CHAPTER-II

LIFE, DATE AND WORKS OF THE POET

Paṇḍita Śrīrāma Dave is a famous Sanskrit poet of Rajasthan. He has made notable and valuable contribution to the contemporary Sanskrit literature. He has to his credit 14 original literary works and six translated works in Sanskrit. His creative works are composed in various literary forms like *Mahākāvya, Khaṇḍakāvya*, *Śatakakāvya, Laharīkāvya* and *Laghukāvya.* There are three *Mahākāvyas* viz. *Bhṛtyābharaṇam, Rājalakṣmīsvayaṁvaram* and *Sāketasaṅgaram,* eight *Khaṇḍakāvyas* viz. *Apāṅgalīlā, Parikhāyuddham, Bhāratīvilāsa, Saundaryalīlāmṛtam, Kāruṇyakādambinī, Kālakautukam, Kelibhūkaitavam* and *Meghopālambhanam,* and *Lalitā-laharī* and *Kāmadhenuśatakam* and *Kavitāmañjarī.* He has translated six works viz. *Elegy* of Thomas Grey (poems), *Dhruvasvāminī* of Jayasankar Prasad (play), *Nirmalā* of Munsi Premachand (novel), *Gītāñjali* of Rabindranath Tagore (poem), *Brahmarasāyanam* of Shah Abdul Latif and *Yavanīnavanītam* of Mirza Galib.

Śrīrāma Dave earned name and fame not only as a creative writer but also as an efficient and competent translator. His Sanskrit translations revealed the fact that he knew Hindi, Urdu, Sindhi and English languages. He was interested to bring the great works of other literature to the notice of the Sanskrit readers. Therefore he translated six famous literary works. He has given new ideas to the Indian society by composing satirical poems. Jaya Dave rightly says:

> **"संस्कृत जैसी प्राचीन भाषा में भी उन्होंनें समसामयिक विषयों पर व्यंग्य काव्य लिख कर काव्य की एक नवीन विधा को जन्म दिया।"**[१]

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[1] Dave, Jaya, *Kāruṇyakādambinī*, *Bhūmikā,* p.i

II.I BIRTH AND FAMILY

Śrīrāma Dave was born on 22nd September 1922 at the village Samadadi of Badamer district, Jodhapur, Rajasthan. T.S. Krishnamurthy informs:

> "Pandit Śrīrāma Dave's native home was in Sindh, now a province of Pakistan. It was the tragic partition of the country in 1947 that forced his family to run away for life and seek security in Rajasthan. Dave looks terribly greem and withdrawn as he reflects on the heart randing cruel happenings, sequel to partition. But a noble person's sufferings can result in much good to the world; for, had it not been for his family's untold agony, he might not have come to India and given to the world his literary works that have gone to enrich the lives of several of his readers."[2]

He was ardent devotee of Goddess Lalitā. He was born in orthodox Brahmin family. His father's name was Sankarlal Dave and his mother's name was Mathura Devi.[3] Śrīrāma Dave had to face many difficulties in his childhood on account of his father's untimely death.[4] Due to the grace and blessings of his mother, he became a scholar and poet. He married to Yashoda who gave birth to a daughter Jaya by the grace of Lord Śiva.[5] He had an elder sister about whom the poet does not provide any information.

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[2] *Ibid*, An Appraisal, p.iii

[3] श्रीमालि-द्विजवंशलब्धजनुषः श्रीमन्दिरावासिनः, श्रीमच्छरङ्कलाल-शर्म-सुधियः पुत्रः शिवोपासिनः।
पूज्याम्बा मथुरा मदेकतनयालम्बा कृपाजाह्नवी, तद्वात्सल्य-सुधाभिषिक्तहृदयः श्रीरामनामास्म्यहम्।। BB p.263

[4] वैधव्योदितवेदनातिविकला शून्या श्रिया वाटिका, दैन्यप्लुष्ट-समस्त-सौख्य-सुषमा भग्नश्रया वल्लरी।
दुर्भाग्योदितझंझया कलिलतां याता रजोव्यापृता, धृत्वा डिम्भ-निबन्धनं हि कथमप्येषा दधे जीवनम्।। *Ibid* p.5

[5] तारुण्ये कुलजामवाप्य दयितां नाम्ना यशोदां, प्रियाम् तद्गर्भाच्च जयामवाप तनयामेकां शिवानुग्रहैः।
तस्यै देवगिराधनं वितरतो मत्वा च सद्यौतुकम्, पुत्राभावभवा रुजा न हृदि मे काव्यात्मजस्याभवत्।। BB p.263

II.II EDUCATION

Śrīrāma Dave's father died when he was only six years old. His mother took entire responsibility of his education. His mother provided him preliminary education in the village Samadadi. For further study he was sent to his elder sister's home to Amarakota of the Tharaparakara district and he passed *Prathamā* examination from a tol (traditional centre of learning Sanskrit) in Varanasi.

Then the poet went to his uncle's home in Hyderabad of Sindh. There he passed *Kāvyatīrtha* examination with first class, with the company of Pt. Manishankar Dwivedi in the Gidumal School. The poet was also associated with the poet had the opportunity to live with Baba Nagarjuna Vaidyanatha, known as "*Yātrī*", a famous poet of Hindi literature. Being motivated by "*Yātrī*", Śrīrāma Dave composed many poems and prose works. He also started writing his daily diary in Sanskrit. His two diaries were seized in Pakistan during partition.

Since his student life, Śrīrāma was composing poems and writing articles in Sanskrit and publishing them in monthly magazine "*Kaumudī*" under the editorship of Kalurama Vyas.[6] His first Sanskrit story *Viśākhā* was published in *Kaumudī* which was mentioned by Shridhara Bhaskara Varnekar his *Sanskrita Vangmay Kosa*. His stories were published in his book"*Arvācīna Sanskrita Sāhitya*" in 1944-45.

Thus, Śrīrāma obtained his primary education of Sanskrit in traditional way from Sindh, Hyderabad. He obtained *Prathamā, Madhyamā* and *Kāvyatīrtha* degrees with first class from Culcatta University, Culcatta. He learnt the poetic art and skills of expression from the famous Hindi poet Nagarjun. To enhance his

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6 हैद्राबादतः एव पं. कालूरामव्याससमहोदयानां सम्पादकत्वे प्रकाशितायां "कौमुदी" संस्कृतत्रैमासिकीपत्रिकायां गुरुजनानां प्रेरणया गद्यपद्यलेखने अपि रुचिः सञ्जाता। KK, 2002. p.i

knowledge of Sanskrit, he studied *Nyāya* and *Vedānta* from the senior scholar Dharmadeva Jetali from Karachi. He has also studied English from Punjab University.

II.III DEVOTEE OF GODDESS LALITĀ

Goddess Lalitā is the *Iṣṭadevatā* (family goddess) of the poet. Śrīrāma was an ardent devotee of Goddess Lalitā. He has expressed his devotion towards goddess Lalitā through his poems and he has composed many poems in the praise of the Goddess in the form of eulogy. The poem *Lalitā-Laharī* in *Vasantatilakā* metre spreads the message of divinity of goddess Lalitā. The whole poem expresses his feelings. *Bhakti* is the main *Rasa* of this poem. The poet described about the cave which is the residence of goddess Lalitā along with Gaṇapati, Mahākālī, Sarasvatī and Batuka Bhairava. In the beginning of *Lalitā-Laharī* the poet pays homage to goddess Lalitā by composing five eulogical verses i.e. *Lalitāpañcakam*. The following are the examples of true devotion of the poet as found in the *Lalitāpañcakam*:

श्रीमालिविप्रगणपूजित – पादपद्मा
कर्णोतवंशनृपदत्तबलि- प्रदीपा।
अन्यैश्च भक्तिनिरतैः परिपूज्यमाना
देवी शिवं भगवती ललिता तनोतु॥१॥
राज्ञां यदीयपद-पद्मजुषां समस्त-
सैन्यं विशस्त्रमपि शस्त्रयुतं पराणाम्।
संयाति दृष्टिपथमत्र रणे स्थितानां,
सा नः शिवं भगवती ललिता तनोतु॥२॥
मत्वा यदीयचरणं भरणं विभूतेः
श्रद्धापराः प्रमुदिताः शरणं व्रजन्ति।
यस्याः प्रसाद-जित-शत्रुबलाश्च देवाः
सा नः शिवं भगवती ललिता तनोतु॥३॥

दर्प-प्रमत्त-यवनाधिपचक्रवर्ती,

दृष्ट्वा बभूव विनतोऽकबरोऽपि यां वै।

ज्वालामुखीं भगवतीं ज्वलनोग्ररूपां

सा नः शिवं भगवती ललिता तनोतु।।४।।

वेश्मानि या धनवतां परिमुच्य तस्थै,

दीनार्ति-नाशनपरा गिरिकन्दरायाम् ।

यस्याः पदेषु प्रणता जनतास्ति धन्या

सा नः शिवं भगवती ललिता तनोतु।।५।।

The poet has also described the physical features of goddess Lalitā. Here is an example:

प्रसन्नं ते वक्त्रं शिरसि मुकुटं रत्नजडितम्,

ललाटे कस्तूरीसुरभितिलकं केशरयुतम्।

तव स्निग्धा दृष्टिः परमकरुणाम्भोधिलहरी,

समस्तं सन्तापं शमयति शुचां जीवनगतम्।।२३।।

इयं नासावाली कनककलिता मौक्तिकयुता,

स्मितं वक्त्राम्भोजे मदयति मनो दृश्यनिरतम्।

लसद्ग्रीवाग्रैवेयकमपि च रत्नावलियुतम्,

निबद्धां दृष्टिं मे जडयति भृशं वक्त्रकमले।।२४।।

In the *Khaṇḍakāvya Apāṅgalīlā,* the poet has nicely described *Lalitā* as a goddess of *Vidyā* i.e. education.

मन्त्राणां बलमस्ति शास्त्रनिवहे ह्यत्यद्भुतं वर्णितं

शापानुग्रहशक्तिरप्यतिशयं ख्याता मुनीनामपि।

अस्तं सा गमिता त्वया कलियुगे लीलां दिशन्त्या निजां

नीता भौतिकयन्त्रशक्तिरधुना विश्वेऽभितो गौरवम्।।५ ।।

II.IV POET'S SCHOLARSHIP

By composing *Mahākāvyas, Khaṇḍakāvyas, Śatakakāvya, Laharīkāvya* and translated works, Śrīrāma Dave not only exhibited his poetic scholarship but also

expressed his devotion towards Goddess Lalitā, knowledge of history, reality of society, and so on. The poet's use of varities of metres speaks of his expertise in metres. In the same line we can observe his command over figures of speech and diction. He has translated many works from languages like Hindi, English, Urdu and Sindhi into Sanskrit. This shows his variety of interest. In his creative works satire is found as his favourite poetic element. He satires for society, election, politicians, today's culture and government policies which are prevalent in today's time. He was the follower of Rastriya Svayam Sevaksangha (RSS) which works for the upliftment of the society and nation. He did wonderful activities for the welfare of the Hindu society and culture. He had contributed a lot at the time of the movement of the *Rāma Janma Bhūmi* in 1990. His knowledge of ancient literature gets reflected in his works. He has knowledge of different scriptures like *Rāmāyaṇa, Mahābhārata, Tantra* and philosophy like *Vedānta, Purāṇa, Vyākaraṇa, Yoga, Sāṁkhya* and *Nyāya.* Let's see the examples of different philosophy interwoven by the poet in his works.

