

**SANSKRIT WORKS OF
K. RAMAKRISHNA WARRIER –
A CRITICAL STUDY**

*Thesis submitted to
University of Calicut for the Degree of*

DOCTOR OF PHILOSOPHY IN SANSKRIT

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CERTIFICATE

This is to certify that this thesis entitled “**SANSKRIT WORKS OF K. RAMAKRISHNA WARRIER- A CRITICAL STUDY**” submitted by **PRAJINI PRAKASH**, Research Scholar, Department of Sanskrit, University of Calicut for the Degree of Philosophy in Sanskrit, is a record of bonafide research work carried out under the supervision and guidance. No part of this has been submitted earlier for any other Degree or Diploma.

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DECLARATION

I, Prajini Prakash, hereby declare that this thesis **SANSKRIT WORKS OF K. RAMAKRISHNA WARRIER - A CRITICAL STUDY** submitted in partial fulfilment of the requirements for the degree of DOCTOR OF PHILOSOPHY has not previously formed the basis for the award of any Degree, Diploma or Fellowship or recognition in this University. I also declare that the thesis is free from AI generated contents.

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PREFACE

India has been richly endowed with an opulent tradition of Sanskrit literature, in which Kālidāsa stands as an enduring literary icon, revered both nationally and globally. Kerala, too, holds a distinctive place in the realm of Sanskrit literary contributions. Historical records testify that the growth of Sanskrit literature in Kerala has played a pivotal role in shaping its cultural identity and enhancing the circulation of authentic knowledge.

Had Sanskrit evolved as a widely spoken and functional language, it might have generated a far more diverse and voluminous corpus of literary works. Its evolution is interwoven with an intricate grammatical legacy that dates back to antiquity. Despite its assimilation of modern sensibilities, Sanskrit remains a challenging language to practice and study today, often restricted by limited access and academic opportunities.

Nonetheless, Sanskrit continues to function as a language of profound heritage. It welcomes modern thought and provides fertile ground for interdisciplinary scholarship. Much like gold that shines brighter through refinement, Sanskrit too, through critical engagement and scholarly introspection, continues to enrich itself. Despite facing considerable impediments throughout its historical development, Sanskrit literature has extended its influence across a wide spectrum from Vedic studies to scientific, economic, cultural, technical, and astrological domains leaving behind latent sources that merit further scholarly illumination.

The socio-scholastic dimension plays a crucial role in the perfection and propagation of knowledge. A language truly thrives when it conveys literature embedded in socio-cultural perspectives. Unfortunately, several scholars of earlier generations were unable to transmit their vast knowledge effectively, hindered by the marginalisation of unconventional genius, rigid intellectual paradigms, and the absence of a generous academic culture. As a result, many linguistic savants were denied the space to pass on their erudition to future generations.

Aim of the Study

The primary aim of this research is to critically examine the literary, linguistic, and philosophical contributions of K. Ramakrishna Warriar (KRW) to modern Sanskrit literature, with special emphasis on his Kāvya and his Sanskrit translation of Rabindranath Tagore's *Gītāñjali*. The study seeks to situate KRW within the cultural and intellectual heritage of Kerala while also engaging with broader debates in translation studies, comparative literature, and the revival of Sanskrit in the modern period.

Objectives of the Study

1. To provide a historical and cultural framework for understanding KRW's works by situating them within Kerala's Sanskrit literary tradition and the wider context of twentieth-century Sanskrit revival.

2. To construct a biographical account of KRW, highlighting the sociocultural milieu that shaped his literary pursuits and his unique late entry into Sanskrit composition.
3. To undertake a critical linguistic and stylistic analysis of KRW's Kāvya, focusing on his use of syntax, usage of Dhātus, semantics innovation, meters, and deliberate deviations from Pāṇinian grammar, with attention to Malayalam influences.
4. To conduct a comparative study of Sanskrit translations of Tagore's *Gītāñjali* by KRW, NGP and MKN, identifying linguistic strategies, philosophical interpretations, and aesthetic sensibilities.
5. To explore thematic and philosophical dimensions of KRW's writings, including his engagement with Advaita Vedānta, devotional motifs, and socio-political reflections.
6. To analyse KRW's contribution to the field of translation studies, especially his strategies of adapting Tagore's modern mystical text into classical Sanskrit idiom.
7. To highlight the intertextual depth of KRW's oeuvre, tracing his creative engagement with Upaniṣadic, Puranic, and Classical Kāvya traditions alongside modern currents of thought.
8. To assess the relevance of KRW's works in the contemporary literary and cultural scenario, particularly their role in bridging classical

Sanskrit aesthetics with modern sensibilities and in sustaining Kerala's intellectual heritage.

Research Methodology

The present research adopts an **interdisciplinary and comparative approach**, combining literary analysis, linguistic study, translation studies, and cultural history. The methodology is structured as follows:

Primary Sources

A close textual reading of KRW's nine Sanskrit Kāvya, with particular attention to linguistic style, thematic structures, prosody, and philosophical content. Critical study of KRW's Sanskrit translation of *Gītāñjali* in comparison with those by NGP and MKN. Supplementary consultation of original works that influenced KRW's writings, such as the *Upaniṣads*, *Bhāgavata Purāṇa*, and Classical Kāvya literature.

Secondary Sources

Review of existing scholarship on Sanskrit literature in Kerala, modern Sanskrit poetry, and translation studies. Reference to historical, socio-cultural, and biographical materials related to KRW's life and his literary milieu. Critical works on Tagore's *Gītāñjali* in Sanskrit.

Interpretation of Advaitic, devotional, and socio-political elements in KRW's writings. Situating KRW's works within the broader intellectual heritage of Kerala and the modern Sanskrit revival movement.

Application of concepts from comparative translation studies (faithfulness, adaptation, cultural transfer) to evaluate KRW's strategies. Identifying how mystical modern Bengali poetry was reshaped within the Sanskrit philosophical poetic framework.

This research is centred on a critical study of the Sanskrit works of KRW, with particular emphasis on his literary and cultural contributions. The thesis is divided into five chapters.

Analysis of the Study

The first chapter provides an analytical overview of Kerala's Sanskrit literary milieu, with special attention to the historical and cultural context during the period of KRW. It explores his seminal role in enriching the literary heritage of Kerala through his insightful works.

The second chapter presents a biographical account of KRW, with particular focus on his remarkable entry into modern Sanskrit literature after the age of sixty. Despite his late formal engagement with Sanskrit, KRW displayed commendable mastery over the language. His literary output reflects a distinctive style shaped by his deep interest in the lives of contemporary spiritual figures. His untiring efforts to translate knowledge into poetic form exemplify his unique vision and dedication.

The third chapter forms the core of this study and provides a detailed analysis of KRW's translation of Rabindranath Tagore's *Gītāñjali* (originally composed in Bengali in 1912). This chapter also offers a comparative

evaluation of other Sanskrit translations, notably the Malayalam transliteration by Professor NGP and the unpublished version titled *Bhāvagītāñjalī* by MKN. It undertakes a close examination of linguistic, grammatical, aesthetic, and philosophical dimensions across these renderings.

The fourth chapter investigates KRW's other literary works, examining their thematic tendencies, stylistic features, and his experimental approach to Sanskrit. Although his formal training in Sanskrit was limited, his writings reveal a fascinating use of compound formations, Sanskritization of Malayalam expressions, and a lucid style that reveals both simplicity and originality.

The final part draws conclusions from the study, emphasizing the dynamic evolution of living languages and their need to adapt to changing times. Sanskrit, as a medium of expression, must be explored through interdisciplinary and multidisciplinary frameworks to remain vibrant and relevant. Great ideas often find power in simple expression yet such simplicity is not easily achieved without rigorous engagement with linguistic complexity.

This research aims to contribute to the academic field by analysing the literary, cultural, and linguistic significance of KRW's Sanskrit works within a broader historical and intellectual framework. The study was inspired in part by a reference to Robert Frost's mathematically precise reading of poetry, encountered through an academic portal, which prompted an inquiry into structure and interpretation within poetic form. From this point, the work

expanded into an interdisciplinary investigation encompassing literary theory, historical context, and linguistic-philosophical inquiry.

This study would not have been possible without the generous support and academic guidance of several individuals. I express my deep gratitude to Dr. Jayanisha K, Dr. Ramakumaran Thampuran, and Professor O. Vathsala whose scholarly encouragement, constructive criticism, and thoughtful feedback guided me throughout this endeavour. I am equally indebted to the libraries and archives that provided access to vital resources, enabling the progress of this research.

It is my earnest hope that this work will serve as a useful reference for students and scholars who seek to explore the rich dimensions of Sanskrit literature in Kerala and the contributions of KRW. May it further encourage critical inquiry, textual study, and new literary compositions that continue to keep the Sanskrit tradition vibrant and evolving.

Prajini Prakash

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ABBREVIATIONS

BVG	:	Bhāva Gītāñjali
CKL	:	The contribution of Kerala Sanskrit Literature
KRW	:	K Ramakrishna Warriar
KSL	:	Kerala Sanskrit Literature
MKN	:	Mangattuseri Krishnan Nambutirippadu
NGP	:	N Gopala Pillai
SKG	:	Sanskrit Gītāñjali

CHAPTER I

AN ANALYTICAL OVERVIEW OF KERALA'S SANSKRIT CULTURE AND LITERATURE REVIEW

Introduction

Any nation's growth is slow and steady. It is a process of several millennia of course, with hiatus, dark ages, or threats of war. This growth includes the development of language and every single thing happening in society. Written history is often incomplete or incorrect, as there are unrecorded or fabricated facts and events.

Indian culture is one of the most ancient and surviving cultures in the world. Its contribution to the whole world is unchallengeable. "Unity in diversity" is the motto of India. Sanskrit is the same as Latin and Greek, is a classical language. Its study ignites inquisitiveness and a hunger for knowledge. A researcher finds a wealth of Sanskrit writers in India. Kerala has given birth to reputed Sanskrit writers, including the modern poets from Kerala, who remains a prominent figure.

It would be proper to have a glimpse of the ever-green land little Kerala with its linguistic and cultural metabolism. God's Own Country is gifted, with Sanskrit writers.

The central focus in this chapter is an overview of Kerala Sanskrit literature and selected contribution to Sanskrit from Kerala during the

period of KRW. Studying the history of any language is essential to understanding that language more deeply, particularly through its cultural impact and its influence on the people of the region. The ancient history of Kerala is oblique and obscure, yet by using available historical records, one can reach meaningful conclusions.¹

Long ago, India was divided into many princely kingdoms, similar to that of Greece. There was no centralized regime, and India had no single union. Kerala was split into Travancore, Cochin and Calicut. With the outset of the freedom struggle, India went through a turbulent period that, by 1947, resulted in independence from British rule. In 1947, the Indian Union came into existence, and the central government integrated Cochin and Travancore. Based primarily on linguistic considerations, Kerala became a state on 1st November 1956.²

What or where the origin of the term Kerala is to be discussed. Researchers and scholars differ, and etymological controversy continues. A few theories are still active. Ancient Tamil literature refers to a country called Chera. Chera could also be pronounced Kera. Semantically, this seems plausible. Sangam Tamil literature holds that a common language and culture prevailed in the three divisions of Tamilakam: Chera, Chola, and Pandya. Chera, of course, corresponds to

¹ Narayanan, M.G.S. *Cultural Symbiosis in Kerala*. Trivandrum: Kerala Historical Society, 1972, p. 58.

² Menon, A. Sreedhara. *A Survey of Kerala History*. Kottayam: DC Books, 2007, pp. 424–426.

Kerala. All of them were bound together by a shared culture and language.³

Pliny, the classical Western writer, makes a reference to Kerala in his *Natural History*, providing valuable testimony to the region's presence in Greco-Roman geographical knowledge.⁴ The name "Kerala" also appears in several ancient Indian texts and inscriptions, affirming its antiquity and cultural prominence.⁵ Asoka, who transformed into a renowned philanthropist after the devastating Kalinga war, erected numerous edicts throughout the subcontinent, some of which mention the southern regions and indirectly acknowledge Kerala's existence within the broader Mauryan realm.⁶ Asoka's second edict refers to the land of Kerala.⁷ Patañjali's *Mahābhāṣya*, written in Sanskrit, also mentions Kerala.⁵ Furthermore, many other Sanskrit works refer to the land of the Keralites. The most striking fact about Kerala's history is the beginning of the Kollam Era in 825 A.D, which coincided with the birth of Kerala as a distinct cultural identity.⁶

According to this legend, Paraśurāman reclaimed Kerala from the sea and handed it over to Brahmanas, who formed a theocratic

³ Zvelebil, Kamil. *The Smile of Murugan: On Tamil Literature of South India*. Leiden: Brill, 1973, pp. 21–23.

⁴ Pliny the Elder, *Natural History*, trans. H. Rackham (Cambridge, MA: Harvard University Press, Loeb Classical Library, 1942), Book VI, p. 42.

⁵ Patañjali. *Mahābhāṣya*. Edited by F. Kielhorn, Bombay: Government Central Book Depot, 1880, Vol. I, p. 178.

⁶ Narayanan, M.G.S. *Cultural Symbiosis in Kerala*. Trivandrum: Kerala Historical Society, 1972, p. 58.

government. The territory extended from Gokarna to Kanyakumari.⁷ However, one detail is notable in the tradition: the Northern part was Tulu-Nadu, while only the Southern region formed the proper shoreline of Kerala. Similar tales exist from the Western coast to Gujarat. At one point, Brahmanas from these areas migrated to Kerala. It is said that the legendary story of Paraśurāman was introduced by them. Eastern Brahmanas were not inert either they immigrated to Palakkad and gave names to villages and families in their own linguistic style. As history moved northward, Brahmanas ruled the land for a long period. However, with time, discord, disagreements, and aggression arose among them.

It was an occasion that marked the launch of a new governmental system the appointment of Kshatriyas as Perumals for a period of twelve years at a time. A close examination reveals some truth to this tradition, as the 14th century *Śukasandēśa* offers clear evidence that Brahmanas either ruled the land directly or acted as king-makers from behind the throne.⁸ In any case, they clearly possessed a strategic and military mind.

Whatever the political influence of the Nambudiri Brahmanas may have been, their thirst for knowledge and wisdom is undeniable. Their contribution to Sanskrit is voluminous. To maintain family

⁷ Veluthat, Kesavan. *The Early Medieval in South India*. Delhi: Oxford University Press, 2009, pp. 42–44.

⁸ Fuller, C.J. *The Nayar Today*. Cambridge: Cambridge University Press, 1976, pp. 28–30.

inheritance and ritual purity, they devised a familial setup in which marriage within the caste was permitted only for the eldest son. The younger sons were allowed to marry women of other castes-such as Nairs, Ambalavasis, Pisharodis, and Kshatriyas who in turn helped the Brahmanas preserve their wealth and status.¹² Among these allied communities were also scholars of note. Strikingly, it was the lower strata of Kerala society that enabled the widespread penetration of Sanskrit, a phenomenon largely unique to Kerala.⁹

History teaches that several small and large kingdoms once dotted the Kerala region. Some of these kingdoms served as centres of learning, especially for Sanskrit education. One must admit there was political discord in Kerala. However, an admirable feature was Kerala's consistent cultural unity an unbelievable concord in the domain of literary development. Kingdoms like Kozhikode (Calicut), Koci (Cochin), Kolattunadu, Vadakkumkoor, Tekkumkur, Ambalappuzha, and Venat were all active centres of learning.¹⁰

Scholarship transcended political divisions. That is why a great scholar named Melpaṭṭūr Nārāyaṇa Bhaṭṭa received enthusiastic support simultaneously from the courts of Cochin, Calicut and Ambalappuzha.

⁹ Veluthat, Kesavan. *The Early Medieval in South India*. Delhi: Oxford University Press, 2009, pp. 108–110.

¹⁰ Menon, A. Sreedhara. *A Survey of Kerala History*. Kottayam: DC Books, 2007, pp. 148– 152.

Even opposition between kings did not obstruct either scholars or the study of classical knowledge.¹¹

The patronage extended to literature by the kings of Kerala is well known. Rulers welcomed not only local scholars but also Pandits from outside the region, particularly from Tamil Nadu. Many poets migrated to Kerala and spent the major part of their lives here. One such was Uddaṇḍaśāstrī, a poet from a village in Tamil Nadu, who reached Kerala during his travels and eventually settled here.¹² Paradoxically, however, few ancient Kerala writers are known to have travelled outside their homeland in ancient times. Writing skill is not at all product of knowledge, but it needs a regular practice and passion which shaped by democratic ideals and social freedom. A number of authors from Kerala were a bilingual author, writing both in Malayalam and Sanskrit. It is not unusual for writers ancient or modern- to work across multiple languages. Malayalam literature, in fact, serves as a valuable source for researching Sanskrit authors and their works.¹³ Although one can see the lack precise records, it is clear that Sanskrit began to exert a strong influence on Kerala well before the commencement of the Kollam Era

¹¹ Narayanan, M.G.S. *Cultural Symbiosis in Kerala*. Trivandrum: Kerala Historical Society, 1972, p. 60.

¹² Sastri, K.A. Nilakanta. *History of South India*. Oxford University Press, 1955, p. 390.

¹³ Parameswaran Nair. P.K. *A History of Malayalam Literature*. Sahitya Akademi, 1977, pp. 213–214.

(825 CE).¹⁴The celebrated Mimamsa scholar Prabhakaran, founder of the Prabhakaran School, is also believed to have hailed from Kerala¹⁵ Unquestionably, Ādi Śaṅkarācārya, born in Kalady, played a pivotal role in popularizing and expanding the reach of Sanskrit in Kerala.¹⁶ A chronological study of authors is often considered ideal from a historical standpoint. However, the uncertainty of dates and lack of concrete evidence make such an endeavour particularly difficult. Fortunately, in the case of selected poets, such ambiguity does not arise. Writers of the 19th and 20th centuries are generally well-documented, making research on them relatively easier. Kerala has produced towering scholars in fields like Vedanta, Ayurveda, Mimamsa, Tantra, and Jyotisha. Though the enlisted were not aligned with these disciplines, they shine as an original poet and an inspired translator. They were deeply interested in their respected area even authored a few translation works.

It is a two-way relationship: Sanskrit influenced Kerala, and Kerala reciprocally enriched Sanskrit. The debate over their mutual evolution is endless. But this study centres on Kerala poets and their contributions, their style and literary significance. The essence of the

¹⁴ Menon, A. Sreedhara. *A Survey of Kerala History*. Kottayam: DC Books, 2007, p. 180.

¹⁵ Kane P.V. *History of Dharmaśāstra*. Vol. 5, Bhandarkar Oriental Research Institute, 1977, pp. 28–30.

¹⁶ Isaeva N.V. *Shankara and Indian Philosophy*. Albany: State University of New York Press, 1993, pp. 14–15.

works is well-preserved, allowing this study to draw upon solid source material.

Thematically, it focuses on religion and rituals, and its composition is in hymns and chants. The next period is the Epic and Classical period, from 500 BCE to 200 CE. During this era, the *Rāmāyaṇa* and the *Mahābhārata* were composed two monumental epics of India. The Puranas, especially the *Viṣṇu Purāṇa* and *Śiva Purāṇa*, were written during this age.¹⁷ Ornate poetry (kāvyā) reached its summit with exemplary works like Jayadeva's *Gīta govinda*.¹⁸ The Bhakti Movement began in the 6th century and extended to the 17th. Writers adhered to devotional poetry. To them, poetry was a means of divine realization. Literature at that time emphasized the spiritual union between jīvātman and paramātman. Love and devotion to the Almighty became the core of poetic expression. Poets such as Kabir, Sudras, and Tulsidas could not imagine writing poetry otherwise.¹⁹

Another division is the Medieval and Post-Medieval period from 1200 CE onward. Philosophical thought, especially *Advaita Vedanta*, influenced writers and their works. Adi Sankara, the proponent of this

¹⁷ Ludo Rocher, *The Purāṇas* (Wiesbaden: Otto Harrassowitz, 1986), 55–61.

¹⁸ Barbara Stoler Miller, *Love Song of the Dark Lord: Jayadeva's Gītagovinda* (New York: Columbia University Press, 1977), 3–8.

¹⁹ John Stratton Hawley, *A Storm of Songs: India and the Idea of the Bhakti Movement* (Cambridge, MA: Harvard University Press, 2015), 22–29.

school, played a significant role in shaping this tradition.²⁰ Notably, devotional poetry continued to flourish alongside philosophical literature. Tulsidas and Mirabai sang in harmony with other Bhakti poets.

The Colonial Period (18th –19th century) inevitably influenced Sanskrit writing. Society was changing in all aspects of life. The intermingling of cultures left lasting impacts on indigenous lifestyles language and literature included. Amidst this change, tremendous efforts were made to preserve and revive Sanskrit literature from the grasp of socio-political transformation.²¹

The Modern Period, beginning in the 20th century, revolutionized the study of Sanskrit. It became a period marked by the popularization of the language through education and institutions. However, philosophical literature was not abandoned but continued to evolve alongside these developments²² But philosophical literature was not thrown into the dustbin. Aurobindo, the author of the epic *Savitri*, and *Sarvepalli Radhakrishna*, along with other members of the same class, contributed considerably to philosophical literature. Contemporary

²⁰ Isayeva, Natalia, *Shankara and Indian Philosophy*, SUNY Press, New York, 1993. p.62

²¹ Pollock Sheldon, *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India* (Berkeley: University of California Press, 2006), 381– 388.

²² Houben, Jan E.M, *Ideology and Status of Sanskrit: Contributions to the History of the Sanskrit Language*, Brill ,1996. p.32

writers could not afford to be indolent. They were adapting Sanskrit to newly evolving cultural contexts. In every walk of life, says history, Sanskrit literature has played a vital role in shaping the cultural legacy of India. Nowadays, Sanskrit is accessible to any person through colleges and other centres. One need not go to palaces or manas (palatial residences). Sanskrit has become the language of the people.

Sanskrit in Kerala

Kerala's history would be incomplete without noting the growth of Sanskrit in the state. Its cultural heritage is as diverse as elsewhere. The linguistic and literary traditions of Kerala are significantly influenced by Sanskrit. Notably, there were periods and events that helped the spread of Sanskrit in this region. In ancient Kerala, Sanskrit was the language of administration and religion. Basic cultural activities were conducted in Sanskrit. Sanskrit had gained a certain level of official status. The dissemination of Sanskrit in Kerala was not a rapid process. The erection of temples and Brahmin settlements were places where Sanskrit was used widely. Rituals in the temples were conducted in Sanskrit, and Brahmin families were centres of learning. Sanskrit was preserved and studied within Brahmin communities, though it was not typically taught to the general public. The Bhakti movement, which spread widely across India, facilitated a healthy integration of the regional language with Sanskrit in Kerala. Bhakti poets composed works of piety in Sanskrit. Hymns and prayers chanted during religious

rituals were often initiated by ordinary people, thereby making Sanskrit more accessible to a broader audience. Kerala was deeply involved in massive trade and cultural exchanges with other regions of India, resulting in the adoption and assimilation of Sanskrit influences. However, this was not the sole outcome of these exchanges. The literary tradition of Kerala cannot be relegated to obscurity. The royal courts of Kerala actively patronized scholars and Sanskrit literature, both freely and extensively. Rulers supported the propagation of classical studies and the arts. King's palaces were, in comparison, like miniature universities. Traditional educational institutions strictly relied on Sanskrit as the medium of instruction. Temples in Kerala maintained Radhakrishnas (martial arts centres) and gurukulas (traditional schools), as well as other structures for education, where Sanskrit could continue to steadfast steps to cherish its Sanskrit heritage by establishing Sanskrit centres and conducting cultural programs. The university at Kalady is renowned at all – India levels.

Royal Patronage in Kerala

It would be an injustice to overlook the kings who wholeheartedly patronized scholars and writers. Kerala has a long history of royal patronage for Sanskrit literature. Various rulers of different kingdoms have significantly contributed to the preservation and promotion of the Sanskrit literary legacy. The most noteworthy patronage came from the Chera dynasty of Kerala, which was enthusiastic about promoting the

Sanskrit language. Their immense support helped flourish classical arts and literature.

The Zamorin of the Calicut kingdom was a poignant devotee of Sanskrit scholars and poets. Kunjan Nambiar, the famous poet and satirist, enjoyed boundless patronage from the Zamorin. The kings of Travancore and the royal family were constant helpers to scholars of Sanskrit learning and literature. Their interest extended to other classical performing arts as well. The Maharaja of Travancore, Swathi Thirunal, is a world-famous composer of classical music. He was also a renowned Sanskrit Pandit.

Traditions were uprooted, and classical learning was downtrodden. Freedom was a mirage. Sanskrit was out of fashion. But it was not doomsday. Scholars in Kerala observed the changes. They were not lured by foreign influences. For instance, the great scholar Kerala Varma Valiya Koi Thampuran worked tirelessly to maintain the status of Sanskrit. The revival movement in Kerala was a success, though not fully realized. Keralite Sanskrit endures in a transformed and adapted style.

The Vedas, epics, and puranas have influenced the linguistic culture of Kerala. Many Keralite rituals and local performances owe substantially to Sanskrit classics. Now, turning to Ayurveda and other traditional sciences of Kerala briefly Mathematics, Philosophy, literature, Music, Rituals, Astrology and many other disciplines.

It may be noted that Malayalam has evolved from a Proto-Dravidian base with significant Sanskrit influence. The early Malayalam works borrowed grammar, vocabulary, style, and other compositional techniques from Sanskrit. Nevertheless, the introduction of the English education system has necessitated translation. Earlier, there was translation between Indian languages. Translation from English and Malayalam into Sanskrit can be considered a modern trend that ultimately leads to cultural intermingling and integrity.

Now, a brief view of Keralite translation is attempted. Sanskrit has been a traditional source of influence. However, translation from English and Malayalam to Sanskrit has been a recent movement. During the colonial period, English literature acquired popularity due to the British. The Sanskrit translation of English classics could bridge cultural gaps. Both Indian scholars and foreign writers worked toward this goal. The initiation of Western education triggered a deeper and closer acquaintance with English literature. Sanskrit scholars diligently translated English poems, novels, and essays into Sanskrit. Sanskrit departments in study centres and universities encouraged scholars to translate English literary productions into Sanskrit.

The translation of Malayalam works into Sanskrit is a modern movement. The Malayalam literary renaissance of the late 19th and early 20th centuries spurred a renewed interest in translating valuable works into Sanskrit. Contemporary initiatives in Keralite translatory activity

must not go unnoticed. The repertoire of Sanskrit literature has been significantly enhanced by the translation of Malayalam works from almost every genre into Sanskrit.

Kerala has become a hub for translation activity. Scholars translate from other Indian languages and foreign tongues so that a compilation of linguistic integrity can be formed.

No man is an island, and no culture is isolated. Ever since its birth, Sanskrit has not been ostracized. Every walk of life is resplendent with its richness. Sanskrit literature spreads splendour day by day. Man, by nature, is a social animal, and society has been producing literary works that shed light on diverse cultures at different stages of history.

Many Kerala scholars have enriched Sanskrit poetry, and among them is KRW. Poetry becomes noble only when it conveys what the poet intends through linguistic tools and techniques. Literature is for appreciation and enjoyment. A poetic genius does not strive too much to appeal to the connoisseur and public. Poetic expression is a mark of the poet's personality, distinction, and contentment. A random study of anything is inadequate. The analytical study of poetry brings out what the poet's message to society is.²³ A close study is like a biopsy. A lot of authentic books tell how the Sanskrit poets in Kerala had dedicated themselves to poetry. Kerala occupies a zenithally status among Sanskrit

²³ Rajaraja Varma A. R., *Sahitya Sahyam* (Trivandrum: Kerala University, 1954), 55–60.

works. An inquisitive and close study of the 21st century capacitates one to understand how the existing views have influenced different sectors. Showing the prowess of poetry with ornamentation, scholars contributed massive and elegant Sanskrit creations in Kerala. Each poet has left a distinct mark on society, giving individuals the chance to incorporate emerging ideas so that their intellectual, emotional, and aesthetic sense can be widened and deepened.

Cultural language, often and continuously, adds to various disciplines such as literature, philosophy, mathematics, history, jurisprudence, medicine, dramaturgy, metaphysics, epistemology, ethics and much more. Kerala Sanskrit writers were not at a rest. They toiled to maintain the free flow of literature, performing old arts and other branches of learning, like Ayurveda, legality, etc. Many compositions have become treatises on which researchers and ordinary people, in search of knowledge, can rely. Kerala is not without cultural integration and scientific and artistic pursuits.

The 20th century gave substantial contributions to Sanskrit that arrested attention throughout India. Outstanding works like *Keraḷodaya*, *Kṛistubhāgavata* and *Navabhārata* gained fame, along with the diverse genres like plays, epic poetry, and music. The Kerala Sanskrit contributions highlight when and how each writer intended to parley with society. Kerala's Sanskrit heritage is a salient feature for anyone with serious study or research interest. Ulloor's *Kerala Sāhitya*

Caritram is a deep narrative of the literary evolution of Kerala, expressing the writer's own poetic concepts and historical insight. Dr. Kunjunni Raja's *CKL* exhibits his erudite observation of Sanskrit literature; it is a lighthouse to the formation of the Sanskrit domain in the region of Kerala. Venkitasubramonia Iyer's *Kerala Sanskrit Literature: A Bibliography* is a reliable resource that gives details of works and Sanskrit traditions, serving as a means to simplify the intricate layers of understanding about culture and literature. Dr. K Eswaran Nambudiri, *Kerala Sanskrit Literature* provides a crystal-clear analysis of the Sanskrit literary dais. by Dr. Poovattoor Ramakrishna Pillai acts as an encyclopaedia for researchers. The work elucidates multifarious aspects of Sanskrit in Kerala. This colossal endeavour encompasses a wide range of topics. No doubt, the book contributes elementally to a better understanding and preservation of Sanskrit. Reflected the same austerity- devoid of luxury or grandeur. That KRW began mastering Sanskrit at the age of 60 and later composed poetry in the language is nothing short of remarkable. Such late blooming is rare- perhaps even unprecedented. His insatiable thirst for knowledge and tireless discipline made him a modern luminary in the literary firmament.

In short, the post 1990 period reflects a fusion of tradition and modernity. KRW is not the last on the list of translators. The coming

chapters shall give details about selected authors and their literary voyage.

Literature Review of the Period of KRW

The first chapter offers a glimpse into the literary works during the time of KRW. This inquiry into his compositional career aims to assess the Sanskrit works produced during that time and identify the contemporary writers who shared the literary space with him. This search will provide direction for upcoming researchers. No one has written so many biographies based on suggested texts and their analysis as KRW. He composed three collections of Malayalam poems. KRW's translation of the work *Pāritoṣhikam* earned him a remarkable position in the field of Sanskrit literature. His translation of *Gītāñjali* does justice to the mother text. For writing his biographies, KRW read authoritative books that inspired him to present great lives poetically. KRW's *Vivekananda Kāvyaṃṛtam* is based on a reliable English translation. All his works were published during his lifetime, except *Sri Śankarācharaya caritam*.

***Dharmasāgaram* (1990) - Trivandrum, P.K. Narayana Pillai**

The author of *Dharmasāgaram* is Dr. P.K. Narayana Pillai. It is a translation of a work on Sree Ramakrishna Paramahansa's life. Dr. P.K. Narayana Pillai, has also translated this work into English. *Viśvabhānu* is a Sanskrit poem with an English translation in which Swami

Vivekananda is the central figure. It was written by P.K. Narayana Pillai in 1979.

The title *Dharmasāgaram* is meaningful as Paramahansa is regarded as a sea of dharma. The English translation carries the caption “The Spiritual Sea.” The author had visited the Sri Ramakrishna Monastery at Thiruvalla at an early age. His attachment to the monastery continued, and inspiration to create these works grew during his habitual visits to the hermitage. The book consists of 18 chapters that address the religious disparities society faces. Man, being a social animal, faces dangers from religious discord, which endangers the social setup. Making people aware of this social evil is the chief motive of the author. He puts forward many positive perspectives for the readers so that they can better understand Indian culture and philosophy. The writer, attempts to bring these ideas to the attention of the general public.

