

CHAPTER-V

LITERARY STUDY OF THE TRANSLATED WORKS OF THE POET

In ancient time many Sanskrit text are translated into foreign languages like Chinese, Japanese, Arabic, Greek, German, English, etc. This trend of translation remained one sided for many years. Sanskrit scholars of ancient time did not feel the need of translating the texts of other languages into Sanskrit but over a period of time Sanskrit scholars realized this need and a new trend started. Most of the literature of regional languages is an outcome of either translation or transcreation of Sanskrit texts. Therefore this regional literature contains the same cultural trends and as a result it becomes easy for Sanskrit scholars to translate them into Sanskrit. However, later on many fictional and independent type of literary works like *Nirmalā* are also translated into Sanskrit. We observe the two parallel trends of literature in modern Sanskrit, creative writing and translated writing. Translated literature has enriched the field of modern Sanskrit literature to a great extent. Mahalinga Shastri opines about a process of translation as,

“Languages come off beautifully in Sanskrit and even look enriched, more tidy and majestic in the new garb. Even attempt in that line seems to reveal to me the immense potentialities of this most ancient language- its flexibility, roominess, surprising aptitude for supplying

into felicitous moulds of excelling brilliance and brevity.”¹

Many illustrious works like *Menakā*, a Tamil Novel, *Vāmanaśatakam*, *Dāsarathīśatakam*, *Kṛṣṇaśatakam*- Telugu *kāvya*s, *Sītāvicārlaharī*, *Kathāśatakam*- Malayalam works, *Kāmāyanī*, *Sansārarakram*, *Rāmacaritamānas*- Hindi, *Lāvanyavati*, *Vaidehivilāsa*, *Tapasvinī*-Oriya *kāvya* etc. are translated into Sanskrit.

V.I MEANING OF TRANSLATION

Translation means to transfer language from one language into another language, preserving the original thoughts, meanings and emotions. Translation means change written or spoken from one language to another.²

Asha Gurjar opines:

“ अनु+वद् इस धातु का मूल अर्थ है किसी के बोलने का शब्दों का अनुकरण करना। भाषांतर यह “अन्या भाषा” इस तरह एक भाषा में से दुसरी भाषा में वही आशय उतारना इस अर्थ में प्रयुक्त होता है। यूँ तो मन के भाव को शब्दों में बाँधना अनुवाद ही है। लेकिन रूढ अर्थ में कठिन भाषा से आसान आम जनता की भाषा में किसी कृति को ढालना अनुवाद कहलाता है।”³

Urmi Shah remarks in her paper:

“Translation is a mental process reflected in speech, that is, language. It presupposes the basic knowledge and functioning of at least two languages at the level of daily

¹ Quoted in *Arvācina Sanskrit Sāhitya Itihāsa*, pp. 200-201

² Oxford English – English - Hindi Dictionary, p. 1265

³ Gurjar Asha, ‘Dr. Palsuleji Ka Anuvada Kshetra Me Yogdan’, *op.cit*, p.329

life. This may be at the primary level in daily life, but when the question of the communication of what an individual has thus understood arises in the context of literature, this knowledge of both the languages forms the fundamental principle in the process of translation.”⁴

Shiva Kumar Mishra opines:

एक भाषा की पाठ-सामग्री का दुसरी भाषा की समतुल्य पाठ सामग्री में पुनः स्थापन अनुवाद है। स्रोतभाषा के सन्देश का प्रथमतया अर्थ और तत्पश्चात् शैली के धरातल पर लक्ष्य भाषा में निकटतम, स्वाभाविक तथा समतुल्य प्रस्तुत करना अनुवाद है।”⁵

V.II TRANSLATION AS AN ART

Rabindra Kumar Panda also remarks:

“Translation is an art because it is a *kausala karma*....Translation is a rewriting of an original text. All rewritings, whatever their intention maybe, reflect a certain ideology and as such manipulate literature to function in a given society in a given way. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices.”⁶

Shiva Kumar Mishra writes:

“अनुवाद पर अनेक विपरीत आलोचनाओं के बावजूद आज ज्ञान-विज्ञान के विस्फोट- युग में अनुवाद की अनेक उपयोगिताओं से इनकार नहीं किया जा सकता। प्रसिद्ध जर्मन कवि और आलोचक गेटे

⁴ Shah, Urmi, ‘Translation and Literature: A Self Experience’, In: *Significant Facets of Modern Sanskrit literature*, p.1

⁵ Mishra, Shiva Kumara, ‘Bhārata Aur Europe Kī Dṛṣṭi Me’, *Ibid*, pp. 473

⁶ Panda, Rabindra Kumar, *Essays on Modern Sanskrit Poetry*, p. 183

का कथन है "अनुवाद की अपूर्णता के विषय में चाहे जो भी कहाँ जाय, किन्तु इसमें सन्देह नहीं की अनुवाद विश्व के सर्वाधिक महत्वपूर्ण और महत्तम कार्यों में से एक है।"⁷

V.III LIST OF TRANSLATED WORKS INTO MODERN SANSKRIT LITERATURE

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

1. *Kāmāyanī* of Jayasankar Prasad by Bhagavan Data Sastri 'Rakesha'.
2. *Pañcavaṭī* of Jaysankar Prasad by Radha Vallabha Tripathy.
3. *Ramacaritamānasa* of Tulasidasa by Prema Narayana Dwivedi.
4. *Vidyapatiśatakam* of Vidyapati by Kasinatha Mishra.
5. *Dūr-Vs-Pār* of Hariraj Singha deva by Trivikrama Pati.

Translations from Persian

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

Translations from Telugu

9. *Ekavira* of Viswanatha Satyanarayana by Vasa Subramanya Shastri, 1993.

Translations from Bengali

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

Translations from English

11. *Hemlet* of Shakespeare by S. D. Joshi.

⁷ Mishra, Shiva Kumar, 'Anuvada : Bharata Aur Europe Ki Dr̥ṣṭi Me', *op.cit.*, p.472

12. *Athelo* of Shakespear by Rajaraja Varma, 1912.

13. *Plays* of Shakespear by Laksmāna Sastri Tailānga and also Ananta Tripathy Sarma.

14. *Astācalīyam* by Govinda Chandra Pande.

Translations from Gujarati

15. *Setubandha* – a collection of Gujarati poems of several poets by Yasvanti Dave.

Translations from Oriya

16. *Cilikā* of Radhanatha Roy by Khirod Chandra Dash, 1991.

17. *Yajnaseni* of Pratibha Roy by Bhagirathi Nanda.