The poet refers to Patañjali's *Mahābhāṣya*:

किमिव तव गुणानां कीर्तये कीर्तिगानम्

भणति फणिधरस्तत् स्वात्मवक्त्रैः सहस्रैः।

धृतगुरुतनुरूपः पाणिनेः सूत्रभाष्यम्,

निजविरचितमेषोऽपाठयन्नात्मशिष्यान्।।७।।

The poet refers to *Yogasūtra*

हंसारूढां विमलवसनां योगसूत्रावृताङ्गीम्,

मूलाधाराद्यमलकमलोद्भासने भास्कराभाम्।

संविन्मूर्तिं तडिदिव चलां-योगिनां मोदकर्त्रीम्,

चेतोवृत्तेर्नियमनपरां भावये दिव्यरूपाम्।। १०।।

The poet's knowledge of *Rāmāyaṇa*

सीता त्वमेव रविवंशावताररघुनाथ-प्रमोदजननी

नीता यया दनुजवंश्या विनाशमतिबाधाकरास्तपसि ये।

भीता न या विपिनवासेऽपि रामपदपङ्कोद्भवाप्तशरणा

गीता च याभिनवलीलाविलासरतभक्तैः सतीकुलमणिः।। ९।। अपाङ्गलीला

The poet's knowledge of *Purāṇa*

क्रीडाविहाररहित-रूपद्वयानुगत-राधाश्रियाश्रिततनुः

कृष्णो हि गपोकुलजातो विशिष्टधृत-रासोत्सवामृतकलः।

रासेश्वरी त्वमपि राधास्वरूपनवलीलाविधाननिपुणा

चक्रे व्रजे यदपि कस्यास्ति नो विदितमानन्दसिन्धुदयिते।।६।। अपाङ्गलीला

II.V PLACE OF WORK

Śrīrāma Dave started his professional career as a teacher of Sanskrit in Karachi. He also worked at the central library at university in Sindh. D.R. Mankad, Head of the Department of Sanskrit University in Sindh had established Sanskrit Association in Karachi. In his company, he continued to work for the propogation of Sanskrit language and literature. In Karachi he got associated with Kāryakartās of RSS. During this time the RSS activities were in the formative stage. Sindh was a main center where many Sindhis and Hindus were unitedly working for the upliftment of the nation and contributing to the freedom movement. There he met Sri Lalakrishna Adavani. He got the opportunity to learn Sanskrit along with Adavaniji. He got the company of Adavani for five years. He was given the responsibility of Bauddhik Pramukh in RSS. He was noting down the speeches of Guruji, Golawalakarji and other *Pracārakas*. Adavani was the teacher of English in the school and he had no practice of writing Hindi.[7] He learnt Hindi with the help of Śrīrāma Dave. He was silently participating in RSS because of his professional engagement in bank and creative passion for Sanskrit literature. The writings of Śrīrāma Dave clearly reveal that he was a strong propogater of RSS ideology. To spread this ideology he has adopted pen to deal with the social issues and wrote the epic *Sāketasaṅgaram* and *Kāmadhenuśatakam*, which are tastimony

[7] www. shreerama dave. com

to this fact. In other works also this ideology is implicitly reflected in many places.

He was the adviser to the Rajasthan teacher's association of Jodhapura. He also worked for the propogation of Hindi language at the time of freedom movement. Due to the promotion of Sanskrit in Haidarabad, Sindh, the high school students learnt Sanskrit in stead of Persian. In the W.B.I. High school, Dave was appointed as a teacher of Sanskrit.

Due to the distress of the partition of India, Śrīrāma Dave had to stay at home for many days without job. Then, with the help of friends, he went to Bombay and there he began to work as a teacher of Sanskrit. But the environment was not conducive to his health. So he returned to Rajasthan and joined State Bank of Bikaner and Jaipur located at Jodhpur in 1950.

While working at the Bank, Śrīrāma Dave passed B.A and M.A examinations in Sanskrit. Due to his diligence and integrity he was appointed as an officer in 1960. Even though he was working in the Bank, he never compromised his interest for Sanskrit. Thus he served the Bank as well as Sanskrit for 30 years and retired from the post of Bank Manager in 1980.

Though he was not connected with the profession of Sanskrit language and literature, he composed many works in Sanskrit. It shows his love and attraction for Sanskrit literature about which he himself writes.[8] He served Sanskrit till the last breath of his life in 2012. Śrīrāma Dave has also worked for propagation of Sanskrit language as an active manager[9] in "*Viśva Sanskṛta Pratiṣṭhāna Pradeśa Sanghaṭhana*" and the editor of the monthly magazine "*Bhāratī*".

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[8] बैंक व्यवस्थापकपदे कार्यं कुर्वतो मे यत्र कुत्रापि स्थानान्तरणम् अभूत तत्र मे संस्कृतज्ञैः सह सम्पर्कः अजायत एव। सेवानिवृत्तौ च जोधपुरीयैः संस्कृतज्ञैः विश्वविद्यालयस्य च प्राध्यापकैरपि सञ्जातो घनिष्टसम्बन्धः। KM, p.8.

[9] बैंक प्रशासक के पद पर रहने के बाद भी संस्कृत साहित्य में उनका योगदान अपूर्व एवं आश्चर्यचकित कर देने वाला है। KK, 2002. p.i

II.VI PRIZES AND AWARDS

Śrīrāma Dave had received many awards from time to time for his notable contribution to Sanskrit literature. He was honoured by many organizations:

1. He received an honour by the *Akhila Bhāratīya Veda Sammelana* in Banswada in 1985.
2. He received '*Vidvatsammāna*' in 1990 from Rajasthan Government.
3. He received '*Māghapuraskāra*' given by the Rajasthan Sanskrit Academy, Jaipur in 1992 for his *Mahākāvya Bhṛtyābharaṇam.*
4. He was honoured by *Virasavarkara Sikshana Sansthan* in 1992
5. He was honoured by *Rajasthan Sanskrit Parishad* in 1997
6. He received a '*Vidvatsammāna*' in 1998 from Rajasthan Sanskrit Academy.

II.VII CREATIVE WORKS

Śrīrāma Dave immensely contributed to the field of modern Sanskrit literature by composing many literary works and also translated many literary works from other Indian languages in to Sanskrit. The detail of his publication is given below:

II.VIII CHRONOLOGICAL ORDER OF THE COMPOSITIONS OF THE POET:

Sr. No.	Name of Books	Year of Publication
1	*Bhṛtyābharanam*	1993
2	*Lalitālaharī*	1999
3	*Saundaryalīlāmṛtam*	2000
4	*Rājalakṣmīsvayaṁvaram*	2001
5	*Kāruṇyakādambinī*	2002
6	*Bhāratīvilāsa*	2002
7	*Sāketasaṅgaram*	2003
8	*Apāṅgalīlā*	2004
9	*Nirmalā*	2004

10	*Parikhāyuddham*	2006
11	*Brahmarasāyanam*	2006
12	*Dhruvasvāminī*	2007
13	*Gītāñjali*	2007
14	*Kāvyamañjuṣā*	2008
15	*Yavanīnavanītam*	2008
16	*Akiñcanacaityam*	2008
17	*Kāmadhenuśatakam*	Year not mentioned

Now, the list of the works of Dave is given in the order of their significance.

II.IX MAHĀKĀVYAS

Sr. No.	Name of Books	Year of Publication
1	*Bhṛtyābharaṇam*	1993
2	*Rājalakṣmīsvayaṁvaram*	2001
3	*Sāketasaṅgaram*	2003

II.X KHAṆḌAKĀVYAS

Sr. No.	Name of Books	Year of Publication
1	*Saundaryalīlāmṛtam*	2000
2	*Kāruṇyakādambinī*	2002
3	*Bhāratīvilāsa*	2002
4	*Apāṅgalīlā*	2004
5	*Parikhāyuddham*	2006
6	*Bhāratīvilāsa*	2002
7	*Kālakautukam*	2008
8	*Kelibhūkaitavam*	2008
9	*Meghopālambhanam*	2008

II.XI ŚATAKAKĀVYA

Sr. No.	Name of Book	Year of Publication
1	*Kāmadhenuśatakam*	Year not mentioned

II.XII LAHARĪKĀVYA

Sr. No.	Name of Book	Year of Publication
1	*Lalitālaharī*	1999

II.XIII LAGHUKĀVYA

Sr. No.	Name of Book	Year of Publication
I	*Kavitāmañjarī*	1999

The poet has translated the three works of Madhusudan Oza viz. *Brahmasamanvaya, Brahmasambandha* and *Atrikhyāti* into Hindi. He has also written a story collection viz. *Bhagnamanorathā*. This work is not available to me.

II.XIII.I BHṚTYĀBHARAṆAM

Bhṛtyābharaṇam (BB), a *Mahākāvya* is published by Rajasthan Sanskrit Academy, Vireshvar Bhavan Ganagauri Bazar, Jaipur, Rajasthan in 1993. It contains 37 cantos and 1166 verses. After his retirement from the bank, Dave composed satirical poems. In today's life the goal of education is to get job only. In this poem the job has been portrayed as the heroine. The cantos of this epic are as below:

Cantos	Titles	No. of Verse
1	भारतदर्शनम्	45
2	भारतस्थितिनिवेदनम्	35
3	विष्णुकृतं नारदसान्त्वनम्	30
4	भृत्याशैशवकौमारयौवनवर्णनम्	34
5	भृत्याविजयोल्लासवर्णनम्	31

6	भृत्यालीलादर्शनम्	32
7	नारदस्य व्यासाश्रमदर्शनम्	25
8	युग-प्रभाववर्णनम्	30
9	मनुजरूपधारिभिः देवैः कृता भृत्यास्तुतिः भृत्यानुग्रहकांक्षिणां वर्णनम्	38
10	भृत्योपदेशनम्	35
11	अलब्ध-भृत्यानामध्रुवभृतपदानाञ्च दशावर्णनम्	27
12	भृत्याकोपविजृम्भणम्	25
13	भृत्यादुर्ललिताभिशपनम्	25
14	भृत्यावशंवदानुतपनम्	25
15	भृत्यानायकवर्णनम्	35
16	स्थानान्तरणस्थितिवर्णनम्	25
17	भृत्याकृतं ग्राम्यविमोहनम्	31
18	भृत्याश्रितानां योषितां स्थितिवर्णनम्	33
19	दम्पतीदास्यवर्णनम्	25
20	काकरूपवर्णनम्	26
21	शारदा-विगर्हणम्	31
22	विरति-वेतन-वासरवर्णनम्	27
23	संचिकाचारवर्णनम्	25
24	उत्कोच-प्रभाववर्णनम्	30
25	भृत्यनिलम्बननिरूपणम्	27
26	भृति-समुन्नतिवारणे विषादहर्षवर्णनम्	30
27	प्रतिभापलायनम्	30
28	भृत्या-राजलक्ष्मीकलहवर्णनम्	30
29	पौरभृत्यात्मीय-सचिव-व्यवहार-निरूपणम्	30
30	भृत्यानिवृत्तिसुखवर्णनम्	30
31	भृत्यानिवृत्ति-विषादवर्णनम्	36
32	अनूढाभृत्यानिवृत्तिविषादवर्णनम्	31