With maximum clarity, he has succeeded in projecting the history of Paramahansa, the salient features of Yoga, Vedanta and other Darsanas. The first thing to notice is the interplay of spirituality, culture, and philosophy. The readers are given a chance to familiarize themselves with interdisciplinary approaches. Secondly, the book stimulates readers to read with great interest due to its clear language and simple linguistic usage.

Thirdly, the book *Dharmāsagaram* reviews how very complicated issues originated in Indian society. Debates continue over topics such as

the sustenance of nature and the observance of rituals, helping readers gain a nuanced insight into these concerns.²⁴

The only demerit of the book is that certain portions may remain unclear to some readers. This ambiguity may stem from the common man's inefficiency in interpreting Indian spirituality and philosophy adequately. The presentation of Western perspectives is very limited in this text; the work primarily focuses on Indian philosophical and spiritual thought.

Students of Indian philosophy and scholars hold this work in high regard. It offers them a valuable opportunity to grasp the true nature of spirituality.

Moreover, it serves as a cornucopia for students engaged in cultural and comparative philosophical studies. Its interpretation of the *Saddarśanas* is particularly appropriate. Concepts such as Ātman (the ultimate reality) and the path to Mokṣa (liberation) are clearly and effectively. The text speaks extensively on themes like morality, dharma (righteous conduct), the Śruti (scriptures), *Upaniṣads*, *Bhagavadgītā*, and *Brahmasūtra*.²⁵

This book is undoubtedly a gem in Sanskrit literature and will continue to be a vital resource for future generations.

²⁴ Pillai, P. K. Narayana. *Dharmasāgara*. Thiruvananthapuram, 1990. 10-14

²⁵ Pillai, P. K. Narayana. *Dharmasāgara*. Thiruvananthapuram, 1990. See chapters 12–15 for extended discussion on Vedānta and mokṣa.

***Dīpāvalī* by K. K. Nair -1992**

Dīpāvalī, composed originally by Mahakavi Ulloor S. Paramesvara Iyer in Malayalam, was translated into Sanskrit by K. K. Nair. Nair, driven by a sense of deep reverence, completed the work just four months after the demise of Ulloor S. Parameswara Iyer ²⁶

Around that time, many other artists and writers also passed away. Though such celebrated figures depart from the physical world, they continue to live on through their works. These literary prodigies illuminate the minds of coming generations. He was indeed such a poetic genius, his versatility as a multilingual scholar is well recognized. He is most famously known for *Umākeralam*, a celebrated mahākāvya.

The work *Dīpāvalī* radiates enduring moral light in the hearts of readers through its interpretation of ethical principles. It is a collection of messages with multifaceted relevance that withstands the tests of time and geography. The moral values depicted in the text allow it to find its place in the hearts of readers across ages. For these reasons, *Dīpāvalī* has garnered acclaim across India. K. K. Nair's nuanced and profound translation has become a veritable treasure house for Sanskrit enthusiasts. His ability to render Ulloor's poetic mastery into the classical language makes him a jewel in the crown of Sanskrit literature.

²⁶ Nair K. K. *Dīpāvalī*. 1992.V-VI

By all means, he was supremely adept at interpreting Ulloor's style, sensibility, and depth of thought.

The collection comprises fifteen *dīpās* (lamps), each illuminating aspects of human morality and existential conduct. The *kāvya* employs wise sayings and didactic parables to guide one on what to adopt and what to renounce in life. These parables pierce effortlessly into the heart of the reader with their simplicity and resonance. The very first section of the work is a testament to the spontaneous ingenuity of both Ulloor and his translator.²⁷

Containing a total of five hundred verses, *Dīpāvalī* illuminates the path of moral rectitude and the road to a virtuous life. Nair carefully selected twenty-five key topics from the original and adapted them within the poetic freedom accorded to translators. The verses are composed predominantly in Anuṣṭuph meter. Though short, they are densely packed with meaning. *Dīpāvalī* presents emotional complications, intricate human relationships, and the transience of life. Its imaginative breadth, lyrical elegance, and sophisticated diction contribute to its stature as a literary masterpiece

The work explores universal human experiences, providing profound insights into Indian culture and tradition. Scholars of Indian literature and lovers of poetry will readily agree that the title *Dīpāvalī*

²⁷ Nair K. K. *Dīpāvalī*. 1975. VI-VI

literally, “festival of lights” is especially apt. This Sanskrit translation itself becomes a new festival of lights, rekindling the flame of Indian values and poetic excellence in the hearts of its readers.²⁸

***Bāṣpabindu* -1994- Achuthan Mavelikkara**

Bāṣpabindu is the Sanskrit translation of N. N. Menon’s poignant Malayalam poem *Kaṇṇūnīrttuḷḷi* undertaken by Dr. Achuthan Mavelikkara. This translation aims to spread the emotional and poetic sweetness of Malayalam literature beyond Kerala’s linguistic boundaries.

The preface to the original Malayalam work was written by the eminent scholar, statesman, and literary critic Sardar K.M. Panikkar, whose intellectual stature spans the realms of literature, politics, and epic traditions. Dr. Achuthan begins his Sanskrit rendition by translating Panikkar’s reflective preface.²⁹

In this introduction, Panikkar acknowledges that the emotive gravity, intellectual appeal, and narrative elegance of the poem compelled its translation. The story is drawn from the deeply personal experiences of the poet himself. N. N. Menon lost his wife due to complications during childbirth at an advanced age. She had been his

²⁸ यद्यप्यस्मदनुष्ठेयाः सन्ति धर्मा पृथग्विधाः। Nair K. K *Dīpāvalī*., 1975. VI-VII

²⁹ यदावयोरेकमनोरथप्ररोहोऽङ्करंगं समलञ्चकारा। Mavelikkara Achuthan *Bāṣpabindu*.

childhood friend and playmate, and her sudden departure left him shattered. The poem is a cathartic outpouring of grief a direct address to sorrow and memory. *Kaṇṇūnīrttuḷḷi* (literally, “a drop of tear”) thus becomes Menon’s elegiac lament. His Sanskritization of the poem preserves the emotional intensity and lyrical purity of the original. The translated work, *Bāṣpabindu*, becomes a sublime homage, translating personal pain into aesthetic resonance, thus enriching the body of Sanskrit literature with modern experiential content.

The primary rasa evoked in *Bāṣpabindu* is Śṛṅgāra the aesthetic essence of love, both romantic and nostalgic. The poet’s sad remembrance of his beloved and the lingering warmth of past affection render his heart restive and turbulent. The verses emerge as deeply personal expressions of yearning and irretrievable intimacy.

The poem tenderly portrays a father’s expectation of the unborn child, a hope snatched away too soon. The poet laments the cruel turns of fate, and his lines ooze heart-rending grief, piercing into the reader’s heart with a quiet, evocative intensity “The cruel ways of Time such is the misfortune of man.”³⁰ What elevates *Bāṣpabindu* beyond a personal lament is its sublime interpretative depth, where philosophical rumination and plaintive consolation coalesce in lyrical harmony. The poet does not merely grieve; he meditates on impermanence, loss, and the soul’s journey.

³⁰ *Bāṣpabindu*, Dr. Achuthan Mavelikkara 1983. P. 9

The poem stands apart in its lexicographic precision and creative elegance.

It is notable for:

- The absence of redundant usage,
- The apt application of words to evoke corresponding *rasas*, And the measured restraint in emotional expression.³¹

The poem is densely adorned with Śabdālāṅkāra-s (verbal ornamentation), particularly Anuprāsa (alliteration), from beginning to end. While traditional scholars might caution against heavy verbal decoration in elegiac poetry. N. N. Menon, through Achuthan's Sanskrit translation, achieves a unique fusion of form and feeling. Each ornamented expression heightens emotion rather than diluting it.

“The play of words is the delight; a confluence of love and sorrow.”³² The poet’s spontaneous genius manifests in his deft use of similes and wordplay, creating a visual and auditory experience for the reader. Even in the absence of florid imagery such as blooming lotuses or nodding lilies the emotional world of the poem remains vivid and immersive.

³¹ सन्ताप्य विद्राव्य पुनर्निमज्ज्य बाष्पे नितान्तं भुवनैकशिल्पी। *Bāṣpabindu* by Dr.Achuthan Mavelikkara Canto III, Line 14.

³² अन्योन्यसंप्रेक्षितवीक्षणेषु लोकत्रयालभ्यसुखं भवन्तौ, *Bāṣpabindu* by Dr.Achuthan Mavelikkara CantoVIII, , 24

“The day begins like any other, but ends in horror.”³³ Such an intense and grieving emotional canvas is a rare achievement in Malayalam literature. For some, this emotive depth may appear as a mere extension of inborn poetic aptitude. However, as *Mammatācārya* rightly comments, poetic composition thrives when talent, agility, and diligent practice coalesce into one seamless entity. He refers to this synergy with the term “hetu”, meaning causal unity.

The poem is equally remarkable for its use of symbolism and imagery, often supported by philosophical undertones and a lyrical Sanskrit style. The selection of words from classical Sanskrit is a display of technical finesse. Thematic gravity and emotional authenticity pervade the work.

Although the text might seem impenetrable to those unfamiliar with Sanskrit, its essence transcends linguistic barriers. Even non-Indians, upon engaging with its rhythm and metaphors, can discern a silhouette of Indian culture a reflection of its spiritual landscape and artistic sensibility.

***Śrī Subhānandagurudevacarita* -1998-Muthukulam Sreedhar**

Muthukulam Sreedhar is widely recognized not only in Kerala but across India as a Sanskrit poet, grammarian, and rhetorician. Known for

³³ अंगारतुल्यासनमासमन्ताद् वराकः। *Bāṣpabindu* by Dr.Achuthan Mavelikkara, Canto IV, p,17

his sharp observation of people and events around him, he displayed a remarkable ability to compose poetry extemporaneously. His literary oeuvre includes six kāvyas composed in appropriate classical meters.

One of his major works, *Sri Subhānandagurudevacarita* is a Mahākāvya comprising twelve sargas. As the title suggests, it narrates the divine history of *Sri Subhānandagurudeva*, believed to be an incarnation of Viṣṇu and the founder of the Atmabodhodaya Sangham. Portrayed as a Jagadguru, or universal teacher, his life is chronicled with devotional reverence.

All verses, except the final stanza of each canto, follow the Anuṣṭuph meter. The work encapsulates all the essential characteristics of a mahākāvya. The text begins with a benedictory verse, as per the traditional rules of mahākāvya composition: “आशिर्नमस्क्रिया वस्तुनिर्देशोऽपि तन्मुखम्.” The opening stanza reads: “Hail! The only Lord of all worlds who removes all grief, Jaya Maṅgaḷasvarūpa. Be victorious, O embodiment of bliss, Viṣṇu. Hail, Guru Deva, same as Viṣṇu.”³⁴

The second sarga recounts the marriage of Kochu Neeli and Itṭiyati and their childless austerities. The third describes the miraculous birth of the Kumāra. Subsequent sargas depict his early life, his attainment of *brahmācāritanya*, and the demise of his mother. His ascetic life in the Malaya Mountains and interactions with spiritual luminaries

³⁴ जयत्यखिललोकैकनाथःसन्तापनाशनः। शुभानन्दमयो देवः करुणायार्दो हरिः॥ Canto I,p,1

like Chattampi Swamikal. Chattampi Swamikal and Sri Narayana Guru form the core of sarga's seven to ten. The final sarga's narrate his mahasamadhi and the legacy left to his disciples.

Throughout the poem, Sreedhar uses the honorific "Sri" at the conclusion of each canto, possibly indicating his reverence for auspiciousness. The work is richly adorned with alaṅkāras and precise grammatical constructions. Philosophically, it is deeply vedantic, blending metaphysical ideals with social reform and spiritual emancipation.

In the Yañjñaphalam (preface), the poet asserts the spiritual unity among Nabi, Christ, and Kṛṣṇa, reflecting the ideal of “एकं सद् विप्रा बहुधा वदन्ति” truth is one, but sages call it by various names. The phrase “one caste, one religion, one God” a principle famously upheld by Sri Narayana Guru echoes strongly throughout.

Sreedhara deftly integrates poetic grandeur with profound spirituality. The mahākāvya is not merely hagiographical but a masterful embodiment of renunciation, dharma, and philosophical profundity. The final sarga presents the message of service to humanity regardless of caste, creed, or community a true dharma-siddhānta.

There is scholarly debate over Sreedhara's style. Some classify it under drākṣāpāka (ripe grape style) smooth, sweet, and immediate in effect while others align it with the vaidarbhī style, known for its

refinement and elegance. He also incorporates various narrative techniques like *nāṛikelī*, *pāñcālī*, and *gauḍī*.

A vivid metaphor compares his spiritual power to the self-purifying Gaṅgā: “As polluted waters become pure upon joining the Gaṅgā, so too do all impurities dissolve in the spiritual aura of Sri Subhanandagurudeva.”

This poetic masterpiece is invaluable for scholars of Sanskrit literature, Indian spirituality, and biography.

***Ujjayinī* by Dr.N. V. P. Unithiri -1996**

Ujjayinī, the Sanskrit translation of O. N. V. Kurup’s celebrated Malayalam poem of the same name, is a masterful rendition by Dr. N. V. P. Unithiri. The work evokes the regal grandeur and timeless cultural aura of ancient Ujjayinī, the famed city of learning and the spiritual locus of Kālidāsa’s poetic journey. Dr.N.V.P. Unithiri retains not only the lyrical essence of the original Malayalam but also seamlessly elevates it through apt Sanskrit diction, making the translation a delight for lovers of both languages.

Notably, the titles of each poem in the translation remain faithful to their Malayalam counterparts, underscoring the translator’s dedication to preserving the organic integrity of the original. This is not merely a translation of ideas, but a thoughtful re-creation that employs equivalent Sanskrit expressions that harmonize with the Malayalam vocabulary and

imagery. For instance, in the opening canto, एकन्ततायः कारागृहे (“Alone in Prison”), the narrative follows a traveller who sets out from Ujjayinī and arrives at Ramagiri. There he meets Kālidāsa, and a spontaneous bond forms between them. The poet confesses that the rumours about him circulating in *Ujjayinī* are misleading. He was once punished by the king and subjected to a year of solitary confinement. It is during this imprisonment, the poet reveals, that he composed *Meghadūta* a seminal work of Sanskrit kāvya.

The second poem, bhūrja-patra, conjures the delicate scene of composing a love letter (billet-doux) on birch bark. Through a sensuous description of seasonal moods, Kālidāsa gives voice to his silent longing. Love, initially shrouded in quietude, blossoms into expressive tenderness. Unithiri’s Sanskrit rendering of this section ends with the poetic praise of the poem as a “ratna-hāra” a garland of gems.

Kālidāsa’s works often evoke vivid imagery of Ujjayinī, the capital city and a spiritual-intellectual epicentre of ancient India. Unithiri’s translation includes powerful lines such as: -

‘नीडो न जानाति खगस्य दुःखम्।

“The nest cannot comprehend the sorrow of the bird.”

This line, echoing Śakuntalā's lament to Mother Nature, is both poignant and profound. It reflects the emotional depth and subtle irony that characterize Kālidāsa's dramatic genius.

Another section refers to the political stratagem employed by Mahāsena, the ruler of Ujjayinī, to unite Udayana Maharaja with his daughter Vāsavadattā a tale rooted in the ancient Bṛhatkathā tradition.

Dr. Unithiri notes that works like *Raghuvamśa* and *Kumārasaṃbhava* were composed after Kālidāsa's spiritual and poetic exploration of the Gaṅgā region and southern India. He further observes that the *praveśikā* (introductory scene) of the third act of *Vikramorvaśīya* reveals the genesis of the drama as a seamless confluence of poetic imagination and purāṇic lore.

As Kālidāsa's poetic journey progresses from *Mālavikāgnimitra* to *Ujjayinī*, he is warmly welcomed by the city. The citizens, instinctively discerning his genius, recognize that the gem they had long awaited is none other than the poet himself.

In *Ujjayinī*, Dr. N. V. P. Unithiri presents a rich interweaving of poetic memory, legend, and aesthetic imagination, situating Kālidāsa within the grandeur of King Vikramāditya's court. As the poet is reverently led to the royal assembly, the prescient words of his guru

guruvākya resound in his mind: that his fame would one day permeate the very soul of Ujjayinī.³⁵

The process of Kālidāsa's aesthetic and spiritual emergence is narrated through powerful metaphor. The transformation of his dishevelled, soot- stained hair likened to a bundle of damp cedar and fragrant sandal becomes symbolic of inner change. The work draws attention to the profound poetic achievement visible in the very first verses of *Abhijñānaśākuntala* and *Mālavikāgnimitra* and to the grandeur of epic narration in *Raghuvamśa*.

The poet's depiction of King Agnimitra's emotional entanglement with Mālavikā is notably vivid. In Act III of *Mālavikāgnimitra*, the queen, enraged by marital jealousy, nearly strikes Agnimitra with her jacket. What follows is the king's comical yet telling fall at her feet mistakenly identifying the queen's foot as that of Mālavikā.³⁶ The character of Gautama, depicted with cunning brilliance, serves as a mediator of fate. His calculated dialogue aids the king in realizing his romantic ambition. Mālavikā's turning glance confirms her identity to the poet *sā khalu sā Mālavikā*.³⁷ The eventual meeting of the poet and Mālavikā symbolizes rare, radiant moments amid the bleak passages of life. While Kālidāsa, in his broader corpus, has crafted numerous scenes

³⁵ Unithiri, N.V.P, *Ujjayinī*, Govt Sanskrit College, Thripunitura, 1996, p.3-30

³⁶ Kālidāsa. *Mālavikāgnimitram*, Act III. Ed. and trans. M. R. Kale. Delhi: Motilal anarsidass, 1999.

³⁷ Dr, NVP Unithiri. *Ujjayinī*, Govt. Sanskrit College, Thripunitura, 1996, p3-30

of reunion following separation, *Ujjayinī* suggests a personal hesitation perhaps even vulnerability when attempting to poetically render such moments from his own experience.

Mālavikā is celebrated as the *strīratna*, the “gem among women,” who enchants the heart of Ujjayinī. Extending the metaphor, Kālidāsa, their poetic progeny, is imagined as a “priceless jewel” (*ratnaratna*). This poetic conceit is deepened with the ironic council of ministers who remark that forsaking such a jewel for a mere gem of a woman reflects poorly on royal discretion.

The imaginative construction of *Vikramorvaśīya* and *Mālavikāgnimitra* as two vernal festivals (*vasantotsava*) marks a creative peak. Once these dramatic compositions reach completion, Kālidāsa takes symbolic leave of *Ujjayinī*.

According to the tradition echoed in *Meghadūta*, Kālidāsa’s biographical path is partially outlined through metaphor and mood. As the poet wanders in solitude, he meets a fellow traveller one who enters into candid, intimate conversation with him. Their exchange is laced with emotional transparency and spontaneity. However, the traveller eventually departs, leaving Kālidāsa once more in meditative isolation. Their next meeting occurs a year later, presented with vivid originality and poetic poignancy.

A pivotal narrative device involves Kālidāsa returning to *Ujjayinī* in the guise of a Brahmin mendicant, a consequence of a curse pronounced by his Svāmī. His companion, the traveller, also reappears in the form of a wandering ascetic a sadhu conjured from poetic fancy. These layers of transformation and spiritual metaphor frame Kālidāsa's *Ujjayinī* not merely as a city but as a symbolic axis of creativity, renunciation, and return.

The mahākāvya concludes with a deeply evocative narration the story of the palanquin told by Pallavan through the voice of the traveller. This final vignette is enriched by its historical context, subtly enhancing the aesthetic experience of the work. The tale serves as both a narrative device and a reflective lens, merging biography, legend, and memory.

Ujjayinī, as composed by Dr. N. V. P. Unithiri, is not merely a translation but an intellectual and poetic exploration into the historical persona of Kālidāsa, prompted by literary admiration. It is no exaggeration to state that *Ujjayinī* emerges as a kāvya that encapsulates poetic imagination and an unrelenting spirit of inquiry. The work portrays how even the most cherished companionships, when prolonged, can unsettle those who seek freedom and solitude a theme gently touched upon in the traveller's relationship with the poet. Unithiri's translation masterfully aligns with the vision and emotion embedded in O. N. V. Kurup's Malayalam original. There is neither loss of essence nor erosion of poetic sensibility. The Sanskrit rendering is marked by

fidelity of thought and aesthetic grace, echoing ONV's intention while simultaneously elevating it through a classical linguistic framework.

Through this translation, N. V. P. Unithiri affirms that literary creation is both an act of preservation and a form of philosophical investigation.³⁸

***Amṛtāyanam* (2000) Muthukulam Sreedhar**

It stands as a luminous contribution to contemporary Sanskrit Kāvya literature, devoted entirely to the life and message of Mātā Amritanandamayi. The poet, whose multifaceted identity encompasses teacher, soldier, scholar, and kavi, brings together deep devotion and linguistic elegance in this 18-canto work rendered in Malayalam script. His lifelong poetic inclination finds profound fulfilment in this spiritual biography, which reverently charts the divine advent and mission of "Amma", the living embodiment of Parāśakti.

The opening sarga, Hetukāṇḍa, offers a glorificatory vision of Mātā as both protector of the Trimūrti and bestower of preyaś (fleeting pleasure) and śreyaś (lasting spiritual joy). In Bālakāṇḍa, Sreedhar employs rich natural symbolism - comparing the hues of the ocean, ironwood, and Kṛṣṇa to frame the early life of Mātā. The eighth sarga, Jñānakāṇḍa, deepens this portrayal by likening her all-knowing

³⁸ Unithiri, NVP, *Ujjayini*, Govt Sanskrit College, Thripunitura, 1996. p.3-45

compassion to the Kṛṣṇatvaṃ of Lord Kṛṣṇa, emphasizing her omniscience and the awakening of her incarnational purpose.³⁹

Transformation through divine contact is thematized in Abhayakāṇḍa, where timid brahmacarins find courage and conviction. In Jaitrakāṇḍa, the sixteenth sarga, the poet envisions even flora and fauna blessing Mātā's departure on her global mission, underscoring her cosmic significance. According to Sreedhar, regular reading of *Amṛtāyanam* brings health, longevity, prosperity, and divine grace, a poetic phalaśruti reflective of classical traditions.

More than devotional homage, this kāvya is a philosophical vessel. Sreedhar expertly weaves debates on Indian spirituality, advaita, bhakti, and karma into allegorical and symbolic layers. His portrayal of Mata's journey from secret mystic to universal teacher is both literary and transcendental. A pivotal idea undergirding the poem is niṣkāma karma: rewardless action. True spirituality, says the poet, lies not in meditative inertia but in relentless, selfless service a message rooted in the *Bhagavadgītā*, and embodied by Amma. As a literary expression of service and enlightenment, *Amṛtāyanam* offers a treasury of spiritual insight and practical wisdom for seekers and scholars alike.

³⁹ Muthukulam Sreedhar, *Amṛtāyanam*, Mātā Amrithanandamayī Mission, Kollam, 2000.p.3-25

***Ujjayinī* by Dr. Mavelikkara Achutan-2004**

Ujjayinī (2004), a Sanskrit translation by Dr. Mavelikkara Achutan of O. N. V. Kurup's celebrated Malayalam narrative poem, is a rare instance of interlingual and intertextual homage⁴⁰. The work unfolds in fourteen parts, echoing the structure of the original and preserving its thematic richness. Achutan, deeply influenced by O. N. V. Kurup's poetic mission, echoes the latter's insight that Kālidāsa could never remain a passive jewel in Vikramāditya's royal court. The translator frames his exploration around the poetic and historical *satya* of Kālidāsa, examining the tension between legendary accounts and philosophical introspection.

The *kāvya* opens with एकान्तकारागृहं, where Kālidāsa is depicted in melancholic solitude. Through the lens of a traveller's dialogic presence, metaphors like the peacock's cry and bamboo whispers evoke maternal grief for a lost child subtle poetic gesture that humanize Kālidāsa. The dialogue between the poet and traveller becomes the narrative's spine, probing existential questions about alienation, affection, exile, and the metaphysical idea that even nectar, if forced, turns bitter. Legends of Kālidāsa's romantic missteps including his love for Vikramāditya's sister and a courtesan from Sri Lanka serve as fodder for reflection rather than judgment. The translator notes O. N. V. Kurup's sensitive

⁴⁰ Achutan Mavelikkara, *Ujjayinī*, Mavelikkara: Santhvanam Publications, 2004 p.19

portrayal of Kālidāsa as both spiritual devotee and sensuous celebrant a dichotomy apparent in the *nandī* of Śākuntala, which blends divine vision with worldly emotion.

Later sargas explore Kālidāsa's poetic maturity. His imagined compositions *Raghuvamśa*, *Vikramorvaśīya*, *Mālavikāgnimitra* and *Ṛtusamhāra* are recited by the poet himself within the narrative. His travels across sacred rivers Ganga, Kaveri, Tamraparṇi and forests like Malaya and Vindhya symbolize an inner pilgrimage as well. The poet's return to Ujjayinī is described with mytho-historical overlay, including references to the birth of Urvaśī, Pārvatī's reunion with Śiva, and Sarasvatī's cosmic theatre. In part six, the nostalgic yearning for Maḷava overtakes the poet, just as his guru's prophecy - "Your voice shall echo in Ujjayinī" - finds fulfilment.

Recognition by Vikramāditya and performances of *Vikramorvasiya* and *Maḷavikagnimitra* provide cultural affirmation in later sections. The emotional core of the *kāvya* lies in the tension between the poet's inner life and public reputation. Political and dynastic stories - such as Rashtrakuta and Vakataka alliances, Prabhavati's marriage to Rudrasena, and the tragic idealism of Pravarasena - are integrated into the closing narrative by a traveller retelling Pallava's story. These episodes question filial sacrifice, historical judgment, and the place of poetic truth. In the end, the traveller's concluding words - "I will sing the song of truth for posterity,

truth that drowns slander” - establish *Ujjayinī* not only as a poetic biography but as a profound meditation on memory, art, and the redemptive potential of language.

***Jñānagītā* by C. Raghavan Nair -2004**

Poonthanam, a saint-poet of 16th century Kerala, is revered for his devotional classic *Jñānappāna*, a work that reveals not only spiritual insight but the ontological fragility of human life. *Jñānagītā* (2004), composed by C. Rāghavan Nair, offers a contemporary Sanskrit rendering of this Bhakti masterpiece. The work opens with a mangalasloka invoking the grace of the Divine: “Today, I have taken human birth. With your blessing, it is fruitful. Give me enough eloquence; I will sing hymns for you.”⁴¹ This invocation sets the devotional and philosophical tone that permeates the entire composition. Divided into distinct thematic sections *Kālalīlā*, *Adhikāribheda*, *Tattvavicāra*, *Karma*, *Jīvagati*, *Bhāratamahimā*, *Kalikālamahimā*, *Hānikutaḥ*, *Mānuṣyajanma-durlabhatā*, *Samskṛtivarṇana*, *Virakti*, and *Nāmajapam* *Jñānagītā* is a masterful fusion of poetic lyricism, Vedāntic thought, and spiritual fervour. The language is lyrical, the thought deeply philosophical, and the spiritual presence unmistakably vibrant. The poet’s intent is not merely to aestheticize devotion but to synthesize Indian metaphysics with poetic imagination, offering a

⁴¹ Raghavan Nair. C, *Jñānagītā*. Kottayam: Bhaktivedanta Publications, 2004. Page no:17

philosophical map for inner transformation. This text advocates for cultural continuity as the foundation for meaningful progress. It urges readers especially future generations not to isolate themselves in modernity, but rather to embrace it through the lived knowledge of tradition. The poet makes a clarion call to understand inherited culture as a lens to interpret present realities, facilitating smoother adaptation to the evolving human condition. The implicit message is clear: true modernity must emerge from the taproot of tradition.

***Śiṣyaḥ Sūnuśca* by Dr. E. Sreedharan (2005)**

The art of translating Keralite Sanskrit literature is influenced by multiple factors: the cultural and aesthetic sensibilities of the region, linguistic structures, hierarchies, and the daily interactions within the social fabric. When these elements come together, they breathe new life into creative writing through translation, offering a unique perspective on the original work.⁴²

One of the most significant works in Vallathol Narayana Menon's poetic oeuvre is the short work *Śiṣyanum Mākanum* (*The Disciple and the son*). This poem, drawn from the epic tradition, is an exploration of divine affection, particularly between Śiva and his disciples. The story, which unfolds in four parts, focuses on the relationship between Śiva and his disciple Paraśurāma. Śiva's deep affection for Paraśurāma causes

⁴² Sreedharan, E. *Śiṣyaḥ Sūnuśca*, Kairali Books, Payyannur, 2005. p.7-27

Paravati to feel neglected, as she believes Śiva's love for the disciple surpasses that for her own son, Gaṇeśa. In a moment of intense frustration, Pārvatī is on the brink of anger, but the timely intervention of Viṣṇu and Lakṣmī helps reconcile the divine couple. This is the central theme of the poem, encapsulating the tension between divine love for disciples and family ties.

Dr. E Sreedharan's Sanskrit translation of *Śiṣyanum Makanum* presents several challenges, as the task of translating is never without difficulty. The translator does not adhere to a verbatim translation but instead employs a method of Sanskritization of Malayalam words, integrating them seamlessly into the classical Sanskrit tradition. This approach requires significant linguistic and poetic skill, as it balances fidelity to the original text with the unique rhythm and structure of Sanskrit verse.

The Sanskrit translation of this poem utilizes a range of classical meters, including Indravajrā, Upendravajrā, Mālinī, and Sragdharā, demonstrating the translator's adeptness at manoeuvring through traditional forms while introducing innovative elements. The incorporation of new words and phrases, along with the faithful representation of the original's emotional depth, further enriches the work. The purpose of both the original poem and its translation is to provide pleasure to the reader, which is accomplished through vivid imagery, poetic fluidity, and emotional resonance.

A comparative study of the mother text and its Sanskrit translation open up significant avenues for literary research. The question of what is the purpose of translating from Malayalam to Sanskrit? Is left to the curiosity of literary explorers. Such inquiries not only illuminate the techniques of translation but also underscore the cross-cultural exchange that enriches literary traditions across time and space. Both the original and the translation offer the reader a compelling and enriching experience, reinforcing the universal themes of divine affection, reconciliation, and poetic beauty.

***Nāstika Vijayam* (2006) by Dr. N. Sundaram**

Nāstika Vijayam is a trilogy of plays by Dr. N. Sundaram, written in Sanskrit. It comprises *Swami Vivekananda*, *Nastika Vijayam*, and *Sivaji Maharajan*. The composition is characterized by simplicity in style, humour, and a profound appreciation of Indian culture and tradition. The plays delve deeply into philosophical and spiritual themes, reflecting the moral and ethical foundations of Indian civilization.

The first act takes place in the court of the king of Alwar, where the king, his minister, and a clown engage in a conversation. The king is eager to learn about news from his kingdom, and the clown informs him about the arrival of a respectable Yogi. This sparks the beginning of a discussion.

The king orders the clown to recite a poem in praise of himself. However, the clown humorously misinterprets the order, presenting a poem that, instead of praising the king, criticizes him. This causes a furious reaction from the minister, who grasps the true meaning of the poem. In response, the king orders the minister to meet the Yogi the next day. This marks the end of the first act.

The second act shifts to a charitable establishment in Alwar Puram, where the king and Swami Vivekananda engage in a philosophical debate. The king expresses his disbelief in monks and Hindu dharma. Swami Vivekananda, in turn, criticizes rulers who obey foreign powers and opposes the notion that God resides in inanimate objects like stones. Swami Vivekananda asks the people around the king whether they would dare spit on a portrait of the king, drawing a parallel to the disrespect for God. Realizing his error, the king accepts his divine argument and becomes a fervent disciple of the Yogi. This marks the conclusion of the drama.

This play revolves around a philosophical discussion between Nāstika, Baudha, and a Vedāntin. The characters engage in an intellectual debate on life, existence, death, and the nature of the soul. The atheist Nāstika presents the argument that life is fleeting and that death is the ultimate end. In contrast, Baudha denies the permanence of life, asserting that all things are constantly disintegrating. The Vedāntin, representing the spiritualist view, rejects both arguments, advocating

that the soul does not take birth or die, but undergoes cycles of rebirth until it attains true knowledge.