Translations from Tamil

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

Translations from Malayalam

19. *Sitavicaralaharī* of Kumaran Asan by N. Gopal Pillai.

20. *Mayuraśandesam of Kerala Varma Valiya Koli Tamuran published under the title Mayuradūtam by P.k. Narayana Pillai.*

Translations from Marathi

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

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

23. *Balidānam* of N. C. Kelkar by Latkar Sastri.

Translation from Kannad

24. *Sārtha* of S.L, Bhairappa by Nagraj Rao.

25. *Dharmaśrī* of S.L, Bhairappa by Janardana Hegde. ”⁸

Rabindra Kumar Panda rightly remarks:

⁸ Panda Rabindra K., *op.cit*, pp, 194-198.

“Translation is the significant facet of modern Sanskrit literature. Translations helps to make the language live. Sanskrit is a language which is no more communicative now-a-days. To revive the language and to make it communicative, translation plays an important role. It serves as a bridge between the language and the society which makes the work of different languages available to even those who could not know the source language.”⁹

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

“The first translated Novel in modern Sanskrit Literature is *Śivarājaviṇaya* written by Ambikadutta Vyasa in 1870. The history of Sanskrit literature abounds in examples of several poets who failed in imitating Bāṇa because of wrong choice of theme. Vyasa realized this and choose his subject the great Maratha ruler *Śivarājī* and his heroic exploits to create a world of romance, filled with suspense and intensity of passion.”¹⁰

Pt. Śrīrāma Dave has specialized talent and he possesses the gifted qualities of a proved translator. He is fully capable in assuming the feelings of the original writer. The graceful personality and tasteful expression of feelings, correct timely decisive capacity and the proficiency in sentence formulation is definitely reflected in his translation. The traditional style of study of the Sanskrit language and the

⁹ Panda, Rabindra Kumar, Preface, *Ibid.*, pp. ix-x

¹⁰ Ray, Swati, *Novels of Keshab Chandra Dash: A Literary Study*, p.41

maturity of this language is aptly felt very gracefully in his translation. In the field of translation, if these types of highly qualified scholars and toppers sprout and expand their keen and pungent writings then the sound writings will be exhibited as a golden creation in the original language.

V.IV EVALUATION OF ŚRĪRĀMA DAVE’S SANSKRIT TRANSLATIONS

V. IV.I. NIRMALĀ

Nirmalā is a prose translation from Hindi into Sanskrit of Munshi Premchand’s novel. The famous and well talked novel written by Premchanda is ‘*Nirmalā*’, which was translated in the year 2004 by Pt. Śrīrāma Dave in Sanskrit. Pt. Śrīrāma Dave choose *Nirmalā* for translation as probably he got influenced by the topic of women’s tragedy. In translating ‘*Nirmalā*’, Panditji has done a laudable work.

While translating, Pt. Śrīrāma Dave comes across many obstacles and he himself has mentioned about it. The structure of all ancient languages and modern languages is different. Therefore, the word to word translation of the proverbs into the Sanskrit language has not become possible as the proverbs of this novel are based on the structure of Hindi language. Hence, his translation into Sanskrit language is based on its nature. In the translation process, many times it happens that many words are not found in the targeted language.

The pain of a woman portrayed in the novel ‘*Nirmalā*’, speaks of condition of women in this world. ‘*Nirmalā*’ is the small but very famous novel. The end of novel is very pathetic. The story is not only of ‘*Nirmalā*’ alone but it is the story of all similar Indian women. Prof. Shiv Kumar Mishra has written “the pitiable story of widows is presented in this novel.” Kalyani, Rukmini, Sudha etc. are all

widows. The writer has thought on the aspect of the social enmity. The difficulties and problems arising because of dowry for marriages. This novel was written in 1926. In this novel, because of the prevalent dowry system the problems of unmatched marriages are dealt with.

The specialty of our society is that, till the time everything is good and well managed, all the people of home, family, relatives and well wishers are behaving in very good way and take care of each other, ask know - how of one another. But when destiny takes turn or time changes or anything bad happens, everyone starts departing, turn away one's face and becomes enemy of each other. There were about twenty members in the family of Babu Udaybhanulal i.e. there were nephews, maternal brother, niece and many others. He was a good advocate. The goddess of wealth bestowing grace with four hands on the family and it was their duty to give shelter to the poor members of the family. However, if we see in particular Babu Udaybhanulal was having small family of five members of which Kalyani was his wife, *Nirmalā* and Krishna were two daughters and Chandrabhanu Sinha was his only son. Udaybhanu decided to get marry *Nirmalā* with Bhuvan Mohan Sinha.

In our society, daughters are considered as wealth belonging to others, that's when Krishna and *Nirmalā* while gossiping, *Nirmalā* said, "we are daughters so we do not have our homes." The wedding preparations of *Nirmalā* are now in full swing going on and in between as it happens usually, there happen to be dispute in Udaybhanu and his wife. One day Udaybhanu leaves the home, with planned mind that he will put his clothes on the banks of the river so that, people will get misguided believing that he has done suicide and he will return after five days from Mirzapur. On other side what happens is as he was on his way, he comes

across a rascal named Matai, to whom Udaybhanu had sent jail before three years. Matai sees Udaybhanu in cruel way. The untimely death of Udaybhanu brings dark days in the life of Kalyani. The problem of Kalyani gets doubled. Now, as the family could not afford to pay dowry, the marriage which was proposed with Bhuvanmohan Sinha stands cancelled. On the contrary Bhuvan tells his mother, “Arrange the marriage at such a place from where a lot of money can be gained.” If not more, the deal of at least one lack rupees can be thought of. Advocate is now no more and what the old lady can offer?

Here, in a very desperate way and in helpless situation the marriage of *Nirmalā* at last gets fixed with an old aged advocate named Munshi Totaram. He was aged around forty years. Totaram and his first wife had three sons named as Mansharam, Jiyaram and Siyaram. *Nirmalā* and Mansaram happen to be of similar age. Totaram could not get love of *Nirmalā* on the strength of money. Totaram was like father of *Nirmalā* as the age counts. *Nirmalā* respects him but do not love him.

Mansharam does not bear the shock of separating from house. He becomes sick and at last dies. Now Totaram also breaks down on son’s grief. He gets more stress when he thinks of the misbehavior he did with his son. The doctor Bhuvan Mohan, who treated Mansharam was the same who would had married *Nirmalā*. There prevail good relations between *Nirmalā* and Sudha, the wife of Bhuvan Mohan. Bhuvan Mohan comes to know the past of *Nirmalā*, Krishna, the younger sister of *Nirmalā* gets married with the brother of Bhuvan Mohan.