33	कार्यनिष्ठभृत्यस्य निवृत्तिवृत्तिवेदनावर्णनम्	31
34	भृत्यापुत्र-पराक्रम-वर्णनम्	31
35	व्यासकृतं नारदाश्वासनम्	31
36	सरस्वत्यवतरणम्	53
37	भृत्यापरिदेवन-निर्वाणवर्णनम्	39

BB begins with the following verse:

नारायणं श्रवणमंगलनामधेयम्,
सङ्कीर्तयन् सुरमुनिर्जगतो हितैषी।
द्दष्टुं चिराद्यवनशासनबन्धुमुक्तां,
पुण्यां भुवं पुलकितोऽवततार प्रीत्या।। १.१।।

The poem ends with the following verse:

चिराय सा व्यासमुनेः कुटीरे
विनोद-वार्ता-गमितात्म-काला।
पुनर्गृहीतुं नवभूमिकां क्वचित्
विष्णोः पदं सा त्वरितं प्रतस्थे।। ३७.३९।।

II.XIII.II RĀJALAKṢMĪSVAYAṀVARAM

Rājalakṣmīsvayaṁvaram, (RS) the *mahākāvya* was published in 2001 by Hansa Prakashan, Jaipur. There are two hundred and fourty eight pages in the text (16+232). It is divided into eighteen cantos. There are 1489 verses in total where 1484 verses cover the main text and five verses are composed for benediction.

The poet describes 'democracy' as a plan of god. According to him, the election of the ruler is like *Svyaṁvara* of Rājalakṣmī. He narrates various scenes of election in a very interesting manner. The poet has not given the titles of the cantos but he has given the titles of different topics under his description in Sanskrit as a table of content, which is as under:

	श्लोक संख्या
मङ्गलम्	१-५
➢ प्रथमः सर्गः	१-९५
१. भारते कलि-प्रवृत्ति-वर्णनम्	१-९
२. विष्णोः नव-तन्त्र-सिसृक्षा	१०-१६
३. नवतन्त्रप्रवृत्तये विष्णुकृतं श्रियो भावनम्	१७-१८
४. विष्णुकृता शठनायकलीला	१९-३२
५. विष्णोः स्वभावप्रदर्शनम्	३३-३५
६. विष्णुकृतं वामा-वैशिष्ट्यवर्णनम्	३६-४४
७. विष्णोः कैतव-संस्तुतायाः श्रियः प्रतिवचनम्	४५-४७
८. नारदस्य तत्रागमनम्	४८-५१
९. लक्ष्मीकृतं नारदीयवृत्तिविगर्हणम्	५२-५५
१०. नारदकृता लक्ष्मीस्तुतिः	५६-६२
११. नारदस्तुतौ लक्ष्म्याः भावितं प्रपञ्चभावनावर्णनम्	६३-६५
१२. नारदकृतं कलिप्रभाववर्णनम्	६६-८६
१३. लक्ष्मीकृतं पुरुष-भावित-नारीलघुताविगर्हणम्	८७-९०
१४. अन्ते लक्ष्म्याः भर्तुर्योजनायाः सहयोगस्वीकृतिः	९४-९५
➢ द्वितीयः सर्गः	१-६४
१. नवतन्त्रसिद्ध्यै इन्द्रस्य वल्लभरूपेण भारतेऽवतरण्	१-४
२. वल्लभस्य सामन्तेभ्यः राजलक्ष्म्याः अपहरणम्	५-९
३. वल्लभकृतं सामन्तानां भर्त्सनम्	१०-२४
४. राजलक्ष्मी-वियोगे सामन्तानां सन्तापः	२४-४१
५. राजतन्त्रात् अपकृष्टायाः राजलक्ष्म्याः विष्णुना नियोजितस्य शेषस्य हस्ते समर्पणम् ४२-४३	
६. शेषकृता राजलक्ष्मीस्तुतिः	४४-५७
७. शेषकृतं राजलक्ष्म्याः सुरक्षाविधानवर्णनम्	५८-६४

➢ तृतीयः सर्गः १-८०

१. राजलक्ष्मीं प्रति सरस्वत्या कृतं व्यंग्यविशिखैरुत्तापनम् १-४३

२. सरस्वतीं प्रति राजलक्ष्म्या कृतं विष्णुमायावैशिष्ट्यवर्णनम् ४४-८०

➢ चतुर्थः सर्गः १-६३

१. सरस्वतीकृता राजलक्ष्म्याः विनोदपूर्णा स्तुतिः १-७

२. मञ्जूषोदितमतपत्राकृतिना विष्णुदूतेन गरुडेन कृता राजलक्ष्मीस्तुतिः ८-१४

३. शारदाकृतं मतवैभववर्णनम् १५-४१

४. निर्वाचनप्रत्याशिकृतं मतप्रसादनम् ४२-५२

५. अन्यैः कृता लोकतन्त्रनियामकस्य मतस्य प्रशस्तिः ५३-६३

➢ पञ्चमः सर्गः १-८८

१. निर्वाचनायुक्तेन शेषेण कृता निर्वाचनघोषणा १-३

२. निर्वाचनायुक्तकृताः निर्वाचनकाले पालनीयाः निर्देशाः ४-१७

३. निर्वाचने उद्यतानां जनानामुद्यमवर्णनम् १८-३३

४. प्रत्याशिनां मतार्जनाय विविधप्रयासवर्णनम् ३४-३५

५. निर्वाचन-वसन्त-वर्णनम् ३६-५१

६. निर्वाचन-नवरसोन्मेषवर्णनम् ५२-५७

७. मतयाचनादृश्यवर्णनम् ५८-७३

८. प्रत्याशियोगभ्रष्टानां गणाधिपस्तुतिः ७४-८८

➢ षष्ठः सर्गः १-६१

१. प्रत्याशिनां मतयाञ्चाकौतुकवर्णनम् १-१५

२. लोककृतं मतयाचकानां भर्त्सनम् १६-२८

३. वीथिचरैः भिक्षुकैः कृतं मतयाचक-कुत्सनम् २९-५०

४. मतदानविमुखस्य मतदानविमुखतामिषवर्णनम् ५१-६१

➢ सप्तमः सर्गः १-७८

१. मतदानकाले शासनस्थानां प्रत्याशिनां स्वदलप्रशंसनम् १-६

२. शासनस्थदलीयप्रत्याशिभिः कृता गान्धिप्रशस्तिः ७-२०

३. शासनस्थदलपक्षीयैः कृतं पं.नेहरू-यशोगानम् २१-३१

४. शासनस्थदलप्रमुखैः कृता इन्दिराप्रशस्तिः ३२-७८

➢ अष्टमः सर्गः १-७९

१. पाकिस्तान-युद्धावसरे इन्दिराकृतं यूनां हृदये साहसिक्यप्रबोधनवर्णनम् १-१३

२. इन्दिराकृतं पञ्चनदपरित्राण-प्रशंसनम् १४-३१

३. शासनस्थदलकृतं विपक्षनिन्दनम् ३२-३५

४. शासनस्थदलकृतं स्वप्रयासफलितनवोन्मेष-निरूपणम् ३६-४५

५. शासनस्थदलविहितं प्रमदोद्धारप्रशंसनम् ४६-५२

६. शासनस्थदलकलितं समाजे चिरादुपेक्षितानां शूद्राणामुद्धारवर्णनम् ५३-५८

७. शासनस्थानां व्यंग्यचित्रप्रदर्शनपूर्वकं विपक्षणां राजलक्ष्म्याः कृते परस्पर-कलह-
दृश्य-प्रदर्शनम् ५९-७९

➢ नवमः सर्गः १-८९

१. महिलाशासन-विरोधिनां देवानां देव्याः इन्दिरायाः शासनं विफलीकर्तुं
भूतले मनुष्यरूपेण अवतरणम् १-५

२. देवैः कृता इन्दिरायाः व्याजस्तुतिः ६-९

३. इन्द्रस्य राष्ट्रे व्यापृतायाः नास्तिकता-वारणाय प्रार्थना १०-१२

४. वरुणस्य जनताकृत-वारिदुरुपयोगवारणाभ्यर्थना १३-१७

५. पावकस्य स्वतेजस्वितादमनपीडावर्णनम् १८-२१

६. वायोः नवतन्त्रे स्वनियमनव्यथानिरूपणम् २२-२६

७. कुबेरस्य शासनकृत-करभारपीडावर्णनम् २७-३१

८. शुक्राचार्यकृता विकलाङ्गजनविवाहसमस्या-निवारणायाभ्यर्थनम् ३२-३५

९. विश्वामित्रकृता अवैधार्भकसमस्यानिवारणाभ्यर्थना ३६-३९
१०. पराशरकृता अस्पृश्यतावारणाभ्यर्थना ४०-४३
११. शिवस्य भिक्षावृत्तिनिवारकनियमोदितकष्टवर्णनम् ४४-५०
१२. ब्रह्मा कृता संस्कृतभाषादुर्दशानिवारणाभ्यर्थना ५१-५६
१३. विष्णोः ब्राह्मणरूपेण स्वलीलाहरणाभ्यर्थना ५७-६६
१४. सरस्वत्या कृतं निर्वाचनप्रत्याशिनां विविधानां नायकानां च वर्णनम् ६७-८९

- दशमः सर्गः १-१११

भाजपादलकृतं शासकदल (कांग्रेस) दोषदर्शनम्

१. प्रजासङ्कटहरणे पराङ्मुखता १-६
२. स्वातन्त्र्यार्थे हुतात्मजीवनानां विस्मृतिः ७-१२
३. स्वातन्त्र्येऽपि देशस्य दुरवस्था स्वातन्त्र्यखिन्नो जनः १३-२६
४. भारत-विभाजन-व्यथा-वर्णनम् २७-३५
५. शासनाप्तभोगप्रमत्तानां शासकानामात्मविस्मृतिः ३६-३८
६. गान्धिवादिनां गान्धिसिद्धान्तहननम् ३९-५०
७. नेहरूकृत-विभाजनभाषा-तुष्टीकरण-काश्मीरनीतिदोष-दर्शनम् ५१-५९
८. काश्मीरमुक्तये हुतात्मनः श्यामप्रसादमुखर्जी-मृत्युशोधनिषेधे नेहरूधिक्कृतिः ६०-६६
९. काश्मीर-दुदर्शा-वर्णनम् ६७-७६
१०. स्वार्थसिद्धये इन्दिरा-कृतायाः सिक्खजातिगतविभाजनभावनाया निरूपणम् ७७-८६
११. शासनस्थानां स्वार्थभावनाजनितं हानिनिरूपणम् ८७-९०
१२. राजनारायणपराजितायाः इन्दिरायाः अनुतापवर्णनम् ९१-१०३
१३. राजीवस्य नवतामोहनिन्दनम् १०४-१११