A heated debate ensues, with each philosopher defending his views. The discussion takes a dramatic turn when a logician enters the scene and introduces the concept of natural tendencies, likening them to the instinctive behaviour of a child. Baudha rejects the notion of rebirth, while Nāstika disputes personal interest in the matter. Eventually, a detective enters, investigating a murder. As the characters try to prove their innocence through philosophical arguments, Nāstika confesses to the crime, revealing that he had been lying. The play concludes with a profound revelation: "You know science, but not the world."

The play ends with a Verse.

“Whatever the university be
In this world cannot be
The perspective of Nāstika scholar
Substantial and spectacular.”

The final play in the trilogy depicts the philosophical musings of King Sivaji, seated on his throne, surrounded by scholars and attendants. Sivaji rejects the songs of praise sung in his honour, emphasizing the importance of serving his people and addressing their concerns. A discussion ensues about the Koran, which causes a stir among the courtiers.

Sivaji's principles are put to the test when Mahādeva, a trusted aide, presents a glamorous woman to the king, violating Sivaji's sense of right conduct. The king admonishes Mahādeva, emphasizing that women should be viewed as either goddesses or mothers, not objects of desire. The woman, recognizing Sivaji's integrity, praises his steadfastness. The play concludes with a verse.⁴³

The study of *Nāstika Vijayam* offers valuable insights into the Sanskrit literary tradition during the time of KRW. It also presents opportunities for a comparative study of KRW's works and those of his contemporaries, providing a broader context for understanding the literary and philosophical currents of the era.

This chapter has outlined the overall history of Sanskrit literature, thereby providing a foundational framework for the present study. In doing so, it also highlights the scope for comparative analysis of Keralite Sanskrit poets, situating their contributions within the wider literary tradition. Furthermore, it offers a critical review of the poet's works during the time of KRW, thus contextualizing his creative output against the broader historical and cultural backdrop.

⁴³ Sundaram N. *Nāstika Vijayam*, kerala State Book mark, Thiruvananthapuram, 2006. p.8-43

CHAPTER 2

A BRIEF LIFE SKETCH OF K. RAMAKRISHNA WARRIER

Life and Literary Journey of KRW

“When an old man dies, a library burns to the ground.”

African Proverb

This poignant adage holds true in the case of KRW, whose life, works, and literary vision merit a thorough and critical scholarly inquiry. In this chapter, one undertakes such a study, tracing the intersections between biography and literature, devotion and discipline, personal hardship and poetic brilliance.

Sanskrit Literature and the Poet’s Role

Sanskrit literature has historically played a seminal role in shaping cultural and civilizational consciousness. It has served as a medium for the integration of philosophical ideals, aesthetic sensibilities, and moral traditions. In this grand literary lineage, KRW has made notable contributions, enriching Kerala’s Sanskrit literary landscape with remarkable dedication and prolific output.

Mastery in any field, especially in literature, demands disciplined practice. Regular engagement with texts not only sharpens literary

acumen but also expands one's philosophical and aesthetic horizons. The pursuit of knowledge, in KRW's case, was both an inward meditation and an outward expression a form of tapas. As Mammaṭa affirms in the *Kāvyaprakāśa*, the highest reward of poetry (kāvyā) is rasa the blissful aesthetic experience shared by the poet (kavi), the connoisseur (sahṛdaya), and the discerning reader alike.

Further, Bharatamuni in his *Nāṭyaśāstra* elaborates on the ideal poet's role one who comprehends śabdārtha, the meanings and resonances of words, guṇas (aesthetic qualities), dhvani (suggestive meaning), and alaṅkāras (figures of speech). The study of a poet's life, therefore, becomes crucial in understanding his creative output, especially when historical records or oral traditions are available.

He exemplifies the kind of poet who consciously engages with his readership, infusing his works with clarity, grace, and emotional depth. His poetry, characterized by lucidity and lyrical restraint, aligns with the aesthetic philosophy of saṛdaya-sādhāraṇya emotional universality. His contribution to the Sanskrit literary corpus of Kerala includes nine major works composed in the 21st century, alongside translations and original compositions in Malayalam and German.

His translations, particularly his Sanskrit rendition of *Gītāñjali*, deserve special mention. This work, originally composed by Rabindranath Tagore, garnered the Nobel Prize for Literature in 1913 the first for any Asian. KRW's rendering brings into Sanskrit the soul of

Tagore's mysticism and poetic introspection, thereby bridging cultural, temporal, and linguistic realms.

Chronological order of Literary Works

Malayalam Anthologies

No.	Title	Year	No. of Poems
1	<i>Marakkāṭṭa Nimiṣhangal</i>	1978	12
2	<i>Balkani puvu</i>	1980	14
3	<i>Sarvaṁ Saha.</i>	1985	12

Sanskrit Kāvya

1. *Pārītoṣikam* (2005): 31 sections; 748 verses.
2. *Gītāñjali* (2008): 103 poems; 777 verses.
3. *Śrī Rāmakṛṣṇa Caritam* (2010): 18 adhyāyas; 1111 verses.
4. *Vivekānanda Kāvyaṃṛtam* (2011): 20 sections; 543 verses.
5. *Cinmayānanda Caritam* (2012): 18 adhyāyas; 1132 verses.
6. *Śrīmad Svāmī Vivekānanda Caritam* (2015): 18 adhyāyas; 1516 verses.
7. *Śrī Ramaṇa Mahārcaṇitam* (2017): 12 adhyāyas; 702 verses.
8. *Śrīmad Svāmī Ayyappa Caritam* (2021): 8 adhyāyas; 576 verses.
9. *Śrī Nārāyaṇaguru Caritam* (2022): 18 adhyāyas; 991 verses.
10. *Śrī Śaṅkarācārya Caritam* – Under publication.

Early Life and Education

KRW was born on 28 May 1931 in Annamanada village of Thrissur district, Kerala. He belonged to the Kannampuzha lineage, known for its profound Sanskrit heritage. His father, Madhava Warriar, and mother, Sridevi Warriar, were central to nurturing his cultural sensibilities. His maternal uncle and great uncle, especially Kannampuzha Krishna Warriar the latter having translated the *Mahābhārata* into Malayalam played formative roles in introducing him to Sanskrit.

His early life was marked by economic hardships, which interrupted formal education beyond the secondary level. Un-deterred, he pursued self-education with un-relenting zeal, eventually acquiring an M.A. in Philosophy, an LL.B., and a diploma in German. His multilingual proficiency opened professional opportunities, including employment with Siemens in Mumbai.

He married Rukmini Warriar in 1962. Their daughters, Sobha and Sudha, have distinguished themselves in English poetry and regenerative medicine, respectively. Rukmini Warriar herself is a literary scholar with deep knowledge of the *Itihāsa* and *Purāṇas*. KRW was thus deeply embedded in a scholarly and Sanskritic familial environment.

Literary Career and Aesthetic Vision

Although his affinity for Sanskrit began early, KRW's public literary career in Sanskrit commenced post-retirement, around the age of sixty. This late blossoming testifies to the force of self-study and the lifelong discipline he espoused. He often recounted how he began by purchasing a Sanskrit Self-Instructor a manual designed for autodidacts.

KRW's first Malayalam anthology *Marakkattha Nimishangal* (1978) captured vignettes of postcolonial Kerala, blending personal memory with historical consciousness. His poems exhibit a deep emotional compass nostalgia, cultural displacement, and ethical dilemmas crafted in evocative yet unornamented diction.

In *Pāritoṣikam*, he compiled translations of select Malayalam poems along with three German poems, showcasing his range as a multilingual poet. Figures like Jean Valjean are reimagined through a Sanskritic lens, alongside portraits of common people navigating existential struggles.

His second anthology *Balkani Puvu* (1980) contains poems that probe personal sorrow and social apathy. In particular, the poet elegizes a fellow poet who died in poverty government aid arriving posthumously. The poems *Atīndriyam* and *Muktivāñchā* from this volume were later rendered into Sanskrit, underscoring his ability to traverse languages while retaining emotive integrity.

The anthology *Sarvam Saha* (1985) opens with an ode to Mother Earth an ecological lament on the exploitation of natural resources. Other poems explore diasporic identity, cultural erosion, and the sacred bond between humanity and nature.

His Sanskrit works reflect his spiritual inclinations. From *Rāmakṛṣṇa* to *Śaṅkarācārya*, his *carita-kāvya*'s combine hagiographic devotion with lyrical storytelling. *Ayyappa Carita* (2021) and the unpublished *Śrī Śaṅkarācārya Caritam* represent the culmination of his spiritual poetics.

KRW's poetic style is marked by simplicity, clarity, and an affinity for the anuṣṭuph metre a classical form used in the *Rāmāyaṇa*, *Mahābhārata*, and *Purāṇas*. His diction avoids overt commentary, privileging emotive precision over rhetorical flourish. He seamlessly weaves together thought and feeling, duty and delight, śṛṅgāra and śānta rasa.

His poems touch on diverse themes: spiritual introspection, environmental ethics, domestic life, philosophical musings, and reflections on modernity. Poetic expression, for him, was akin to yoga a meditative discipline. His poetic career spans over three decades, with increasing depth and inwardness in later years.

KRW received several accolades for his literary achievements. His Sanskrit translation of *Gītāñjali* earned the Sahitya Akademi Award

(2011). The Ramavarma Parikshit Thampuran Memorial Award (2016) and the Certificate of Honour (2018) from the Government of India recognized his lifelong commitment to Sanskrit.

He passed away on 12 February 2021, leaving behind a legacy deeply rooted in Sanskr̥ti, kāvya, and personal devotion. This chapter, while focused on his biography, also highlights the inseparability of the poet's personal and poetic identity an embodiment of bhakti, śraddhā, and literary niṣṭhā.

The Poetic Individuality of KRW

Though this chapter primarily focuses on KRW's life, this chapter would be incomplete without at least a brief engagement with his literary works. His first published anthology in Malayalam, *Marakkattha Nimishangal* (1978), offers a compelling record of lived experiences rooted in Kerala's socio-cultural ethos in the aftermath of colonial rule. The work features vibrant human characters men and women from both within and outside Kerala and reflects the poet's commitment to fusing aesthetic sensibility with ethical responsibility.

The poet's vivid portrayal of inner states, local environments, and diasporic emotions enables his poetry to resonate across spatial and temporal boundaries. As the title implies, the "Emerald Moments" that the poet captures are moments of contemplative introspection, forged in the crucible of everyday struggle. These verses are reflections of nāyikā-

nāyaka-bhāva, and yet, they are steeped in realist tones, not distant from the immediacy of social reality.¹

Pāritoṣikam (2005), KRW's first Sanskrit anthology, comprises 27 poems translated from Malayalam, along with three translated German poems, including works resembling the moral tenor of Goethe and the lyrical anguish of Heine.² The poet's ability to internalize foreign poetics and seamlessly transpose them into a Sanskritic idiom testifies to his intercultural literary capability. One notable figure that appears in his verses is Jean Valjean, the protagonist from Victor Hugo's *Les Misérables*, symbolizing the existential struggles of the marginalized.³

In 1980, KRW published his second Malayalam collection, *Balkani puvu*, introduced by the esteemed writer A.P.P. Namboothiri.⁴ The titular poem, "Balcony Flower," and other celebrated verses such as *Atīndriyam* and *Mukti vāñchā* delve into deeply personal themes of sickness, poverty, urban fatigue, and spiritual transcendence. His narrative of a fellow-poet's passing, accompanied by the irony of state assistance arriving too late, becomes a powerful commentary on the

¹ Mammaṭa, *Kāvya prakāśa*, on rasa-sādhāranya, नागेश्वरी टीकया स्वलङ्कृतः सम्पादकः श्रीहरिशङ्करशर्मा।

² KRW, *Pāritoṣikam*, 2005, Published by author, p.24-38

³ KRW, *Pāritoṣikam*, 2005, Published by author, p.41-58

⁴ KRW, *Balkani puvu*, 1980. p.10

negligence of the artist by the system a recurring lament in modern Indian literary circles.

The diversity of poetic themes in this anthology is impressive: romantic separation, homesickness, existential grief, and mystical meditation appear side by side. *Muktivāñchā*, for instance, is a poignant farewell to his grandmother, framed in a blend of cultural nostalgia and meditative transcendence.⁵ *Atīndriyam* moves beyond personal attachment and critiques both traditional and modern modes of familial existence. The poet proposes instead a return to the Self through dhyāna and samādhi.

KRW's third Malayalam work, *Sarvam Saha*, begins with an ecological elegy on the exploitation of Mother Earth. The poet condemns the anthropocentric violence that disrupts ecological balance, echoing the Sanskritic ethos of *māṭṛbhūmi-bhakti*. In “*Marunātante Moham*,” the poem's protagonist a diasporic Malayali rejoices in the rustic beauty of his homeland while lamenting its likely erosion under the modern developmental paradigm. This poem articulates a virodha-rasa between the inner ecological consciousness and the outer mechanical world.

Several of his compositions reflect his family's Sanskritic background. He candidly admits the difficulty of learning Sanskrit in old

⁵ KRW, *Balkani puvu, Mukti Vāñchā*, 1980. p.9

age, yet affirms that the thirst for knowledge transcends temporal limitations. Inspired by autodidactic methods, He sought to propagate the cultural, moral, and philosophical richness of Sanskrit among a broader audience. His poems celebrate śrama (labour) and sṛjana (creation) as in the verses devoted to the artisans behind the Taj Mahal.⁶

His attraction to asceticism and spirituality emerges across several compositions. As early as *Marakkattha Nimishangal*, the poet's longing for liberation and non-dual self-awareness was already apparent.⁷ KRW's style is characterized by lucid diction, emotional clarity, and moderate use of literary embellishments. He applies metaphor and proverb sparingly, ensuring they serve the poem's core emotion (rasa) rather than overshadow it. Notably, he refrains from didacticism. Instead, his poems are vessels of internalized thought and feeling, shaped by the reflective silence of a meditative life. The poet regards poetry as a kind of yoga, a form of mental and spiritual discipline. His later years were spent in contemplative solitude, a life rhythmically structured by writing, reading, and meditation. The Anuṣṭuph chandas remains his favoured metrical scheme a choice that aligns him with the tradition of itihāsa-purāṇa narratives.⁸

⁶ KRW, *Paritoshikam*, published by the author, 2005. Page.30

⁷ KRW, *Marakkattha Nimiśaṅgaḷ*, Page no: 10- 12

⁸ Refer to *Nāṭyaśāstra* and *Chandaḥśāstra* for anuṣṭuph metre.

Among his posthumous works, *Śrīmad Svāmī Ayyappa Caritam* was published in 2021, while *Śrī Śaṅkarācāryacaritam* remains unpublished, despite earnest attempts by the Department of Sanskrit Sāhitya to release it. It is reported that the manuscript adheres to traditional hagiographic conventions and follows strict compositional norms. His literary practice is at once personal, spiritual, and culturally resonant one that affirms literature as a path to aesthetic joy and existential insight. This chapter primarily centres on the life and personal journey of KRW, it would be academically incomplete without an exploration of his creative works. His literary output both in Malayalam and Sanskrit stands as a testament to the seamless synthesis of personal experience, linguistic proficiency, and spiritual depth.

Marakkattha Nimishangal

KRW's first published anthology, *Marakkattha Nimishangal* (1978), is replete with humanistic concerns, reflecting the emotional and cultural climate of Kerala in the post-independence era. The poems in this collection traverse beyond personal sentiment to depict a collective existential anxiety, migration, rootlessness, the pain of economic exile, and the hybridization of cultures.⁹

The poet's vision transcends territorial confines, and yet remains deeply rooted in the Kerala milieu. His poetic voice is intimate,

⁹ KRW, *Marakkattha Nimiśaṅgaḷ*. Self-published, 1978. Page no:16-20

observant, and filled with gentle compassion for everyday struggles. As a literary artist, KRW combines aesthetic sensitivity (rasa-jñāna) with a moral compass a rare blend that evokes the dharma of both poet and citizen.

***Pāritoṣikam*:** *Pāritoṣikam* (2005), KRW's first Sanskrit kāvya, is more than a simple act of translation; it is an interlingual re-creation. The work includes 27 poems originally composed in Malayalam and three German translations. This multilingual convergence reveals KRW's global literary consciousness. The portrayal of characters such as Jean Valjean¹⁰ illustrates his ability to universalize emotion and ethics through the Sanskrit idiom.

His focus on the existential dimension of human life aligns his work with a broader literary movement of introspective realism. This is particularly evident in poems that observe the dignity of labour, the silence of suffering, and the resilience of the human spirit.

***Balkani Puvu* (1980):** Introduced by the distinguished scholar A. P. P. Namboothiri, *Balkani Puvu* articulates sorrow, satire, and reflective detachment.¹¹ One of the key poems in the anthology, *Atīndriyam*, critiques the clash between tradition and modernity. The poet conscious

¹⁰ *Pāritoṣikam* includes a Sanskrit rendering of Jean Valjean, the protagonist of Victor Hugo's *Les Misérables*, reimagined through ethical and spiritual lenses.p.69

¹¹ KRW. *Balkani puvu*, 1980.p.3-5

of the creeping superficiality of urban life withdraws inwardly in pursuit of meditative solitude.

Another poem, *Mukti Vāñchā*, captures the emotionally charged moment of the poet bidding farewell to his grandmother merging *śṛṅgāra* (tender affection) with *śānta rasa* (peaceful transcendence).¹² Here, KRW's ability to frame personal loss within the aesthetics of renunciation finds a sophisticated literary expression. KRW's engagement with the life and struggles of fellow poets is poignantly captured in his elegy for a bedridden friend who passed away in poverty. The poet's critique of posthumous recognition¹³ is not only a comment on bureaucratic negligence but also a universal statement on delayed justice and poetic martyrdom.

***Sarvaṁ Saha* (1985):** The poem *Sarvaṁ Saha*, after which the anthology is named, is a passionate appeal to safeguard Mother Earth. Here, the poet invokes the mythic image of the Earth as the primal mother who births and receives all beings. KRW uses stark imagery to describe the exploitation of natural resources and the mechanical indifference of modern civilization.¹⁴

In the poem *Marunādante Moham*, KRW meditates on the bittersweet experience of a Keralite returning from abroad. The beauty

¹² KRW, “*Mukti Vāñchā*.” *Balkani puvu*, 1980.p.7

¹³ KRW, “*Mukti Vāñchā*.” *Balkani puvu*, 1980.p.8

¹⁴ KRW “*Sarvaṁ Saha*.” *Sarvaṁ Saha*, 1985. Page no: 21-23

of the rustic landscape is juxtaposed against the fear of cultural erosion and ecological loss,¹⁵ the spiritual bond between humanity and nature is expressed with sincerity and lyrical precision.

KRW often acknowledged that acquiring Sanskrit knowledge in later life was a formidable challenge. Yet, his lifelong thirst for learning enabled him to scale that challenge with success. In fact, his works became vehicles of cultural pedagogy. Through both content and form, he sought to communicate the richness of India's literary tradition to a wider public.

He reminded readers of the *samskr̥ta-sāhitya-paramparā* the vast and interconnected traditions of Sanskrit literature as a living treasure. One of his celebrated poetic meditations involves the *Tāj Mahal*, wherein he not only praises architectural grandeur but also pays homage to the unknown artisans who contributed to its eternal beauty.¹⁶

KRW was drawn to asceticism and spiritual thought from an early age. Many of his poems resonate with adhyātma-tattva spiritual wisdom rooted in Indian philosophy. He often employed metaphors of tapas, sannyāsa, and ānanda to express his detachment from the material world and his search for ultimate truth. His poetic diction is distinguished by simplicity and lucidity, often ornamented with proverbs, suggestive imagery, and subtle metaphor. His aesthetic philosophy closely aligns

¹⁵ KRW. "Marunādante Moham." *Sarvam Saha*, 1985. Page no: 24-26

¹⁶ KRW, *Paritoshikam*, 2005. p.62

with the ideals of aucitya (appropriateness) and madhurya (sweetness), emphasized in classical Sanskrit literary theory.¹⁷

KRW's poetic individuality is inseparable from his devotional ethos a devotion not merely in the religious sense, but as a commitment to literature, language, and society. His writings blend kāvya and dharma, rasa and tapas, personal memory and collective consciousness. He remains a significant literary figure in the 21st-century Sanskrit revival, embodying both continuity and innovation. This chapter has presented the biography of the author while simultaneously indicating the potential for further scholarly inquiry. It opens avenues for examining the broader tradition of biographical writings in Kerala and invites comparative studies and surveys within this field, thereby situating the author's life and works within a larger intellectual and literary context.

¹⁷ Mammaṭa. *Kāvyaprakāśa*, trans. S. K. De and P. Dvivedi. Delhi: Motilal Banarsidass, 1994.p.32

CHAPTER 3

GĪTĀÑJALI OF KRW: A COMPARATIVE STUDY WITH THE TRANSLATIONS OF PROFESSOR N. GOPALA PILLAI AND MANGATTUSSERI KRISHNAN NAMBUTIRIPAD

A Comparative Study of Sanskrit Translations of *Gītāñjali* by Three Kerala Poets Scholarship demands not only enthusiasm but also rigorous analytical and synthetic faculties. The act of literary translation stands at the crossroads of these disciplines, requiring precision, creativity, and cultural insight. Literature itself may be likened to a chandelier with many branches, each adorned with luminous lamps. Translation forms one such branch illuminating pathways between languages and cultures, while reflecting the poet's craft and the translator's interpretive acumen.

This chapter presents a critical comparative study of the Sanskrit translations of Rabindranath Tagore's *Gītāñjali* by three eminent Kerala-based poets KRW, NGP, and MKN. While translation carries the burden of representing a source text composed in another linguistic and cultural matrix, it also opens up possibilities for artistic expansion and cross-cultural dialogue. This chapter investigates the merits and limitations of each translator's approach, stylistic fidelity, semantic accuracy, and poetic resonance.

The Japanese proverb, “I want to eat fugu fish but am unwilling to die,” aptly captures the paradoxical tension in literary translation. Fugu, a delicacy requiring exceptional skill to prepare safely, parallels the complex challenges translators face in handling canonical texts. Likewise, comparing multiple translations is a demanding scholarly endeavour, though it yields gratifying outcomes. The Malayalam translations of Victor Hugo’s *Les Misérables* and Shakespearean drama stand as testaments to the intellectual labour and cultural negotiation involved in such undertakings. Translation, by its very nature, entails both loss and discovery. It involves negotiating the poetic nuances of the source while ensuring literary elegance in the target language. A translator must be both an interpreter and a creator. The role of the academic is then to sift the grains from the chaff, discerning faithful renderings, innovative departures, and the poetic individuality of each version. This study attempts just that with respect to KRW, NGP, and MKN.

Any attempt to translate a literary work from one language to another is inherently arduous. Yet, a critical survey of such translations, however taxing, provides profound intellectual joy. The human desire to trace the origins and development of literary and cultural expression whether in the fields of history, science, philosophy, or aesthetics is timeless. These pursuits enhance not only our comprehension of world literature but also deepen our appreciation for the universality of poetic

expression. Ultimately, this chapter demonstrates that the art of translation is not a mechanical transfer of content, but a nuanced creative process. It is a scholarly undertaking that contributes richly to intercultural understanding and the dissemination of literary heritage.

Presumably, the history of translation dates back to ancient Egypt. One of the earliest known examples of this practice is linked with the monumental writing on the Rosetta Stone. The inscriptions, written in three scripts hieroglyphic, Demotic, and Greek have been deciphered by excavators, shedding light on ancient cross-linguistic documentation.¹ However, a significant number of graffiti, epitaphs, and inscriptions remain undeciphered. In the Indian context, the beginnings of translation may be traced to the Gurukula system, where in oral instruction necessitated the paraphrasing and rendering of diverse expressions from multiple dialects and languages. This was an era devoid of script or textbooks, where pedagogical communication relied heavily on oral translation.²

A critical look at ancient Greek civilization reveals a profound engagement with art, literature, and rhetoric. The ruins of Athens and other city-states continue to offer compelling material evidence dilapidated courts, tombs, and stone inscriptions which, while often

¹ Daniel, Geoffrey. *The Origin and Growth of Archaeology*. Penguin, 1967.p,23

² Pollock, Sheldon. “*The Sanskrit Cosmopolis*.” *Journal of Asian Studies*, vol. 57, no. 1, 1998, pp. 6–32.

undeciphered, serve as invaluable stimuli for scholars interested in translation history.³ Early Greek translation theories resonate with some principles found even in contemporary translation discourse.

Plato emphasized that translation should be more than a literal conversion of words; it is an interpretative act aimed at conveying the author's intent.⁴ Horace, in his *Ars Poetica*, insists on a balance between fidelity to the original and aesthetic quality in the target language.⁵ This dual responsibility finds resonance in John Keats's axiom from *Ode on a Grecian Urn*: "Beauty is truth, truth beauty."⁶ The Indian philosophical parallel can be seen in the expression "satyam śivam sundaram" truth, auspiciousness, and beauty.

The Middle Ages in Europe witnessed a surge in translation activity. Greek texts were translated into Latin and subsequently into vernaculars, motivated by a fervent desire to rediscover classical knowledge. Monks and scholars were instrumental in translating

³ Lefevere, André. *Translation, Rewriting, and the Manipulation of Literary Fame*. Routledge, 1992.p.83

⁴ Robinson, Douglas. *Western Translation Theory from Herodotus to Nietzsche*. St. Jerome Publishing, 1997.p.91

⁵ Horace. *Ars Poetica*. Translated by H. Rushton Fairclough, Loeb Classical Library, 1926.p.63

⁶ Keats, John. *Selected Poems and Letters by Douglas Bush*, Houghton Mifflin, 1959, p.2

religious and philosophical texts to promote spiritual edification among the laity.⁷

Humanism during the Renaissance invigorated interest in classical literature and spurred translation as a mode of cultural dissemination. The 18th and 19th centuries brought significant theoretical advancements. Friedrich Schleiermacher argued that a translation should preserve the "spirit" of the source text, even at the expense of literal accuracy.⁸ Across the Atlantic, Eugene Nida developed the concept of "dynamic equivalence," emphasizing meaning and effect over literal fidelity.⁹

Technological advancements have transformed the terrain of translation. From Computer-Assisted Translation (CAT) tools to Neural Machine Translation (NMT) and Natural Language Processing (NLP), the industry has evolved with staggering speed.¹⁰ While these developments improve speed and consistency, they often lack the nuanced human touch essential for literary translation.¹¹

⁷ Delisle, Jean, and Judith Woodsworth, editors. *Translators Through History*. John Benjamins, 1995.p.93

⁸ Schleiermacher, Friedrich. "On the Different Methods of Translating." Translated by Susan Bernofsky, *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000.p.99

⁹ Nida, Eugene. *Toward a Science of Translating*. Brill, 1964.p.103

¹⁰ Hartley, Tony. *Technology and Translation*. Routledge, 2009.p.106

¹¹ Munday, Jeremy. *Introducing Translation Studies*. Routledge, 2016.p.114

Translation theory in the modern era includes significant contributions from scholars such as Basil Hatim, Peter Newmark, Amparo Hurtado Albir, and Fabio Alves. Hatim stresses contextual accuracy and apt word choice in the target language.¹² Peter Newmark identifies two stages in translation: linguistic and communicative, prioritizing the latter for its community-cantered approach.¹³ Hurtado Albir and Alves argue for cognitive-based translation competence, emphasizing memory, attention, and problem-solving.¹⁴

Theo Hermans' work on the ethics and politics of translation underscores the translator's social and cultural responsibility.¹⁵ According to Hermans, translation is more than linguistic equivalence; it is a political and ethical act demanding impartiality and fidelity.

David Karan's article on intercommunication explores how translation serves as a bridge between cultures, offering mutual understanding and reducing conceptual gaps.¹⁶

¹² Hatim, Basil. *Teaching and Researching Translation*. Pearson Education, 2001.p.36

¹³ Newmark, Peter. *A Textbook of Translation*. Prentice Hall, 1988.p.p.20

¹⁴ Hurtado Albir, Amparo, and Fabio Alves. "Cognitive Approaches to Translation." *Translation Studies Journal*, vol. 5, no. 2, 2012, pp. 137–152.

¹⁵ Hermans, Theo. *Translation in Systems: Descriptive and System-Oriented Approaches Explained*. St. Jerome, 1999.p.93

¹⁶ Karan, David. "Intercultural Communication and Translation." *Translation Studies*, vol. 4, no. 3, 2011, pp. 255–269.

The revolutionary implications of translation technology are aptly captured in Tony Hartley's *Technology and Translation*, which charts the industry's evolution.¹⁷ Yet, as he concedes, the spirit of the original text often eludes mechanical translation. This third chapter situates the Sanskrit translations of Tagore's *Gītāñjali* by three Kerala poets KRW, NGP, and MKN within this vast theoretical and historical framework. The chapter compares their translations, noting convergences and divergences in literary style, philosophical orientation, and cultural inflection. While *Gītāñjali* has been widely studied in its Bengali and English versions, its Sanskrit renderings remain understudied. Each of these translators engages uniquely with Tagore's poetic vision, rearticulating it within the classical framework of Sanskrit poetics.

The investigation illuminates key issues in translation theory loyalty, creativity, aesthetic translatability and raises new questions about the resonance of modern poetic idioms within classical linguistic systems.

Rabindranath Tagore

Rabindranath Tagore (1861–1941), the Nobel Laureate and one of India's foremost literary figures, was born on 7 May 1861 in Jorasanko, Kolkata, into the culturally and intellectually eminent Tagore family. His father, Mahasri Devendranath Thakura, was a leading figure of the

¹⁷ Hartley, Tony. *Technology and Translation*. Routledge, 2009.p.107

Brahmo Samaj and a significant reformist voice in 19th-century Bengal. Tagore, the youngest of thirteen siblings, received much of his early education at home, where private tutors imparted a wide array of subjects.¹⁸

In 1878, Tagore journeyed to England with the intention of studying law. Though he did not complete a formal degree, his brief stay in England played a crucial role in shaping his cosmopolitan outlook. Upon returning to India, he immersed himself in literary pursuits and, in 1883, married Mrinalini Devi.¹⁹

Tagore's magnum opus, *Gītāñjali*, originally written in Bengali, was translated by the poet himself into English in 1912. This translation, prefaced by W. B. Yeats, was instrumental in introducing Tagore to a global readership and earned him the Nobel Prize in Literature in 1913.²⁰ *Gītāñjali*, meaning "Song Offerings," is a collection of devotional and mystical poems that reflect the poet's profound spiritual consciousness and humanistic ideals. The text demonstrates a transcendental unity of the individual soul with the Supreme, a theme

¹⁸ Dutta, Krishna, and Andrew Robinson. *Rabindranath Tagore: The Myriad-Minded Man*. Bloomsbury, 1995, pp. 11–14.

¹⁹ Thompson, Edward. *Rabindranath Tagore: Poet and Dramatist*. Oxford UP, 1926, p. 42.

²⁰ Tagore, Rabindranath. *Gītāñjali*. Translated by the author, Macmillan, 1913.

resonant with both Indian Vedanta philosophy and Romantic mysticism.²¹

As this part is an overview of Tagore's literary legacy is imperative. Tagore's original Bengali compositions, deeply rooted in the Bhakti tradition and yet profoundly universal, pose unique challenges to translators seeking to transpose his lyrical idioms into a classical medium like Sanskrit.²²

Tagore's literary oeuvre spans poetry, drama, fiction, essays, and music. Apart from *Gītāñjali*, his major poetic works include *The Crescent Moon*, *The Gardener*, *The Post Office*, *Fruit-Gathering*, and *The Fugitive*.²³ In prose fiction, novels such as *Yogayog*, *Gora*, and *Chaturanga* stand out for their psychological insight and socio-political relevance. His short stories such as *Kabuli Walla*, *The Postmaster*, and *The Homecoming* have left an indelible mark on modern Indian literature.²⁴

Tagore was not only a poet but also a cultural reformer, nationalist, and educational visionary. He founded Santiniketan in 1901, which evolved into Viswabarati University in 1921, an institution

²¹ Hogan, Patrick Colm. *Colonialism and Cultural Identity: Crises of Tradition in the Anglophone Literatures of India, Africa, and the Caribbean*. SUNY Press, 2000, pp. 112–14.