Nirmalā also comes to know that in greed of dowry only, Bhuvan Mohan broke the marriage with her and in that repentance only, Bhuvan Mohan wanted to perform the marriage of his brother with Krishna that to without dowry. The Rahu enters in

the life of Totaram. The leadership also gets sluggish. Jiyaram was not obeying his father's command. He starts hating him. One day he steals the ornaments of *Nirmalā*. But on account of the fear of police proceedings, he suicides. Totaram gets one more shock.

Nirmalā had one daughter. Her future was also seemed to be full of darkness. The third son of Totaram, moved out of house with one saint. Totaram went out in his search. When he returned with Siyaram at midnight, *Nirmalā* was waiting at the door step, taking lanterns in her hand. When she asked the advocate "any news so far?" Now *Nirmalā* also felt quite loneliness and started living in solitary. Her nature became peevish, her temperament remained disturbed and she started keeping herself away from her. If daughter cried for anything, she scolded her by saying unlucky, stared, unfortunate etc. Not only this, the presence of Rukmiṇī in the house was also unbearable for her.

Nirmalā was feeling that Rukmiṇī was crawling on her neck. When heart burns her the language also becomes furious. In fact, *Nirmalā* was soft and sweet spoken lady but now she was counted in the group of squabble and quarrel some ladies. Because of disturbed mind, *Nirmalā* sometimes used to go to Sudha but on one occasion, in her absence, or Bhuvan Mohan opens up his mind before her and demands as per inner will and *Nirmalā* gets shocked but becomes helpless. When Sudha knew about this relation, she scolded her husband in a very rude way. Bhuvan brought his life to an end. On the death of her husband, Sudha moved away with the younger brother.

For *Nirmalā*, now only darkness prevailed all around. Poverty, worries, mental depression, sorrow and the failure on each front was killing her from inside. Her

sickness started increasing day by day. Before death comes, she hands over her daughter to Rukamaṇī. On the death of *Nirmalā*, when the funeral preparations were going, Munshi Totaram arrived there. From ancient times to the prevailing time, so many ups and down are seen in the life of a woman. The tyranny and exploitation of a woman remains as it is since Manu's arrival. The ways and means or say types of exploitation have also keep on changing as the time changes.

The writers have taken live pictures of the live incidents of the mockery of the women of Indian society. Today also if anyone wants to have a crystal clear look of the tragedy stories of women, go to Taliban, Pakistan where acid is poured or ear, nose etc are cut if woman seems to be moving without complete veil. Ladies and girls are deprived of the education. The schools are attacked and are burst out by bombs in which girls are taking education. The life of women have become just like a hell. What else more troubling and painful situation for the women would be.

While translating, the translator, Pt. Śrīrāma Dave has taken due care, even though at one or other places, the translation of some of the important dialogues have not been attended. It might have happened that these dialogues have been forgotten mistakenly. Dr. Mayaprakash Pandey has brought these facts to my notice. He mentions:

“अनुवाद करते समय अनुवादक श्री पं. श्रीराम दवेजी ने बड़ी सावधानी रखी है फिर भी कहीं-कहीं पर कुछ महत्वपूर्ण संवादों का अनुवाद नहीं हो पाया है। हो सकता है ये संवाद भूल से रह गये हो।”¹¹

¹¹ Pande, Mayaprakash, *Tulnātmak Sāhitya Aur Nirmalā*, In: *Significant Facets of Modern Sanskrit Literature*, p.295

१

दोनों गुडीया का धूमधाम से ब्याह करती थीं। पृ.१३

क्या देखती है की सामने एक नदी लहरें मार रही है और वह नदी के किनारे नाव की बाट देख रही है। पृ.१६

२.

मानो हमने साबुन देखा ही नहीं। पृ.१८

उदयभानु – तो आज मैं मरा जाता हूँ।

कल्याणी – जीने मरने का हाल कोई नहीं जानता। पृ.१८

आंखे फूटीं, पीर गई। पृ.१९

हां साहब, साफ गोली मार दूं। पृ.२६

हाथी मरे तो नौ लाख का। पृ.२७

कि यह विवाह मंगलमय न होगा। ऐसी दशा में आप ही सोचिये, यह संयोग कहा तक उचित है। आप तो विद्वान आदमी हैं। सोचीये, जिस काम का आरंभ ही अमंगल से हो, उसका अंत अमंगलमय हो सकता है? पृ.२७

भुवन - कहीं ऐसी जगह शादी करवाइये कि खूब रुपये मिलें। औ न सही, एक लाख का तो डौल हो। वहां अब क्या रखा है? वकील साहब रहे ही नहीं, बुढ़िया के पास अब क्या होगा?

रंगीली – तुम्हें ऐसी बातें मुंह से निकालते शर्म नहीं आती? पृ.३१

फिर भी पेट न भरा होगा, आप मेरे मेहमान हैं, जितने पैसे लगें हों ले लीजिएगा। पृ. ३४

उनकी कृपणता का परदा खुल गया था, अब इसमें सन्देह न था। उस पर्दे को ढांकना जरूरी था। अपनी कृपणता को छिपाने के लिए उन्होंने कोई बात उठा न रखी, पर होनेवाली बात होकर रही।

पृ.३५

४

मोटे – इसकी कुछ न पूछिए। पृ.३९

५

पर अब छुट्टियों में निर्मला को सिनेमा, सरकस, थिएटर, दिखाने ले जाते थे। पृ.४१

६

नयन – अच्छा, कुछ इत्र-तेल, फूल-पत्ते, चाट-वाट का भी मजा चखाया?