- एकादशः सर्गः १-९७

प्रशासनस्थानां व्यापारदोषदर्शनम्

१. समाजकल्याणविभागे अवैधार्भकाणां दुरवस्थावर्णनम् १-६
२. तत्रत्यानां शिशूनाम् अरन्तुदाः हृद्गताः भावाः ७-११

३. जनमनोरञ्जनाय प्रवर्तितानां यन्त्राणां दुष्प्रभावदर्शने टीवीप्रभावः १२-२४

४. टीवीदर्शनव्यस्तवल्लभायाः नवोढायाः मनोदशावर्णनम् २४-३६

५. भोगसाधन-जनितदुष्प्रभाववर्णनम्-मार्गे मलाविलजलप्रस्त्रवणम्,
धान्यार्थे विषचूर्णसेचनम्, ऊर्जागृह-जनितविनाशः. चिकित्सकानामज्ञानान्धता,
विशालजलाशयजनिता भीतिः, प्रदूषणप्रसरणम् विश्वविनाशकशस्त्रोदयचिन्ता ३७-४७

६. कम्प्यूटरदुष्प्रभाववर्णनम् ४८-५१

७. नारीणां पाश्चात्यानुकरणजनितदुष्प्रभाववर्णनम् ५२-६३

८. नारीणां नवोन्मेषमोहप्रभावः ६४-६८

९. नारीणामपहरणव्यथावर्णनम् ६९-७८

१०. राष्ट्रस्य मानबिन्दूनां रक्षोपेक्षामिषेण रामस्य क्षोभवर्णनम् ७९-९७

➢ द्वादशः सर्गः १-१२६

१. भाजपाकृतं स्वलक्ष्यवर्णनं स्वनायक-प्रशंसनञ्च १-१४

२. भारतीय-संस्कृतेः ह्रास-चिन्ताप्रदर्शनम् १५-३१

३. क्रान्तिवीरस्य विनायकसावरकरस्य प्रशंसा ३२-४३

४. जनानां ह्रदये अस्मिता-प्रबोधनपूर्वकं राष्ट्रियतोद्दीपनम् ४४-६१

५. परितो व्याप्तस्याभावस्य कृते जनानां क्रन्दनम् ६२-७०

६. भ्रष्टाचार-व्याप्तिवर्णनम् ७१-७६

७. संस्कृत-भाषायाः उपेक्षाप्रदर्शनम् ७७-९९

८. राष्ट्रभाषोपेक्षायाः आंग्लभाषामोहस्य प्रदर्शनम् १००-१०६

९. देववाणीं प्रति दुर्लक्ष्यभावनावर्णनम् १०७-११७

१०. संस्कृतज्ञानां दुर्दशानिरूपणम् ११८-१२६

➢ त्रयोदशः सर्गः १-९८

१. साम्यवादिदलीयानां निर्वाचनोपक्रमः १-४

२. भौतिकविज्ञानजनितप्रगतिप्रशंसापूर्वकं पौराणिकनिन्दनम् ५-१८

३. भौतिकोन्नतिजनितनवोन्मेषप्रशंसनम्,

वैज्ञानिकैः स्वप्रयोगेण विहितस्य प्रकृतिविजयस्य वर्णनम् १९-३५

४. अनङ्गतन्त्रस्य स्वच्छन्दता-पोषणम् ३६-४२

५. वैज्ञानिकैः कृतस्य कन्दर्पविजयस्य वर्णनम् ४३-४८

६. वनवासिनां दैन्यप्रदर्शनमाध्यमेन प्रशासनविगर्हणम् ४९-६४

७. धनिककृतश्रमिकजनशोषण-प्रदर्शनम् ६५-७३

८. कृषकाणां दीनदशावर्णनं प्रसाशनविगर्हणम् ७४-८०

९. दुर्भिक्षजनित-कृषकवनिता-व्यथाव्याजेन वसन्तोपालम्भनम् ८१-८६

१०. निर्वाचने विविधजातीयपुरुषाणां स्वमतपौरुषप्रदर्शनम्।
जाति-प्रान्त-श्रमिकधनिकभेदविजृम्भणम् ८७-९८

➢ चतुर्दशः सर्गः १-८२

१. मतदान-दिवसदृश्य-वर्णनम् १-६

२. विजयाशावतां प्रत्याशिनां भणितयः ७-१४

३. राज्यलिप्सा-प्रभावप्रदर्शनम् १५-२१

४. मतवञ्चितस्य द्विजस्य चरितम् २२-८२

➢ पञ्चदशः सर्गः १-८५

१. नवतन्त्रविकृतिखिन्नया मक्ष्म्या स्मृतस्य विष्णोरागमनम् १-४

२. लक्ष्म्याः विष्णुं प्रति स्ववेदनानिवेदनम् ५-७

३. विष्णुकृता लक्ष्मीप्रशंसा ८-९

४. नारदकृतं विष्णुमायाकौतुकवर्णनम् १०-१२

५. विष्णुकृतं युगवैचित्र्यवर्णनम् १३-२१

६. राजीवनेत्रस्य विजयोल्लासवर्णनम् २२-२८

७. राजीवनेत्राभिनन्दनम् २९-३२

८. विजयोत्सवोपक्रमवर्णनम् ३३-३६

९. जयाशावर्जितस्य विजये प्रबोधनम् ३७-४२

१०. अकिञ्चनस्य स्वविजये अविश्वासः ४३-४५

११. पराजितानामनुपातवर्णनम् ४६-५२
१२. पराजितानां मन्त्रिणां मनोव्यथावर्णनम् ५३-५७
१३. पराजितकृतं कुरसिकाकुत्सनम् ५८-७९
१४. चिरभुक्तशासनभूरिभोगस्य मन्त्रिणः पराजये परिवेदनावर्णनम् ८०-८५

➢ षोडशः सर्गः १-६८

विजयाभिनन्दनम्

१. विजयाभिनन्दनाय समागतानां विविधानां विजयोपहारकराणां नरनारीणां वर्णनम् १-२७
२. विजये सहयोगिनां यूनां युवतीनाञ्च केलिभूप्राङ्गणे विलासवर्णनम् २८-६८

➢ सप्तदशः सर्गः १-७३

१. शेषस्य प्रणिधिजातस्य केलिभूविलासनिरीक्षणम् १-३
२. कलये प्रणिधिप्रवेशनिवेदनम् ४
३. कलेः राजलक्ष्मीसमीपे शेषस्य स्वनियोगे व्यवधानोपस्थाननिवेदनाय प्रयाणम् ५-९
४. लक्ष्म्याः कलेः आगमनकारणजिज्ञासा १०-११
५. कलिकृतं शेषस्य हस्तक्षेपवर्णनम् १२-१६
६. लक्ष्म्याः शेषकार्यावरोधे स्वसामर्थ्यप्रदर्शनम् १७-१८
७. सरस्वत्याः कृतं कलिकृत्यभर्त्सनम् १९-३०
८. कलेः सरस्वतीं प्रति व्यंग्यगर्भं प्रतिवचनम् ३१-४०
९. देवाङ्गनानां राजलक्ष्मीपार्श्वे आगमनम् ४१-४४
१०. देवाङ्गनानां राजलक्ष्मीं प्रति देववियोगकृते उपलम्भनम् ४५-४६
११. कलियुगे देवानां दुर्दशावर्णनम् ४७-५२
१२. देवाङ्गनाः प्रति लक्ष्म्याः प्रतिवचनम् ५३-७३

➢ अष्टादशः सर्गः १-५७

१. विष्णोः पुनः लक्ष्म्याः स्मरणेन प्रकटनम् १-२

२. लक्ष्म्याकृतं नवतन्त्रदोषवर्णनम्	३-२०
३. विष्णुकृतं कलिप्रभाववर्णनम्	२१-२२
४. कलिकृतेन नवोन्मेषप्रभावेण देवानां मोहनम्	२३-३९
५. कलिप्रभावितानामात्मीयानामपि मतिभ्रमः	४०-५५
६. विष्णकृतं नवतन्त्राश्वासनम्	५६-५७

The poem begins with the following verse:

राष्ट्रेऽस्मिन् गणतन्त्र-शासनयुते धर्मानपेक्षाश्रये,
जम्बुद्वीप-निवासि-सङ्गमहितारब्धे हि खेलाध्वरे।
देवार्चाप्रतिबन्धनेऽपि कलभ-क्रीडामिषेणार्चितो
राज्यश्रीवरणोत्सवे प्रकुरुतादप्पूगणेशः शिवम्।। १.१।।

The poem ends with the following verse:

श्रुत्वा स्वामिवचः प्रसन्नवदना प्राप्ता परां निर्वृतिम्,
मत्वा चात्मविषादवारणकृते नित्योद्यमं माधवम्।
आश्लिष्यात्मतया प्रिये च सहसैवान्तर्हिते कक्षतः,
राज्यश्रीरुपचक्रमे नवधवे देवाहितां भूमिकाम्।। १८.५७।।

II.XIII.III SĀKETASAṄGARAM

Sāketasaṅgaram (SS) is a *mahākāvya* composed by Śrīrāma Dave. It was published in 2003 by Rastriya Sanskrit Sahitya Kendra, Jaipur. There are one hundred and fifty seven pages in the text (13+144). SS is divided into fifteen cantos. There are six hundred and five verses in total where five hundred ninety nine verses composed for the main text and six verses for the *Kavi-nivedanam*.