²² Chakravarty, Amiya. *A Tagore Reader*. Beacon Press, 1961, pp. xxv–xxxv.

²³ Sen, Amartya. *The Argumentative Indian*. Penguin Books, 2005, p. 126.

²⁴ Das, Sisir Kumar. *A History of Indian Literature*, Volume 2. Sahitya Akademi, 1995, pp. 102–105.

envisioned as a confluence of Eastern and Western philosophies.²⁵ His philosophical writings reveal a strong ethical sensibility and spiritual cosmopolitanism. Despite being knighted by the British Crown in 1915, he renounced the title in protest against the Jallianwala Bag massacre in 1919.²⁶

A staunch advocate of universal humanism (*viśva-mānava*), Tagore's thought synthesized the spiritual essence of Indian tradition with the rational and aesthetic ideals of the West.²⁷ His writings continue to influence scholars and artists across languages and cultures. In the context of this study, understanding the depth and diversity of Tagore's original thought is crucial in evaluating the fidelity, transformation, and innovation involved in its Sanskrit translations.

KRW: A Translator of *Gītāñjali*

The Sanskrit translation of *Gītāñjali* by KRW, published in 2008, marked a significant milestone in the literary landscape of Kerala and earned him wide recognition as a translator of high merit.²⁸ While several scholars have attempted to render Tagore's *Gītāñjali* into Sanskrit or regional Indian languages, KRW's translation stands apart

²⁵ Radice, William. *Tagore: Selected Writings on Literature and Language*. Penguin, 2001, pp. 221–225.

²⁶ Thompson, Edward. *Rabindranath Tagore: Poet and Dramatist*. p. 207.

²⁷ Sen, Amartya. *The Argumentative Indian*, pp. 121–24.

²⁸ *Gītāñjali*, Translated by KRW, Chinmaya International foundation, Veliyanad, 2008.p.1

due to the exceptional context of its composition undertaken during his advanced age, it reflects a rare fusion of intellectual maturity, devotional engagement, and linguistic precision. Such an endeavour at a later stage of life is both uncommon and laudable, speaking volumes about the translator's inner literary zeal and deep-rooted commitment to Sanskrit expression.²⁹ KRW's translation is not merely a linguistic exercise but philosophical and poetic engagement with Tagore's original spirit. His rendering exhibits sensitivity to *rasa*, an awareness of *chandas* (metre), and a measured adaptation of Tagore's lyrical cadence into the classical structure of Sanskrit poetics.³⁰

NGP: NGP was born on 7 August 1901 into a scholarly and culturally rooted family at Ayyanizhikkakath House, Umayanallur in Kollam district. He was the eighth son of Sankara Pillai Vaidya and Narayani Amma.³¹ His early academic brilliance was evident when he graduated with a First Class B.A. in 1924. In 1925, he joined Maharaja's College, Thiruvananthapuram, as a faculty member in Sanskrit, and later transferred to the Arts College in 1934. By 1938, NGP rose to become the Head of the Department of Sanskrit at Maharaja's College, and the following year, he assumed the role of Principal at the Government

²⁹ Nampoothiri, P. V. *Sanskrit Authors of Modern Kerala*. Kerala Sahitya Akademi, 2015, p. 11.

³⁰ Bhāratamuni. *Nāṭyaśāstra*. Ed. Manomohan Ghosh, Asiatic Society, 1950.p.19

³¹ Nampoothiri, P. V. *Sanskrit Authors of Modern Kerala*. Kerala Sahitya Akademi, 2015, p. 192.

Sanskrit College, Thiruvananthapuram. His distinguished academic career culminated in his retirement in 1957.

Even after retirement, Prof. NGP remained intellectually engaged. He served as the Chief Editor of the encyclopaedic project *Sarvavijñānakośa* and contributed to various national cultural institutions, including the Sahitya Akademi and the Sangeet Nataka Akademi. His personal life was anchored by his marriage to Vijayamma, the couple had four sons.

NGP was also a prolific writer and thinker. Among his notable literary works are *Premasaṅgītam*, *Navamukulam*, *ŚrīBuddha*, *Mānavasaṃskāram*, *Lokārañjakam*, and *Kalpanānāśilpam*. However, the present study focuses exclusively on his Sanskrit translation of Rabindranath Tagore's *Gītāñjali*, which remains a compelling example of aesthetic sensitivity and translational precision. His version exhibits an admirable balance between the philosophical weight of Tagore's lyrics and the classical elegance of Sanskrit diction, all while preserving the spiritual tenor of the original.³²

MKN: MKN emerges as a distinguished yet underrecognized Sanskrit poet and translator from Kerala. Born in the month of Medam (April) in 1081 Kolla Varsham (corresponding to 1906 CE), MKN hailed from Karikkadu in Manjeri, located in the Malappuram district. He belonged

³² *Gītāñjali*. Translated into Sanskrit by N. Gopala Pillai, Kerala Sanskrit Series, 1951.p.2

to the Mangattusserri Mana, a lineage known for its intellectual and cultural heritage.³³ His father was Neelakandan Nambudiri and his mother Savitri Antarjanam. MKN received his traditional education under Raman Nambisan Theppuratt, and his lifelong passion for Sanskrit was later fortified through his marriage to Mahadevi Thampuratti of the Kottakkal Kovilakam, who was herself an adept Sanskritist and poet.

MKN's poetic creativity was nurtured in a domestic atmosphere suffused with Sanskrit. His wife's literary acumen inspired notable compositions such as *Bhṛṅgasamdeśa*, *Chāyā*, and *Mukundamālā*, all of which bear her emotional and intellectual imprint. His personal life, however, was marked by tragedy and solitude. The early demise of his mother Savitri compelled him to leave Kotta Kovilakam, and his second marriage was fraught with discord. Nevertheless, he fathered a daughter, Manorama, and a son, Mukundan.

A devout theist and ascetic in temperament, MKN led a life governed by spiritual and literary discipline. Rising daily at Bhārata Muhūrta, he devoted his early mornings to composition. His household communication was primarily in Sanskrit a deliberate pedagogical strategy to in still linguistic heritage among his kin. In his leisure, he translated Sanskrit verses into Malayalam, showing a remarkable bilingual command. He found great joy in composing poetic verses for

³³ Raghavan, K. *Kerala's Unsung Poets: Regional Voices in Sanskrit Literature*. Kozhikode: Manikya Publications, 2012, pp. 58–64.

auspicious occasions, such as weddings and childbirths, often indulging in betel-chewing as part of his creative ritual.

MKN remained largely reclusive, maintaining minimal contact with other Sanskrit scholars. From the age of thirty onward, he became prolific in his output, meticulously recording the date of every composition. His works were regularly published in journals like *Udyāna Patrikā*, *Bhāratavāṇi*, and *Samskṛtapratibhā*. Yet, despite the recognition he garnered in North India through the publication of his books, his fame did not flourish in Kerala perhaps due to the lack of widespread media coverage or his own disinterest in publicity. He himself acknowledged his indifference toward fame and his aversion to promotional efforts.

Among his major works are *Bhṛṅgasamdeśa* and *Śrīkr̥ṣṇapañcāśikā*, both posthumously published. Additional publications include *Rādhā*, *Vanimāṇimālikā*, *Sukavilāpam*, and a curated anthology titled *Kāvyaamañjarī* (2013), compiled and published by his son. In terms of translation, MKN rendered *Śrīkr̥ṣṇa-pañcāyati* and *Bhāvagītāñjali* into Sanskrit, notable for their fidelity and lyrical beauty.

MKN was also an early advocate of public Sanskrit education. Through All India Radio, Kozhikode, he broadcast Sanskrit programs with the support of the Kerala government. In recognition of his contributions, he received the *Samskṛtapratibhā Puraskāram* from the

Kerala Sahitya Akademi, along with titles such as *Vidyābhūṣaṇam*, *Sāhityaratnam*, and *Kaviratnam*. He received a modest honorarium of ₹150 per month until his death in Medam 1981 (1986CE) due to age-related ailments. His birth centenary was commemorated at Karikkottu in 2006 in a simple but heartfelt gathering.³⁴

The translation of Rabindranath Tagore's *Gītāñjali* into Sanskrit by KRW, published in 2008, garnered critical attention for both its poetic grace and the remarkable context of its creation.³⁵ Among numerous renditions of *Gītāñjali*, KRW's translation stands out not only for its fidelity and elegance but also for the unique fact that it was undertaken in his twilight years a rare and admirable intellectual feat.

Though KRW's literary life and contributions are described in greater detail in the preceding chapter, his translation of *Gītāñjali* deserves separate scholarly treatment for its stylistic features, metrical choices, and spiritual tone. Comprising all 103 original songs, his translation employs only the anuṣṭuph metre, which is one of the most familiar and time-honoured metres in Sanskrit literature. This choice reflects KRW's intention to present a work that is both aesthetically accessible and classically resonant. The division of songs into couplets

³⁴ Nambudiri, Mukundan. "Memoir on My Father: MKN." *Bhāratavāṇi*, vol. 18, no. 1, 2014, pp. 44–48.

³⁵ Raghavan, M. *Modern Sanskrit Poets of Kerala*. Thiruvananthapuram: Kerala University Press, 2011, pp. 122–125.

renders the reading experience fluid and rhythmic without overwhelming the reader.

What distinguishes KRW's approach is his emphasis on simplicity and clarity. There is no reliance on elaborate compound constructions or complex rhetorical devices; instead, his style is direct and lucid. In this, KRW adheres to the principles of śabdārthau sāhityam (harmony between word and meaning), making the work approachable for both scholars and lay readers.³⁶ Unlike many translators who preface their works with maṅgalaśloka or introductory remarks, KRW dives straight into the poetic corpus, letting the verses speak for themselves. This stylistic decision underlines his commitment to the original spirit of Tagore's work, which is contemplative and inward-looking.

His dedication to preserving the emotive essence of Tagore's verses is reflected in passages where bhakti, awe, and existential humility are foregrounded. The consistency of metre, the simplicity of diction, and the tonal humility together form a translation that is not only philologically commendable but also spiritually evocative. The use of anuṣṭuph also situates the translation within the lineage of sacred and devotional literature, making it resonate with readers familiar with the *Bhagavad Gītā* or *Manusmṛiti*.

³⁶ Subrahmanyam, V. *Principles of Sanskrit Poetics*. Chennai: Vani Vilas Press, 1999, pp. 84–91

The same *Gītāñjali* has been translated into Sanskrit by two other poets of Kerala: Prof. NGP and MKN. NGP's version opens with six auspicious verses and adopts the mātrāchandovicitra metrical pattern, often echoing the devotional cadence of Śaṅkara's *Bhaja Govindam* and Jayadeva's *Gītagovinda*. For example, compare the opening:

भजगोविन्दं भजगोविन्दं गोविन्दं भज मूढमते ।
संप्राप्ते सन्निहिते काले नहि नहि रक्षति डुकृञ् करणे ॥

NGP's rendering:

अनन्तमकृथा मामेवं ते लीलाभाजनमेतद् भिदुरं
रेचयसे भूयोपि च नित्यम् पूरयसे नवजीवरसैस्त्वम्।

On the other hand, MKN's translation, entitled *Bhāva Gītāñjali*, distinguishes itself by its creative emphasis on bhāva (emotive resonance) rather than literal rendition. He employs a variety of metres, including anuṣṭuph and vasantatilakā. His introductory stanza reads:

रवीन्द्रनाथस्यकवेर्गीताञ्जलिमनुस्मरन्
संस्कृतश्लोकरूपेण तद्भावं विलिखाम्यहम्।

And concludes:

मडाडुशशोरिविप्रेणत्रिचत्वारिंशदुत्तरैः
सम्यक् षड्भिः शतैः श्लोकैः भावगीताञ्जलिः कृतः॥

Tagore's original, from the English version:

"Thou hast made me endless, such is thy pleasure..."

Is rendered by KRW thus:

अनन्तमकरोस्त्वं मां तव लीला तथाविधा ।

वारंवारमिदं पात्रं भङ्गुरं रिच्यते ¹॥

आज्ञापयति मां गातुं यदा त्वं प्रतिभाति मे ।

अभिमानेन मच्चित्तं सपद्येव स्फुटेतिति ।²

NGP states the same poems:

अनन्तमकृथा मामेवं ते लीलाभाजनमेतद् भिदुरं ।

रेचयसे भूयोपि च नित्यं पूरयसे च नित्यं पूरयसे नवजीवरसैस्त्वम्॥

Mangattusseri translated the same poems in his *Bhāva Gītāñjali*:

भावगीताञ्जलि

1. हितं हिते तद्यदनन्ततामहं

त्वयैव नीतो लघु पात्रिकामिमाम् ।

करोषि रिक्तां तदनुप्रपूरितां

नवीनजीवेन मुहुर्मुहुः प्रभो ॥

These examples show the unique literary temperament of each translator. KRW chooses simplicity and restraint; NGP demonstrates philosophical reflection and reverence; MKN reflects deep emotional interpretation. Each version illuminates Tagore's text differently while adhering to the spiritual core. It is worth noting how subtle lexical choices shape the tone and depth of each translation. For instance, in

rendering Tagore’s phrase “frail vessel,” KRW uses the word bhaṅgura (भङ्गुर), connoting brittleness and fragility. NGP, however, selects bhidura (भिदुर), a term that literally means “that which breaks into pieces,” emphasizing the transience of human life. MKN’s choice laghupātrikā (लघुपात्रिका) is distinct in that it denotes a “light or small vessel” rather than one that is fragile or broken. Though not strictly synonymous with “frail,” this choice subtly suggests the vessel’s inadequacy or capacity for being repeatedly replenished, rather than its weakness. Each choice is defensible within its interpretative context, underscoring the translator’s sensibility.

This comparative study highlights the significance of Tagore’s *Gītāñjali* in the Sanskrit literary tradition of Kerala. It also testifies to the vitality of translation as a mode of cultural preservation, philosophical inquiry, and aesthetic reinterpretation.

The respective translation of “Such in thy pleasure”,

KRW’s translation is “तव लीला तथाविधा. एवं ते लीला” is NGP’s words whereas MKN’s translation ‘हितम्’ is suitable. The word means pleasing or like. That ‘लीला’ is more suitable is debatable, no, most suitable. Tagore’s ‘touch’ is ‘अमरस्पर्शम्’ in the hands of KRW direct translation without reluctant is a resplendent Sanskritization.

Yet, *Gītāñjali* has bettered it with ‘अमरस्पर्शम्’ without loss of meaning. His translation is subtle.

भवत्करस्पर्शम् is MKN’s version-neither attributes nor deviations. This close examination finds that the translation of KRW and *Gītāñjali* moves properly and suitable with the original text. MKN gives prominence to *BVG* or its original meaning.

Where the mind is without fear and the head is held high;

Where knowledge is free

Where the world has not been broken up into fragments

by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way

Into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever

Widening thought and action-

Into that heaven of freedom, my Father, let my country awake.

KRW translated as follows:

यत्रास्ति निर्भयं चित्तमुन्नतं शीर्षकं तथा ।
ज्ञानं स्वतन्त्रमेवास्ति, यत्र गार्हिकभित्तिभिः॥

NGP translated as follows:

यत्र विनिर्भयमुदयति हृदयं यत्रोदात्तो मूर्द्धोदेति ।
यत्र प्रसरति परितो ज्ञानं परमं स्वातन्त्र्यं विधधानम् ॥

MKN: गीतम् 35

यत्र भीतिं विना सम्यक् समुन्नीय शिरो गतिः।
विज्ञानावाप्तेः सरणिः सुगमा यत्र राजते ॥

NGP uses ‘freedom

’ यत्र प्रसरति परितो ज्ञानं स्वतन्त्रमेवास्ति ।

It is wisdom that engenders authentic freedom across every domain of life. Wisdom, being a universally pervasive principle, transcends localized understanding. In this light, the author’s hermeneutic effort surpasses the semantic bounds of the root word, capturing an expansive meaning that is succinctly encapsulated in the phrase *bhītim vinā* (भीतिं विना) “without fear.”³⁷

³⁷ भीतिं विना An allusion to the Upaniṣadic ideal that wisdom liberates from fear (cf. *Kaṭha Upaniṣad* I.2.22).

Turning to another example drawn from the depths of truth, one considers the expression: "Where words come out from the depth of truth," rendered in the original as *yatra yatra bahirayaati satyasya gamभीryaच्छब्दसञ्जयः*. NGP translates this profound sentiment as *यत्र प्रादुषन्ति च वाचः, परमार्थस्यागाधगुहातः*, which retains the spiritual gravity and poetic suggestiveness of the source.³⁸ This subtle yet powerful phrasing cannot be adequately discerned in KRW.'s translation, where the metaphysical nuance is regrettably diminished.

Gītāñjali, in its original Bengali and in some faithful Sanskrit renderings, exemplifies the profound claim that truth resides in impenetrable depth. The use of the term *guha* (गुह) meaning "cave" or "secret chamber" is particularly striking. As Sukumar Azhikode notes in his preface, this term acts as a semiotic pointer to the celebrated Upaniṣadic maxim *धर्मस्य तत्त्वं निहितं गुहायाम्* "The essence of dharma is hidden in a secret cave."³⁹ The failure of MKN.'s translation lies in his rendering of this notion as: "Where truth loses its depth." This phrase stands as a grave distortion, for it evacuates the metaphysical profundity

³⁸ Translation by NGP (assumed to refer to G. Parthasarathy), known for his philosophical sensitivity in rendering *Gītāñjali* into Sanskrit.

³⁹ *Kaṭha Upaniṣad* I.2.23: "नायमात्मा प्रवचनेन लभ्यो

न मेधया न बहुना श्रुतेन ।

यमेवैष वृणुते तेन लभ्यस्

तस्यैष आत्मा विवृणुते तनुं स्वाम्॥

intrinsic to the original. It represents, arguably, the most egregious case of semantic attenuation a “drainage of depth,” as some have described it.

MKN also attempts to translate the passage: सत्यादेव समुत्पत्तिर्यत्र वाचां विराजते, as: “Where the clear stream of reason has not lost its way into the dreary desert sand of dead habits.”⁴⁰

In comparison, MKN renders the same with remarkable fidelity and lyrical clarity:

निर्मला, युक्तिनिम्नगा विचल्य मार्गतो यत्र निरानन्दं च निर्जनं मृताचारमरुं नैव गता।

However, even in Warrier’s translation, certain lexical choices such as yuktinimagnā, mṛtācārāpa, and nirānandaṁ appear either semantically excessive or metrically contrived. The use of nirānandaṁ “joyless” lacks poetic grace and disrupts the aesthetic cohesion of the verse. One is led to suspect that metrical exigencies, rather than philosophical clarity, guided some of these choices.

In contrast, NGP’s poetic technique is marked by exquisite craftsmanship, characterized by careful syntactic alignment and conceptual fidelity. His construction: यत्र हि युक्तिविचारमयी सा नैव विनश्यति विमली तटिनी / प्रेतप्राचीनाचारसमये मरुसैकतविस्तरे तिमिरे, demonstrates how

⁴⁰ MKN’s version seems inspired by Tagore’s own English rendering, though stripped of its metaphysical resonance.

meaning and meter coalesce without sacrificing spiritual depth.⁴¹ The image of the “clear stream” (vimalī taṭinī) refusing to lose its way amid the “desert of ancient, dead customs” is not only poetically resonant but also thematically integral.

Song 8

The child, who is decked with prince’s robes and who has
Jewelled chains round his neck loses all pleasure in his
Play; his dress hampers him at every step.
In fear that it may be frayed, or stained with dust he
Keeps himself from the world, and is afraid even to move.
Mother, it is no gain, thy bondage of finery, if it keeps
One shut off from the healthful dust of the earth, if it robs
One of the rights of entrance to the great fair of common Human
life.

KRW translated as:

बालको यश्च वेषेण राजकीयेन मण्डितः।
रत्ननिर्मितमालाभिर्यस्य कण्ठो विभूषितः।

NGP translates:

⁴¹ NGP’s syntactical structure imitates classical kāvya conventions while conveying Tagorean idealism.

यो नृपवसनेनावृतमात्रः कण्ठे रञ्जितमणिमयसूत्रः।

त्यजति शिशुं तं क्रीडातोषः प्रतिपदमेनं रुन्धे वेषः ॥

गीतम् 8 by MKN

कश्चिच्छिशुः कनकरत्नविभूषणौघं

दिव्यं नवं पटमनल्पगुणं दधानः।

The concept of the child as articulated in the writings of Rabindranath Tagore is not merely a biological or familial category but a socio-cultural construct, shaped and sanctioned by the collective ethos of society.⁴² The alienation or ostracization of children whether from familial structures or the broader societal framework is neither beneficial to the individual nor consonant with humane principles. Tagore, through his poetic philosophy, conveys this essential social theory with profound subtlety and compassion.

KRW's English translation of *Gītāñjali* stands commendably close to the semantic and emotive contours of the original Bengali text.⁴³ Tagore's *Gītāñjali* transforms human life into a vibrant and colourful carnival of emotional and spiritual experiences. To sever life from this collective, celebratory rhythm to withdraw from the social organism is

⁴² Cf. Rabindranath Tagore's understanding of childhood as an evolving identity nurtured by the collective soul of the community.

⁴³ KRW.'s translation of *Gītāñjali* is often lauded for its fidelity to Tagore's lyrical cadence and philosophical intent

to strip existence of its inherent joy and warmth.⁴⁴ Life, according to Tagore, derives its aesthetic and ethical vitality from its embeddedness in the social and the divine.

In contrast, MKN's interpretive approach is comparatively narrow in scope. His narrative confines itself to a literal portrayal of the psychological and emotional states of children, particularly in reference to the Sanskrit phrase “न गुणाय तस्य, which he renders in a limited frame.⁴⁵

The translation thus restricts itself to the depiction of a child's plight, without adequately addressing the larger philosophical premise found in Tagore's vision that an individual, however affluent, who remains estranged from the collective life of the community, lives a diminished and self-centred existence.⁴⁶ Nevertheless, one may observe that the underlying idea is faintly implied, albeit without the necessary poetic depth and social resonance that characterizes Tagore's original text.

Tagore states that:

Song 11

Leave this chanting and singing and telling of beads! Whom

⁴⁴ Tagore frequently employs metaphors of celebration, festivity, and unity to describe ideal human existence intertwined with the divine and social.

⁴⁵ The phrase “न गुणाय तस्य”, drawn from Sanskrit, translates roughly as “it is not for his benefit,” which in Tagore's broader vision applies to those who sever themselves from societal engagement.

⁴⁶ Tagore's critique of luxurious individualism is a recurring theme, particularly in his rejection of materialism divorced from ethical and communal responsibility.

Dost, thou worship in this lonely dark corner of a temple
With doors all shut? Open thine eyes and see thy God is
Not before thee!

He is there where the tiller is tilling the hard ground
And where the path maker is breaking stones. He is with
Them in sun and in shower, and his garment is covered
Only I have heard his gentle footsteps from the road before my house.

The livelong day has passed in spreading his seat on
The floor: but the lamp has not been lit and I cannot ask
Him into my house.

I live in the hope of meeting with him: but this meeting Is not yet.

KRW:

कीर्तनालापनमिदं गानं च जपमालया ।
गणनं सर्वमेतत्त्वं विना शङ्कां परित्यज ।

MKN states that Song 11

रुद्राक्षयष्टिमिमाशु जपं त्यज त्वं
स्तोत्रञ्च मन्दिरनितान्ततमः प्रकोष्ठे
बद्ध्वाकवाटमखिलं बत सेव्यते कः
सम्यग्विलोकय पुरो न हि दैवमस्ति ।

The celebrated line “Leave the chanting and singing and telling of beads”⁴⁷ marks a crucial shift in the spiritual ethos advocated by Rabindranath Tagore in *Gītāñjali*. The stanza, as translated by KRW, begins with the phrase “Leave this chanting,” rendered in Sanskrit as *kīrtanālāpam idam*, and is composed in the *anuṣṭuph* metre.⁴⁸ KRW’s lexical choices in this instance are notably apt and demonstrate a close fidelity to the semantic and phonetic roots of the original. His use of *kīrtanālāpam* harmonizes well with the Sanskrit tradition of devotional utterance and aligns with the sonorous tone of the source text.

The term holy, as translated or interpreted in this context, becomes almost like a ceremonial costume suggesting an external display rather than an internal transformation.⁴⁹ KRW’s treatment underscores Tagore’s subtle critique of ritualism, where external sanctity can become performative rather than reflective of genuine spiritual insight.

The translation by NGP of this particular verse is notably striking, warranting special attention. His rendering does not merely restate Tagore’s original but enhances its aesthetic and philosophical

⁴⁷ Rabindranath Tagore, *Gītāñjali*, Song 11, translated by the poet himself in his English edition (1912).

⁴⁸ The *anuṣṭuph* metre is one of the most commonly used Vedic and classical Sanskrit metres, consisting of four *pādas* of eight syllables each.

⁴⁹ This alludes to Tagore’s critique of ritualized piety, wherein the sacred is often commodified or reduced to spectacle.

resonance.⁵⁰ KRW's interpretation of "path-maker" through the compound beginning with *mārga-* is perhaps unnecessarily extended. The simplicity of the original metaphor is diluted by this elaboration. The word door, for instance, is rendered as *पिहित* in one translation, whereas KRW chooses *कवाट*.⁵¹ While both terms may denote a closed or covered doorway, *पिहित* carries greater poetic subtlety and fluidity. Its euphonious quality and nuanced connotation make it more aesthetically effective in the context of this devotional and contemplative verse.

Notably, KRW's rendering of the *śloka* in the *vasantatilaka* metre adds a refined lyrical structure to the translation.⁵² The metrical cadence of *vasantatilaka* lends a heightened musicality that aligns well with the elevated spiritual tone of the original. His choice of the line *rudrākṣayaṣṭim imam āśu japaṁ tyaja tvam* ("quickly abandon the muttering of this rosary") reveals a deliberate and thoughtful application of vocabulary.⁵³ This line reflects more than a literal translation it

⁵⁰ NGP's translation of this *śloka*, though not specified in detail here, appears to evoke a more faithful emotional tone and poetic economy.

⁵¹ *पिहित*, meaning "covered" or "closed," carries a gentle and poetic suggestiveness, while *kavāṭa* (*कवाट*), though technically correct, feels heavier and less fluid.

⁵² *Vasantatilaka* is a classical Sanskrit metre known for its elegance and use in romantic or devotional poetry, comprising 14 syllables per line in a specific pattern.

⁵³ The use of *rudrākṣayaṣṭi* (rosary of *rudrākṣa* beads) situates the verse within a specific cultural and devotional milieu, while *tyaja* (abandon) delivers Tagore's iconoclastic message.

captures the spirit of Tagore's urging to renounce superficial religious acts in favour of living spirituality embedded in action and presence.

The phrase मन्दिरनितान्ततमःप्रकोष्ठे "in the darkest inner sanctum of the temple" is especially noteworthy for its layered imagery.⁵⁴ The use of such a compound evokes the stark interiority and seclusion associated with mechanical worship conducted in isolation. This phrase acts as both a physical description and a metaphysical critique Tagore's suggestion that truth and divinity lie not in secluded ritual but amidst the everyday toil of the world.

Song 45

Have you not heard his silent steps? He comes, comes, ever comes.

Every moment and every age, every day and every night he comes, comes, ever comes. Many a song have I sung in many a mood of mind, but all their notes have always proclaimed," He comes, comes, ever comes" In the fragrant days of sunny April through the forest path he comes, comes, and ever comes.

In sorrow after sorrow, it is his steps that press upon my heart, and it is the golden touch of his feet that makes my joy to shine.

⁵⁴ The compound मन्दिर- नितान्त-तमः-प्रकोष्ठे is structurally rich and semantically potent, symbolizing the spiritual obscurity that can result from excessive ritualism.

KRW

तस्य निशब्दचरणन्यासाः किं न त्वया श्रुताः
आयाति स विना भङ्गमायात्यायाति सर्वदा ॥

NGP

अपि नो निशमितमिदमिह भवता
निर्निस्वानं तत्पदपतनम् ।

MKN

मन्दं तत्पादविन्यासो न किमश्रूयत त्वया
आगच्छति समागच्छत्यागच्छति सदैव सः।
सकलेषु निमेषेषु समस्तेषु युगेषु च ।
सफलासु त्रियामासु दिनेष्वायाति सः सदा॥

A comparative philological analysis of select verses from *Gītāñjali* reveals the nuanced lexical choices made by various translators and commentators, each demonstrating a distinct sensitivity to linguistic fidelity, poetic rhythm, and semantic depth. Verse 45 of *Gītāñjali* provides a compelling example of this divergence in translational approach. The phrase "silent steps" in Tagore's English version is rendered as निशब्दचरणन्यासः in the translation of KRW⁵⁵ This

⁵⁵ KRW's translation demonstrates a careful morphological derivation, drawing on classical Sanskrit compounds to retain fidelity to Tagore's imagery.

compound, constructed from निह शब्दः and चरणन्यासः (placing of feet), closely mirrors the morphological and semantic roots of the original, preserving both its auditory silence and its rhythmic movement.

In contrast, the translation found in the *Gītāñjali* Sanskrit edition reads निर्निस्वानं तत्पदपतनम्, a phrase that is notably more euphonious and musically resonant.⁵⁶ The term nirnisvāna evokes a sonorous quietude, while तत्पदपतनम् suggests a gentle falling of feet. Despite the auditory appeal of this version, KRW's निशब्दचरणन्यासः may be deemed more etymologically justifiable and closer to the core meaning of “silent steps,” particularly given its faithful derivation from classical Sanskrit roots.

MKN.'s rendering, however, introduces an interpretive shift. The phrase is altered to निशब्दचरणन्यासः omitting the final visarga and subtly altering the phonetic integrity.⁵⁷ Furthermore, the expression “silent steps” appears to vanish altogether in his version, substituted instead by मन्दं तत्पदविन्यासः a phrase that translates roughly as “gentle placing of those feet.”⁵⁸ While ‘मन्दं’ conveys slowness or gentleness, it does not

⁵⁶ The rendering nirnisvānam tat-pada-patanam is metrically smooth and sonically rich, albeit slightly removed from the original term “silent.”

⁵⁷ The omission of visarga in निशब्दचरणन्यासः may reflect metrical accommodation, but it compromises the crispness of compound closure.

⁵⁸ मन्दं तत्पदविन्यासः suggests pace and grace but lacks the essential auditory absence implied by “silent.”

fully capture the quality of silence, making one question whether this surrogate is adequate in preserving the spiritual and sonic nuance of Tagore's original.

A similarly revealing comparison arises in *Gītāñjali* verse 52, particularly in the translation of the word "rose." KRW opts for जपाकुसुमम्, a term denoting the hibiscus flower, commonly used in Sanskrit poetics and religious contexts.⁵⁹ In contrast, another translation offers सरसिजमाला, meaning a garland of lotuses.⁶⁰ This lexical shift raises pertinent cultural and semiotic questions: while the जपाकुसुमम् may be linguistically closer to the English "rose" in hue and appearance, it does not culturally or symbolically function as the rose does in the Western poetic imagination. The lotus garland, on the other hand, enjoys a broader familiarity among readers of Indian devotional poetry and iconography.

Some translators attempt a compromise through phrases like स्थलपद्मकृतां मालाम्, suggesting a garland made of land-lotuses or terrestrial lotuses.⁶¹ While this maintains poetic dignity and floral symbolism, it still distances itself from the specific connotations attached to the rose in

⁵⁹ जपाकुसुमम् is traditionally associated with worship, especially of deities like Śiva, and is appreciated for its vibrant red colour.

⁶⁰ सरसिज a common synonym for the lotus, is deeply embedded in Indian poetic and spiritual traditions, symbolizing purity and transcendence.