तोता – अजी, यह सब कर चुका। दम्पति-शास्त्र के सारे मन्त्रों का इस्तहान ले चुका, सब कोरी गप्पे हैं। पृ.४७

७

उन्हें अपने काम से सिर उठाने की फुरसत ही न मिलती थी। पृ.५३

ईश्वर ही इस घर की लाज रखें। इनके मन में ऐसी-ऐसी दुर्भावनाएं भरी हुई हैं! पृ.६१

मंसाराम- तो चौथी बार मेरे मुंह से सुन लीजिए।

निर्मला- शाम को भी तो कुछ नहीं खाया था, भूख क्यों नहीं लगी? पृ.६६

निर्मला की दशा उस पंखहीन पक्षी की तरह हो रही थी, जो सर्प को अपनी ओर आते देखकर उड़ना चाहता है, पर उड़ नहीं सकता, उछलता है और गिर पड़ता है, पंख फड़फड़ा कर रह जाता है। उसका हृदय अन्दर ही अन्दर तड़प रहा था, पर बहार न जा सकती थी।

इतने में दोनों लड़के आकर बोले – भैयाजी चले गये।

निर्मला मूर्तिवत् खड़ी रही, मानो संज्ञाहीन हो गयी हो। चले गये? घर में आये तक नहीं, मुझसे मिले तक नहीं। चले गये! मुझसे इतनी घृणा! मैं उनकी बुआ तो थीं। उनसे तो मिलने आना चाहिए था? मैं यहां थी न! अन्दर कैसे कदम रखते? मैं देख लेती न ! इसलिए चले गये। पृ.६९

जब मां –बेटियां रो-धोकर शान्त हुईं, तो माता ने पूछा- क्योंरी, तुझे वहां खाने को न मिलता था? इससे कही अच्छी तो तू यहीं थी। वहां तुझे क्या तकलीफ थी? पृ.१०२

कृष्णा – अम्मांजी ने भी बहुत पसन्द किया।

निर्मला – तुझे पसन्द है कि नहीं, सो कह, दूसरों की बात न चला।

All the dialogues are not translated by Śrīrāma Dave. The reason may be either it is forgotten or found unnecessary.

Some popular and well known phrases, Idioms and good sayings are used by the poet in the novel *Nirmalā* with Sanskrit translation as follows:

हिन्दी : जिससे जग हंसाई न हो। पृ.१८

संस्कृत : येन आवाम् लोके उपवहास्यतां न ब्रजेव।। पृ.१

हिन्दी : मुफ्तखोर माल उछाएं, कोई मुंह न खोले। पृ.२४

संस्कृत : निरर्थकं जातेऽपि वित्तव्यये किं मौनं तिष्ठेयम्? पृ.४

हिन्दी : आँखें फूटी, पीर गई। पृ.२४

संस्कृत : अपश्यन्त्याः न भविष्यति मे प्रेक्षापीडा। पृ.८

हिन्दी : आँखे बंद कर लेने से तो होने वाली बात न टलेगी। पृ.२४

संस्कृत : निमीलितेऽपि नयने न भवितव्यं वारितं भवति। पृ.७

हिन्दी : मैं भी सोचता हूँ- जैसा तेरा ताना बाना, वैसी मेरी भरनी। पृ. ४१

संस्कृत : अहमपि चिन्तयामि। एतावता मयापि तेन यद्वत्तं तदेव युक्तम्। पृ.२४

हिन्दी : बाधाओं पर विजय पाना और अवसर देखकर काम करना ही मनुष्य का कर्तव्य है। पृ. ४१

संस्कृत : कालोचितं विधानश्य कर्तव्यं किल मानवस्य। पृ.७०

हिन्दी : डॉ. किसी के सगे नहीं होते, उन्हें तो अपने पैसों से काम मुर्दा दोजख में जाये या बहिश्त में। पृ.१११

संस्कृत : न हि चिकित्सकाः भवन्ति कस्यापि बान्धवः, तेषां तु अर्थेन भवति प्रयोजनम्। मृत स्वर्गम् गच्छति निरवं वा नात्र चिन्ता भवति तेषाम्। पृ.८८

हिन्दी : जो कांटा बोया है उसका फल खाते क्यों इतना डरते हो? पृ.१२२

संस्कृत : यः कण्टकं रोपितः, तस्य फलं भक्षयतो भवतः इयती भीतिः। पृ.१९

हिन्दी : मृत्यु तो बूढ़े और जवान का भेद नहीं रखती। पृ.१४१

संस्कृत : मृत्योः कृते नास्ति तरुणवृद्धयोर्भेदः। पृ.१३५

हिन्दी: आप लोग सो भी तो जाती हैं मुर्दों से भवत्यः बाजी लगाकर। पृ. १६१

संस्कृत: भवत्यः शेरते अपि शवं पणीकृत्य। पृ. १३५

हिन्दी: अब तो भगवान ही पत-पानी रखें। पृ. १६२

संस्कृत: साम्प्रतं तु भगवानेव त्रयारक्षकः। पृ. १३५

हिन्दी: दुःखी हृदय दुःखती हुई आँख है जिसे हवा से भी पीड़ा होती है। पृ.

संस्कृत: परं रुग्णे नेत्रे मन्दोऽपि मरुदाघातो वेदनाजनको जायते।

हिन्दी: नाम बड़े और दर्शन छोटे। पृ.

संस्कृत: नाम्ना तु तुङ्गध्वजः व्यवहारो वामनः।

हिन्दी: हाथी के दाँत दिखाने के और खाने के और वाली नीति तुम्हें शोभा नहीं देती। पृ.

संस्कृत: न हि हस्ति दन्तोपमा वृत्ति शोभना।

हिन्दी: दुधारू गाय की लात किसे बुरी मालूम होती है?

संस्कृत: सत्यं खलु दोग्ध्या धेनोः पादप्रहारोऽपि न कष्टकरो भवति?

Śrīrāma Dave has translated the following Urdu words into Sanskrit:

शुबहा - सन्देहः

तजवीज - योजना

तफतीश - घटनान्वेषणम्

मय्यस्सर - प्राप्तः

बरामद - उपलब्धम्

बेदम् - विसंज्ञः

मदरसा - विद्यालयम्

तखमीना - अनुमानम्

Dr. Sudesh Ahuja commends the Sanskrit translation of Śrīrāma Dave's *Nirmalā*. She clearly writes:

“इस प्रकार अनेक स्थलों पर भाषा की बनावट में वैभिन्य होने पर भी अनुवादक ने इतना सहज, सरल अनुवाद प्रस्तुत किया है जो हर के बस की बात नहीं है। भाषा की सहजता, सरलता व गतिमयता भी बनी रहे तथा मूल लेखक के कथ्य को भी उसी भाव व बोधगम्यता के साथ पाठक तक पहुँचाना बड़ा कठिन कार्य है। दोनों भाषाओं पर पूर्ण अधिकार होने पर ही अनुवादक मूल कृति के साथ न्याय कर पाता है। इस दृष्टि से हम कह सकते हैं कि श्रीराम दवे ने “निर्मला” उपन्यास का अनुवाद कर निश्चित तौर पर एक कठिन कवि कर्म की अनुपालना की है।”¹²

This is in fact a very valuable contribution of Śrīrāma Dave. Though it is a translation, it carries the features of original writing. This attempt of Śrīrāma Dave makes us aware that no such work of social important has been originally written by Sanskrit writer. It is only through translation we can enjoy it in Sanskrit.