This epic is written about the famous incidence of liberation movement of Rāma's temple at Ayodhya. It is a socio-historical poem. The poet has mentioned various events, courage of *Kārasevakas*, etc. The poet has given the title of each canto as under:

Canto	Titles	Verses
I	हिन्दूनां संहत्यभावे देशदुर्दशा:	41
II	हिन्दूत्व-राष्ट्रभक्तिबोधाय संघोदय:	38
III	विश्वहिन्दुपरिषत्कृतहिन्दूजागरण:	49
IV	अयोध्यायां शिलान्यास:	36
V	श्रीरामज्योतिप्रसारणम्	24
VI	अयोध्यां प्रति कारसेवकप्रस्थानम्	34
VII	कारसेवकसाहसिक्यवर्णनम्	29
VIII	कारसेवकानां कारसेवासंकल्पसिद्धि:	59
IX	कारसेवककृतसंघर्ष:	54
X	मुल्लायमाक्रोश:	32
XI	हुतात्माभिनन्दनम्	45
XII	मुल्लायमकृतनृशंसव्यवहारेण जनानामाक्रोश:	40
XIII	मुनिभि: जनाक्रोशशमनाय कृतं राजनीतिशास्त्रावलम्बनम्	33
XIV	रामभक्तानां वीर्यवृद्धि: पुन: कारसेवाकृते अयोध्याप्रस्थानम्	53
XV	मस्जिदुत्पाटनेन साकेतसंगरविजय:	32

SS begins with the following verse:

अथाहवे कौरवपाण्डवानां
क्षत्रान्वये भूयसि नामशेषे।
धर्माश्रये मान्द्यमिते च भूमौ
कलि: स्ववीर्यं प्रकटीचकार।। १.१।।

कौरवो और पाण्डवों के द्वारा किये गये महाभारत युद्ध में कई क्षत्रिय वंशों का विनाश हो गया, जिसके कारण इस भूमि पर धर्म की रक्षा करने वाले शासकों की कमी हो जाने से कलियुग ने अपना प्रभाव दिखाना प्रारम्भ किया। १.१ (Poet)

The poem ends with the following verse:

धन्यः कल्याणसिंहो रघुपतिचरणाम्भोजभक्ति-प्रतिष्ठः,
जित्वा यो वै सपत्नान् नव चितिसमरे प्राप राज्याधिपत्यम्।
हृत्वा साकेतनिष्ठं रिपुकुलकलितं लाञ्छनं साहसेन,
लेभे पुण्यां प्रतिष्ठामगणित-पदवीपीठलोभो वरेण्यः।। १५.३२।।

धन्य हैं तत्कालीन उत्तर प्रदेश के मुख्यमंत्री, श्री रामचन्द्र चरणकमलों के परमभक्त श्रीयुत कल्याण सिंह, जिन्होंने निर्वाचन समर में शत्रुओं पर विजय पाकर शासक पद प्राप्त किया और अपने साहस से अपने पद हानि की चिन्ता न करते हुए, अयोध्या स्थित बर्बर बाबर के लांछन को मिटाकर लोकप्रतिष्ठा का पुण्य प्राप्त किया। १५.३२ (Poet)

II.XIV KHAṆḌAKĀVYAS

II.XIV.I SAUNDARYALĪLĀMṚTAM (SL)

Saundaryalīlāmṛtam is a *Khaṇḍakāvya* published by Rajasthani Granthagar, Jodhapur in 2000. There are one hundred and fourty three verses in total and the topics are: *Maṅgalam* (3 verses), *Saundarya-vibhāvanā* (16 verses), *Saundaryalīlā* (55 verses), *Maunāmṛtam* (11 verses), *Abhisārikā* (10 verses), *Vivaśāḥ-vīrahinaḥ* (35 verses), *Vairāgyasaṁvedanā* (13 verses). This poem is written in1949, when the poet went to Mumbai from the Sindh, Rajasthan, after the partition of India with his friends. Beautiful scenes on the sea beach of Mumbai are described in this poem. The poet is expert in creating beautiful images.

SL begins with the following verse:

सौन्दर्यं लसतीह विश्व-विततं नानाविधं निर्मलम्
तत्रेदं ललनागतं तु कुरुते सम्मोहनं पश्यताम्।
दीप्यन्ते रसगर्भिताश्च हृदये श्रृङ्गारभावा अपि,
तस्मिन् हे ललिते! तवैव सुभगं सद्वैभवं भासताम्।। १।।

इस संसार में फैला हुआ नाना प्रकार का निर्मल सौन्दर्य हमें यहां दिखाई पडता है। उसमें ललनागत सौन्दर्य दर्शकों को मोहित किये बिना नहीं रहता। उसे देखकर मन में रसगर्भित श्रृंगार भाव भी उठने लगते हैं। हे भगवति! ललिते! उस सौन्दर्य में मुझे तुम्हारे ही सुन्दर वैभव की प्रतीति होती रहे।।१।। (Poet)

The poem ends with the following verse:

शब्दब्रह्मरसाब्धि-संभव-सुधालेपोदित-श्रीयुतम्,
चौपाटीतट चारि-चारु-वनिता-सौन्दर्य-संराजितम्।
संयोगेन विलासिना विरहिणां व्यामोहनैर्मण्डितम्,
वैराग्योदितवेदने च विरतं काव्यं मुदे कल्पितम्।।१३।।

शब्द ब्रह्म के रस सागर से निकली सुधा के लेप से शोभायमान, चौपाटी के किनारे विचरण करती सुन्दर वनिताओं के सौन्दर्य से मण्डित, रसिकों के संगम से और वियोगियों की वेदना से वेष्टित एवं अन्त में वैराग्योदिता ज्ञान से विराजित, आनन्द के लिये लिखे गये इस काव्य को मैं अब विराम दे रहा हूँ।।१३।। (Poet)

II.XIV.II KĀRUṆYAKĀDAMBINĪ (KK)

Kāruṇyakādambinī is a *Khaṇḍakāvya* published by Rajasthan Sanskrit academy, Jaipur in 2002. The poet describes his mother's suffering and assiduous life. It contains 121 verses. The topics of the poem are: *Samarpaṇam* (3 verses), *Kāruṇyakādambinī* (1 to 52), *Vātsalya-vaibhavam* (53 to 73), *Te Hi No Divasāḥ Gatāḥ* (74 to 89), *Kalitām-parivartanam* (90 to 108), *Yautaka-kautukam* (109 to 118). KK begins with the following verse:

खनिस्त्वं पुण्यानां गुणगणमणीनामनुपमा
सृणिस्त्वं पापानां दुरितनिरतानां भयकरी।
मणिस्त्वं वामानां कुलचरितशीलव्रतविधौ
धृणिस्त्वं ध्वान्तानां विपदि जनितानां जनुषि मे।।१।।

तुम पवित्र गुण मणियों की खान थी, पापीजन का भयदायक अंकुश थी, नारियों के लिये कुल चरित्र, शील व्रतविधियों में मणिप्रभाथी, तथा मेरे लिये विपत्तिजनित अन्धकार में सूर्य प्रभा थी। (Poet)

The poem ends with the following verse:

यत्रत्याः सुजनाः स्वसाधुचरितैः ख्याता जगत्यां चिरात्
यस्याः प्रांगणरिंगणोत्सुकहृदो देवा अपि स्वर्गतः।
नार्यश्चापि निजेन तीव्रतपसा वन्द्याः सुराणामपि
सेयं विश्वगुरुत्वगौरवयुता भूयो धरा जायताम्।। ११८।।

जिसधरा के सज्जन अपने शील और चरित्र के कारण संसार में प्रख्यात हैं। जिस धरती पर देवता भी बालक बनकर खेलने को उत्सुक रहते हैं। जहां की नारियां अपने कठोर तप के कारण देवताओं की भी वन्दनीय बन जाती है ऐसी यह भारत भूमि पुनः वैसा विश्वगुरुत्व का गौरव धारण करने वाली बने, यही मेरी कामना है।। ११८।। (Poet)

II.XIV.III BHĀRATĪVILĀSAḤ (BV)

Bhāratīvilāsaḥ is a *Khaṇḍakāvya* published by Rajasthan Granthagar, Jodhapur in 2002. The poem is written about the glory of *Āgamokta-varṇamātṛkā*. Out of total 197 verses, 6 stanzas are written for *Maṅgalācaraṇa*. The poem is divided into different topics viz. *Bhāratī-Līlāyitam* (1 to 16), *Varṇavaibhavam* (17 to 27), *Prakṛtipoṣaṇam* (28 to 37), *Kavitārūpamupaśritā* (38 to 61), *Kavitā Saṅgajāḥ mudāḥ* (62 to 80), *Manye Vyuḍham Kalihitakṛte Navyalīlāyitam Te* (81 to 105), *Yāntrikepi Yuge Diṣyate Devaprabhāvaḥ* (106 to 113), *Prakṛtiḥ Vikṛtiṁ gatā* (114 to 130), *Krandatīha Nandinī* (131 to 136), *Lokavāṇīvimohaḥ* (137 to 154), *Yantroditā-vikṛtiḥ* (155 to 170), *Vikṛti Janitoviṣādaḥ* (171 to 187), *Sadāśābhyarthanam* (188 to 191).

BV begins with the following verse:

शब्द ब्रह्म रसायनोदयकरीं सारस्वताराधिताम्
वर्णाच्छादितविग्रहां नवनवच्छन्दोऽम्बराडम्बराम्।
शब्दार्थध्वनिरीति-संभृत-सरालंकार-सम्मण्डिताम्
वाग् व्यापारंपथे भजे विदधतीं लीलायितं भारतीम्।। १।।

शब्द ब्रह्म को जीवन शक्ति प्रदान करने वाली, विद्वज्जनों की आराध्य देवता, वर्णविग्रहवती, भगवती भारती को प्रणाम करता हूँ। जो विविध छन्द वस्त्रों को धारण कर, अपने दिव्य शरीर को शब्द अर्थ, ध्वनि रीतियुक्त रस अलंकारों से मण्डित करती हुई, विश्व के वाग् व्यापार में नित्य नई-नई लीलाएं प्रकट करती रहती है।।१।। (Poet)

The poem ends with the following verse:

पञ्चप्राणमयस्त्रिशक्तिसहितः पञ्चामरैर्मण्डितः,
आश्चर्योदयकारको गुणयुतो बिन्दुत्रयेणान्वितः।
विद्युद्दीपविभासमानवलयो मोक्षप्रदो ज्ञानिनाम्
नानाशास्त्रपुराणवृत्तजनकः ख्यातोऽक्षरः पातु नः।।१९१।।

तथा पञ्च प्राणमय, इच्छा ज्ञान क्रिया रूप, त्रिशक्तिमान्, पञ्चदेव स्वरूप, विश्व में आश्चर्य का उदयकर्ता, सत्व रजतमो गुणकर्ता, त्रिबिन्दुयुक्त विद्युत्तेजोवलयवेष्टित, ज्ञानियों का मुक्तिदाता, नानापुराण इतिहास का जन्मदाता, अक्षर देवता हमारी रक्षा करें।।१९१।। (Poet)

II.XIV.IV APĀṄGALĪLĀ (AL)

Apāṅgalīlā is a *Khaṇḍakāvya* published by Hansa Prakashan, Jaipur, in 2004. In this poem, the poet has described *Lalitā*, the goddess of *Vidyā* i.e. education. The poet has used different metres in it. This work is translated into English by Prof. T.S. Krishnamurti, Banglore, and in Hindi by Gopilal Dave. There are one hundred and eighty nine verses in total. The present *Khaṇḍakāvya* is divided into topics viz. *Maṅgalācaraṇa* (5 verses), *Sṛṣṭilīlā* (36 verses), *Yugalīlā*-I (12 verses), *Yugalīlā*-II (27 verses), *Rāsalīlā* (10 verses), *Kṛpāpāngalīlā* (15 verses), *Nivedanam* (11 verses), *Samarpaṇam* (5 verses), *Vyaṣṭilīlā* [*Mūla*] (46 verses), *Kṛpālīlā* [*Mūla*] (12 verses), *Caṇḍikāpāngalīlā* [*Mūla*] (10 verses).