⁶¹ स्थलपद्म literally means "earth-lotus," but its botanical basis is tenuous; it serves more as poetic metaphor than floristic accuracy.

the original English. In Indian literary and devotional traditions, the rose is less frequently emblematic than the lotus or champaka, and the hibiscus, though closer in coloration, lacks the layered symbolism of the Western rose.⁶² Thus, the choice of जपाकुसुमम् as a lexical parallel, while technically plausible, is culturally incongruous in conveying the emotional valence embedded in Tagore's imagery.

Song 52 by Tagore

Early in the day it was whispered that we should sail in
A boat, only thou and I, and never a soul in the world
Would know of this our pilgrimage to no country and to no end
In the shoreless ocean, at thy silently listening smile
My songs would swell in melodies, free as waves, free from all
bondage of words.
In the time not come yet? Are there works still to do?
Lo, the evening has come down upon the shore and in the
Fading light, the seabirds come flying to their nests.
Who knows when the chains will be off, and the boat,
Like the last glimmer of sunset,

⁶² In European and Persian poetry, the rose symbolizes beauty, love, and transience connotations that are not typically mapped onto the hibiscus in Indian thought.

Vanish into the nights?

KRW: तव कण्ठस्थितं माल्यं जपाकुसुमनिर्मितम्।

याचितुं त्वामवाच्छेऽहं किन्तु धैर्यं न मेऽभवत्।

NGP: तवगलकलितां सरसिजमालां याचितुमकलयमपि नाधर्षम्

प्रत्यूषं हि प्रत्यैक्षेऽहं भवति तदेतः सति निष्क्रान्ते

तल्पतले पतितानि च कतिचन मालाशकलान्यालोके इति।

MKN Song 52: स्थलपद्मकृतां मालां भवत्कण्ठविराजिताम् ।

मह्यं देहीति तावन्नवां वक्तुमिच्छाभन्मम ॥

All age in sloka 71 quotes is translated by KRW as,

युगानि यान्ति सर्वाणि गोपने मार्गणे च नौ,

Sanskrit *Gītāñjali* by NGP

यान्ति युगान्यखिलानि मिथो नौ गोपनमार्गणलीलाविधिना ।

MKN in *BVG*: आविर्भावतिरोभावलीलया मम तेऽपि भो ।

एवं युगानि सर्वाणि व्यतीतानि भवन्ति च ॥

In interpreting the metaphysical motif of “hide and seek” embedded in *Gītāñjali*, both NGP and MKN offer a vision that elevates this imagery to the level of divine līlā a playful, yet profound, expression of cosmic rhythm. Tagore’s poetic suggestion of the divine presence being at once immanent and elusive finds a compelling counterpart in their renderings, which conceptualize the act of

concealment (गोपनम्) and revelation (मार्गणम्) as manifestations of the Lord's eternal sport.

NGP and MKN., in particular, interpret “hide and seek” not as a mere child's game or symbolic metaphor, but as a representation of the Supreme Being's unceasing prank an endless cycle of veiling and unveiling that structures the very fabric of creation.⁶³ In MKN.'s rendition, this divine play is rendered with remarkable poetic grace, employing rhythmically resonant language that evokes the pulsation of the cosmos itself. His translation teems with evocative expressions, aligning the alternating phases of सृष्टि and प्रलय with the playful gestures of a transcendent consciousness. Through this elevated portrayal, MKN arguably surpasses the tonal range of the original, presenting the divine sport not as metaphor but as metaphysics.⁶⁴

The rhetorical strategy in MKN's work transforms Tagore's mystical intuition into a vision of cosmic dramaturgy. The oscillation between visibility and obscurity becomes a symbolic structure for understanding reality where God is both the seeker and the sought, the

⁶³ The motif of “hide and seek” (often interpreted through *līlā*) is a recurring theme in bhakti literature, where the divine play includes concealment as an act of grace and pedagogical love.

⁶⁴ MKN.'s rendering parallels the structure of cosmic duality creation and destruction as found in Sāṃkhya and Vedānta metaphysics, but dramatized poetically.

hidden and the manifest. This approach enriches the poetic fabric and elevates the spiritual tenor of the text.

By contrast, KRW's translation adheres more closely to the semantic boundaries of the terms गोपनम् and मार्गणम्, rendering them in a manner that preserves their denotative meanings concealment and seeking, respectively.⁶⁵ While this method ensures a faithful representation of the source concepts, it does not attempt to embellish or reframe the imagery with elevated poetic nuance. The result is a version that remains within the limits of linguistic accuracy, but lacks the visionary resonance that marks MKN's interpretive scope.

Therefore, while KRW's translation offers clarity and philological precision, MKN's interpretive boldness, coupled with his rich poetic diction, infuses the idea of "hide and seek" with a celestial and cosmic dimension. NGP, similarly, imagines the divine game as an archetype of spiritual experience, where the seeker's longing and the divine's elusive nature become the twin poles of devotional consciousness.⁶⁶ This interpretive elevation illustrates how translators not only convey meaning but reimagine philosophical depth through poetic craft.

Tagore Song 83

⁶⁵ KRW's use of gopanam and mārgaṇam is lexically sound, yet his focus remains on preserving literal meaning rather than exploring metaphorical richness.

⁶⁶ NGP aligns with devotional traditions that emphasize the soul's yearning and God's intentional withdrawal as catalysts for spiritual growth and realization.

Mother, I shall weave a chain of pearls for thy neck with my
Tears of sorrow

The stars have wrought their anklets
of light to deck

Thy feet, but mine will hang upon thy breast.

Wealth and fame come from
thee and it are for thee

To give or to withhold them. But this my sorrow is
Absolutely mine own, and when I bring it to thee as me
Offering thou rewards me with thy grace.

KRW: हे मातर्मम दुखाश्रुकणौघमुपयोजनम्।

ग्रथ्नीयां तव कण्ठाय मुक्ताहारमहं नवम्।

NGP: मातर्मुक्तामालां मुग्द्धां तव गलभूषार्थम्

सन्ध्यास्ये नवकणिकाभिर्मम सन्तापाश्रूणां

स्वेन सुमहसा तावकपदयोर्महिते मञ्जीरे

विदधति तारा वक्षसि ते मम माला लम्बते।

MKN: गीतम् 83

मातर्मे नयनद्वन्दात् पतैरश्रुबिन्दुभिः ।

अलङ्कर्तुं तव गलं हारमेकं करोम्यहम् ॥

In Song 83 of *Gītāñjali*, the phrase “wealth and fame come from thee and it is for thee to give or to withhold them” encapsulates a central theological affirmation in Tagore’s spiritual vision the absolute sovereignty of the Divine over worldly attainments.⁶⁷ This idea is rendered by KRW with the expression *dātum na dātum* (दातुं न दातुम्),⁶⁸ which, while grammatically correct, offers a rather minimalistic interpretation, suggesting “to give or not to give.” The structure employs the infinitive form of the root *√dā* (to give), maintaining syntactic economy, though the nuance of “withholding” remains somewhat implicit rather than express.

In contrast, the Sanskrit *Gītāñjali* version (unattributed here, but presumably by another translator) offers *dātum te ca vidhātum* (दातुं ते च विधातुं),⁶⁹ which more explicitly captures the divine agency not only in bestowing (दातुं) but also in withholding or determining (विधातुं). The use of *vidhātum* from the root *√dhā* with the prefix *vi-* suggests not merely a denial but a deliberate, sovereign withholding or ordaining. This choice is semantically richer, evoking a sense of divine will and purposeful reservation, aligning more closely with Tagore’s metaphysical intent.

⁶⁷ Rabindranath Tagore, *Gītāñjali*, Song 83, in his own English translation (1912), where he asserts divine prerogative over worldly endowments.

⁶⁸ KRW’s use of दातुं न दातुं is syntactically straightforward, but lacks lexical depth in rendering the withholding aspect.

⁶⁹ The phrase *dātum te ca vidhātum* (to give and to withhold) more accurately mirrors the full implication of Tagore’s line, indicating both divine generosity and restraint.

MKN, however, renders this concept through the expression ददाति न ददाति),⁷⁰ which translates to “he gives and does not give.” This construction, though poetic in its repetition and contrast, lacks the nuance of volition present in vidhātum. It captures a binary of divine action and inaction but fails to articulate the possibility of deliberate withholding as an act of divine wisdom or inscrutable will. A critical philological assessment reveals that to convey the idea of “withhold” with full semantic force, the use of विधातुं is both etymologically and philosophically more precise.⁷¹ Thus, while all three versions approximate the intended meaning, the subtle variances in their word choices expose the different levels of interpretive depth and linguistic fidelity.

A related area of interpretive divergence appears in the rendering of the thirteenth verse of *Gītāñjali*, wherein Tagore writes: “The time has not come true, the words have not been rightly set.”⁷² This verse, marked by its introspective hesitation, suggests a spiritual or poetic incompleteness where readiness is awaited, and articulation remains imperfect.

⁷⁰ ददाति न ददाति adopts a stylistic antithesis, yet lacks the precise sense of intentional withholding that vidhātum conveys.

⁷¹ See Monier-Williams Sanskrit-English Dictionary, s.v. “√dhā” with the prefix vi-, which includes senses such as “to dispose,” “to ordain,” and “to withhold.”

⁷² *Gītāñjali*, Song 13, reflects on poetic and spiritual inadequacy a moment of hesitance before divine readiness.

Among the translators under consideration, two major renditions reveal a contentious landscape of interpretation. While one translator retains the reflective tone by closely adhering to the original idea of spiritual latency and verbal imperfection, another introduces alternative metaphors or modifies syntactic structures that shift the emphasis away from Tagore's intent. This has led to interpretive controversy, particularly regarding the phrase "the time has not come true," which carries both temporal and existential significance.⁷³ Some argue that the phrase indicates an unfulfilled spiritual awakening, while others see it as poetic modesty a reluctance to assert finality in expression.

Such divergences underscore the broader issue of translation as interpretation. Word choices like दातुं, विधातुं, and ददाति, or the rendering of abstract phrases such as "the time has not come true," illustrate how minute lexical decisions reveal the translator's theological, poetic, or philosophical orientation.⁷⁴ A discerning scholar can, through such comparative study, grasp not only the semantic content but also the tonal, devotional, and metaphysical posture adopted by each translator.

KRW and NGP respectively translate: -

आगतो युक्तकालो न शब्दाः सम्यग् न योजिताः।

⁷³ Interpretations vary between a spiritual postponement (kālah na satyam abhavat) and artistic incompleteness, inviting theological and poetic readings.

⁷⁴ On translation as theological hermeneutics, see Walter Benjamin, "The Task of the Translator," where the tension between literal fidelity and expressive truth is explored.

उचितस्तालो नैति पदानां

विन्यासोऽपि न भव्यो भवति। NGP

ममागत वा न कालो। MKN

The word “time,” as employed in the original text of *Gītāñjali*, reveals a nuanced semantic field that has invited varied interpretative responses from different translators. In particular, the thirteenth song’s phrase often rendered in English as “The time has not come true” becomes a focal point of lexical debate when examined in its Sanskrit and Malayalam translations.⁷⁵

Two translators, including KRW, render the word “time” as कालम्, connoting the linear passage of temporal units such as hours, days, and years.⁷⁶ This interpretation aligns with the commonsensical and mundane understanding of time as measured duration a perception generally held by laypersons. However, this reading arguably underplays the deeper metaphysical resonance embedded in the original.

In contrast, MKN introduces the term tālam (तालम्), a word that signifies rhythm, particularly in a cosmic or musical sense.⁷⁷ This lexical choice, though subtle, shifts the semantic orientation from chronological

⁷⁵ Rabindranath Tagore, *Gītāñjali*, Song 13, in which the poet reflects on poetic incompleteness and a sense of spiritual unreadiness.

⁷⁶ KRW and others use कालम्, conforming to the ordinary denotation of “time” as sequential or chronological.

⁷⁷ MKN’s use of तालम् aligns with Indian aesthetic theory नाट्यशास्त्रम्, where rhythm embodies the cosmic order and aesthetic timing.

time to a metaphysical concept of divine or cosmic rhythm. It transforms the poet's hesitation not as a delay in time per se, but as a misalignment with the underlying cadence of the universe a discord between human expression and the eternal pulse of existence. Many scholars, especially in the South Indian literary tradition, endorse this interpretation, observing that *tālam* better accommodates the poetic and spiritual ethos of the verse.⁷⁸

Notably, Mavelikkara Achuthan adds a further dimension to this discourse in his commentary on NGP's prose translation. He contests the appropriateness of interpreting the word as उचितम्, typically rendered as “proper” or “fitting.” According to Mavelikkara, this term fails to reconcile with the poet's original intent. He refers directly to the Bengali original of *Gītāñjali*, emphasizing that the corresponding word therein more precisely denotes “sound” or “voice” rather than “time” or “rhythm.”⁷⁹ His argument rests on the phonetic and contextual reading of the Bengali term, which he claims reflects Tagore's poetic struggle not with temporal deferral but with the inadequacy of articulation the misfiring of poetic resonance.

⁷⁸ On तालम् as cosmic rhythm, see Kapila Vatsyayan, *The Square and the Circle of the Indian Arts* (IGNCA, 1997).

⁷⁹ Mavelikkara Achutan references the original Bengali *Gītāñjali* and argues for “voice” as Māvelia more accurate correlate, underscoring the poetics of sound.

Further critical insight is offered by the eminent critic Sukumar Azheekode, who, in the preface to NGP's संस्कृत गीताञ्जलि, underscores the acute perceptiveness of the poet.⁸⁰ Tagore, according to Azheekode, is not simply marking time, but observing the existential moment where word and meaning fail to meet an ontological pause rather than a chronological one. Building on this interpretive line, Professor NGP praises the use of the compound उचिततालः in translation, which elegantly fuses propriety with rhythm, conveying that the “right rhythm” or “fitting cadence” has not yet been achieved.⁸¹

This linguistic precision in translation, as maintained by NGP, is not a matter of philological pedantry but a profound interpretive act. It ensures that the philosophical subtleties of Tagore's verse are neither diluted nor distorted. A close comparative study reveals that while each translator brings valuable perspectives, NGP's sensitive employment of उचित तालः stands out as a moment of careful attunement to both the spirit and the structure of the original poem.

In conclusion, although no serious flaws emerge from a detailed analysis of the three translations, the differences in rendering the concept of “time” illuminate the interpretative richness and complexity

⁸⁰ Sukumar Azheekode's preface to NGP's संस्कृत गीताञ्जलि emphasizes Tagore's acute sensitivity to spiritual and linguistic resonances.

⁸¹ Prof NGP's analysis upholds उचित तालः as a refined translational choice, encapsulating rhythm as aesthetic propriety.

inherent in Tagore's poetics. Whether conceived as कालम्, तालम्, or उचित तालम्, the word in question opens a window onto the translator's philosophical stance and aesthetic sensibility reminding us that in poetry, as in music, timing is not merely temporal, but existential.

NGP's translation of *Gītāñjali* may aptly be described as गीतात्मकं imbued with the soul and cadence of lyrical expression.⁸² Its recitation flows with a natural smoothness, appealing both to the ear and to the contemplative sensibility of the reader. Nonetheless, KRW emerges as particularly distinguished in his meticulous selection of words, placing them with precision and appropriateness in contexts where meaning and rhythm converge.⁸³ His lexical choices consistently reflect a deep understanding of Sanskrit poetics and semantics.

The achievement of KRW merits special commendation for a reason beyond linguistic elegance. Having been a self-taught scholar of Sanskrit, he undertook the formidable task of translating Tagore's magnum opus into Sanskrit not in his early years, but at the venerable age of sixty.⁸⁴ Such intellectual perseverance and late-life scholarly

⁸² The term *Gītātmakaṃ* implies that the work bears the qualities of lyrical song (*gīta*) suffused with soulful expression (*ātman*), which fits the tone and structure of NGP's translation.

⁸³ KRW demonstrates a scrupulous attention to both semantic accuracy and metrical appropriateness in his word choices.

⁸⁴ His self-taught mastery of Sanskrit and his undertaking of this complex translation project at sixty exemplify autodidactic perseverance and scholarly integrity.

vigour exemplify the spirit of lifelong learning and creative dedication. His translation is thus not merely a literary exercise but a testament to erudition born of deep commitment and passion.

MKN, on the other hand, announces at the outset of his translation that his aim is to convey the भावार्थ: the emotive and philosophical essence of Tagore's poems.⁸⁵ His work is executed across various classical Sanskrit metres, attesting to his poetic agility and mastery over Sanskrit prosody. This effort situates him not only as a translator but as a genuine Sanskrit poet. His poetic talent finds expression beyond *Gītāñjali*, as he has also rendered several works from English into refined Sanskrit verse an achievement that signals both literary range and linguistic dexterity.⁸⁶

Collectively, these three translators KRW, NGP., and MKN stand as testament to the dictum famously articulated by Thomas Alva Edison: "Genius is one percent inspiration and ninety-nine percent perspiration."⁸⁷ Their achievements in bringing *Gītāñjali* into the classical register of Sanskrit confirm this maxim in literary terms. Through laborious effort, they have recreated the poetic soul of Tagore's

⁸⁵ See the introduction to MKN's *Sanskrit translation of Gītāñjali*, where he articulates his focus on conveying भावार्थ, or the essential emotive meaning.

⁸⁶ MKN's translations of English poetry into Sanskrit further reflect his adeptness at cultural and linguistic transcreation.

⁸⁷ This paraphrase of Edison's well-known dictum aptly captures the labour-intensive dedication of the translators in re-creating Tagore's spiritual vision.

verse in a language renowned for its spiritual gravitas and aesthetic discipline.

A matter-of-fact comparative study of these three Keralite scholars reveals that all of them, despite varied approaches and stylistic differences, are commendably successful in preserving the जीवनम् the liveliness and life of Tagore's original work.⁸⁸ Variations in word choice, imagery, and interpretive leanings are both inevitable and welcome in a task of such poetic and philosophical magnitude. These differences, rather than diminishing their accomplishments, offer a rich field for philological and aesthetic inquiry.⁸⁹

Minor errors or inconsistencies may be found upon close examination, as is to be expected in any large-scale translational undertaking. Yet these are far outweighed by the manifold merits of their work. The cumulative literary value of their translations eclipses these shortcomings, rendering them almost negligible in the broader view. What remains is a corpus of Sanskrit translations that not only pay homage to Rabindranath Tagore's genius but also contribute significantly to the modern reception of *Gītāñjali* in India's classical language of learning and spirituality.

⁸⁸ All three translators successfully maintain the affective and philosophical resonance of the original *Gītāñjali* poems in their Sanskrit versions.

⁸⁹ These differences allow for a multidimensional understanding of the text, enriching its study and appreciation across disciplines.

Poetry, owing to its elusive and often undefinable essence, has been the subject of varied definitions and classifications throughout literary history. From the ancient Sanskrit *kāvyālaṅkāraśāstra* to contemporary critical theory, each attempt to define poetry unveils certain limitations. Generally, poetry may be perceived in two ways: first, as that which provides fleeting pleasure ephemeral, limited to a moment, a season, or a passing emotional state; and second, as that which offers an enduring, genuine, and unconditional delight to the refined reader or रसज्ञान, transcending the temporal and reaching the eternal⁹⁰.

This second kind of poetry *nātyantam śāśvataṁ kāvyam* is what may be called timeless poetry. Such poetry, irrespective of linguistic medium, cultural origin, or socio-historical context, surpasses all limitations and continues to illuminate the hearts of readers across generations. It possesses the rare ability to touch and caress the most subtle and hidden chords within the human soul. Each re-reading of such poetry reveals newer layers of meaning, enriching both the intellect and the emotion a quality akin to *rasa-dhvaṃsa-rahita-kāvya*, the poetry in which the aesthetic experience (*rasa*) never diminishes⁹¹.

⁹⁰ For discussions on the classifications of poetry in Sanskrit poetics, see *Kāvyaprakāśa* of Mammaṭa and *Sāhityadarpaṇa* of Viśvanātha Kavirāja.

⁹¹ Ānandavardhana's *Dhvanyāloka*, ed. Ingalls, Masson, and Patwardhan, Harvard Oriental Series, 1990.

Among the select few who have achieved this literary immortality, Kālidāsa believed to have lived nearly two millennia ago remains exemplary. His poetry continues to elevate readers with its union of aesthetic grace and philosophical depth. However, such creative genius is extremely rare. Ānandavardhana, in his *Dhvanyāloka*, observes that poets of this stature are but a handful perhaps only five or six throughout literary history⁹². Works of such calibre are described by the term mahā-kāvya or classic. One such modern classic is Rabindranath Tagore's *Gītāñjali*, a poetic masterpiece that embodies both spiritual longing and literary excellence.

The Journey from “I” to “You”: The Metaphysics of Longing can be seen in *Gītāñjali*. At the core of *Gītāñjali* lies a profound metaphysical yearning a ceaseless attempt to bridge the ontological gap between the limited self, referred to as “I,” and the supreme truth, invoked as “You.” The oscillation between intimacy and alienation from the Divine pervades the entire text. The sense of nearness is invoked when the poet writes, “You have filled this fragile vessel with new life again and again,” suggesting divine grace and renewal. Yet, a corresponding sense of distance appears in verses such as “When I do

⁹² Dhvanyāloka, Book I, commentary on uttamottamāḥ kavayaḥ pañcaṣaṭpramāṇataḥ.

not see You, my mind becomes restless; my work turns into a shoreless sea,” conveying spiritual disquiet and longing⁹³.

This dialectic of nearness and distance marks an infinite spiritual journey from the incompleteness of the self to the fullness of the Absolute. The poet expresses prayers filled with urgent yearning: “Before I wither and fall into the soil, may I become Yours,” and “Pick me for Your offering before it is too late.” Here, the egoic self (ahaṁkāra) dissolves into a higher identity through surrender (śaraṇāgati), echoing the Bhakti tradition of Indian spiritual literature⁹⁴.

At several junctures, Tagore’s voice is marked by a profound humility “When I stand before You, I realize the poverty of poetry in my poetry.” This confession of insufficiency reflects both spiritual humility and aesthetic self-awareness, revealing the poet’s recognition that artistic beauty alone cannot suffice without divine presence.

Renunciation, Ego, and the Path of Liberation reflects in *Gītāñjali*. The poet’s journey is also marked by an increasing detachment from ritualism and external symbols of religiosity. In the course of the spiritual ascent, Tagore declares: “I abandon this song, this bhajan, and these rudrākṣa beads. I am leaving my silence and meditation; I am throwing away the flowers and incense.” The repeated

⁹³ Tagore, Rabindranath. *Gītāñjali*. Trans. Tagore himself, with introduction by W.B. Yeats, Macmillan, 1912.p.2

⁹⁴ Cf. the Bhakti Sūtras of Nārada and the Tiruvācakam of Māṇikkavācakar for similar expressions of longing.

renunciations underscore the realization that true spirituality lies not in form but in essence, not in ritual but in inner transformation⁹⁵.

Ego (aham) emerges as the central impediment to spiritual fulfillment: “I cannot bow down at Your feet. My pride does not permit proximity to You.” The poet identifies this internal obstacle as the most significant barrier between self and the Divine. Liberation (mokṣa), thus, is not external but internal, requiring surrender of the self rather than escape from the world.

This movement from karma-bandhana (the bondage of action) to karma-yoga (liberation through right action) is a major philosophical thread in *Gītāñjali*. The poet affirms: “I see Him... through the sweat of hard work,” expressing a conviction that the Divine is to be realized not in renunciation but in the spirit of action imbued with surrender⁹⁶. This is closely aligned with the *Bhagavad Gītā*’s teaching: “कर्मण्येवाधिकारस्ते मा फलेषु कदाचना” “You have the right only to perform action, never to its fruits”⁹⁷

⁹⁵ See Ramakrishna Paramahansa’s rejection of ritualistic piety in *The Gospel of Śrī Rāmakṛṣṇa*, tr. Nikhilananda.p.4

⁹⁶ Tagore, *Gītāñjali*, Song No. 11, “I have seen thee in the sweat of the toiling masses.”

⁹⁷ *Bhagavad Gītā*, 2.47. See also Radhakrishnan, S., *The Bhagavadgītā*, Harper Collins India, 1993.

W.B. Yeats and the Universality of Vision can be seen in *Gītāñjali*. The universality of Tagore's poetic vision did not go unnoticed in the West. W.B. Yeats, in his preface to the English edition of *Gītāñjali*, recounts the story of a Bengali doctor who, despite knowing no German or Latin, was deeply moved by Tagore's poetry. Yeats saw in Tagore not only a poet but a saintly figure, whose voice expressed a life steeped in philosophical introspection and divine yearning⁹⁸. Tagore's influence extended across Europe, and his lectures and readings drew immense crowds, most notably in Calcutta, where the streets were impassable due to the crowds gathered for his public address.

Yeats also reflects on the Tagore family's spiritual and artistic contributions. In contrast to Western propagandist literature and moralistic epics, Tagore's work offered a gentle religiosity, reminiscent of St. Francis of Assisi and William Blake, where love, not dogma, becomes the path of salvation⁹⁹.

The poems in *Gītāñjali*, Yeats remarks, are not "learned fictions," but verses that have grown "from the common soil," echoing centuries of bhakti, Sufi, and folk traditions in Bengal. They reveal a civilization that, while rooted in tradition, does not shun the sensibility of the beggar on the street, the labourer in the field, or the child at play.

⁹⁸ Yeats, W.B., *Introduction to Gītāñjali*, 1912.p.5

⁹⁹ See Nicol Macnicol's works on Tagore for Western theological parallels.

One can notify the Immortal Spirit of *Gītāñjali* exemplifies what timeless poetry is meant to achieve: an enduring resonance in the reader's soul. It touches upon the most delicate spiritual truths longing, surrender, love, humility, and liberation without the weight of dogma or intellectualism. The spiritual ascent from the finite "I" to the infinite "You" forms the very spine of this poetic work.

In a transient and uncertain world, *Gītāñjali* continues to offer solace, inspiration, and a path toward inner peace. It speaks to those in search of the Divine not in abstraction, but within the ordinary rhythms of life. As long as the human soul seeks union with the eternal, *Gītāñjali* will remain a beacon a classic in the truest sense.

An Exegetical Analysis of Song 1 of *Gītāñjali* in Sanskrit Translation

From time immemorial, ancient Indian thinkers have affirmed the four पुरुषार्थ -धर्मः, अर्थः, कामः, मोक्षः as the foundational pillars of human life.¹⁰⁰ These goals, both material and spiritual, are not to be seen as mutually exclusive but rather as harmoniously coexisting, sustaining the totality of human existence.

¹⁰⁰ The puruṣārthas represent the four ends of human life: moral order (dharma), wealth (artha), desire (kāma), and liberation (mokṣa). See Radhakrishnan, S., *Indian Philosophy*, Vol. I, for a comprehensive discussion.

In this context, the human body is portrayed as the sacred vessel पात्रम्¹⁰¹ designed to preserve these पुरुषार्थ and to relish their rasa (essence), which vitalizes life. The Sanskrit verse वारंवारमिदं पात्रं भङ्गुरिच्यते त्वया encapsulates the transitory nature of the physical form, which, upon becoming brittle and dysfunctional, is emptied by the Supreme Being. It is the Divine who, as the sole possessor of life's rhythm, withdraws prāṇa (breath) and instils new life into a renewed bodily form.¹⁰²

The translator's choice of the word pātra (पात्रम्) here is apt and semantically precise. In contrast, the term bhājana (भाजनम्)¹⁰³ is less suitable. The root भज् means 'to divide or separate,' and its derivative bhājana via the lyuṭ suffix denotes a container, yet lacks the spiritual nuance required in this poetic context.¹⁰⁴ In contrast, pātra evokes connotations of worthiness and receptivity, commonly associated with ritual vessels and sacrificial containers in the śāstric tradition.¹⁰⁵

¹⁰¹ पा पाने, पा रक्षणे सर्वधातुभ्यष्टृन् -पात्रम् ।(अदादि 1056)

¹⁰² The metaphor of the body as a vessel is central in Indian philosophy, found extensively in Upaniṣadic and Purāṇic literature.

¹⁰³ भाज पृथक्कर्मणि (1886) विभज्यते इत्यर्थः।(करणार्थे ल्युट् प्रत्यये, भाजनम् इति पदं जातम्।

¹⁰⁴ The suffix lyuṭ forms instrumental or agent nouns and is employed in the formation of bhājana, though the spiritual connotation required here is less fulfilled by it.

¹⁰⁵ In ritual literature, pātra denotes a vessel deemed worthy to receive offerings or blessings. Cf. Śatapatha Brāhmaṇa, 1.1.1.

Ancient poets have envisioned the human body as a navadvāra-pura,¹⁰⁶ a city with nine gates, and also likened it to a flute with eight holes, a metaphor rich in mysticism and divine intimacy.¹⁰⁷ In such a framework, the poet’s plea “May I imagine that I am a flute, which you take into Thy hands according to Thy will and make melodies?” resonates profoundly. The image evokes Śrī Kṛṣṇa’s *vāṇī* (sound) expressed through the flute, a motif that aligns with the verses of *Śrī Kṛṣṇa-karṇāmṛtam* by Līlāśuka,¹⁰⁸ where the divine musician breathes life into inert bamboo.¹⁰⁹

The pronunciation and usage of उद्देदं¹¹⁰ in some versions are philologically problematic. According to Pāṇinian grammar, the correct conjugation of the verb form should reflect syntactic agreement with voice and mood. In the *Bhāva Gītāñjali*, the expression वहन्मिं वेणुं (“carrying this flute”) is used in masculine form, maintaining grammatical concordance. The application of the root लघि, meaning ‘to go’ and categorized under bhvādi-gaṇa (भ्वादि 925), is traditionally

¹⁰⁶ नवद्वारे पुरे देही नैव कुर्वन् कारयन् Bhagavadgita.v.13

¹⁰⁷ The metaphor of the human body as a flute is found in Bhakti literature, where the Divine is imagined to play the human as an instrument of expression.

¹⁰⁸ अपि जनुषि परस्मिन्नात्पुण्यो भवेयं तटभुवि यमुनायास्तादृशो वंशनालः (श्री.क)p.92
अयि मुरलि मुकुन्दस्मेरवक्त्रारविन्दश्चसनमधुरसंज्ञे त्वां प्रणमाद्य याचे (श्री.क) p.62

¹⁰⁹ See Śrī Kṛṣṇakarṇāmṛtam, verses 20–25, for poetic invocations of the Lord as the celestial musician.

¹¹⁰ उद्देदं तनुवेणुं त्वं गतोद्विषु दरीषु च । KRW

ātmanepadi (used in the middle voice).¹¹¹ Therefore, the use of the parasmaipada form लङ्घति¹¹² in some Sanskrit translations of *Gītāñjali* raises critical questions. In light of Pāṇinian doctrine, विलङ्घते¹¹³ would be a more grammatically and contextually sound choice.¹¹⁴

The verse tava anantāni dānāni mām prati samāgacchanti ("Thy infinite gifts come to me") is followed by the idea that the limited human frame is incapable of receiving the boundless bounty of the Divine. The expression अत्यन्तक्षुद्रकरयोः "through exceedingly small hands" emphasizes human limitation. In the Sanskrit *Gītāñjali*, this is rendered as:

परिमिततरयोरपि मम करयोस्तव दानान्यायान्त्यमितानि। This phrase exquisitely captures the poetic paradox: even the most limited human receptacle can be overwhelmed by the infinitude of divine grace.¹¹⁵

In this respect, the three Sanskrit translators KRW, NGP., and MKN. have succeeded, each in their own manner, in communicating this ineffable tension between the finite and the infinite. Their

¹¹¹ The root laghi (लघि) is a rare variant and is interpreted under bhvādi-gaṇa as an intransitive root, generally ātmanepadi.

¹¹² मोदे लङ्घति सीमां स्वीयां । SKG

¹¹³ ममाल्पहृदयं हर्षे निजसीमां विलङ्घते ।KRW

¹¹⁴ Pāṇini's rule 1.3.13 (ātmanepadinām ṇit) prescribes ātmanepada for specific roots, where context demands reflexivity or internal action.

¹¹⁵ The poetic structure, emphasizing divine abundance against human smallness, is a recurring trope in devotional literature.

translations preserve the spiritual resonance of the original Bengali verse while offering grammatical and poetic creativity within the constraints of classical Sanskrit.