V. IV.II. BRAHMARASĀYANAM

Brahmarasāyanam is a translation of the Sindhi poet Shah Abdul Latif's poem “*Śāha Jo Rasālo*”. The poet stayed in Sindh region for many years. So he could understand the Sindhi language and the culture of that area. However, he mentions that he took help of his Sindhi friend for rendering *Śāha Jo Rasālo* into Sanskrit. The translator has translated 297 verses into Sanskrit from Sindhi. The Sanskrit poetical translation of the “*Śāha Jo Rasālo*” which is being written in Sindhi, is a

¹² Aahuja, Sudesh, ‘Śrīrāma Dave Anudit ‘Nirmalā’ Bhava Va Bhasa Ki Kasauti Par’, In: *Significant Facets of Modern Sanskrit Literature*, p.463

rare gift by Śrīrāma Dave. This is the first attempt in Sanskrit literature. The poet himself says in his preface that Sindhi is derived from Sanskrit and Prakrit. Many Persian words are also found in Sindhi language. In the medieval history of India, the saints who believe in formlessness of god, established the *Bhaktimārga* for common people and they work in the direction of unity of Hindu and Muslims. Sufi saints also tried to unite Hindu and Muslims by composing love stories (*Premākhyāna*) in a psychological manner. They became successful in bringing the harmony of two different cultures. Sufi love songs and stories are the fine expression of tender heart. There are four dominating factors of Sufi thinking – the secret knowledge of Islam, the peculiar dualism of *Āryans*, new extremism and independence of thought.

Shah Latif of the Sindh province was the first Sufi poet of Sindhi language. The famous book “*Śāha Jo Rasālo*” is the marvelous composition illuminating the poetical talent. Shah Latif has explained and described very fantastically the emotions of human beings. The primary education of Pt. Śrīrāma Dave was completed in Karachi and Sindha area of the Hyderabad and so he had good hold over the Sindhi language. That is why he could translate this occult volume. It is a very challenging task for the translator to present the sentiments of the original work. The influence of the translation should not kill the originality of the poem is fully taken care by translator. The tone of sentiments of Shah Latif resembles with all other Saints and mysterious poets. Sufi tradition believes that God is impassive and changeless. To be one with the God, one requires the rise of love in their hearts. According to Sufism the termination of ego is the key to penance. The revelation of the God is possible only by surrender. Love is the only instrument to be one with the God. Like Kabir, Tulsi, Suradasa, Jayasi, Bihari; Abdul Latif has also expressed and spread the message of love in the language of people in a very

easy and lucid manner. For this benevolent mission, he selected some very well known folk tales as a mean to spread the message of God. The Sufi poets spread the message of supernatural love through the stories of worldly love. The main philosophy of Sufism is love and they mainly emphasized love in separation. Therefore their main attention is to narrate the separation of lovers, pangs of separation, and their efforts for union and not on their union. Separation brings action while union brings mechanism. In his stories sometimes some vulgar descriptions are observed. In Sufi poems the main location of love is performed in woman. Woman is the means the reach to supreme. The purpose of Sufi poets is to realize the supernatural power of love through worldly love stories. Śrīrāma Dave writes about this in his preface

“सः प्रणयिजनानां कथामाध्यमेन आध्यात्मप्रणयिनां वेदनां
प्रकटितवान्। स जनसन्दोहमध्ये वर्तमानोऽपि ब्रह्मानन्दमग्नः
आत्मानं एकाकिनमिव मन्मथानः काव्यरचनां चकार। अस्य
काव्यं संगीतपूर्णमस्ति।”¹³

Abdul Latif is the first poet of Sindhi literature who represents Hindus and Muslims in his own Sindhi language. Though there was Persian education system in Sindha, Shah Latif was singing the folk tales in Sindhi language. The political change in his life doesn't make any changes in him. He prefers to remain in isolation, thinking and meditating on God and was not taking interest in worldly objects. In ‘*Śāha Jo Rasālo*’, Abdul Latif dealt with this Sufi philosophical fact through various love stories in thirty notes (Hindu Rāga - Rāginis) as follows.

¹³ Dave, Śrīrāma, *Brahmarasayanam*, p. xv

- | | |
|-----------------------|-------------------------|
| 1. Surakalyana | 16. Sura Moomal Rano |
| 2. Sur Yamana Kalyana | 17. Sura Khahodi |
| 3. Sur Khambhata | 18. Sura Ramakali |
| 4. Sur Shreeraga | 19. Sura Ripa |
| 5. Surasamudi | 20. Sura Leela chanesar |
| 6. Sura sohini | 21. Sura Bilabala |
| 7. Sura Sarang | 22. Sura Iharu |
| 8. Sura Kedaro | 23. Sura Kapaiti |
| 9. Sura Sasui | 24. Sura Prabhati |
| 10. Suramajuri | 25. Suraghatu |
| 11. Sura Desi | 26. Sura Aasha |
| 12. Sura Kohiyari | 27. Sura Marui |
| 13. Sur Huseri | 28. Sura Kamoda |
| 14. Sur Sorath | 29. Sura Puraba |
| 15. Sura Barvo Sindhi | 30. Sura Karayala |

1. Surakalyana:

Everything is a God. Its comprehensiveness is accepted. It is difficult to be a worshipper of love. The lover experiences the sweetness of this difficult path. Let us see an example how the poet has translated this poem:

पाणहीं जल्ल जल्लालु, पाणहीं जानि जमालु,
 पाणहीं सूरत प्रियनि जी, पाणहीं हुसन कमालु,
 पाणहीं पीरु मुरीदु थिए, पाणहींपाहु खयालु,
 सभु सभोई हालु, मंझाई मालूम थिए।

स एवास्ति यशोमूर्तिः सौन्दर्यप्रतिमापि सः।
स एवास्ति प्रियरूपो लावण्यं विश्वतोमुखम् ॥
पूज्योऽयं पूजकोऽप्येषः नास्ति भेदो मनागपि।
नात्र तर्को वितर्को वा ज्ञास्यते तत् त्वया स्वयम् ॥

वह खुद बड़ाई है। सौन्दर्य की मूर्ति वही है। खुद ही प्रिय की सूरत और खुद ही अप्रतिम लावण्य है। खुद ही पीर और खुद ही मुरीद है। खुद ही तर्क-वितर्क है। यह सब सारा ही हाल अन्दर ही अन्दर अवगत हुआ है।

2. Sur Yamana Kalyana

Unsuccess of Vaidyas is shown in this story. Here is an example of this beautiful poem:

तूँ बहीबु तूँ तबीबू, तूँ दारूँ खे दर्दनि,
तूँ डिएं तूँ लाहिऐं, डातर! खे दुखंदनि,
तडहीं फकिरूँ फकुँ कनि, जडहीं अमरु कर्यो उनिखे।

त्वमेव वल्लभो मेऽसि,
त्वमेव व चिकित्सकः।
त्वमेव भेषजं व्याधेः,
दाता हर्ता रुजां तथा ॥
लब्ध्वैव च तवादेशं भेषजं कारकं भवेत् ॥

तुम ही वल्लभ और तुम ही वैद्य हो। तुम ही दुःखो की दवा हो। दाता! तुम ही दुःखो के दाता और हर्ता हो। (दवाओं की) फाँकियाँ तभी फायदा करती है, जब तुम्हारा उन्हें आदेश होता है।

3. Sur Khambhata

In this story the poet has described the importance of love and beauty. A separated lover is described as sending message through camel to her beloved. Here is an example:

लख लखीणो करहो, कोडें डेई काहि,
एलाचियूँ आहर में, पूज मये खे पाइ,
कथ न कंदो काइ, जु पलाण्यो त पिरीअ मिडे।

लक्षमूल्यधरोऽस्त्येषः वाहको मे क्रमेलकः,
साधु प्रकृतिसंयुक्तः क्रीयतां कोटिरूप्यकैः।
एलाश्च भूयसीरस्मै प्रदेया भोजने मुदा
सकृद् गतिं समारूढः प्रियं प्रापयते दुतम् ॥

हे खरीदार! (मेरा ऊँट) लाखों की कीमत का है और बड़ा सयाना है। करोड़ों रुपये देकर ले जाओ। इसे आहार में बहुत इलायचियाँ दो। यह कोई तर्क-वितर्क न करेगा और एक बार चला तो प्रियतम के पास शीघ्र पहुँचा देगा। पृ.५०

4. Sur Shreeraga

In this story a discussion of sellers of loaded boats is given. The poet has given the message to human beings to save their life from jealousy, anger, greed etc.

5. Surasamudi

In this story the feelings of merchants who have gone away leaving their sweethearts is described.

6. Sura Sohini

During the reign of Shah Jahan, a village potter Named Tulla lived on the banks of a river with his beautiful daughter Sohini. Tulla was so talented that even the king patronized his art. One day a wealthy trader from Iran, Izzat Beg, came to Gujarat, saw Sohini and instantly fell in love with her. Beg's love was reciprocated and in order to see Sohini, he frequented her father's shop and purchased pots in dozens which he disposed off at cheaper prices. He ended up bankrupt and entrusted him with the job of taking the buffaloes for grazing. Izzat Beg came to be known as Mehar.

Sohini and Mehar would meet secretly, and when the potter came to know about it, he got his daughter married to Dam, a young man from his own community. Mehar, after losing his job settled on the other bank of river, Chenab. When Sohini came to know about this, she used to leave her husband at night to meet Mehar and return early morning.

Unfortunately Mehar fell ill. Sohini with the help of a baked matka, used to cross the currents to meet her lover. On return, she used to hide the matka in the bushes. However, this could not remain a secret for long and, one night, her in-laws secretly substitute the baked matka for an unbaked one. The next day, when Sohini reached mid-stream, the matka gave way and she began to call out to Mehar for help. Mehar heard her call and jumped into the river. However, he was too weak to help her and they both drowned.

सियारे सहि राति में, जा घिडे वसन्दे मीहं,
हलो त पुछं सुहिणी, जा कर जाणे नीहं,
जहिं खे रातो डीहं, मेहारु ई मन में।

वर्षन्ति मेघाः शिशिरा च रात्रिः, पपात सिन्धौ प्रियसंगमाय ।

प्रीत्याः रहस्यं खलु सैव वेत्ति, यतः प्रियोऽस्याः हृदयेऽस्ति विष्टः॥

जाड़े की शीतल रात्रियों में, बरसते मेह में, जो दरिया में कूद पड़ी, चलो, उस सुहिणी से (स्नेह की लीला) पूछें। वह प्रेम (का रहस्य) जानती है। रात-दिन मेहर ही उसके मन में बसा हुआ है।

7. Sura Sarang

In this story the poet praised the clouds and eyes. Here clouds and eyes identified as equal in meaning and different in letters.

8. Sura Kedaro

Here we find the description of heroic deeds and proud statements of heroic women. The description of martyrs, who shaded their blood in the battlefield, is given.

9. Sura Sasui

This is the love story of Sasui and Punhu. It is described here that how Sasui crossed the hills and the mountains to meet Punhu.

Similarly in all the other stories the poet has described various love episodes. In this work we can see that the poet has very nicely translated the Sindhi poetry in Sanskrit. He has maintained the beauty of Sanskrit language and tried to keep the spirit of Sindhi language intact. In some places we feel that this is the original poetry without any shadow of translation.

Among all his translated works *Saha Jo Rasalo* is the most difficult task. While comparing the words of Sindhi with Sanskrit, it appears that it is altogether different from the original. We can hardly trace similar words in these two languages. We can presume that this is the most difficult work and the poet has put lot of labor to bring in Sanskrit.

V. IV.III. DHRUVASVĀMINĪ

Dhruvasvāminī is a famous play of Jayashankar Prasad. It is translated into Sanskrit from Hindi. *Dhruvasvāminī* is the ever green act of Jayshankar Prasad. By translating this act, Pandit Dave has given full solace and peace to the soul of Jay Shankar Prasad. This composition is parallel to the composition named *Mudrārākṣasa* in Sanskrit. Jay Shankar Prasad has also included rhymes at various places in the *Dhruvasvāminī* and the rhymes are the like bore of this drama. Pt. Dave has also maintained the same form of these songs by his linguistic elegance in his translation. Dr. Neena Bhavnagari's comment is worth quoting. She rightly says:

निष्कर्ष के रूप में कहा जा सकता है कि “ध्रुवस्वामिनी” नाटक का यह अनुवाद हमें मूल साहित्यरचना के मर्म तक, मूलरचना की अर्थसभर अभिव्यक्ति भंगिमाओं तक, प्रसादजी के क्रान्त दर्शन तक ले जाने में सम्पूर्णतः सफल नहीं होता।¹⁴

Dr. Bhavanagari brings to light certain defects in the Sanskrit translation of Śrīrāma Dave. She very clearly says that Sanskrit translation of *Dhruvasvāminī* is not a good translation and the translator has not succeeded in this attempt. This becomes evident from her following remark:

¹⁴ Bhavanagari, Neena, ‘Jayashankara Prasada Krit Dhruvaswamini Natak Ka Sanskrita Anuvada: Kitna Adhikrita? Eka Sammishrita Pratikriya’ In: *Significant Facets of Modern Sanskrit Literature*, p.318

“ध्रुवस्वामिनी” संस्कृत नाटक अनुवाद के रूप में पढते वक्त हमें सतत लगता रहता है कि हम अनुवाद पढ रहे हैं जब कि अनुभूति ऐसी होनी चाहिये कि हम प्रसादजी का लिखा संस्कृत नाटक ही पढ रहे हैं।¹⁵

Let us see some examples of translation:

हिन्दी

- कोमा संसार के नियम के अनुसार आप अपने से महान् के सम्मुख थोडा-सा विनीत बनकर इस उपद्रव से अलग रह सकते थे।
- शकराज : यही तो मुझ से नहीं हो सकता।
- कोमा अभावमयी लघुता में मनुष्य अपने को महत्त्वपूर्ण दिखाने का अभिनय करे तो क्या अच्छा नहीं है?
- शकराज : (चिढ़कर) यह शिक्षा अभी रहने दो कोमा, मैं किसी से बडा नहीं हूँ तो छोटा भी नहीं बनना चाहता। तुम अभी तक पाषाणी-प्रतिमा की तरह वहीं खडी हो — मेरे पास आओ।
- कोमा पाषाणी ! हाँ, राजा ! पाषाणी के भीतर भी कितने मधुर स्तोत्र बहते रहते हैं। उसमें मदिरा नहीं, शीतल जल की धारा बहती है। प्यासों की तृप्ति-
- शकराज : किन्तु मुझे तो इस समय स्फूर्ति के लिए एक प्याला मदिरा ही चाहिए।

संस्कृत

- कोमा सृष्टेः नियमानुसारम् भवान् आत्मनः ज्येष्ठस्य पुरतः किञ्चित् विनीतः अभविष्यत् चेत् भवान् अस्मात् उपद्रवात् रक्षितो भवेत्।
- शकराज : एतदेव मया न कर्तुं शक्यते स्म।
- कोमा अभवात्मके लाघवे मनुष्यः आत्मानं महान्तं दर्शयितुं यदि अभिनयं न कुरुते चेत्,

¹⁵ Ibid., p.318

किमेतत् अवरम्?

शकराजः (उत्तम्य) कोमे! आस्ताम् एतत् प्रशिक्षणम् अधुना। नूनं नाहं कस्मादपि वरिष्ठः, परं कनिष्ठोऽपि न भवितुम् इच्छामि। त्वम् इयच्चिरं पाषणप्रतिमेव तत्र स्थिता। एहि तावत् मदन्तिकम्।

कोमा पाषणशिला! आम् महाराज! पाषाणस्य अन्तरेऽपि असंख्यानि मधुराणि स्तोतांसि स्रवन्ति। तस्मिन् न मदिरा, शीताम्बुधारा वहति। तृषितानां तृप्तिः।

शकराजः परं मत्कृते तु स्फूर्तिलाभाय मदिराचषकः एव अपेक्षितोऽस्ति।

V. IV. IV GĪTĀÑJALI

Gītāñjali is a famous free style poem of great Bengali poet Rabindranath Tagore. Pt. Śrīrāma Dave has translated 128 poems of the collection *Gītāñjali* into Sanskrit. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur, in 2007. In these poems Śrīrāma Dave has very aptly described the spiritual ideas of the world poet Rabindranath Tagore in Sanskrit successfully. He has tried to make his language as simple as possible by avoiding difficult metres, *Sandhi*, *Samāsa*, and grammatically difficult usages. The sweetness and rhythm of Bengali language and its feelings are tried to kept intact by the poet while translating it in Sanskrit. For translating these poems Śrīrāma Dave has taken help of Hindi translation of Satyakam Vidyalamkara. In spite of my best efforts I could not trace out the edition of *Gītāñjali* on which the translation of Śrīrāma Dave based. There are many editions of the *Gītāñjali* and all the editions have different collection of songs or poems which do not maintain uniform sequence. Here, I give below a specimen of Sanskrit translation which will suffice to highlight the caliber of the poet and the nature of translation.

हे प्रभो! त्वया मम प्राणपिठम्

इयत्तु अवश्यमेव पूरितम्

यत् अधुना यदि मरणमपि स्यात्
नाहम् विषण्णो भवेयम्।

अहोरात्रम् असंख्यैः हर्षविषादैः
अमितैः हृदयाम्बरे उदीयमानैः स्वरैः
अपरिमितैः परिधानैः रूपैश्च
त्वया मम मनसि प्रविश्य अपहृतं ते हृदयम्
येन साम्प्रतं जातेऽपि निधने
न स्यात् मे विषादः।

Saswati Sen has given a list of Sanskrit Translations of *Gītāñjali*. Many scholars before Śrīrāma Dave have translated this master piece of Rabindranath Tagore.

Gītāñjali-Sanskṛtam by Prof. Kamini Kumar Adhikari, published by Silchar, Assam, 1961.

Gītāñjali by Pullel Shri Ramachandra, Warangal, Andhrapradesh, 1961

Girvāṇa-Gītāñjali by H. V. Chikerur, Nagpur, 2002

Sanskṛtam-Ravindram by V. Raghavan Published from Sahitya Academy, New Delhi, 1966

Since all these translations are not available to me I could not compare the Sanskrit translation of Śrīrāma Dave with its counterparts.

Saswati Sen observes:

“Most of the Sanskrit versions cannot be sung according to the music prescribed by the poet himself. There are some translations that can be sung but they could not

follow the Sanskrit metres. Keeping all these problems in mind it would be very unfair to choose verses and compare with the original”¹⁶

V. IV.V AKIÑCANACAITYAM

Akiñcanacaityam is a translation of the English poem i.e elegy, written by Thomas Grey. These are sad songs and the translator has translated 32 poems in to Sanskrit from the original text. This translated work is available in the book *Kāvyamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur, in 2008.

This is the Sanskrit translation of ‘Elegy’, the tragedy but evergreen song written by Thomas Grey (1741 A.D.). Elegy is the form of literature which can be defined as a poem or song in the form of elegiac couplets, written in honor of someone deceased. It typically laments or mourns the death of the individual. Elegy is derived from the Greek work “elegus”, which means a song of bereavement sung along with a flute. The forms of elegies we see today were introduced in the 16th century. “Elegy written in a country Churchyard” by Thomas Grey and “when Lilacs Last in the Dooryard Bloom’d” by Walt Whitman are the two most popular examples of elegy.