AL begins with the following verse:

सिन्दूरपूरपरिलिप्ताननो वरदहस्तः शिवाङ्कलसितः
सिद्धिप्रदो ललितलीलारतः सततमानन्दमोदनकरः।
देवाग्रगण्यपदपङ्केरुहो लुलितशुण्डापसारितपरः
भूयात्सदैव मम कामेश्वरीचरणभक्तिप्रसादनकरः।।१।।

May that Gaṇapati whose face is rendered beautiful with the anoinment of *Sindūra* (the red lead), whose hand bears the pose of bestower of boons (to his devotees), who is fondled affectionately by Lord Shiva (his father), who has seated him on his lap, who provides his devotees with supreme success (in all their endeavours), who is engaged in playful pranks, who fills with joy and delight, the hearts of those who pray him, who has established himself as a pre eminent deity, who has lovely feet that resemble the splendor of the lotus, who destroys by mere shake of his robust trunk, dangers arising from enemies. May that Gaṇapati be ever favourably disposed towards me by inspiring in me a sense of undivided devotion at the lotus-feet of Goddess Kāmeshvariī. (T.S. Krishna Murthy)

The poem ends with the following verse:

अपाङ्गलीला जननि! त्वदीया
काव्यस्वरूपेण मया निबद्धा।
भूयात्त्वदीयाङ्घ्रिसरोजमूले
भक्त्यार्पिता मे खलु पुष्पमाला।।

May the theme of your sport in the form of the play of side long glance now knit by me into the form of a poetic composition; turn out to be a garland of flowers offered with devotion, at your lotus-feet. (T.S. Krishna Murthy)

II.XIV.V PARIKHĀYUDDHAM (PY)

Parikhāyuddham is a *Khaṇḍakāvya* published by Hansa Prakashan, Jaipur, in 2006. The poem describes the Gulf war i.e. *khāḍiyuddha*. There are 126 verses in total and Hindi translation is given by the poet himself in this book. Jaya Dave in her article '*Adhunik Sanskrit Sahitya Ko Pandit Srirama Dave Ka Yogdan*'[10] mentions परिवायुद्धम्. I checked it the work is entitled परिखायुद्धम् not परिवायुद्धम्. It is typographical mistake and needs to be corrected.

[10] Pandey, Govinda Chandra, Ed., *Dṛk*, Vol 28-29, pp. 73-81

PY begins with the following verse:

नारायणो विश्वतले प्रवृत्ते,
कलिप्रभावे परितः प्रकामम्।
देवान् नियोज्यास्य नियन्त्रणाय,
शेषाङ्गतल्पे शयनञ्चकार।।१।।

जब भगवान् विष्णु ने देखा कि कलियुग का प्रभाव चारों ओर खूब फैल गया है, तो वे उस पर नियन्त्रण रखने के लिये देवताओं को नियुक्त कर स्वयं समुद्र में शेषशय्या पर सो गये। (Poet)

The poem ends with the following verse:

इति मुनिमुखवार्ताऽकर्णनाश्वस्तचित्ताः,
कटुकमधु विजल्पाऽऽलब्धगोष्ठी विनोदाः।
युधि पुनरभिशङ्क्ये चिन्तयन्त्य स्वभूमिं,
निजगृहमुपयाताः कान्तचिन्ताविमुक्ताः।। १२६।।

इस प्रकार मुनि नारद के मुख से सारी घटना सुनकर उनका मन आश्वस्त हो गया। वे कडवी मीठी बातों की गोष्ठी से अपना मनोरञ्जन करती हुई पुनः आशंकित युद्ध में अपनी भूमिका पर विचार करती हुई पति की चिन्ताओं से मुक्त होकर अपने घर लौट आईं। (Poet)

II.XIV.VI KĀLAKAUTUKAM

Kālakautukam is a *Khaṇḍakāvya*. This *Khaṇḍakāvya* is available in *Kāvyamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur in 2008. There are 169 verses in total and the whole poem is divided into topics viz. *Kālāya Tasmai Namaḥ* (31 verses), *Dharma-Nirapekṣatā-Kautukam* (10 verses), *Navonmeṣa-Kautukam* (13 verses), *Navatā-Kautukam* (17 verses), *Tantra-Kautukam* I (16 verses), *Tantra-Kautukam* II (25 verses), *Balavān-Kurasikā Mohaḥ* (15 verses), *Doṣadarśana-nirapekṣasyoktayaḥ* (6 verses), *Bhagnamanorathaḥ* (7 verses), *Gṛhiṇyāḥ-Gṛhavedanā* (5 verses), *Yāñcābhange-Tarukṛtam-Latākutsanam* (5 verses), *Indraḥ-Prastham-Samīhate* (9 verses),

Līlāyitam-Sakalambā-Tavaiva-Nūnam (10 verses). During post-independence period, the real situation of India is depicted in this *Khaṇḍakāvya.*

KK begins with the following verse:

येनेदं रचितं विशालमनघं शास्त्रं महाभारतम्,
धर्मार्थञ्च पुराणसूत्रनिवहः सन्निर्मितो यत्नतः।
स व्यासोऽपि कृतोर्ध्वबाहुरभवत् धर्माय यस्याग्रतः
यत्सं केतवशंवदाः हि विबुधाः कालाय तस्मै नमः।। १।।

जिसने निर्दोष महाभारत जैसे शास्त्र की रचना की तथा धर्मरक्षार्थ प्रयत्नपूर्वक अनेक पुराणों का निर्माण किया उस व्यास मुनि ने भी जिसके आगे हाथ खडे कर दिये उस सभी विद्वानों को अपने संकेत के वशीभूत करने वाले काल को नमस्कार।। १।। (Poet)

The poem ends with the following verse:

केचिद् वदन्ति किल कौतुकमेव चैतत्
कालस्य यस्य कलनां न विदन्ति बुद्ध्या।
लीलायितं सकलमस्ति तवैव नैतत्
जानन्ति मूढमतिका धृतभण्डभावाः।। १० ।।

कुछ लोग इसे काल कौतुक कहते हैं जिसकी रचना को वे अपनी बुद्धि से नहीं जान पाते। परन्तु यह सब कुछ तेरी ही लीला है इसे ये मूर्ख भाण्ड नहीं जानते।।१०।। (Poet)

II.XIV.VII KELIBHŪKAITAVAM

Kelibhūkaitavam is a *Khaṇḍakāvya.* It has been included in the book *Kāvyamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur in 2008. There are 193 verses in all. The poet has used various meters in it. The illegal status of children and the problem of marriage is described in a very interesting manner through a fictional plot.

KB begins with the following verse:

कश्चित्कान्तो रुचिरवदनो गर्भजातः कुमार्याः
प्राप्तोऽनाथालय-शिशुकुलाद् देवलेनात्मजार्थम्।
लब्ध्वा शिक्षां गुरुकुलगुरोर्देवभाषाविदोऽयम्
स्वर्गं याते निजगुरुजने तत्पदे देवलोऽभूत्॥१॥

कोई सुन्दरवन, कुमारी गर्भोत्पन्न, रमणीय शिशु, जो अनाथालय के शिशुओं में से प्राप्त किया गया था, उसका किसी मन्दिर के पुजारी ने अपने पुत्र रूप में पालन पोषण किया, उसने गुरुकुल में संस्कृत भाषा का अध्ययन किया। वह अपने संरक्षक पुजारी के देहावसान पर उसी मन्दिर में पुजारी हो गया था॥१॥ (Poet)

This verse reminds the following well-known verse of the *Meghadūta* of Kālidāsa which is cited here:

कश्चित्कान्ताविरहगुरुणा स्वाधिकारात्प्रमत्तः
शापेनास्तंगमितमहिमा वर्षभोग्येण भर्तुः।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु॥१॥ [11]

The poem ends with the following verse:

कुटिनिकुलनिवासा दासिकादूतिकानाम्
निरयसमनिवासे यापयन्ती दिनानि।
उदितवती सुदिष्टे हर्म्यमासाद्य दिव्यम्
धनपतिगृहलक्ष्मी पूजनीया बभूव॥३७॥

वह बालिका भी कुट्टिनियों के साथ रहने वाली, दूतियों की दासी बनी, नरक जैसे निवास में अपना समय बिताने वाली सौभाग्य के उदित होने पर दिव्य महल पाकर धनाढ्य के धर की पूजनीय लक्ष्मी बन गई॥३७॥ (Poet)

[11] Kālidāsa, *Meghadūta*, p.3

II.XIV.VIII MEGHOPĀLAMBHANAM (MP)

Meghopālambhanam is a *Khaṇḍakāvya.* It has been included in the book *Kāvyamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur in 2008. In this poem, the farmers were wandering with their animals during the famine and the wives of distressed farmers complain to the cloud. There are 121 verses in total and the whole poem is divided into topics *viz.* 1st (25 verses), *Meghopachhandanam* (15 verses), *Virahiṇyāḥ Praṇayine Sandeśārthamegham prati yāñcā* (5 verses), *Meghaprasādanam* (15 verses), *Durbhikṣe Vikalā Dharā* (5 verses), *Ativṛṣtyākulā Dharā* (13 verses), *Nīradānā Gaganalīlā* (5 verses), *Vicitrāste Vāridā Vilāsāḥ* (5 verses), *Kimarthaṁ Kutsyate Meghaḥ* (5 verses), *Meghasyāpi Dāsya Nibandhanam* (5 verses), *Ime Mugdhāḥ Meghāḥ* (15 verses), *Śṛnvantu Bhoḥ Kiṁ Kathayanti Meghāḥ* (verses 16 to 18).

MP begins with the following verse:

आषाढस्य प्रथमदिवसादम्बरे कीलिताक्षी
पन्थानं ते जलद! सततं वीक्षते भूमिरेषा।
धर्मोद्भूतैर्ज्वलनसदृशैस्तप्तगात्रोग्रवातैः
नो जानीषे गमयति कथं वासरान् त्वद्वियोगे।। १।।

हे मेघ! आषाढ के प्रथम दिन से लगातार, यह धरती आकाश की ओर टकटकी लगाये तुम्हारी राह देख रही है। गर्मी के कारण आग उगलती उग्र हवाओं से तप्ताङ्गी, यह तपस्विनी तुम्हारे वियोग में कैसे दिन बिता रही है, तुम क्यों नहीं समझते? (Poet)

The poem ends with the following verse:

युगेऽद्य जाते परिवर्तिताङ्गे
त्वयापि बन्धो! परिवर्तनीयम्।
कालस्य दृष्ट्वा कलितानि मित्र!
त्वया तथैवास्ति नु वर्तनीयम्।। १८।।

आज युग भी परिवर्तनशील हो गया है, हे बन्धु! इसलिये तुम्हें भी बदलना होगा। हे मित्र! काल की गती देखकर उसी के अनुसार तुम्हें भी चलना चाहिये। (Poet)

II.XV. ŚATAKAKĀVYA

II.XV.I KĀMADHENUŚATAKAM (KS)

Dattasarananandji Maharaj has protected the native cows in the Pathameda village in Jalor district. This is the main theme of this *Śatakakāvya*. The book is published by Gopal Govardhan Goshala, Aanandvan Pathameda, situated in Jalor district, in Rajasthan, and the year of publication is not given. There are 112 verses in total and 10 verses are written on the occasion of Anti-cow slaughter movement organized by Rastriya Swayam Sewak Sangh (R.S.S) in 2009. Hindi and English translations are appended at the end of the book. English translation is given by T.S. Krishnamurthy.