An Analytical Appraisal of Song 2: Gender, Syntax, and Poetic Freedom in Sanskrit Translations of *Gītāñjali*

In the Sanskrit renderings of *Gītāñjali* Song 2, one encounters noticeable differences in grammatical gender and syntactic interpretation, particularly with regard to verbal roots and nominative expressions. The Translation of *SKG* employs the term विस्त्रुते in the verse, while the anvaya (prose order or syntactic arrangement) renders it as विस्तृणुते¹¹⁶. The former is a participial form, whereas the latter is a finite verb both derived from the verbal root √str (to spread or expand). Despite being poetic in form, the underlying syntax subtly completes its semantic orbit with the use of विस्तृणुते, emphasizing the expansive act of divine grace or presence.¹¹⁷

A unique feature in *SKG* is the use of the rare feminine term गायनिका¹¹⁸, a marked departure from the standard masculine form.

¹¹⁶ भक्तिर्मम विस्त्रुते गरुतौ ।

अन्वयः-मम भक्तिः गरुतौ विस्तृणुते ।

¹¹⁷ For a discussion of finite verb usage in Sanskrit poetry and its syntactic effects, see Coulson, M., *Sanskrit: An Introduction to the Classical Language*, Routledge, 2003.

¹¹⁸ जाने गायनिकेत्येमि त्वाम् ।

Traditionally, the role of the singer is rendered in masculine gender in classical Sanskrit, as in गायकः.¹¹⁹ In the Bengali original, there is no gender specificity in the reference to the devotee-singer; hence, the feminine inflection introduced in *SKG* stands out, perhaps with the aim of aesthetic refinement or gender inclusivity. However, this does not find parity in other versions. For instance, the Version of *BVG* opts for सुगायकः¹²⁰, a grammatically conventional masculine form, consistent with pan-Sanskrit literary tradition.¹²¹

Another striking variation lies in the invocatory tone of the Sanskrit translations. The Bengali source text makes no direct address to a specific deity or personal god (iṣṭa-devatā). This non-theistic or impersonal spiritual orientation is consistent with Rabindranath Tagore's overarching mystical vision.¹²² Yet, in *BVG*, the phrase lokādhinātha bhagavan (लोकाधिनाथ भगवन्) appears a vocative invocation that attributes cosmic lordship to a divine personage.¹²³ While such interpolation may be interpreted as an instance of poetic license, it risks introducing

¹¹⁹ The feminine form gāyanikā is exceedingly rare. See Apte's Sanskrit-English Dictionary, entry under "gāyana".

¹²⁰ सुगायकः कश्चिदिव क्षणे क्षणे मुदाभवत्सन्निधिमेवयामि च । SKG
गायकस्यैव रूपेण तव सम्पूज्यसन्निधौ । KRW

¹²¹ The term sugāyakaḥ reflects normative usage in Sanskrit epics and kāvya literature. Cf. Raghuvamśa 5.12, where singers are referred to as गायकः

¹²² Tagore's spirituality in *Gītāñjali* is closer to the Upaniṣadic Brahman than to any anthropomorphic deity. See Radhakrishnan, S., Rabindranath Tagore: A Centenary Volume, Sahitya Akademi, 1961.

¹²³ The term lokādhinātha ("Lord of the worlds") carries strong Vaishnavite or Shaivite overtones depending on context.

theological specificity where the original intended openness. In contrast, the translations by KRW and NGP maintain fidelity to the original's metaphysical neutrality, avoiding any direct naming of divinity.¹²⁴

An example of creative interpolation or poetic liberty is further seen in the phrase स्पृशामि त्वत्पदे,¹²⁵ a devotional statement that implies contact with the divine feet. This line is present in *BVG* but is absent in the original Bengali as well as in the translations by KRW and NGP. Similarly, the line नैव मयोहिता is not found in either of the two latter translations, pointing again to the *BVG* translator's liberty with Tagore's text. While such insertions are not impermissible in poetry, they shift the emphasis from universal mysticism to personal devotion, and thus represent a significant translational choice.¹²⁶

Nonetheless, all three versions preserve the central transcendental motif of *Gītāñjali* that the invisible hand of the Divine, while beyond sensory cognition, can still be touched through the rhythmic flow of hymns and sacred utterance. The sanctity of contact is poetically suggested to be achieved not by physical proximity but through śabda-brahman the beat of sacred sound. This interpretation allows the reader

¹²⁴ Both KRW and NGP strive for theological neutrality, in alignment with Tagore's own ambiguous and universal approach to divinity.

¹²⁵ स्पृशामि त्वत्पदे प्राप्तिर्योनैव मयोहिता ।KRW

¹²⁶ On poetic license in translation, particularly in sacred or spiritual poetry, see Lefevere, A., *Translating Literature: Practice and Theory in a Comparative Literature Context*, 1992

to perceive sound as the vehicle of union, the unseen bridge between the temporal and the eternal.¹²⁷

Thus, while the *SKG* and *KRW*'s translations exhibit linguistic and philosophical restraint, *BVG*'s version introduces poetic and theological embellishments that may depart from the original, yet reflect a distinct devotional flavour. The scholarly reader is left to evaluate whether these interventions deepen or dilute the metaphysical intent of Tagore's verses.

Song 3: Music as a Spiritual Medium A Comparative Study of Sanskrit Translations

Music, in the Indian spiritual tradition, has long transcended its aesthetic function to become a vehicle of transcendence, a bridge between the self and the Supreme. The idea that sound and music are inseparable from adoration is central not only to the Vedic and post-Vedic corpus but also to modern mystical literature such as Rabindranath Tagore's *Gītāñjali*. In the Indian devotional tradition, particularly in texts like the *Bhāgavata Purāṇa* and various stotra-

¹²⁷ The concept of śabda as divine resonance (nāda-brahman) is foundational in Indian aesthetics and metaphysics. See K.C. Pandey, *Comparative Aesthetics: Indian and Western*, Vol. I.

kāvyas, the deeds (līlā) and glory (mahattva) of the Divine are typically sung (gāyate), not merely narrated (kathayati) or praised (stauti).¹²⁸

In the third song of *Gītāñjali*, the poet envisions an intimate communion with the Divine through song, a sentiment that each Sanskrit translator approaches with individual nuance. The essence of this communion wherein the heart yearns not for speech but for song resonates through their lexical and structural choices:

- KRW uses the phrase भागं ग्रहीतुं त्वत्गाने, suggesting a desire to take part or share in the divine music. This formulation evokes participation in the sacred to grasp a "portion" (bhāga) of the divine expression through music.¹²⁹

SKG renders the line as सह त्वया संघातुं, implying a union or convergence with the Divine, emphasizing the coming together of the human and divine self in musical unity. The verb saṅghātum (to merge or combine) indicates emotional and ontological unity via song.¹³⁰

¹²⁸ See Śrīmad Bhāgavatam 1.5.22: idaṁ hi puṁsas tapasaḥ śrutasya vā, sviṣṭasya sūktasya ca buddhi-dattayoḥ, avicyuto 'rthaḥ kavibhir nirūpito, yad-uttamaśloka-guṇānuvarṇanam.

¹²⁹ The word bhāga (भाग) denotes a share or portion. In Vedic sacrifice, it referred to the share of the gods. In this context, the devotee seeks to partake in divine music.

¹³⁰ संघात implies union or aggregate. See Monier-Williams Sanskrit Dictionary under "saṅghāta."

- *BVG* offers a more elaborate rendering: गातुं मदीयहृदयं भवदीयगीत्या साकं, or “May my heart sing together with Thy song.” This version captures the poetic yearning of the devotee: the heart, as both instrument and participant, aspires to resonate with the Divine cadence.

All three translators have employed varying degrees of creative fidelity, reflecting how personal hermeneutics shape linguistic choices. In a Malayalam translation, this yearning is expressed as “My heart longs to melt into music”, which, though free in its interpretation, captures the affective core of the original.¹³¹ Such re-phrasings, while deviating from literalism, are consistent with the poetic license often exercised in the tradition of transcreation rather than strict translation.

It is worth noting that in Indian spiritual history, some of the most luminous figures from Mirabai and Tulsidas to Kabir and Thyagarajan have used music as a soteriological tool. For these seekers, music was not mere ornament but a form of ānanda-brahman, a spiritual resonance that leads to liberation. Tagore, though born into the milieu of Bengal Renaissance rationalism, inherits this mystico-musical heritage. His

¹³¹ Transcreational liberties such as “longs to melt into music” demonstrate *bhāvānuvāda* (translation of emotional content), valued in Indian literary aesthetics.

vision of song as a sacrament, as seen in *Gītāñjali*, places him within the bhakti and nāda traditions of Indian spirituality.¹³²

Thus, all three Sanskrit translators KRW, NGP, and MKN affirm, each in their unique voice, that the highest form of communion is not verbal dialogue but musical participation. Their interpretations, despite lexical variation, echo the central tenet that the soul sings to speak a truth recognized by sages and saints across India's spiritual spectrum.

Song 4: In *Gītāñjali* Song 4, the metaphor of light be it the radiance of reason, illumination of discernment, or luminous awareness serves as a symbol of spiritual awakening. This idea, though rendered poetically, invites philosophical interpretation, especially in the context of three Sanskrit translators: KRW, NGP and MKN. Their lexical choices reflect subtle yet meaningful differences in how the source of inner illumination is understood and expressed.

KRW renders the expression as: विवेकस्य प्रभा येन दीपिता"By whom the radiance of discernment (viveka) is kindled."

In contrast, translates it as: In *SKG* युक्तिविचारज्योतिः येन समिन्धे "By whom the flame of logic and deliberation (yukti-vicāra) is ignited."

¹³² For an in-depth treatment of nāda yoga and music in Indian spirituality, see Guy L. Beck, *Sonic Theology: Hinduism and Sacred Sound*, University of South Carolina Press, 1993.

The semantic distinction between these two translations is subtle but not trivial. While both translations evoke the metaphor of "light" as representing cognitive awakening, they diverge in epistemological emphasis:

- Viveka (विवेक) connotes discriminative insight, often used in Vedāntic literature to denote the faculty that distinguishes the Real (satya) from the Unreal (asat).¹³³ It is inward and intuitive, aligned more with jñānayoga.
- Yukti-vicāra (युक्तिविचार), on the other hand, foregrounds rational inquiry and the analytical capacity of the intellect, consistent with Nyāya or Sāṅkhya traditions.¹³⁴

Whether these are ultimately equivalent reason as viveka and logic as yukti becomes a point of philosophical debate. The original Bengali verse, though poetic, provides an interpretive leeway. In the *BVG*, the poet opts for:

चित्ताद्युतिर्मनसि हे भगवन् मदीये सत्यस्वरूप भवता कलिता “O Lord of Truth, the brightness of consciousness has been kindled in my mind by Thee.”

¹³³ Viveka (विवेक): In Advaita Vedānta, it refers to the capacity to distinguish between the Eternal (nitya) and the ephemeral (anitya). Cf. Viveka-cūḍāmaṇi, verse 20.

¹³⁴ Yukti (युक्ति): Associated with logical inference and critical thinking. See Nyāya sūtra 1.1.5 and commentary of Vātsyāyana

This rendering leans toward phenomenological experience, emphasizing not just thought (citta) but its radiance (dyuti), a term often used to denote the inner brilliance of mind when touched by higher consciousness.¹³⁵ This translation avoids the dichotomy of rationality and intuition by merging both into an experiential illumination.

A Malayalam translation, with poetic liberty, uses the metaphor "the wick of thought", suggesting that thought itself becomes the medium through which the divine flame burns. The imagery is tactile and intimate, emphasizing vulnerability and readiness rather than cognitive effort.

While a scholar may argue for the fundamental unity of these expressions since all three translations refer to the awakening of the self by the Divine Light it is important to note that their emphasis shifts the mode of awakening: from analytical reasoning, to intuitive perception, to mystical illumination. Each is valid within its respective philosophical and poetic context¹³⁶

¹³⁵ Dyuti (द्युतिः): A term appearing in multiple Upaniṣadic and Purāṇic contexts to denote both literal light and inner brilliance. Cf. Muṇḍaka Upaniṣad 2.2.10.

¹³⁶ विवेकस्य प्रभा येन दीपिता मम चेतसि ।

अखिलान् कुटिलद्वेषान् निष्कास्य मम मनसात् ॥(श्लोकः 4)KRW

परिवर्जितुं प्रयते नित्यं

मनसो दूरात् सर्वमसत्यम्।

तत्सत्यं त्वं येन समिन्धे

युक्तिविचारज्योतिः स्वान्ते ॥(श्लोकः4)SKG

Song 5: The Semantics of “विश्राम” – A Lexical and Contextual Study

The fifth song of *Gītāñjali* invokes the concept of “rest”, interpreted and translated variously across the Sanskrit versions of the text. The term विश्राम, while seemingly straightforward, reveals layers of semantic complexity when considered through grammatical scrutiny, poetic license, and philosophical tradition. Variants of the Term “विश्राम” in Translation. IN *SKG*, it renders the idea of rest using the noun विश्रान्ति, emphasizing a state of repose or cessation, suggesting a spiritual stillness attained after inner toil.¹³⁷

In *BVG*, however, the equivalent sentiment is conveyed through the word सौख्यं, generally understood as contentment or happiness, a more experiential or affective state than the neutral cessation implied by विश्राम The line:

तावन्न मे भवति चेतसि हन्त सौख्यं

“Until then, alas! There is no contentment in my mind,” reflects a psychological longing that is only resolved through divine contact, rather than a mere pause from physical effort.

चित्ताद्युतिर्मनसि हे भगवत्सदीये ।

सत्यस्वरूपभवता कलितेतिजानन्॥(श्लोकः४४)*BVG*

¹³⁷ विश्रान्ति : Lit. “Cessation, repose, rest,” from the root √śram + vi. Often denotes spiritual stillness in Vedāntic and Yogic texts. Cf. Yoga वसिष्ठः, where viśrānti is the goal of inner renunciation.

In KRW, the term विश्राम¹³⁸ is used more directly and traditionally, often in the sense of physical or temporal rest, though not without symbolic undertones.

Philological Debate on “विश्राम” Usage

The word विश्राम though grammatically attested, has faced scrutiny in classical literature. A notable case occurs in Kālidāsa’s *Abhijñānaśākuntalam*, where the line: *viśrāmaṁ labhatām idaṁ ca śithila-jyā-bandham asmaddhanuḥ* “Let this bow of mine, its string now loosened, take rest.”¹³⁹ has been critiqued for its perceived violation of Pāṇinian grammatical rules. Some grammarians argue that the masculine usage of विश्राम in this context is ungrammatical or less acceptable.

However, Melpaṭṭūr Nārāyaṇa Bhaṭṭa, in his treatise अपाणिनीय प्रमाण्यसाधनम्, defends such usages, asserting their legitimacy based on non-Pāṇinian textual traditions, where idiomatic and poetic appropriateness often override rigid grammatical norms.¹⁴⁰ He contends

¹³⁸ विश्रामो विरतिर्यद्वा विना ते मुखदर्शनम् । नैवानुभूयते, नाथ, कदापि मम चेतसा KRW

¹³⁹ Kālidāsa, *Abhijñānaśākuntalam*, Act 4. Though contextually beautiful, the line has been subject to scrutiny due to the perceived irregularity in gender and formation of “viśrāmaṁ.”

¹⁴⁰ Melpaṭṭūr Nārāyaṇa Bhaṭṭa, *अपाणिनीय प्रमाण्यसाधनम्*, see chapter 3, where he defends the grammatical correctness of poetic usages through examples from celebrated poets.

that Pāṇini's sūtras, while prescriptive, are not exhaustively descriptive of actual Sanskrit usage across literary epochs Viśrāma as Flow, Pause, or Goal.

Another notable usage appears in expressions such as: अस्मिन् परिवाहिनी विश्रामः “In this flow (of life), rest [is found].” Here, विश्राम takes on a metaphorical hue a pause within motion, a spiritual anchoring amid life's ceaseless current. This aligns with the *Bhagavad Gītā*'s notion of स्थिति प्रज्ञा the steady sage who remains unmoved in the flux of opposites.

Thus, while *SKG* and *KRW* tend to use विश्राम in forms compatible with conventional Sanskrit, *BVG* broadens the interpretive horizon by implying inner fulfilment (saukhyam) rather than a merely passive rest.

The semantic field of viśrāma as illustrated in *Gītāñjali*'s fifth song and its Sanskrit renderings is an exemplary case of how a single concept may be lexically translated, philosophically interpreted, and grammatically debated across classical and modern contexts. While purists may argue for a stricter adherence to Pāṇinian morphology, literary genius often finds creative justification, especially in devotional poetry where meaning transcends syntax.

Song 6: In this song one can notice A Lexical and Poetic Analysis of “लुञ्ज् अपानयने” – Appropriation and Aesthetic Freedom in Translation.

The sixth song of *Gītāñjali* explores a central metaphor involving the

offering of a flower, a symbol deeply embedded in Indian devotional and aesthetic traditions. In various Sanskrit translations, this moment becomes a site of poetic innovation, philological precision, and transliteral freedom, particularly around the use of the verbal root लुञ्ज् meaning ‘to pluck or remove’.

The Dhātu “luñj” (लुञ्ज् अपनयने) and Its Variants. The verbal root “luñj” belongs to the bhvādi-gaṇa and conveys the sense of removal or plucking (apanayana).¹⁴¹ The form “luñca” is its middle-voice, masculine imperative, and when the lyuṭ (ल्युट्) suffix is added, it creates the nominal derivative implying the act or agent of removal. Though technically correct, the choice of “luñca” has limitations in terms of phonetic elegance and lyrical fluidity.

Instead of this, *SKG* tactfully substitutes “कुसुममपीदम्— “this very flower” – thus retaining the poetic immediacy without burdening the verse with a harsh or technical root form.¹⁴²

Elegance over Exactitude: The Case for “luṇīhi” and “grhāṇa”

The lyrical imperative “luṇīhi”, though closer to the original intent of plucking, possesses sonic smoothness more fitting for the tone of the song than the comparatively clunky “luñca.” Meanwhile, *BVG*

¹⁴¹ luñj (लुञ्ज्): A Sanskrit dhātu (root) from the bhvādi class, meaning “to pluck or remove.” See: Pāṇini’s Dhātupāṭha, dhātu no. 206.

¹⁴² *SKG*: In this translation, poetic cadence takes precedence over literal root usage.

chooses a different path altogether, using: एतत्सुमं लघु गृहाण विनाविलम्बम्
 “Kindly accept this tender flower without delay.”¹⁴³ Here, the poet has entirely bypassed the usage of the roots *luñj* or *luj*, replacing them with the verb *गृहाण*, “to take or receive,” which aligns more gently with the devotional tone of surrender. Subtle Deviations in Adjectives: “*Gandhaḥ*” and “*Vaṇaḥ*”. The sensory details of the flower its fragrance and colour are rendered with subtle variations:

- In the version of KRW, the phrase “*gandhaḥ kṣīṇo bhaved api*” (गन्धः क्षीणो भवेदपि) implies that even if the fragrance is faint, the offering is still meaningful.
- In contrast, *SKG* opts for “*अनुल्बणो गन्धः*”, meaning “the fragrance is not overwhelming” – a qualitative shift from decline to moderation.¹⁴⁴

A similar poetic variation is observed in the representation of colour:

- KRW gives “*वर्णो घनो स्यात्* – “let the colour be deep.”
- Whereas the line in *SKG*, “*अनुज्वलोऽस्य वर्णो*”, suggests a subtle or gentle radiance.¹⁴⁵

¹⁴³ *BVG*: A creative rendering prioritising the receptive and devotional tone over etymological fidelity.

¹⁴⁴ *Gandhaḥ kṣīṇaḥ* vs. *anulbaṇaḥ gandhaḥ*: Both indicate diminished intensity, yet the former implies natural fading while the latter suggests subtlety.

These renderings reveal the translator's discretion in amplifying or softening imagery, guided by personal aesthetics and interpretive context.

The symbolism of the flower as nature's offering also subtly invokes an ethical reflection: the generosity of nature must not be exploited, but reverently preserved. In an era where ecological degradation is a global concern, these translations gain contemporary resonance. The flower, plucked with care, becomes an emblem of sustainable reverence rather than extractive piety.¹⁴⁶

The sixth song of *Gītāñjali*, through its reference to plucking and offering a flower, invites a multifaceted linguistic and ethical inquiry. The choice between *luñca*, *luñhi*, or *grhāṇa* is not merely philological it reflects the translator's attunement to sound, devotional depth, and cultural nuance. Likewise, the divergent treatment of fragrance and colour reveals how aesthetic judgement interacts with semantic fidelity. Each translator KRW, NGP, and MKN thus crafts not only a translation

¹⁴⁵ *Varṇo ghanah* (deep colour) vs. *anujvalah varṇah* (soft glow): The contrast embodies two distinct visual impressions density vs. luminance.

¹⁴⁶ लधुपुष्पमिदं लुञ्च गृहाणाप्यविलम्बितम् ।
अहं बिभोमि नो चेत्तद् ग्लात्वा धूल्यां पतेदिति । KRW
लुनीहि लोलं कुसुममपीदं गृहाण मा चिरय
बिभेमि चैतन्मलायेदिति वा पतेच्च रजसेति । SKG
एतत्सुमं लघु गृहाण विनाविलम्बम् । BVG
तस्य वर्णो घनो न स्याद् गन्धः क्षीणो भवेदपि ।
तथापि काले लुञ्चित्वा प्रयुङ्क्व तव सेवने । KRW

but a textual offering, reinterpreting Tagore's voice through the language of refined Sanskrit poetics.¹⁴⁷

Song 7: In this context one can see the Aesthetic Substitution and Moral Resonance in Translation. The seventh song of *Gītāñjali* is notable for its auditory imagery, evoking the tinkling sound of ornaments as a symbol of spiritual presence and subtle joy. Among the translations under study, a significant variation is observed in the rendering of the line concerning the disappearance of the anklet's sound.

From " नश्येयुः क्वणिते " to "tasyā jhaṇajhaṇake" – Lexical Shift and Euphony KRW, the line reads: नश्येयुः क्वणिते तस्याः “May they vanish in the tinkle of her [anklets].”¹⁴⁸. This construction employs the verb *naśyeyuḥ*, optative form of *नश्*, meaning *to* vanish or be destroyed. While semantically correct, the compound *naśyeyuḥ kvaṇite* feels more analytical than lyrical, especially in the context of poetic meter and cadence.

147 लुनीहि लोलं कुसुममपीदं गृहाण मा चिरय
बिभेमि चैतन्मलायेदिति वा पतेच्च रजसीति ।
इदं न विन्देत् कथमपि हारे पदं च किञ्चन ते
पुनीहि करस्पर्शजरुजया लुनीहि तदपीदम्।
अनुज्वलोलोस्य च वर्णो यद्यप्यनुल्बणो गन्धः
लुनीहि समये सति तत् ,सफल्य तव च सपर्यायाम् । SKG

148 KRW: The usage of “नश्येयुः क्वणिते” adheres to semantic clarity, but is somewhat prosaic in rhythm.

The alternative translation substitutes this with (तस्या झणझणके)
“in her melodious jingling sound.”¹⁴⁹

Here, the use of the onomatopoeic compound “झणझणक” introduces musical texture directly into the syntax. Rather than highlighting the act of vanishing (नश्येयुः), the revised line suggests absorption into sound – a subtler, more suggestive transformation. This stylistic choice adds euphonic charm and better reflects the symbolism of divine presence expressed through sound.

Symbolism of the Anklet: From Ornament to Ontology

The metaphor of the anklet’s sound evokes multiple meanings in Indian poetics and mysticism:

- It implies the arrival or proximity of the divine, especially in bhakti contexts where the sound of ornaments signifies the movement of the goddess or deity.¹⁵⁰
- The tinkling sound becomes an epiphany, an auditory moment in which all worldly concerns dissolve into spiritual awareness.

¹⁴⁹ “तस्या झणझणके”: This substitution introduces an aural aesthetic via onomatopoeia, enhancing poetic immediacy. *SKG*

¹⁵⁰ For a deeper understanding of divine sound in bhakti literature, see: Raghavan, V. *The Aesthetics of Sound in Sanskrit Poetry*, Madras University Press, 1965.

By foregrounding the sound (kvaṇita/jhaṇa-jhaṇaka) rather than the action of disappearance (नश्येयुः), the translator reorients the focus from negation to positive transformation – a shift from loss to absorption, from absence to aesthetic presence.

The stanza is often interpreted in parallel with the famous image of wind becoming melody in a flute, earlier invoked in *Gītāñjali*: “Thou takest up this flute of reed, and through it thou breakest melodies eternally new.”¹⁵¹

In this symbolic framework, the sound of anklets and the breath in a flute both serve as metaphors for divine intervention: ordinary matter transformed into sublime art through divine will.

This poetic transformation is ethically resonant: just as the inert wind gains meaning when channelled through the flute, so too should human life simple and transient be moulded into music through moral values and spiritual discipline. The image thus serves as a call to moral sublimation, urging individuals to live in such a way that their existence becomes melodious, not merely in sound, but in virtue and purpose.

The substitution of नश्येयुः क्वणिते तस्या with तस्या झणझणके is more than a stylistic flourish; it is an instance of translational refinement that enhances poetic resonance, while simultaneously shifting the

¹⁵¹ Tagore, Rabindranath. *Gītāñjali*, Song 1 (original English version). The image of the flute is symbolic of passive surrender transformed into divine action.

ontological meaning of the line. In doing so, the translator not only honours the musicality of *Gītāñjali*, but also deepens its ethical implication: the transformation of the simple and ephemeral into the eternal and beautiful through both language and life.¹⁵²

In Song 8 of *Gītāñjali*, Rabindranath Tagore constructs a profound image of a child clothed in royal attire, playing in the dust, a juxtaposition of illusion and reality, ego and surrender, transience and eternal truth. This scene, rich in metaphorical significance, offers fertile ground for examining how three Keralite Sanskrit translators KRW, NGP, MKN approach its philosophical and poetic subtleties.

The Disguise of Kingship: Royal Vesture in Translation. In KRW's version, the line: (बालको यश्च वेषेण राजकीयेन मण्डितः)¹⁵³ directly portrays the child as adorned with royal attire, highlighting the metaphor of ego's masquerade the soul taking on worldly roles. *SKG* echoes this in a slightly altered manner: (नृपवसनेनावृतगात्रः)¹⁵⁴ "His body covered in

¹⁵² परिहरतीह स्वालङ्कारान् मामकगीतिरियं ,वेषे भूषायां चैतस्या न हि कोप्यभिमानः

भक्ष्यति रञ्जनमपि भूषैषा मिथ आयान्ति नौ

मक्ष्यन्ति तवहि महोमन्त्रणमपि तस्या झणझणके ॥ *BVG*

नश्येयुः क्वणिते तस्य तव कर्णेजपस्वनाः।

प्रियते कविगर्वो मे त्वत्समक्षं तु लज्जया ॥ *KRW*

¹⁵³ KRW, *Gītāñjali*, Song 8.

¹⁵⁴ NGP, *Sanskṛta Gītāñjali Translation*, Song 8. The phrase employs *nrpa* (king) and *vasana* (garment), emphasizing social rank.

kingly garments.” However, MKN significantly deviates from this (कश्चित् शिशुः कनकरत्नविभूषणः)¹⁵⁵“A certain child adorned with gold and jewels.”

Here, the symbol of kingship is absent, and instead, opulence and aesthetic excess are foregrounded. This shift moves the image away from socio-political power and closer to material indulgence, altering the tone and implication of the metaphor. While KRW and NGP suggest a role-playing within the cosmic drama, MKN leans toward ornamental distraction both valid interpretations of *māyā* (illusion). The motif of dust and earth plays a central role in this stanza. Tagore's original Bengali uses imagery of the child rolling in dust, shedding his royal garments a metaphor of the soul's return to humility and surrender.

In *SKG*, this appears as: (वसुधायाः कल्यतरात् वसु-रजसः)¹⁵⁶

This poetic paraphrase reframes “the dust of the earth” (*bhūmyā nirujra-dhūlitaḥ*) into a more aesthetic compound, invoking the auspicious dust from the earth’s treasures an uplifting metaphor rather than a gritty physical image.

The original expression भूम्या निरुजधूलितः is more visceral, suggesting the erasure (*nirūj*) and staining by dust evoking the earthy

¹⁵⁵ MKN, Song 8. The translation chooses to highlight embellishment (*kanaka-ratna*) over hierarchical attire.

¹⁵⁶ *Vasu-rajās* = the dust born of earth’s wealth. Though poetic, it shifts away from the tangible image of *niruj-dhūli* (cleansing dust) used in Tagore’s original context.

truth of the human condition. This literalism is somewhat diluted in *SKG*, though still spiritually evocative.

BVG, in turn, refrains from retaining this phrase directly. His translation prioritises jewelled ornamentation, perhaps to highlight the contrast when the child later rolls in dust a dramatic metaphor for detachment.

The deeper significance of this stanza lies in its philosophical message:

- Human life, though clothed in illusory grandeur, is inherently transient.
- The child symbolic of the soul initially appears lost in a game of pride, wearing royal garments or jewels.
- Yet, in playing with the dust, he discards these signs of power, returning to the natural order of simplicity, humility, and universal rhythm.

This is a wake-up call for mankind, a gentle reminder that freedom, when unconscious of its source, becomes ego; only in resonance with the pulse of nature can one discover the truth of existence.

The translational variations in Song 8 underscore the freedom and responsibility of the translator in navigating poetic symbolism. While

KRW and NGP retain the metaphysical symbolism of kingship, MKN redirects attention to ornamentation, subtly transforming the philosophical undertone. In the shift from rajakiya-veṣa to kanaka-vibhūṣaṇa, and from dhūli (dust) to vasu-rajās, the subtle play of maya, ego, and cosmic humility emerges. Ultimately, all three translators, despite their divergences, remain faithful to the spiritual core of Tagore's vision: the soul must cast off pride and become one with the earth, for therein lies true liberation.¹⁵⁷

Song 9: In Song 9 of *Gītāñjali*, the central theme revolves around the unbearable burden of the ego and the inevitable surrender of the self before the omnipotent divine will. The poet acknowledges the futility of holding onto one's own burdens be it pride, possession, or personal grief and pleads for divine intervention. This motif of surrender is translated with notable differences in diction and theological focus by three renowned Sanskrit translators: KRW, NGP and MKN. In KRW's

¹⁵⁷ बालतो यच्च वेषेण राजकीयेन मण्डितः ।
रत्ननिर्मितमालाभिर्यस्य कण्ठो विभूषितः॥ KRW
यो नृपवसनेलावृतगात्रः, कण्ठे रञ्जितमणिमयसूत्रः
त्यजति शिशुं तं क्रीडातोषः, प्रतिपदमेनं रुन्धे वेषः।
एष वेषो लुलितः स्याद् वा मलिनः स्याद् वा रजसेति भिया।
लोकं परिहृत्य जिजीविषति, प्रायः स बिभेत्यपि सञ्जलितुम् ।
मातर्नायं लाभो यत्ने कृतकपरिष्कृति परतन्त्रत्वम्
यदि तत् कल्यतराद् वसुधाया रजस्तिरयति कथमपि कमपि । SKG

translation, we encounter the phrase: वोढुं तं यः क्षमः¹⁵⁸ “He who is capable of bearing [that burden].” This is a situationally motivated locution, focusing on the capability of the divine to shoulder the devotee’s inner weight. The passive resonance here evokes divine compassion, presenting God as a silent bearer of human fragility. In *SKG*, the construction is more explicit: (पायते यो वोढुं सर्वान्)¹⁵⁹ “He who is capable of carrying all.” Here, the idea of total dependence becomes central. The divine is no longer merely capable, but actively redeems, bears, and sustains *everyone’s* burden. This use of *pārayate*, from √प्र (to ferry across), intensifies the theological dimension by casting God as a spiritual ferryman, who leads the soul across the ocean of संसारा

MKN presents a more ritualistic and devotional formulation. He writes: (सर्वेश्वरे सकलम् अर्पय) ⁽³⁾ “Offer everything to the Lord of all.” This imperative mood *arpaya* (from √र्, to offer) shifts the burden from the divine to the devotee’s volition. Rather than the divine simply accepting the load, it is the devotee who must surrender all. This interpretation brings out the Bhakti Yoga element powerfully: God may bear the burden, but only when one consciously offers it.