Thomas Grey wrote this elegy either for himself or to mourn the death of his friend Rechard West. Basically this is a lyric type of poetry.

The first five verses describe nature and it sets the mood for deep philosophical thinking. From the six stanzas onwards Thomas Grey describes the struggle, death, philosophical thoughts etc. The major thought of this elegy is to describe for those

¹⁶ Sen, Saswati, *Gītāñjali of Rabindranath*: From Bengali to Sanskrit, Ibid, pp. 467-468

poor people who are lying dead in the Churchyard. In stanza 28 he imagine about his own death and also mourn the death of his friend. In stanza 31 he has written epitaph. In the last stanza he says not to talk about him not to write about him. But lot of people has written about Thomas Grey and to bring his ideas to Sanskrit literature, Śrīrāma Dave has translated it into Sanskrit. This is to my knowledge, first of its kind. This is a very important of Śrīrāma Dave contribution to the field of translated literature.

Usually, elegies are identified by several characteristics of genre. Just like a classical epic, an elegy typically starts with the invocation of the muse and then proceeds by referencing to the traditional mythology. It often involves a poet who knows how to phrase the thoughts imaginatively in the first person.

It is translated by Śrīrāma Dave into Sanskrit. The scripture of this composition is totally based on Englistan territory and hence to translate it in the classical language like Sanskrit by maintaining the same feeling was truly difficult. The language of the poet is flawless and grammatically correct and presented in appropriate metres. Let's see some examples:

*The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.*

नो प्रातः पवनस्य सौरभयुतस्तत्र प्रवाहोऽधुना,
नो वा नीडविहंग-बालकलितो माधुर्यपूर्णः स्वनः।
नो वा कुक्कुटतारकर्कशरवो नो वा तुरी काहलः,
सुप्तानां चिरकालतोऽवनितले तेषामलं बोधने ॥ ५ ॥ पृ. ३१३

When we evaluate the translation of this elegy we come to know certain things like the word curfew is translated as *Ghaṇṭā*, droning flight is translated as *Paridṛsyate*, twinkling sound as *Vicaladghaṇṭāravo*, etc. speak about the poet's clear understanding of elegy and its proper rendering into Sanskrit. However he could not maintain the alteration and rhythm of the original poem.

V. IV.VI YAVANĪNAVANĪTAM

Yavanīnavanītam is a translation of 117 poems of Mirza Galib. This translated work is available in *Kāvyamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur, in 2008. The '*Diwan Nama*' written by Mirza Galib of course, translated earlier in the Sanskrit language by Jayashankar Pathak of Banaras, but Panditji has also translated '*Galib Nama*' in Sanskrit. Both the languages have its own beauty and elegance.

Mirza Galib has experienced many difficulties in his life. His father died when he was child. Mirza Galib translated his pathos which is the outcome of his suffering into various Gazals in Urdu. That is entitled as '*Galib Nama*'- diary of Galib. Similar tradition of emergence of poetry from pathos (*Śoka*) is also observed when Vālmīki wrote *Rāmāyaṇa*. He got married at the age of nine. His wife was an emotional theistic; but the same was absent in Galib. He was a father of seven sons, but none of these lived long. His wife also died. He had been imprisoned during the 1857 revolution. Mirza Galib was a revolutionary and had to suffer many difficulties like antagonism, humiliations etc. Mirza Galib was an antagonistic of blind traditions. He enriched the traditional Urdu poetry. Later on this poetical tradition travelled to other Indian languages. The poet understood the Urdu language with the help of his friends. Being motivated by this he translated mainly

the feelings of the poet into Sanskrit. The language Urdu is personified as *Yavanī* and the essence of the beauty of *Yavanī* is described in this poem.

The translator enjoyed the sweetness of Urdu language from his Urdu knowing friends. Being influenced by this inspiration, he started translating the portions of Galib's poems into Sanskrit. He has considered the emotions of poet into translation. He has shown the Urdu as a traditional while innovate its gracefulness.

उर्दू
धमकी में मर गया
जो न बाबे-नबर्द था।
इश्के- न बर्द-पेशा
तलबगारे मर्द था॥ १॥
दिल-ता-जिगर के
साहिले दरियाये रवूं है अब
इस रहगुजर में
जल्ब-ये-गुल-आगे गर्द था॥ २॥
जाती है कोई कशमकश
जन्दो हे इश्क-की।
दिल भी अगर गया
तो वही दिल का दर्द था॥ ३॥

संस्कृतम्

ये शौर्यहीनाः रणभूमिभागे
नाम्नैव ते वै प्रणयस्य मन्दाः।
पलायिताः दर्शित-पीठ पृष्ठाः
धन्याः दृढाः ये प्रणयाहवेऽस्मिन्॥ १॥

अहो! मनः साहसबाण-विद्धम्
रक्तप्रवाहाः सरिदद्य जाता ।
पुरापि पाण्डु त्विदमस्ति वक्त्रे
ज्ञात्वा शरीरं क्षण-भंगुरं वै ॥ २ ॥
नान्तं प्रयाति प्रणयार्तिरेषा
सकृत् समेता सहसैव देहम् ।
नूनं हृदो वै प्रणयोपयानं
जातं निदानं खलु वेदनायाः ॥ ३ ॥

Pt. Śrīrāma Dave has in fact made commendable efforts in translating six significant works from different languages. We cannot, but appreciate his notable efforts. He has immensely enriched this ongoing trend of translation. However the present study makes us aware that all his translations are not so much satisfactory as it is not accurately and properly done as it is expected. Sometimes it is only mechanically word to word translation, sometimes certain words are avoided to get translated. Even entire dialogues are missing. Due to this we miss certain flow of original feelings. We have already noted many of the problems, lacunas and authenticity. Moreover, the Sanskrit renderings are not at par with the originals. Therefore they do not interest the readers in enjoying the literary beauty of the translations. It may be because of the inherent nature of Sanskrit language and its classical structure. We understand the problem that lies in the Sanskrit language, that it is very difficult and almost impossible to find proper words for the idioms, proverbs, usages and colloquial words especially Persian, Urdu, Bengali and Sindhi words. In spite of all these problems and difficulties the poet has worked in missionary spirit with profound enthusiasm and zeal for the noble cause to establish the fact that Sanskrit is a modern language and all the modern works from

the other languages can be rendered into Sanskrit, though of course with painstaking efforts. The world of Sanskrit scholars is highly grateful to Pt. Dave for this noble works.