KS begins with the following verse:

त्रयीवेयं श्रौतक्रतुविधिविधानोदयकरी
क्रियाभक्तिज्ञानत्रिविधघृतधाराऽमृतझरी।
सुपूता कृष्णस्यामलचरण-पांसुश्रितियुता
गवां सौभाग्येडा जयति पथमेडावनिरियम्।।१।।

Such was this pious countryland of Pathmeda where '*Yajnas*' used to be performed according to rituals of the Vedas, where tri-stream of devotion, knowledge and duty (*Karma*) flowed, which enjoyed the fate of having the sacred foot-dust of Lord Krishna and where cows thrived in plenty. (Poet)

The poem ends with the following verse:

शृणवन्तु भोः भरतभूतलशासनस्थाः
गोमायवश्व पिशिताशनलुब्धचित्ता।

विजृम्भितं पुनरिहास्ति नु गोपवीर्यम्

कुर्वन्तु गोवधनिरोध-निदेशमाशु।।

O rulers of this country India! And O carnivorous jackals! Listen to me just. Now self-prode and power of cow keepersand cow-herds has awakened. Now stop this cow killing. Enough of it! (Poet)

II.XV.II VIYOGAŚATAKAM (VS)

We get the information of VS composed by Śrīrāma Dave through his daughter Jaya Dave:

"पण्डित जी सहृदय भावुक कवि हैं। जब इनके अभिन्न मित्र की पत्नी का देहान्त हुआ तो मित्र को वियोगजनित व्यथा से व्यथित देखा। उन्हें कालिदास के मेघदूत में वर्णित प्रियाविरही यक्ष का स्मरण हो उठा साथ ही उत्तररामचरित में वर्णित सीता के वियोग में व्यथित श्रीराम की दशा का दृश्य भी सामने आया। इन भावों से प्रेरित होकर कवि श्री राम ने मन्दाक्रान्ता छन्द में इस काव्य की रचना की।"

Inspite of my best effort I could not get this work. I assumed that this work is not published.

II.XVI. LAHARĪKĀVYA

II.XVI.I LALITĀ-LAHARĪ (LL)

Lalitā-laharī is a *Laghukāvya,* published in 1999. The poem is written in the praise of Goddess Lalitā, and describes the ancient temple in a very innovative style. There are sixty eight verses in total where sixty three verses are composed for the main text and five verses given for the *Lalitā-pañcakam*.

LL begins with the following verse:

समृद्धं सौभाग्यं भजति नगरीयं समदडी
स्थिता कण्ठे यस्या विमलसिकतालूणि-सरिता।
शरण्या सिंहानां लसति च गुहाङ्का शिखरिणी
वसत्यम्बा प्रीत्या परिजनयुता यत्र ललिता।।१।।

सौभाग्यशाली है यह नगरी समदडी, जिसके समीप निर्मल सिकतायुता लूणी सरिता स्थित है। निकट में ही सिंहो को शरण देने वाली पहाडी खडी है। जिसकी कन्दरा में भगवती ललिता अपनें परिवार के साथ बिराजमान हैं। (Poet)

This verse reminds the following well-known verse of the *Gaṅgālaharī* composed by Jagannatha Pandita.

समृद्धं सौभाग्यं सकलवसुधायाः किमपि त-
महैश्वर्यं लीलाजनितजगतः खण्डपरशोः।
श्रुतीनां सर्वस्वं सुकृतमथ मूर्तं सुमनसां
सुधासौन्दर्यं ते सलिलमसिवं नः शमयतु।।१।। [12]

The poem ends with the following verse:

पठेदिमां यो लहरीं हृदब्धेः,
भावात्मिकां भक्तियुतस्तवाग्रे।
विन्देत् स नूनं गजवक्त्रमातुः,
वात्सल्यदृष्टिं ललिताम्बिकायाः।।६३।।

हे ललिते! जो भी भक्त पुरुष हृदय सागर से उठी इस भावनात्मिका लहरी स्तोत्र को भक्ति भाव सें तुम्हारे सामने बैठकर पढेगा वह अवश्य ही गणेशजननों ललिताम्बा की वात्सल्यपूर्ण कृपादृष्टि को प्राप्त करेगा। (Poet)

[12] Jagannātha, *Gaṇgālaharī*, p. 2

II.XVII LAGHUKĀVYA

II.XVII.I KAVITĀMAÑJARĪ

Kavitāmañjarī is a collection of 37 poems presented under different titles. There are 360 verses in total. Some of them are lyrics.

No.	Title of the Poem	No. of verses
१.	स्वागत-गीतम्	४
२.	सारिका-गीतम्	६
३.	कुरु न गर्वं कुसुम! चित्ते	६
४.	कौमुदीमहोत्सवः	६
५.	कादम्बिनी	७
६.	शारदी	६
७.	दिवाकरः	८
८.	दीनहृदयानि	८
९.	बाधतेऽयं शीतकालः	११
१०.	मरुगङ्गा	९
११.	भारतविभाजनवेदना	२२
१२.	शरण्याः शरणार्थिनः	६
१३.	संस्कृतसेविनो व्यथा	१३
१४.	ध्येयनिष्ठं प्रति	५
१५.	शंखनादः	६
१६.	नरकेसरी	७
१७.	हे महापुरुष! वन्दे	५
१८.	केशवस्मृतिः	११
१९.	भारते भातु भारती	६
२०.	दिव्यास्ति नः संस्कृतिः	११
२१.	स्वतन्त्रता	१०

२२.	स्वयमेव मृगेन्द्रता	६
२३.	स्वार्थाय तस्मै नमः	५
२४.	पुरुषोत्तमस्य प्राधान्ये पण्डितस्य मनोव्यथा	१३
२५.	राजीवं हतसौरभम्	६
२६.	कथं पङ्कजे पङ्किला दृष्टिरेषा	७
२७.	गुर्जरे भूमिकम्पः	१५
२८.	आकर्ण्योत्कलविप्लवं समुदिता	१०
२९.	समस्यापूर्तिः	९
३०.	कालिदासकविता	८
३१.	माघे विमुग्धाः वयम्	११
३२.	माघोल्लासरसः	२६
३३.	चायां मायावतीं नुमः	१५
३४.	चाय प्रातः स्मरणम्	५
३५.	विजयाप्रशस्तिः	११
३६.	वृत्तपत्र! नमोऽस्तुते	२३
३७.	आलस्यमाहात्म्यम्	१७

There are some selected examples of satirical and comic poems which were composed by the modern poets in modern era. Basically this type of poems were written in ancient time and it shows the importance of Devi and other gods but modern poets have changed the form, subjects and style of writing like *Swārthāya Tasmai Namaḥ, Cāyām Māyāvatīm Numaḥ, Cāya Prātaḥ smaraṇam, Ālasyamāhātmyam.* Some examples of it are as under:

निस्स्वार्थं हुतजीवनैर्वितरितं स्वातन्त्र्यरत्नं परम्,
स्वातन्त्र्योदितवैभवेऽपि न गता सत्तैषणा भीषणा।
येनास्मिन् नवभारतेऽपि कलिनाऽरब्धं महाभारतम्,
कामार्थप्रबलप्रभावनिधये स्वार्थाय तस्मै नमः।।५।। (स्वार्थाय तस्मै नमः)

प्रातः स्मरामि सुरतश्रमगाढनिद्राम्
कान्तप्रबोधनरतां धृतचायपात्राम्।
कान्ताकचाग्रलुलितं श्रवणान्तरालाम्,
स्निग्धं दृढञ्च चिबुकं ललितं धुवन्तीम्॥५॥(चाय प्रातः स्मरणम्)

पयः पीत्वा प्रीतो भवति न यथा केसरयुतम्,
न वा भुक्त्वा स्वादु प्रचुरघृतयुक्तञ्च मधुरम्।
अलं प्रीत्यै नैतद् भवति विविधं पानककुलम्,
यथादत्ते मोदं तरुणतरलं चायचुलुकम्॥१२॥(चायां मायावतीं नुमः)

अलसस्य कुतो विद्या यो ब्रूते स जडो मतः।
विद्यावन्तोऽपि दासत्वं कामयन्तोऽलसात्मनाम्॥१३॥(आलस्यमाहात्म्यम्)

II.XVIII TRANSLATED WORKS

Paṇḍitji has translated the famous compositions from various other languages into Sanskrit.

Sr. No.	Name of Books	Author of the Book	Year of Publication
1.	*Nirmalā*	Premchand	2004
2.	*Brahmarasāyanam*	Shah Abdul Latif	2006
3.	*Dhruvasvāminī*	Jayashankar Prasad	2007
4.	*Gītāñjali*	Rabindranath Tagore	2007
5.	*Yavanīnavanītam*	Mirza Galib	2008
6.	*Akiñcanacaityam*	Thomas Grey	2008

In the field of literary translation, the translation of story or fiction is highly demanded. This is the reason why the story literature of Tolstoy, Turganeb, Tagore, Premachand, Bankimchandra etc. have become popular in the whole world. The translator must be acquainted with the eternal vision and secret of the specialities of the nation and culture of the literature.

The effective translation of the composition of the great scholars like Sufi Saints Shah Abdul Latif, Tagore, Jay Shankar Prasad, Munshi Premchand, Mirza Galib, Thomas Grey etc is not possible at all without the command of translator over both the languages. The prime duty of the translator is that he should have full faith on his writings and secondly his contemplation and originative cognition. Unless and until he studies the poem in original language and understands feelings of the poet in his own self, his translation will not show the clarity of liveliness, because the translator does not understand the thoughts of the original work.

II.XVIII.I NIRMALĀ

Munshi Premachand's novel *Nirmalā* was translated from Hindi into Sanskrit for the first time. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in 2004. By translating the novel '*Nirmalā*' Śrīrāma Dave popularized this seminal work among Sanskrit scholars. I have quoted a para which is taken from the original text written by Munshi Premchanda in Hindi.