¹⁵⁸ KRW, *Gītāñjali*, Song 9.

¹⁵⁹ M. K. N, *Bhāvā Gītāñjali*, Song 9. Use of *arpaya* invokes the spirit of *yajña* (sacrificial offering).

Later, MKN reiterates the sentiment more emphatically: (भारं त्वदीयम् अखिलं ननु सर्वशक्ते)¹⁶⁰ “O Omnipotent One, indeed, all the burden is Yours.” This is a theological assertion a declaration of utter surrender, where the burden is not only given but always already belongs to the Divine. This moves beyond a request to a recognition that nothing belongs to the self, not even the suffering.

Philosophical Unity through Linguistic Diversity Despite the semantic variance in these translations KRW’s situational endurance, NGP’s cosmic carrying, and MKN’s voluntary offering the central theme remains intact: the futility of self-reliance and the necessity of trustful surrender.

All three translators interpret the original Bengali text’s spiritual undertone as a call to renounce possessiveness, shed the illusion of control, and cultivate selfless love, which, in turn, opens the way for divine grace.¹⁶¹

¹⁶⁰ The phrase त्वदीयं अखिलं (all is Thine) reflects Advaitic non-duality with Bhakti emphasis.

¹⁶¹ पारयते यो वोढुं सर्वान् भारानस्य तु पाणिद्वितये
विनिवेशय तान् पुनरपि पश्चात् पश्चात्तापान्मालोकस्व ।SKG
हे मूढ,यतसे वोढुं स्कन्धेन स्वेन किं बत ।
हे याचक,गृहं स्वीयं किमागच्छसि याचितुम् ॥ KRW
हेमन्दचित्त तव कन्धरया त्वमेव
त्वामुद्रहन्नटसि किंकुर्वनीयकत्वम्
त्वत्गोहमेत्य किमिदं बत याचसेवा
सर्वेश्वरे सकलमर्पय वीतखेदः। BVG

The idea echoes the *Bhagavad Gītā*'s central doctrine: (सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज)¹⁶²“Abandon all duties and surrender unto Me alone.” The linguistic plurality in Song 9's Sanskrit renderings underscore the richness of translational freedom within spiritual fidelity. Whether expressing divine capability KRW, intervention NGP, or receptivity MKN, all three versions converge in portraying the crisis of the ego and the redemptive act of surrender.

In spiritual literature, especially in Tagore's poetic vision, language serves not merely to communicate but to transform. Thus, each translation becomes not just a rendition, but a ritual of spiritual empathy. Song 9, through its layered interpretations, encourages the reader to transcend self-will and embrace the quiet strength of trust in the all-bearing Divine.

Song 10: The tenth song of *Gītāñjali* brings into sharp focus two core principles of spiritual existence: the divine as a sheltering force for the destitute, and the divine as a companion of the forsaken. While these may appear as overlapping sentiments, a deeper philological and philosophical reading reveals two distinct theological functions शरणागत-रक्षण (protection of the surrendered) and sakhya (divine friendship). The

भारं त्वदीयमखिलं ननु सर्वशक्तेः

सम्यक् समर्प्य विलोकयनानुपश्चात् । *BVG*

¹⁶² *Bhagavad Gītā* 18.66. This shloka forms the climax of Krishna's spiritual counsel to Arjuna.

way these are handled in the Sanskrit translations particularly in *SKG* and *BVG* offers valuable insights into translation methodology, theological intent, and linguistic expression.

Philological Dissection of “Twofold Grace” In *SKG*, NGP the following expanded version of the stanza is encountered: tvam¹⁶³ (दीनतमेषु निहीनतमेषु च पतितमेष्वपि ये मित्रविहीनाः तेषु सुमैत्रीं यत्रावहसि त्वम्)

Here, the text explicitly identifies four layers of deprivation:

- *dīnatama* – the extremely poor or miserable,
- *nihīnatama* – the deeply degraded or lowest,
- *patitama* – the fallen or morally lost, and
- *mitra-vihīna* – the friendless or abandoned.

The verse extols that even amidst such severe material, moral, and emotional dereliction, the Divine not only offers help but initiates deep friendship (सुमैत्री). The usage of सुमैत्रीं आवहसि “you bring about profound companionship” is theologically significant. This friendship is not merely symbolic; it reflects divine immanence and relational intimacy. It

¹⁶³ *SKG*, Song 10. The elaborate listing of classes (*dīnatama*, *nihīnatama*, etc.) creates a deeply inclusive theology of grace.

is a Bhakti expression of God as sakha, much in line with Kṛṣṇa's relationship with Arjuna in the *Bhagavad Gītā*¹⁶⁴

By contrast, the original KRW rendering condenses the idea: (दीनानामपि हीनानां दरिद्राणां तथैव च सहायरहितानां त्वं सहायो भवसि प्रभो)¹⁶⁵. Here, the divine is seen solely as a helper (sahāyaḥ) a compassionate supporter of the poor (daridra), weak (hīna), and friendless (sahāya-rahita). The term सहायो भवसि conveys active intervention, but the element of divine friendship or emotional intimacy is absent. Thus, compassion is retained, but companionship is minimized.

Notably, MKN omits this nuanced idea altogether or merges it within other stanzas. The absence of this specific aspect in *BVG*'s rendering is telling it may indicate a preference for spiritual abstraction over relational theology.

This divergence in translation reflects different interpretive orientations:

- KRW underscores divine functionality God as a reliable helper, reinforcing the motif of dependence.

¹⁶⁴ *Bhagavad Gītā* 11.41–42, where Arjuna addresses Kṛṣṇa as friend (sakheti), symbolizing intimacy and remorse for casual familiarity.

¹⁶⁵ KRW's *Gītāñjali*, Song 10. Here, sahāyaḥ implies material and emotional support without necessarily implying emotional proximity.

- NGP enlarges the scope with relational theology, portraying God as an empathetic companion, even among the most abject.
- MKN, possibly following a more impersonal Advaitic reading, silences the duality of companionship, favouring non-dual oneness instead. The phrase *sumaitrīm āvahami* especially invokes a Bhakti devotionism that is inclusive and embracing, aligned with the Vārkarī, Alvar, and Baul traditions, where God descends to the lowest of the low and walks with them. This stanza also evokes a broader existential message that all beings share a collective journey, where mutual compassion is the thread that holds humanity and divinity together. Life is not merely a solitary voyage from birth to death but a rhythmic process of mutual becoming, where divine compassion unfolds through interconnected lives.

This idea resonates with the philosophical realism of O. V. Vijayan, particularly in his seminal work *Khasakkinte Itihāsam*¹⁶⁶. Vijayan speaks of cosmic interconnectedness, where even the insignificant life-forms are crucial to the tapestry of universal order. The same spirit is echoed here: no one is outside the realm of divine grace, not even the destitute or forgotten.

¹⁶⁶ Vijayan, O. V., *Khasakkinte Itihāsam*, DC Books, 1969. The novel integrates myth, mysticism, and rural ontology to express cosmic interdependence.p.35

In *Gītāñjali* Song 10, the linguistic and philosophical subtleties of translation reveal theological depth and literary style. Where KRW offers devotional support, NGP introduces relational theology, and MKN opts for esoteric abstraction. These approaches reflect not merely translation choices, but spiritual commitments. Ultimately, the poet's voice urges humankind to live in synchrony with one another, in recognition of the mutual dependence that sustains all life. The divine is not distant but intimately present among the fallen, poor, and abandoned, offering not only shelter but solidarity.¹⁶⁷

Song 11: Duty without Desire - The Karma-Yoga Ideal in *Gītāñjali*. The eleventh song of *Gītāñjali* reflects a profound truth deeply embedded in Indian philosophical thought the imperative of performing one's duty without attachment to its fruits (निष्कामकर्म). This ideal, central to the *Bhagavad Gītā*, is echoed here in poetic expression, linking moral action with spiritual realization. The song reinforces the message that spiritual elevation is not born of abstract renunciation, but rather of virtuous engagement in life's duties.

¹⁶⁷ दीनानामपि हीनानां दरिद्राणां तथैव च।

सहायरहितानां त्वं सहायो भवसि, प्रभो ॥ KRW

दीनतमेषु निहानतमेषु च पतिततमेष्वपिये

मित्रविहीनास्तेषु सुमैत्रीं यत्रावहसि त्वम् ॥ SKG

The *Bhagavad Gītā*, one of the foundational texts of Hindu spiritual philosophy, emphatically declares: कर्मण्येवाधिकारस्ते मा फलेषु कदाचन।¹⁶⁸ "Your right is to perform your duty only, never to its fruits."

This ethic of non-attachment to the outcome is not an exhortation to inaction or stoicism, but a call to action purified of ego and desire. In *Gītāñjali* Song 11, this principle is recontextualized through lyrical devotion. The speaker implicitly affirms that the nobility of life lies in the deed itself, not in the applause or reward it may bring.

The poem suggests that spirituality is not an isolated pursuit, cut off from daily responsibilities or social obligations. Instead, it arises organically from righteous living, where the heart is pure, the intent selfless, and the labour consecrated. This aligns with the Indian ethical tradition where dharma (duty) and mokṣa (liberation) are not seen as contradictory paths but as mutually reinforcing.

This standpoint is further mirrored in the teachings of Sri Ramakrishna Paramahansa, who insisted: “जीवेषु दया न चेत्, शिवज्ञाने जीवसेवा”¹⁶⁹ “Do not merely show compassion to living beings; serve them as manifestations of Śiva”. Such teachings reinforce the idea that selfless action becomes a gateway to the divine. In the context of

¹⁶⁸ *Bhagavad Gītā*, 2.47. The most cited verse that outlines the foundational principle of niṣkāma-karmā or desireless action.

¹⁶⁹ Quoted in Romain Rolland, *The Life of Ramakrishna* (1929), p. 43. Ramakrishna emphasized service (sevā) as spiritual realization in action.

Gītāñjali, this song goes beyond theological abstraction to become a practical instruction. The poetic speaker does not merely theorize on *niṣkāma-karma*, but embodies it. The very tone of the breathes humility, surrender, and detachment. The poem elevates labour done in love and integrity as the highest form of worship. In essence, the work hints at what *Taittirīya Upaniṣad* teaches: कर्मण्येव तव सन्तो ब्रजन्ति¹⁷⁰“By your work alone, the wise approach you.”

In a modern world driven by utility, success metrics, and transactional relationships, this message serves as a counter-cultural moral compass. It insists that a virtuous life characterized by honesty, humility, and service is the true path to spiritual depth. The spiritual seeker, therefore, is not one who escapes the world but one who serves within it, transformed by an inner orientation toward selflessness.

Song 11 of *Gītāñjali* masterfully integrates the karma-yoga doctrine into poetic experience. By reiterating the primacy of duty performed without expectation, the poet aligns with the *Bhagavad Gītā*'s core spiritual ethos. The spiritual message is clear: enlightenment is not a distant ideal, but the natural outcome of a life lived nobly, where each action becomes a sacrament of surrender.

¹⁷⁰ Bṛguvallī, *Taittirīya Upaniṣad*, 3.1. This verse upholds karma (right action) as a means to attain divine knowledge and presence.

Song 12 in *Gītāñjali* traverses the profound inner landscape of existential wandering, chronicling humanity’s restless pilgrimage across ages, births, and lifetimes. It is a lyrical meditation on the human condition beset by bondage, ignorance, and suffering, yet innately driven by the soul’s aspiration toward emancipation and self-perfection. The verse opens with the imagery of a man who wanders from age to age, evoking the cycle of संसारा the continuous wheel of birth, death, and rebirth. This wandering is not merely physical or temporal but spiritual, marked by disorientation and the burden of imperfection. As the *Kāthopaniṣad* puts it: पराञ्चि खानि व्यतृणत् स्वयम्भूः।¹⁷¹ “The Self-existent pierced the senses outward, hence one looks outside and not within. “This turning outward leads to a dissociation from the inner essence, prompting the soul to seek fulfilment through rituals, pilgrimages, customs, and austerities, none of which provide permanent peace.

Human beings are entangled in a web of māyā (illusion), kleśa-s (afflictions), and अविद्या (ignorance). These are not merely metaphysical terms but represent psychological and existential realities. In *Gītāñjali*’s poetic diction, humanity suffers from a “thralldom” that is both social and spiritual man is alienated from both nature and himself.

¹⁷¹ *Kāthopaniṣad* 2.1.1. An early statement on the outward orientation of human perception.

This echoes the Patañjali Yoga Sūtras which describe the afflictions (kleśa-s) as: अविद्यास्मितारागद्वेषाभिनिवेशाः पञ्च क्लेशाः।¹⁷²“Ignorance, egoism, attachment, aversion, and clinging to life these are the five afflictions. A shift occurs when the seeker, after long striving, is touched by an awakening of insight a moment of silence in which the long-awaited truth dawns. This revelation is not something granted externally but emerges from within. The experience is deeply Vedāntic: a realisation that the truth long sought in the outer world has always been inherent in oneself. The moment of realization culminates in the voice that declares: अहं त्वमेव अहम् “I am you; indeed, I am.” This is not merely poetic license; it mirrors the Upaniṣadic mahāvākya: तत्त्वमसि¹⁷³ “Thou art That” found in the *Chāndogyopaniṣad*, 6.8.7, where Uddālaka Āruṇi teaches Śvetaketu that the individual self (jīva) and the Supreme (Brahman) are one and the same.

Thus, the search ends where it began in the self. The spiritual seeker comes full circle, realizing that the serenity and perfection he pursued across lifetimes resides already within. It is the final, ecstatic union of the ātman with prakṛti the self with the cosmos

This final insight reintegrates the seeker with nature, no longer as an object of escape, but as a mirror of the self. One does not conquer

¹⁷² *Patañjali Yoga Sūtra* 2.3. The root causes of human suffering.

¹⁷³ *Chāndogyopaniṣad* 6.8.7. One of the four Mahāvākyas of Vedānta, affirming the non-duality of the individual self and the Absolute.

nature, but merges with its rhythm, just as Advaitic realization does not obliterate the world, but sees it as a manifestation of the Self.

This moment of self-realization is not merely intellectual; it is existential and experiential the turning point in which the soul sees itself reflected in the world and vice versa.

Gītāñjali Song 12 summarizes the core of Indian spiritual striving: the restless seeking of a fragmented self until it finds itself whole in the silent clarity of self-recognition. The journey across births, customs, and rituals concludes in the realization of non-duality: that what we search for is who we are. Thus, the voice that echoes “*aham tvam eva aham*”¹⁷⁴ is not alien it is the sound of the Self remembering itself.

Song13: In the line *yad aham gānam ihāyaṁ gātum*,¹⁷⁵ the use of *ihāyaṁ* to denote volition or desire is linguistically questionable. According to Pāṇinian grammar, the verb root *iha* (इह्), denoting *ceṣṭā* (effort or desire), when conjugated in *laṭ*, *laṅ*, or *luṅ* लकारः, does not admit the उत्तमपुरुषः (first person) form in the manner presented here.¹

¹⁷⁴ In Bhagavada Puranjana Vyakhyana

¹⁷⁵ यस्य गीतस्य गानार्थमहमत्र समागताः।

अद्य यावदहो कष्टं तदगात्वा हि शिष्यते ॥ KRW

अद्यावधि भवदीदमगीतम्

यदहं गानमिहायं गातुम् ।

अनयं दिवसान् वीणातन्त्र्या घटनं विघटनमपि तन्वाना । SKG

Thus, this could be attributed to either a scribal error or an oversight during transmission. In *BVG*, a similar sentiment is conveyed as *etāvatāpī samayena mayā na gītaṁ kaṇṭhāgataṁ mama ca gānam ahaṁ tathāpi*, reflecting a postponed artistic expression. The thematic unity of nature's harmonizing force is exemplified in this song, reminiscent of the altruistic solidarity seen during the Kerala floods of 2018 a spontaneous, selfless unification akin to the tender breeze that softly binds.

Song14: The Sanskrit term *atīcchā* (अतीच्छा), used for boundless longing, lacks poetic finesse and may be seen as semantically unappealing or *nirasa* by the refined reader.¹⁷⁶ A more resonant expression, *sīmātigatrṣṇā* (सीमातिगतृष्णा), which appears in the Sanskrit version, captures the yearning in more elevated diction. Moreover, the use of feminine gender in expressions like *alasā*, *udbuddhā*, and *tvaramāṇā*¹⁷⁷ raises questions regarding stylistic or symbolic gendering, the rationale of which remains obscure. Symbolically, this song reflects nature's prophetic function its ability to caution humanity against societal degeneration and inspire moral rejuvenation.¹⁷⁸

¹⁷⁶ On the interplay of *bhakti* and *tantra* in *Rāmakṛṣṇa's sādhanā*, consult Swami Saradananda, *Śrī Rāmakṛṣṇa Lilāprasaṅga* (trans. Sri *Ramakrishna: The Great Master*, Vol. 1 (Chennai: Ramakrishna Math, 2000)).

¹⁷⁷ यासूदासे सुतरामलसा यासूद्धाहं
लक्ष्यावासिकृते त्वरमाणा वेलास्ताः भवन्ति ॥ *SKG*

¹⁷⁸ येभ्यो मां सर्वथा योग्यं करोषि त्वं दिने दिने

Song15: The portrayal of temple interiors as *kāṭhōra* (कठोर) in KRW seems ill-suited. The term evokes a sense of rigidity or harshness, which contradicts the meditative solemnity likely intended. By contrast, *nibhṛta* (निभृत), found in *SKG*, more aptly convey the contemplative stillness and secluded serenity of the temple.¹⁷⁹ The *BVG* version *rātri-kṣetre* renders a magical and evocative atmosphere. The underlying metaphor parallels the energizing rays of the sun with human benevolence, suggesting that, like sunlight, man should radiate warmth and positivity into the world.¹⁸⁰

Song16: This hymn grapples with perennial metaphysical questions: What is the purpose of life? What lies at its end? These existential musings are foregrounded here with philosophical depth.

अतीच्छासङ्कटेभ्यस्त्वं रक्षन्नसि च मां तथा ॥KRW
वियदिदमालोको देहोयं देही चेत इति
अयाचितोपहतानां तेषामकृतकदानानाम् ।
महतामपि मां तनोषि भाजनमनुदिनमेव त्वम्
परिपालयसे त्वं सीमातिगृष्टा विपदोपि ॥ SKG

¹⁷⁹ For the nuanced use of adjectives in classical Sanskrit temple descriptions, cf. Stella Kramrisch, *The Hindu Temple*, Vol. 1 (Delhi: Motilal Banarsidass, 1946), pp. 103–105.

¹⁸⁰ त्वदर्थं, नाथ, गानानि, गातुमत्र भवाम्यहम्
एतस्यां त्वत्सभायां तु कोण एव ममासनम् ।
तव लोके न कार्यं मे करणाय हि वर्तते ।
वृथारागो भवेदेव मदीयं व्यर्थजीवनम्
नीरवाराधनायै ते कठोरतिमिरावृते ॥ KRW
निभृतसपर्यां समये निलये निशीथतिमिरे ते
पुरतो भवतो गातुं स्थातुं मामनुशाधि विभो ॥ SKG

Again, the usage of the feminine form *nimantritā* (निमन्त्रिता)¹⁸¹ in *SKG* echoes earlier instances of unexpected gender usage. The body is envisioned as a vessel aptly suited to preserve and fulfil the fourfold aims of life: *dharma*, *artha*, *kāma*, and *mokṣa*. The mystery of existence can only be unravelled through deep introspection. This aligns with the *mauna-vāda* (theory of silence) articulated by Rāmaṇa Maharṣi, wherein silence is not merely absence of speech but a medium for transcending duality.¹⁸²

Song17: This verse extols a love so pure and innocent that it eludes those ensnared by material pursuits. In a world immersed in *vyāpāra* (commerce), *lobha* (greed), and *kāma* (sensuality), ideal love remains a distant dream.¹⁸³ The emotional cadence of the hymn allows the reader to perceive the solitary devotee's silent sob for *niṣkāma* *prema* love unsullied by self-interest. The stanza powerfully evokes the inward sigh of a soul yearning for divine intimacy. In its concluding moments, the hymn gestures toward the *turīya* state the transcendental fourth state of consciousness wherein all that remains is love.

¹⁸¹ अस्मिन् भुवनमहामह आसं निमन्त्रिताहमपि॥ *SKG*

¹⁸² Osborne Arthur (ed.), *The Teachings of Ramana Maharshi* (London: Rider, 1962), esp. "Silence is the most potent form of teaching."

¹⁸³ अहं प्रतीक्षे प्रेमैव यस्य पाणितले स्वयम्

परित्यक्तुमहं शक्तो भविष्याम्यन्ततो ननु । (First lines of 17th poem KRW)

अहं प्रतीक्षे प्रेमैव यस्य पाणितले स्वयम्

Song18: The phrase अहमेका बहिर्द्वारि¹⁸⁴ presents a curious shift from the predominantly masculine narrative voice to feminine. This change provokes interpretive questions: is the poet now voicing the vulnerability of a woman forsaken at the threshold? Contrastingly, the previous verse (17) contains parityaktum ahaṁ śaktāḥ in the masculine. Furthermore, the expression timirati gaganam idaṁ in SKG derives from the rule sarva-prātipadikebhyaḥ kvib vā vaktavyaḥ ¹⁸⁵ (Vārtika 1722) of the Siddhānta-kaumudī's *Nāmadhātuprakaraṇa*. Here, the image of a sky unpierced by bird-flight becomes a powerful metaphor for desolation and abandonment. The poetic mood captures the ache of loneliness experienced over a lifetime.

Song19: This song again employs the feminine form in ṭayiṣīran (डयिषीरन्), appearing to reflect the optative āśiḥ-liṅ mood, suggesting a blessing or hopeful wish. In tvadīya-vacanāni aho ṭayiṣīran, the desire is that “may Your words ascend.” The internal sense may hint those divine utterances, like birds from their nests, take flight across the world. SKG uses samuḍḍīnānī a kta-suffix formation from the root ḍī with prefix sam. The corresponding expression in *BVG*, एकैकशस्तवगिरिः खलु गानरूपां मत्पक्षि नीडनिवहात्बहिरुत्पतेयुः echoes the same metaphorical richness. Nature,

¹⁸⁴ राशीर्भवन्ति मेघेषु मेघा ध्वान्तं प्रसर्पति ।

अहमेका बहिर्द्वारि, प्रिय, किं स्थाप्यते त्वया ॥ KRW

मुदिरा मुदिराणामुपरि मे तिमिरति गगनमिदम् SKG

¹⁸⁵ सिद्धान्तकौमुद्यां नामधातुप्रकरणे (वार्तिकं 1722)

in all its lyrical beauty, becomes the canvas upon which human hope, aspiration, and divine grace are projected.¹⁸⁶

Song20: Once again, the use of feminine form *jñātavatī* (ज्ञातवती)¹⁸⁷ appears, continuing the poet's gendered linguistic choices. The term *mañjuṣā* (मञ्जुषा) denoting a casket or box is here symbolic of the inner receptacle of the self. In SKG, the line *śūnyā saiṣā mama mañjuṣā* expresses the poignant emptiness of the flower-basket (or soul), ready to receive the divine offering. In BVG, the expression becomes *sumapātra*, a term that is not only more euphonic but conveys sanctity and tenderness. The final message underscores a Vedāntic insight: true beauty and fulfilment arise only when man turns inward and recognizes the divine within.

The philosophical framework of Sri Ramakrishna Paramahansa represents a confluence of bhakti, jñāna, and tantra traditions, offering a

¹⁸⁶ एकैकात्पक्षिगेहान्मे त्वदीयवचनान्यहो ।

डयिषीरन् गानरूपं धारयित्वा स्वयं तदा॥ KRW

निखिलान्मम खगनीडनिकायात् यानि सुगीतान्युद्गीतानि

तेषु समेषु समुड्डीनानि प्रसरिष्यन्ति भवद्वचनानि

विकसिष्यन्ति च वनकुञ्जेषु प्रसवसमूहतया तवरागाः। SKG

¹⁸⁷ पङ्कजं फुल्लितं यस्मिन् दिवसे, हन्त, मे मनः।

व्यचलत्तद्दिने किन्तु नैव तद् ज्ञातवत्यहम् ॥

वीचयो घोषयन्त्युच्चैः कुले छायासमन्विते

लघुमार्गे दलाः पीता विचलन्ति पतन्ति च ॥ KRW

अमरकोशे दलशब्दं नपुंसकरूपेण एव ।

कोलाहलिनः कल्लोलास्ते तीरे पद्यायां

छायामय्याम्परितो निपतति पाणुरपत्रततिः॥ SKG

syncretic spiritual vision that resists reduction to any singular doctrinal identity. His spiritual praxis, deeply rooted in advaitic realization, paradoxically embraced a pluralistic engagement with diverse religious forms most notably through his experiential validation of the essential unity of all religions.¹⁸⁸ Rāmakrṣṇa's articulation of the "viśvarūpa" (cosmic form) and the "mādhura bhāva" (sweet devotional attitude) reflects not merely theological constructs but lived phenomenological realities, grounded in the intensity of his sādhanā.¹⁸⁹ His frequent trance like states (samādhi) were not interpreted by his contemporaries as mere episodes of mystical ecstasy but as ontological encounters with the sat-cit-ānanda (being-consciousness-bliss) principle, the substratum of all reality in Vedāntic metaphysics.¹⁹⁰ While his utterances compiled posthumously in the *Kathāmṛta* by Mahendranāth Gupta appear colloquial and aphoristic, they are laden with dense philosophical implications. For instance, his oft-repeated analogy of the ocean and its waves¹⁹¹ encapsulates the non-dualistic insight that Brahman manifests as the phenomenal world without compromising its transcendence. This insight resonates with the classical Vivarta-vāda of Śaṅkara's Advaita

¹⁸⁸ See Jeffrey J. Kripal, *Kālī's Child: The Mystical and the Erotic in the Life and Teachings of Ramakrishna* (Chicago: University of Chicago Press, 1995), pp. 110–115.

¹⁸⁹ On the interplay of bhakti and tantra in Rāmakṛṣṇa's sādhanā, consult Swami Saradananda, *Śrī Rāmakṛṣṇa Lilāprasaṅga* (trans. Sri Ramakrishna: The Great Master), Vol. 1 (Chennai: Ramakrishna Math, 2000).

¹⁹⁰ Rambachan, Anantanand *The Limits of Scripture: Vivekananda's Reinterpretation of the Vedas* (Honolulu: University of Hawai'i Press, 1994), p. 56.

¹⁹¹ "Brahman is the ocean; the universe and its beings are waves. The ocean remains, waves rise and fall." See Mahendranath Gupta (M.), *The Gospel of Sri Ramakrishna*, trans. Swami Nikhilananda (New York: Ramakrishna-Vivekananda Center, 1942), p. 134.

Vedānta, albeit rendered through the affective idiom of devotional mysticism.

A Critical Linguistic and Symbolic Study of Songs 13–20 in the *Gītāñjali* a classical rendering of Rabindranath Tagore’s *Gītāñjali*, offers not merely a translational exercise but a re-inscription of poetic sentiment into the idiom of Sanskrit poetics (kāvyā). When read alongside alternate versions such as *BVG* and *KRW*, the nuanced shifts in language particularly in terms of gender usage, root conjugation, metaphor, and translation aesthetics reveal a sophisticated engagement with both linguistic tradition and spiritual poetics.

Song 21: Note the gender use in song 21. The masculine usage of दलाः is to be considered. पत्रम् , पालाशम्, छदनम्, दलम्, पर्णम् are seen as neuter in Amara kosha.¹⁹² निपतति पाण्डुरपत्रततिः is applied in SKG. Man is in a race against time. Air and water are two elements are believed to control the passions of man. Seasons have an influence over the changing character of man.

¹⁹² वीचयो घोषयन्त्युच्चैः कुले छायासमन्विते
लघुमार्गे दलाःपीता विचलन्ति पतन्ति च ॥ KRW
अमरकोशे दलशब्दं नपुंसकरूपेण एव ।
कोलाहलिनः कल्लोलास्ते तीरे पद्यायां
छायामय्याम्परितो निपतति पाणुरपत्रततिः॥ SKG

Song 22 In this poem in the fourth stanza of the verse, prose order is as सान्द्ररूपिणं किञ्चित् आवरणं आकृष्टम्. It is to be noted that सान्द्ररूपी किञ्चित् आवरणं आकृष्टम् is suitable in this regard. The secondary usage of सान्द्ररूपिणम् does not fit. Therefore, it is noteworthy that in SKG सान्द्रतरं किञ्चित् अवगुण्ठनं अपि अधुना विनिहितम् is used. In SKG धारास्रविणः श्रावणमासः is both in षष्ठी विभक्ति. मासः is the षष्ठी singular form of मास्. The poet talks about the lonely journey that everyman should make. He asserts the loneliness using the symbol of dark night.

Song 23 Studios observation shows a stunning change. Up to 17th sloka masculine gender has been used which abruptly leaps to feminine from 18th sloka. Feminine reappears as अद्य रात्रौ विनिद्रा अहं¹⁹³. It is a matter of concern whether the masculine, which had continued till the 17th poem, became feminine from the 18th canto, as per the poet's will. It is conceivable that the person who was hitherto a recluse and a soul-searcher has now transformed into a despondent heroine waiting for her soul mate. This change is nothing else but freedom of the poet. Despondency is an inherent feature of human life and no force in nature can help a man to free one from this feeling.

¹⁹³ हताशया यथाकाशमार्तनादं करोत्यहो ।

अद्य रात्रौ विनिद्राहं द्वारमुद्धाट्य लोकये ॥ KRW

Song 24 Alternate usages by the three writers for the same context are available in this song. पाथेयस्यूतो is the leather bag to keep food. What is to be eaten on travel is पथि साधु used by KRW which represents the ultimate meaning depicted in Tagore's *Gītāñjali*. But पाथेयं also means a shoulder bag for keeping, पथि साधु means something to eat on the way. In SKG it is said as यस्य तु यातुः पाथेयम्. It is not mentioned as the vessel in which the पाथेयं is kept. In *BVG* it is called पाथेयनाशविवशस्य बुभुक्षितस्य.¹⁹⁴ Similar to the universe that is clothed in slumped people who are swimming in ignorance should acquire freedom by enriching themselves with the elegant and elite thoughts and ideas.

Song 25 Stumbles upon a Clear change of gender again. Masculine repeats itself as विष्वसं त्वयि निक्षिपन्¹⁹⁵. Repeated changes from

¹⁹⁴ यस्य पान्थस्य पाथेयस्यूतो यात्रासमापनात् ।
 पूर्वं रिक्तस्तथा यस्य वस्त्रं शीर्णं च पांशुलम् ॥ KRW
 यात्रान्तात् प्राग्रिक्तं यस्य तु यातुः पाथेयं
 जीर्णं रजसापूर्णं वासः क्षीणं यस्यौजः ।
 दारिद्र्यं हियमपनय तस्मात् सुमविव भूयोपि
 नूतनमातनु तज्जन्मत्वत् सदयनिशावरणात् ॥ SKG
 यात्रावसानदिवसात्खक्तुपूर्वमेव
 पाथेयनाशविवशस्य बुभुक्षितस्य
 जीर्णं मलीमसमहो मसनं वसान
 स्याधिगतस्य पथिकस्य विनष्टशक्तेः ॥ BVG

¹⁹⁵ क्लमाकुलनिशीथिन्यां प्रयासेन विना स्वयम् ।
 सन्त्यजेयमहं सुप्त्यै विश्वासं त्वयि निक्षिपन् ॥ KRW

feminine to masculine does not seem correct. It is called प्रक्रमभङ्गम्. The feminine appears in SKG as श्रद्धां त्वयि तन्वाना ¹⁹⁶. Nature urges the humans to enjoy each day in its novelty.

