Me Bimba Vivecana*
4. *Dhalake Kaṇa*

(12) English Works :

Dr. Shivaprasada Bhardvaja has composed works in English language also and they are as under:

1. Poetic Imagery in *Bhāgavatapurāṇa*
2. Exponent of *Abhas* Concept in *Rasa* Theory
3. Role of *Svabhāvokti* in Poetic Imagery
4. Viśvāmitra in later Sanskrit Literature
5. Viśvāmitra in Vedic and Post Vedic Literature

(13) Unpublished Works :

There are still some works composed by Dr. Shivaprasada Bhardvaja, which are yet not published. They are as under:

1. *Āryā Dviśatī*
2. *Bandhujīvaḥ*
3. *Samgacchadhvam Samvadadhvam*
4. *Vaitaraṇī*
5. *Yam Kāmaye Tam Tamugram Kṛṇomi*
6. *Jīvana-Jaladhi*
7. *Gaṇitakalpataru*
8. *Gaṅgāṣṭakam*
9. *Hanūmadaṣṭakam*
10. *Devīstuti*
11. *Kavi-Digdarśikā*
12. *Kāvyakalpalatāvṛtti*
13. *Jonarāja Kī Rājatarangiṇī*
14. A Study in Vālmīli's *Rāmāyaṇa* as a Source of Later Rhetoric and Poetics

(14) Edited Works :

Dr. Shivaprasada Bhardvaja has edited some works and they are as under:

1. *Viśvasaṃskṛtam*
2. *Abhinavanāṭyapañcakam*
3. Aśoka Mānaka Viśāla Hindi Śabdakośa
4. Sanskrit-Hindi-English Comprehensive Dictionary

Many research articles, research papers, magazines etc. have been written by the poet. His research papers and articles which are related to Sanskrit literature have been published in different magazines and reputed journals of India. He has successfully edited some Sanskrit newspapers as well as magazines. He has been successful research guide and also produced many Ph.D. scholars.

III.B. Life, Date and works of Satyapal Sharma :

Dr. Satyapal Sharma seems to be a reputed and prolific writer on the basis of his only available work लौहपुरुषवल्लभचरितम्. The details regarding his life, date and works are not available to us. Even in his work, he has not mentioned any personal details. We have tried our best to search about the same, but it was in vain. So far his only work entitled as लौहपुरुषवल्लभचरितम् is available to us. On the basis of an intensive study of the same, it can be said undoubtedly that he is a great Sanskrit scholar. As he has produced such a great work in Sanskrit. His other works and biographical details are not available to us. It may be the case that लौहपुरुषवल्लभचरितम् is the only work composed by Dr. Satyapal Sharma. Or there may be other works too. But, we are not aware about the same.

The language of his only available work लौहपुरुषवल्लभचरितम् is very simple and lucid. The style of his work is worth praising. It consists of the biography of Sardar Vallabhbhai Patel starting from his birth till his death. The poet has described the character of Saradar Patel starting from 1857's revolt till independence of India. All the struggles, fights, rallies and many more are aptly described by the poet.

The hero of this epic is Sardar Vallabhbhai Patel, the freedom fighter. All the characteristics of a true hero are nicely portrayed in him. The main setiment of this epic is *Yuddha-Vīra Rasa*. The subsidiary sentiment of the epic is *Karuṇa-Rasa*.