> "विवाह का विलाप और अनाथों का रोना सुनाकर हम पाठकों का दिल न दुखायेंगे। जिसके ऊपर पडती है, वह रोता है, विलाप करता है, पछाडे खाता है। यह कोई नयी बात नहीं। हां, अगर आप चाहें तो कल्याणी की उस घोर मानसिक यातना का अनुमान कर सकते हैं। जो उसे इस विचार से हो रही थी कि मैं ही अपने प्राणाधार की घातिका हूं। वे वाक्य जो क्रोध के आवेश में उसके असंयत मुख से निकले थे, अब उसके हृदय को वाणों की भांति छेद रहे थे। अगर पति ने उसकी गोद में कराह-कराहकर प्राण-त्याग दिए होते, तो उसे संतोष होता कि मैंने उनके प्रति अपने कर्त्तव्य का पालन किया।" (पृ.२३)

Sanskrit Translation of above paragraph which is translated by Śrīrāma Dave.

विधवानां विलापम्, अनाश्रितानां च रोदनं श्रुत्वा भवत्येव पाठकानां हृदयं वेदना-विकलम्। यस्योपरि निपतन्ति विपदः, स एव क्रन्दति, विलपति, निपतति च भूतले, नैतत् अभिनवम्। एतावतैव अनुमातुं शक्यते कल्याणीदेव्याः मनोवेदना। या व्यथा "अहमस्मि स्व-प्राणाधारस्य प्राणघातिका" इति भावना-संभवा आसीत्। यानि वचनानि क्रोधावेशविष्टायाः अस्याः संयतात् आननान्निर्गतानि आसन्, तान्येव सम्प्रति स्मृतिमुपेतानि शल्योपमानि भूत्वा हृदयं भिन्दन्ति। आक्रमन्दमानस्यापि भर्तुः प्राणाः यदि तस्याः क्रोडे एव निर्गताः अभविष्यन् चेत् "निर्व्यूढो मया स्वकर्तव्यः" इति मत्वा सन्तुष्टा अभविष्यत्। (पृ. १३)

II.XVIII.II BRAHMARASĀYANAM

Brahmarasāyanam is a translation of the Sindhi poet Shah Abdul Latif's poem "*Śāha Jo Rasālo*". The translator has translated 297 verses into Sanskrit from Sindhi, from the whole collection. It is published by Hansa Prakashan, Jaipur, in 2006.

An Example of Sindhi:

तन तबीबु न तूँ, सुधि न लहीं सूर जी,
सांढि पंहिंजा डबडा, खड खणी में भूँ,
कान घुर्जे मूँ, हयाती होतनि रे।

Example of Sanskrit verse translated from Sindhi:

नैवासि भो! त्वं वपुषश्चिकित्सकः
जानासि नातस्तनुगां ममार्तिम्।
संगोप्य भूमौ परिरक्ष भेषजं
प्रियं विना मे नहि जीवितेच्छा।। पृ. १८

II.XVIII.III DHRUVASVĀMINĪ

Dhruvasvāminī is a famous play of Jayashankar Prasad. It is translated into Sanskrit from Hindi. It is published by Hansa Prakashan Jaipur in 2007. *Dhruvasvāminī* is the ever green play of Jay Shankar Prasad. By translating this play, Pandit Dave has given full solace and peace to the soul of Jay Shankar Prasad. This composition is similar to the composition *Mudrārākṣasa* a play of Vishakhadatta in Sanskrit. Jayshankar Prasad has also included rhymes at various places in the *Dhruvaswāminī* and the rhymes are like bore of this drama. Pt. Dave has also maintained the same form of these songs by his linguistic elegance in his translation. Here, I have given an example.

Hindi Text:

रामगुप्तः (प्रतिहारी की ओर क्रोध से देखता हुआ) तुमसे मैंने कह दिया न कि अभी मुझे अवकाश नहीं, ठहरकर आना।

Sanskrit Text:

रामगुप्तः (प्रतिहारीणं सक्रोधं वीक्षमाणः) मया उक्तमेव नाहं साम्प्रतं लब्धावकाशः। किञ्चित् विलम्ब्य आगन्तव्यम्।

Hindi Text:

प्रतिहारीः राजाधिराज! शकों ने किसी पहाडी राह से उतरकर नीचे का गिरि-पथ रोक लिया है। हम लोगों के शिविर का संबन्ध राजपथ में छूट गया है। शकों ने दोनों ओर से घेर लिया है।

Sanskrit Text:

प्रतिहारीः राजाधिराज! शकैः केनापि पर्वतमार्गेण अवतीर्य अवरुद्धोऽस्ति अधस्तनो गिरिमार्गः। अस्माकं शिबिरस्य सम्पर्कः राजपथात् भ्रष्टः उभयतो वेष्टिताः वयं शकैः।

Hindi Text:

रामगुप्तः दोनों ओर से घिरा रहने में शिविर और भी सुरक्षित है- मूर्ख! चुप रह। (खड्गधारिणी से) तो ध्रुवदेवी, क्या मन-ही-मन चन्द्रगुप्त को – है न मेरा संदेह ठीक?

Sanskrit Text:

रामगुप्तः उभयतः प्रतिबद्धः शिबिरः विशेषेण सुरक्षां भजते। मूर्ख! मौनं तिष्ठ। (खड्गधारिणीं प्रति) तर्हि किं ध्रुवस्वामिनि अन्तरात्मना चन्द्रगुप्तमेव......अस्ति स्थाने एव मे सन्देहः!

Hindi Text:

प्रतिहारीः (हाथ जोडकर) अपराध क्षमा हो देव! अमात्य युद्ध परिषद् में आपकी प्रतिक्षा कर रहे हैं। पृ. ५७

Sanskrit Text:

प्रतिहारीः (करौ बध्वा) देव! क्षन्तव्योऽयं जनः । अमात्यः युद्ध- परिषदि भवन्तं प्रतिक्षमाणः अस्ति। पृ. ५

II.XVIII.IV GĪTĀÑJALI

Gītāñjali is an excellent free style poem of Rabindranath Tagore. Śrīrāma Dave has translated it into Sanskrit in the same manner. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in 2007. In 1913 Rabindranath Tagore was the first Indian to be awarded the Noble prize in literature, primarily for "*Gītāñjali*", which was praised by the great Irish poet, William Butler Yeats and the American poet, Ezra Pound. '*Gītāñjali'* comprises of poems which are an invocation to God. Devoid of aggression and angst, they are like a breath of fresh air, which enlightens the soul. '*Gītāñjali's* canvas encompasses life's experience with an innocence and simplicity that one does not find elsewhere in literature.

Tagore achieved fame as a poet, playwright, novelist, painter, essayist, musician, lecturer and social reformer. He was most influential in introducing the best of Indian culture to the west and vice versa. His tours across continents gave him the privilege of being the voice of India's spiritual heritage.

Here, I have given an example of the Sanskrit translation of '*Gītāñjali'* by Śrīrāma Dave.

तटिनीतीरम्

अयि! सखि!
अस्तं गतो दिवाकरः
अवतीर्णा सन्ध्या धरातलम्
अधुना चलामः कलशं पूरयितुम् तटिनीतीरम्।।

अनवरतं तत्स्वरो मां कथयति
स्वकलशं पूरयितुम् चल तटिनीतीरम्।।

अस्मिन् एकान्तपथे नाद्य वर्तते कोऽपि
पवनश्च अस्ति चपलीभूतः
उच्छलद् वीचिका प्रणयसरिता।
न जाने अहं ततः प्रत्यावर्तेयनो वा
को जानीते केनापि संगमो भूयात्
तीरस्थायां नौकायाम् उपविष्टः कश्चित्
असंस्तुतो वेणु वादयति।
अधुना गन्तव्यमस्ति
कलशं पूरयितुम् तटिनीतीरे।।

II.XVIII.V YAVANĪNAVANĪTAM

Yavanīnavanītam is a translation of 117 poems of Mirza Galib. This translated work is included in *Kāvyamañjuṣā* published by Rajasthan Sanskrit Academy, Jaipur, in 2008. The *'Diwan Nama'* written by Mirza Galib was translated earlier into Sanskrit by Jaya Shankar Pathak of Banaras, but Panditji has also translated *'Galib Nama'* into Sanskrit. This work itself is just like walking on the edge of sword. Both the translations have their own beauty, elegance and merit. Dave has strong hold over Urdu. The Sanskrit language has so much sweetness that it is

capable to incorporate vitality of any language. I have quoted some verses for the comparision which is translated by the poet from Urdu into Sanskrit.

An Example of Urdu from *Galib Nama*:

अहबाबचारा-साजिये-बहशत
न कर सके।
जिन्दाँ में भी खयाल
बयाबां-नबर्द था।।४।।
ये लाश बेकफन
असदे-खस्ता-जाँ की है।
हक मगफरत करे
अजब आजाद मर्दथा ।।५।।

Translation from Urdu into Sanskrit:

विदुः सखायो नहि भेषजं मे
प्रमत्त-भावस्य व्यथाऽनभिज्ञाः।
मतास्ति कारा तदुपायमेतैः
परं न कारापि हिताऽत्र सारा।।४।।
शवोऽस्म्यहं वस्त्रविहीनपिण्डः
न बन्धनं मेऽस्ति समाजधर्मयोः।
निन्दन्तु कामं सुजनाः प्रकामम्
दैन्यं समागच्छतु वाद्य मृत्युः।।५।।

II.XVIII.VI AKIÑCANACAITYAM

Akiñcanacaityam is a translation of the English elegy, written by Thomas Grey. Elegy is a sad song and Paṇḍitji has translated 32 poems into Sanskrit from the original text. This translated work is included in the book *Kāvyamañjuṣā* published by Rajasthan Sanskrit Academy Jaipur, in 2008. The structure of this composition is totally based on English territory and hence to translate it in the

classical language like Sanskrit by maintaining the same rhythm was truly difficult. But Paṇḍitji had done the translation with proficiency. The language of translation is full of proverbs, idioms and grammatically approved. The translation is flawless. Thomas Grey has expressed the feelings of the poor one through the medium of poem. The translator has also justified with the feelings in his language.

Nor you, ye proud, impute to these the fault,
If memory o'er their tomb no trophies raise,
Where thro the long-drawn aisle and fretted vault
The pealing anthem swells the note of preise, (10)

Translation from English into Sanskrit language:

भोः वित्तार्जित गौरवाः! भुवि जनाः निन्द्या न ते निर्धनाः,
यद्येषां कलितं न चैत्यममलं संज्ञापकं निर्वृतेः।
पाषाणैर्गिरिजागृहे च विचितं ह्युत्तुंगयूपांकितम्,
यत्रेशं मिलिताः स्मरन्ति धनिकाः गीतैर्हि तारस्वरैः।। १० ।।

From the above study it is revealed that Śrīrāma Dave is a notable creative writer of Sanskrit and contributed substantialy for the enrichment of divine language. His writings reflect his awareness and feelings towards social issues and his patriotic spirit for the Nation. Various themes that he has selected for his works speak of his varied interest and a modern flavor in true sense. In the next chapter we will deal in detail with all his works where we can see his mastery over language and detailed analysis of poetic elements found in his works with modern touch. He is truly a divine soul and with grace of spiritual power he penned 14 works with great zeal and enthusiasm. It is in fact amazing and praiseworthy that without his being a professional Sanskritist, he had love and dedication for propagation of Sanskrit language.