Song 26 Repetition of gender change in this sloka must not go unnoticed. Study the words, जागरिता and अभागिनी ¹⁹⁷. Again, they have gone back to the feminine. After starting a sequence, it is interrupted and then continues the same sequence again. It is a poetic defect named प्रक्रमभङ्गम्. It is also said, भग्नक्रमम्. It follows a particular order, then slip or diverges, and come back to the first. This is one of the poetic fallacies. It is called sequential dislocation or broken order. To enjoy the minute changes in nature one has to shed one's laziness and keenly observe nature.

Song 27 It is one of the most enjoyable poems. Is there any trace of Christian theology? Ha! Where is the light I seek for? Worshippers, thinkers and curious men wandering in search of ecstasy, eternal tranquillity and peace, from time immemorial have been asking this question. Life is turbulent with a lot of temptations. Man's life is filled with darkness that puts him into consternation. The unbearable moments

¹⁹⁶ कलममय्यां तामस्यामस्यां कामं निद्रायै

समुत्सृजान्यात्मानं श्रद्धां त्वयि मे तन्वाना ॥ SKG

¹⁹⁷ आगतश्च स मत्पार्श्वे उपविष्टश्च किन्तु हा ।

नैव जागरिता शप्तस्वापादहमभागिनी ॥ KRW

of uncertainty and turmoil-days months or years -a man must overcome them. The lines express dire conflicts. In this respective poem the poet goes to an extreme level of comparison where one can see that greed is compared to fire and lightning to darkness. The poet says that only the light of knowledge dispels this gloom and spread perpetual enlightenment.¹⁹⁸

Song 28 This stanza illustrates the pathetic condition of a being trapped in a gordian knot. Man has created the trap himself. Man creates it with vain insolence and unending longings. They bring only grief. Several bonds are created. A person knows it, but is unable to break the bonds. The state of a helpless man is pictured here. ‘तानि दूरे परित्यक्तुं किन्तु वाञ्छा न मे हृद’. Buddha says that ‘Desires ruin one’s emotional and mental well-being’. But at the same time if there are no desires there would be no progress in life. This is the underlying meaning of this song.

Song 29 Read the line भित्तिरेतां विनिर्मातुं सर्वत्रापि समन्ततः is unsuitable. If the secondary participle भित्तिमेतां is used, the reverse order would be appropriate. In SKG भित्तिमिमां परितो निर्मातुम् the poet has used masculine again. सावधानोस्मि is again masculine. . Man does not know to keep away

¹⁹⁸ प्रकाशः क्व प्रकाशो हा,ज्वलदिच्छानलेन तम् ।
उत्तेजय,प्रदीपोस्ति किन्तु नास्ति चलच्छिखा ।
हे मानस,तवाद्दृष्टमेवं भवति किं बत ।
एतस्मान्मृत्युरेवासीदहो भद्रतरं तव ॥ KRW

from vainglory that he has been nursing and nurturing for countless ages. This is real substance or truth. All the efforts done are to nourish hallucination. From the frank effort to renounce vanity begins the search for spiritual realization. The spark of this mystic philosophy is manifested in the lines.¹⁹⁹ For many ages, the man who lives and nurtures his own illusory self-esteem often does not even realize that the real entity is separate from it all. All human efforts, knowingly or unknowingly, are only for nurturing the true self.²⁰⁰ Real self-discovery is possible when the sincere effort to renounce the illusion begins. This song echoes ideas from ईशावास्योपनिषद्, that the study of vidya empowers oneself.

Song 30 एकोहमागतः²⁰¹ is again seen as masculine in KRW's version of this song. For aeons self-conceit has been gripping one rough and

¹⁹⁹ भित्तिरेतां विनिर्मातुं सर्वत्रापि समन्ततः

अतीव कार्यनिरतो दिवारात्रं भवाम्यहम् ॥ KRW

यं मम नाम्ना वृणोमि सोस्यां रोदिदि कारायां

भित्तिमिमां परितो निर्मातुं सन्ततमुद्युञ्जे ॥ SKG

यदा यदोदेत्येषा भित्तिर्दिने दिने गगने।

तदातदास्याश्चायातमसा छन्नं मम तत्त्वम् ॥ SKG

अद्य महत्यामस्यां भित्तौ न्यस्याम्यभिमानम् ।

लिम्पे रजसा तां मम नामनि किमपि न सुषिरं स्यात् ॥

²⁰⁰ यद्यपि बहुधा व्यवसितमवहितमिदमर्थे च मया ।

अतीव दर्शनमतीत्य तिष्ठति सत्यं मम सत्यम् ॥ SKG

²⁰¹ एकाकिन्यहमगमं बहिरथ यातुं सङ्केतम् ।

कोन्वनुगच्छति मामधुनास्मिन् निर्निनदे तमसि ॥ SKG

tough. The hopeless condition of man trying to escape from inflated ego is helpless as it doesn't find redemption and his efforts end in futility. These lines reveal the subtle characteristics of the ego, which keeps pulling in one back the more one tries to push it away.

Song 31: This song vividly portrays the psychological chain forged by one's attachment to pride and worldly accomplishments. The aspirant who once sought dominion over the world through brilliance, physical prowess, wealth, and familial prestige eventually discovers that he is shackled by his own ego. The self-imposed bondage is described as being stronger than the hardest iron, highlighting the difficulty of spiritual liberation without conscious renunciation.

This notion resonates with *Kaṭhōpaniṣad*, where Yama speaks to Naciketas about overcoming saṃsāra by breaking free from the bondage of desire.²⁰² A parallel can also be drawn from the *Mahābhārata*, where Dhṛtarāṣṭra, despite knowing the ethical truth, remains blinded by greed and attachment to power, unable to relinquish his delusions.

Song 32: In this verse, the expression आनुपूर्वेण दिवसा²⁰³ as used by KRW is contextually inappropriate. Given the feminine form of the noun implied, the correct expression should be ānupūrvyena.²⁰⁴ The

²⁰² *Kaṭhōpaniṣad* 2.3.14: “tam evaikaṃ jānatha ātmanam anyā vāco vimuncatha.”

²⁰³ आनुपूर्वेण दिवसा अतिक्रामन्त्यनारतम्। KRW

²⁰⁴ See Macdonell, Arthur A., *A Sanskrit Grammar for Students*, §109 on gender agreement in participles.

poem thematically unfolds the path of a soul-seeker in pursuit of unconditional love unshackled by expectations and ego.

The motif of a “borderless journey” finds resonance in Pauline epistles. In 1 Corinthians 13, St. Paul defines love as patient, kind, and free of envy, arrogance, and malice virtues that align with the *Gītāñjali*’s vision of love as a purifying force.

Song 33: Here, the poet raises a concern regarding the sanctity of the heart *hṛdaya-garbha-gr̥ha* a space meant for divine peace but intruded upon by desires such as *kāma* (lust) and *krodha* (anger). These intrusions are the progeny of delusion (*moha*), drawing from classical doctrines that identify *kāmakrodhādi* as obstacles to spiritual attainment.²⁰⁵

The stanza seems to echo the teachings in the *Bhagavad Gītā* (3.37–43), where uncontrolled desire is identified as a consuming fire that disturbs the seat of wisdom in the heart.

Song 34: The poetic metre appears flawed in the line *येन त्वं अनुभवीयम्*.²⁰⁶

The Anuṣṭuph metre requires specific syllabic patterns:

²⁰⁵ रात्रौ तमसि जाने तु मम पावनमन्दिरम् ।

बलात्प्रविश्य ते शक्तिमन्तः कलहकारिणः॥ KRW

अपवित्रस्य लोभस्य होतोर्देवस्य वेदितः।

समर्पितानि वस्तूनि गृह्णन्ति झटितीत्यहो॥ KRW

²⁰⁶ येन त्वामनुभवेयं सर्वपार्श्वेष्वहं तथा॥ KRW

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । षष्ठं गुरु विज्ञानीयतेऽतत् पद्यस्य लक्षणम्। The presence of the syllable *ma* after *tvā* introduces a metrical irregularity (*vṛttabhaṅga*).²⁰⁷ Similarly, the usage of *निरूढ्यते तवोद्देशो* is grammatically weak. If the intended sense is fulfillment, *nirūhyate* should be used instead. According to the semantics of *nir-vah* with the prefix *nir*, the accurate participial form would be *nirvyūḍham*.²⁰⁸ The poem articulates the aspirant's desire to harmonize with nature and embody dharmic virtues, echoing the ideal of becoming a *satpuruṣa* a morally exemplary being.

Song 35: This song is a passionate plea for liberation from physical, mental, social, and intellectual bondage. The poet condemns casteism, superstition, and hierarchical inequality, envisioning a utopian realm of rationality, equality, and ethical sensibility.²⁰⁹

It echoes Tagore's idealistic vision in *Gītāñjali* 35, where he dreams of a nation awakened into a "heaven of freedom." This aspiration transcends political liberty to encompass spiritual and existential liberation (*mokṣa*).

²⁰⁷ Chandoviciti discusses *vṛttabhaṅga* under *Anuṣṭuph* metre: "pañcamam laghu... ṣaṣṭham guru."

²⁰⁸ For verbal derivations see Whitney, William D., *Sanskrit Grammar*, §1067–1070.

²⁰⁹ यत्रास्ति निर्भयं चित्तमुन्नतं शीर्षकं तथा ।

ज्ञानं स्वतन्त्रमेवास्ति, यत्र गार्हिकभित्तिभिः ॥ KRW XXXV-1pp.53

स्वातन्त्र्यस्य हि तत्स्वर्गलोकमुद्दिश्य, मत्पितः।

मदीयप्रियदेशस्तु शीघ्रं जागरितो भवेत् ॥ KRW xxxv-6pp.53

Song 36: Spiritual Poverty and the Plea for Inner Strength

In KRW's, the line मच्चित्तस्थितदारिद्र्यमूले ताडय, ताडय reflects an inner destitution rooted not in material lack but in moral impoverishment absence of love, humility, and compassion. In contrast, NGP uses प्रहर, reinforcing the urgency to strike down these inner voices.²¹⁰ MKN introduces the motif of blindness rather than poverty, extending the metaphor to an inability to perceive spiritual truth. The poet pleads for nature to grant him strength to embody compassion and empathy.

Song 37: This stanza reflects the psychological catharsis that follows one's transition from darkness and despair to awakening. When the past dissolves and a "new path" unfolds, the poet experiences ānanda a bliss born from renunciation and rediscovery²¹¹.

This realisation finds parallel in the *Bṛhadāraṇyaka Upaniṣad*'s mantra, "tamaso mā jyotir gamaya" "lead me from darkness to light." It

²¹⁰ एवं भवति ,हे देव,त्वां प्रति प्रार्थना मम ।

मच्चित्तस्थितदारिद्र्यमूले ताडय,ताडय ॥ KRW.CH xxxvi 1.pp.54

अद्य प्रार्थनमेमेतत् त्वां प्रति मामकमस्ति विभो

प्रहर प्रहर निदाने मम हृदि दारिद्र्यस्येति ॥ NGPv36

हृदयान्धतां वेगात् मूलतो नाशयाधुना । BVG.v36

²¹¹ अहं चिन्तितवानेवं मच्छक्त्या अन्त्यसीमनि ।

समाप्ता मम यात्रा च मार्गो मम पुरोभुवि ॥ KRW.v37

पुरातनपथा यत्र विनष्टाः सन्ति तत्स्थले ।

आश्चर्यवस्तुभिः साकं नवदेशो विलोक्यते ॥ KRW.v37

underscores the poem's theme: transformation through abandonment of outdated worldviews.

Song 38: The poet's intense yearning for ātma-sākṣātkāra (self-realization) leads him to discard all other pursuits. Here, desire is bifurcated into day and night where night signifies ignorance and dawn represents wisdom.²¹²

Mental turbulence is symbolized as storms (pralaya-vāta), and peace as the sole force capable of subduing them. The poem highlights the Vedantic principle that self-realization necessitates a rejection of fleeting pleasures for eternal truth.

Song 39: The phrase tvam त्वं समागच्छ गानस्य स्फोटनेन²¹³ समं तदा²¹⁴ misrepresents divine music by associating it with the word “blast” (sphoṭana), which connotes violence. Instead, गानसुधासारेण from *SKG* is more appropriate suggesting a stream of nectar-like music.²¹⁵

²¹² त्वामपेक्षे सदैवाहं केवलं त्वामसंशयम् ।

आवर्तयतु मच्चित्तस्थितमेव निरन्तरम् ॥

प्रतियुद्ये तव प्रेम विरुद्धाहं तथा यदा ।

मत्क्रन्दनं भवत्येवं, त्वमेवापेक्ष्यते मया ॥ KRW.v.38pp.56

²¹³ यदा माधुर्यमखिलं नष्टीभवति जीवनात् ।

त्वं समागच्छ गानस्य स्फोटनेन समं तदा ॥ KRW.v.39

²¹⁴ कठिने शुष्के हृदये सति मां करुणामृतवर्षेण समेहि ।

सौभाग्ये जीवनतो विगते गानसुधासारेण समेहि ॥ *SKG*.v.39

²¹⁵ Cf. *Nāṭyaśāstra* Ch. 28 for guidelines on sound aesthetics and propriety of musical metaphor.

In *BVG*, the line उच्चैर्गायन् समायाहि प्रभो invokes the divine through elevating melody. The poet metaphorically argues that when human kindness wanes, nature replenishes it from its infinite store.

Song 40: The line घोरशून्यतां क्षितिजं गतम् remains unclear due to lack of corresponding expression in *SKG*. However, the overall tone of the song evokes nature as a maternal figure one who envelops her children with care, shielding them from worldly suffering.²¹⁶ This interpretation is reinforced by allusions to the *Prthivī-sūkta* of the *Atharva Veda*, where the Earth is personified as *mātr*, the protector and sustainer.

Song 41: Convinced of his own unworthiness, the speaker in Song 41 waits endlessly for his divine beloved, fully aware that the awaited presence may never arrive. The construction *vinyastum*²¹⁷ *ca* *tavāntike* should more accurately read *vinyasitum*, as it expresses the infinitive action of “placing oneself” before the divine.²¹⁸ The speaker’s humility is not feigned but deeply internalized, indicating a true spiritual

²¹⁶ अनेकान् दिवसान् ,देव,मम शुष्कहृदन्तरे ।

अनावृष्टिर्भूद् घोरशून्यतां क्षितिजं गतम् ॥ *KRW.v.40*

देवेमानी दिनानि बहुनि न वर्षति देवः शुष्के हृदि मे ।

नमोतीव दिगन्तोयं नहि तनुतममपि मृदु मुदितावरणम् ॥ *SKG.v.40*

²¹⁷ मामुत्थापयितुं धूल्या,विन्यस्तुं च तवान्तिके । *KRW.v.41*

²¹⁸ Monier-Williams, *Sanskrit-English Dictionary*, s.v. *vinyas*, *vinyasitum*.

surrender. The poet thereby counsel's humankind to cultivate humility, simplicity, and humane values as a prerequisite for a hopeful future.

Song 42: The imagery in तीरहीनाम्बुधौ तस्मिन् ²¹⁹ conveys a journey across a limitless ocean, which, however, seems syntactically awkward. The expression अपारसागरे तस्मिन् ²²⁰ as used by KRW is more fluid and contextually appropriate. ²²¹ In *SKG*, the phrase तत्रापारे पारावारे is particularly evocative, and it resonates with Ānandavardhana's dictum in *Dhvanyāloka*: अपारे काव्यसंसारे कविरेक प्रजापतिः "In the boundless ocean of poetry, the poet alone is the creator."²²² Thus, poetic freedom is supreme, and interpretations are manifold.

Song 43: This song reflects the comforting belief in a benevolent force that watches over human imperfections. The metrical structure, however, poses issues. In the third pāda of the first stanza of *pravishatvam*, the fifth syllable va is guru, and the sixth syllable dha is laghu,²²³ violating the Anuṣṭuph rule that the fifth syllable should be

²¹⁹ तूरहीनाम्बुधौ तस्मिन् मम गानानि सस्मितम् ।

यदा तूष्णीं शृणोषि त्वं तदा गीतानि तान्यहो ॥ KRW.v.42

²²⁰ तत्रापारे पारावारे निभृतं स्मितवति शृण्वति भवति ।

स्यान्मम गीतं रागैः स्फीतं तरङ्गतत्वं गतपदनिगलम् ॥ KRW.v.42

²²¹ KRW, *Gītāñjali*, Song 42.

²²² Ānandavardhana, *Dhvanyāloka*, I.2: apāre kāvya-saṁsāre kavir ekaḥ prajāpatiḥ.

²²³ यस्मिन् दिने न सज्जोहं त्वदर्थं तद्दिने मम ।

अन्तरङ्गं प्राविशस्त्वं मदीयाभ्यर्थानां विना ॥ KRW.v.43

laghu.²²⁴ Despite this flaw, the song radiates the poet's recognition of divine presence from childhood to maturity, equating human life's journey with the movement from earthly steps to celestial existence.

Song 44: The rare *ktvānta* formation *smittvā*, from the root *smiñ* (to smile), deviates from more common usages such as *prahasya* or *vihasya*. In *SKG*,²²⁵ it signifies a subtle or restrained smile, aligning with the mood of gentle hope conveyed in the song. Nature, in its serene beauty, becomes a beacon of patience and quiet joy. The poet urges that hope must persist even amidst uncertainty.

Song 45: This song captures the intensity of anticipation for the divine encounter. The refrain "He comes, comes, ever comes" reiterates the silent but certain advent of an invisible power. Nature is personified as a sacred presence whose footsteps stir the poet's heart, transforming ordinary perception into ecstatic realization.²²⁶ The divine is described not in doctrinal terms but through immanence soft, luminous, and deeply personal.

²²⁴ See *Chandaḥśāstra* for *Anuṣṭuph* metre: fifth syllable should be *laghu*, sixth *guru*.

²²⁵ अहमेकाकिनी स्मित्वा गायाम्यत्रान्तरे तथा ।
प्रतिज्ञायाः सुगन्धेन पवनः परिपूर्यते ॥ *KRW.v.44*
हसामि यावन्मन्दं मन्दम् । *SKG.v.44*

²²⁶ तदीयपदयुग्मस्य काञ्चनस्पर्शहेतुना ।
मदीयहृदयाह्लादः प्रभापटलमश्रुते ॥ *KRW.v.45*

Song 46: Here, the poet attains the long-awaited moment of union. The arrival of the divine is likened to an anirvacanīya (ineffable) shower of bliss, the culmination of lifetimes of waiting. This mystical moment transcends language and imagery, pointing to ānanda, the bliss of the Absolute.²²⁷

Song 47: All three Sanskrit translators interpret the central question similarly: “Who can be awakened from this mohanidrā (enticing slumber)?” The metaphorical sleep suggests ignorance, inertia, and attachment. The song urges liberation from the delusive comfort of worldly existence. It echoes spiritual texts where awakening (bodha) is essential to realizing the Self.²²⁸

Song 48: The line, परिहासेन मां दृष्ट्वा स्मिताः मम²²⁹ मम is tinged with satire. The use of smitāḥ to denote “those with a smile” is contextually imprecise. The more refined smerāḥ would better convey the sense of gentle, knowing laughter. The song narrates a surreal experience where the seeker, confused and alone in an illusory world, eventually awakens

²²⁷ मत्कार्यपूरणायाद्य समयोस्तीव भासते ।

वाते त्वत्सुखसान्निध्यमृदुगन्धोनुभूयते ॥ KRW.v.46

²²⁸ तथा मम निर्वर्तनम् ।

मामुद्दिश्यास्ति यच्छीघ्रं रजनी व्ययितप्राया व्यर्थं तस्य प्रतीक्षया ।

मदीयभयमेवं यत् प्रभाते सहसा किमु॥

आयातु वीक्षणान्तस्य तमुद्दिश्य भवत्वपि ॥ KRW.v.47

²²⁹ जलान्तिकेहमशायि श्रान्ताङ्गं लम्बयन् तृणे ।

परिहासेन मां दृष्ट्वा स्मिताः सहचरा मम ॥ KRW

to find the divine beside him व्यलोक्यं तदाहं त्वां तिष्ठन्तं मम पार्श्वतः. The culmination is a realization of sannidhi divine proximity.

Song 49: In a world filled with the clamour of sages and established voices, the song asks: who will hear the plea of a novice? The line एतस्या नवशिष्याया ललितं स्तोत्रगीतकम् (“the gentle hymn of this new disciple”) signifies a breakthrough a divine ear attuned not to grandeur, but to sincerity. The poet implies that even the humblest seeker’s devotion can pierce the veil of divine silence.

Song 50: KRW, states the line एको क्षुद्रतमो स्वर्णचणको बहु भासुरः²³⁰ conveys the transformative power of surrender a grain of impurity offered to the divine becomes radiant like gold. The image recalls the *Bhāgavata Purāṇa*’s tale of the fruit vendor in *Kṛṣṇa-līlā*, where the child deity fills the vendor’s basket with jewels.²³¹ The poet subtly invokes the daśama skandha, chapter 11, verse 11: *phalabhāṇḍam apūri ca*. This song completes the cycle of the *Gītāñjali*: from despair and despondency to grace and transformation.

Song 51: The poet reflects on the inevitability of death, symbolized by the arrival of a long-awaited guest who may appear at the

²³⁰ मदीयतुच्छवस्तूनां सञ्चयस्यान्तरे स्थितः ।

एको क्षुद्रतमो स्वर्णचणको बहु भासुरः ॥ KRW.v.50

²³¹ *Śrīmad Bhāgavatam*, 10.11.11: *phalabhāṇḍam apūri ca ratnaiḥ* "The basket of fruits was filled with gems."

most unexpected moment.²³² The line underscores the spiritual imperative of remaining ever-prepared in heart and mind. The sentiment recalls the parable of the ten virgins in the New Testament (Matthew 25:1–13), emphasizing the importance of spiritual readiness for the final encounter.

Song 52: The phrase तव कण्ठस्थितं माल्यं जपाकुसुमनिर्मितं याचितुं त्वामवाञ्छेहं contains a grammatical ambiguity. The verb avāñcchē derives from the root vāñch (वाञ्छ्), which in lañ lakāra and uttama-puruṣa becomes avāñccham (first-person singular). Thus, the appropriate form should be avāñccham, not avāñcchē.²³³

The poet's prayer for the garland (māla) constructed of hibiscus flowers (japākusuma) becomes a symbol of devotion. The ultimate reward is not mere ornamentation but the reception of a divine sword, which is the sharpened weapon of jñāna (wisdom). This metaphor echoes *Bhāgavata Purāṇa*, Skandha 5.13.20, where spiritual wisdom is likened to a sword that cuts through saṁsāra.²³⁴

²³² अन्धीभूता निशास्माकं दिनकर्माखिलं कृतम् ।
अस्माभिश्चिन्तितं रात्र्या अन्तिमातिथिरागतः॥ KRW.v.51
विशीर्णं कटखण्डं ते प्रसारय गृहाङ्गणे ।
रौद्ररात्रिनृपोस्माकं वात्यया सहसागतः ॥ KRW.v.51

²³³ See Pāṇini 3.4.85 on lañ-lakāra forms of desiderative roots

²³⁴ *Bhāgavata Purāṇa* 5.13.20; cf. 11.28.17 for similar metaphorical use of the sword of jñāna.

Song 53: विष्णोरैश्वरपक्षिणः as found in KRW's rendering lacks semantic clarity. *SKG* offers the clearer phrase विष्णोर्दिव्यविहङ्गस्येव "like the divine bird of Viṣṇu," i.e., Garuḍa. In *BVG*, it is rendered as ताक्षर्यपतत्रमिव, confirming this allusion. The burning fire of wisdom, like the sword in Song 52, reappears as उग्रज्वलितेनैकेन दहन् भौमेन्द्रियजातम् in *SKG*, recalling the *Bhagavad Gītā* verse: ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुतेर्जुन (4.37).²³⁵

Song 54: KRW's version, प्रत्यूषा भवति क्षीणा मध्याह्ना उपतिष्ठति features *pratyūṣāḥ*, which, according to Pāṇinian grammar, is better rendered as *pratyūṣas* (masculine) or *pratyūṣam* (neuter), but not feminine.²³⁶ The song underscores the principle that deeds surpass words in legacy, a sentiment echoed in *Bhaja Govindam*: *nāsti buddhiratnaloke*. Good actions alone yield lasting remembrance.

Song 55: This song addresses the dichotomy of *jīva* (individual self) and *Īśvara* (divine self). KRW emphasizes the split between body and soul, reflecting *dvaita* (duality). Yet the spiritual evolution implied throughout *Gītāñjali* gestures toward *advaita* where duality dissolves. The poet recognizes that the mind becomes the seeker's guide only after attaining higher consciousness.

²³⁵ *Bhagavad Gītā* 4.37: *jñānāgniḥ sarva-karmāṇi bhasmasāt kurute*, "the fire of knowledge burns all actions to ashes."

²³⁶ Pāṇini 1.4.1 ff. on gender and nominal suffix usage.

Song 56: The lines highlight the realization that pure, divine love alone connects the human soul with the Supreme. The phrase द्वयोः सम्मिलने पूर्णे त्वमेव परिदृश्यते implies advaita: that in perfect union, only the divine remains visible. The Sanskrit root mil (to unite) in lyuṭ form becomes melanam, not milanam, as some versions misrepresent.²³⁷ The sentiment aligns with Kuvalayānanda: यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः।

Song 57: KRW's use of tantrayaḥ is grammatically inappropriate as tantrī is a feminine noun. This song describes the challenge of expressing transcendent inner bliss through limited material forms, such as colour or music. The attempt to translate spiritual ecstasy into tangible art forms illustrates the poetic struggle with the ineffable.

Song 58: The line जीवनस्य च मृत्योश्च यमजौ भ्रातरौ भुवि नर्तयन्नस्ति employs a genitive construction (ṣaṣṭhī-vibhakti) that is problematic. Instead, jīvitam ca maraṇam ca would better suit the intended meaning. *SKG* uses नर्तयते विततोर्व्या जीवनमृत्यु यमलावाननदो यः। हर्षो चण्डवातसमन्वितः the metaphor of dancing twins suggests the inseparability and rhythmic interplay of life and death. The line स्वकीयहसितद्वारा समस्तमपि जीवनं प्रकम्पयति evokes a higher spiritual vibration, not mere emotional trembling.

²³⁷ See Kuvalayānanda, Alankāra section on yoga-rūḍhi and compound construction.

Song 59: The use of आर्द्रतां त्यक्त्वा is incorrect per *Pāṇinian* syntax; *kṛtvā* (having done) or *dattvā* (having given) would be more appropriate. *SKTG* uses मन्निडिलशीतलिमवितरणचणः, meaning "your cool moonlight-like compassion". This portrays divine grace as a bomb that dissolves anxiety and existential afflictions in an instant.

Song 60: This concluding song presents a striking image of children playing joyfully at the seashore, oblivious to the adult preoccupations with commerce and risk. Their innocence is seen as the gateway to spiritual fulfilment. The poet implies that only through childlike wonder and simplicity can one approach the shores of the infinite. This idea is echoed in Wordsworth's *Ode on Intimations of Immortality*, where childhood retains the memory of a preexisting purity.

Song 61: The poet beautifully encapsulates the sacredness of childhood by portraying the divine essence manifesting in the laughter and gentle movements of infants. The primordial light of the divine (*puruṣa-jyotiḥ*) is said to shine through childlike innocence. The imagery of the "beauty sleep from the buds of enchantment" draws from the poet's larger vision of nature as a cradle of love. A child, according to the poet, is a manifestation of purity, a divine gift, and the very embodiment of *śṛṅgāra* rasa expressed in innocence and tenderness.

Song 62: The poet extends his fascination with childhood into the natural world. The flight of clouds, the blooming of myriad flowers, the kinetic rhythm of pebbles in the stream all are perceived through the prism of childlike innocence. The gentleness of springtime breeze, the murmur of leaves, and the sweetness of madhu (honey) flowing from floral blossoms all reflect *bālya-saundarya*, the beauty of infancy echoed in nature's rhythm. This resonates with classical Indian aesthetics (*rasa-śāstra*) in its elevation of *hāsyā*, *śānta*, and *vatsalya rasa*.

Song 63: The line *jīvane cāpi pañcatve iha loke paratra vā* reflects the Upaniṣadic assertion of divine immanence and transcendence. It resonates with the *Bhagavad Gītā* verse: गतिर्भर्ता प्रभुः साक्षी निवासः (*Gītā* 9.18), where the Lord is described as the ultimate refuge and witness.²³⁸ The poet affirms God as the only constant companion through the vicissitudes of life and the afterlife, reinforcing the Vedic idea of *sākṣitva* (divine witnesshood).

Song 64: This parable-like song contrasts personal desire with universal altruism. A solitary man seeks light for himself, while a young woman dedicates her lamp to the sky symbolizing a selfless offering to the cosmos. Her lamp joins the celestial firmament, illustrating the futility of self-centered illumination. The *vṛttabhanga* (metrical violation) occurs in इतस्ततः प्लवमानां, where the sixth syllable *va* is *laghu*

²³⁸ *Bhagavadgītā* 9.18: *gatiḥ bhartā prabhuḥ sākṣī nivāsaḥ śaraṇam suhṛt prabhavaḥ pralayaḥ sthānam nidhānam bījam avyayam.*

(short), violating the anuṣṭuph metre's rule that ṣaṣṭham guru vijānīyāt (the sixth syllable must be guru or long).²³⁹

Song 65: The poet envisions the individual soul as a musical instrument in the hands of the divine creator, resonating with *Gītāñjali*'s recurring theme of life as nāda (sound) and spanda (vibration). The divine finds joy in creation's melody, echoing the idea of nāda-brahma sound as the essence of cosmic creation, a central tenet of Indian metaphysics.

Song 66: The line आक्रष्टुं प्रयतं शब्दैः attempts to express the effort to attract the divine through sound. Grammatically, prayataṁ is incorrect. The proper form, derived from the root yat (to strive) with prefix pra and suffix kta, is प्रयतितम् prayatitam.²⁴⁰ The song thus expresses the poet's yearning to surrender the essence of his being manifest in sound at the divine feet.

Song 67: Here, the poet extols the grandeur of the Supreme Being visible in the subtlest manifestations: a dewdrop, a moonbeam, birdsong, or wave. Every sensory experience aural, tactile, visual is imbued with brahmānanda (divine bliss). This recalls the *Taittirīya Upaniṣad* (2.7.1): raso vai saḥ, "He is indeed rasa (essence)."

²³⁹ See Vṛttaratnākara on the Anuṣṭuph metre: pañcamāṁ laghu sarvatra ṣaṣṭham guru vijānīyāt.

²⁴⁰ Cf. Pāṇini 3.2.102 for kta-suffix derivation with causative prefixes.

Song 68: KRW's use of परिवर्तमानवर्णैः contains metrical irregularity.

The fifth letter mā is guru, which violates the Anuṣṭuph norm pañcamam laghu sarvatra.²⁴¹ The breach in metric integrity affects the aesthetic rhythm, indicating either an intentional poetic license or oversight.

Song 69: This song explores the liminal stage between spiritual longing and actual realization (anubhūti). The poet cautions that at this stage, visions and illusions (bhrānti-sphūrati) lose binary moral relevance. The spiritual seeker must transcend conceptual understanding to achieve experiential knowledge a notion deeply rooted in yoga-jñāna traditions.

Song 70: Life is depicted as an ever-flowing stream, containing countless ephemeral manifestations: epochs, worlds, living beings, and cultural paradigms. The line सकलान्यपि वस्तूनि सदा धावन्ति सत्वरम् implies that everything is in motion. This aligns with the Buddhist concept of anityatā (impermanence) and the Vedāntic view of jagat mithyā (the world is transient). The poet does not claim to know the end of this movement an epistemological humility consistent with both Vedic scepticism and mystical awe.

Song:71: In this context KRW eventually used प्रक्षिप्तव्या. it should be mentioned as प्रक्षेप्तव्या. According to him, it is तिरस्करण्यामेतस्यामुद्धृतायां

²⁴¹ Refer *Chandasśāstra* for metrical laws and implications of deviations

त्वया स्वयम्. Here, the word तिरस्करणि is to be noted and to be realized as Maya. It has to be said here that the inconceivable and infinite power of God is referred to by many names such as ignorance, avidya and maya. This rejection is vanity itself. He is the one who raises it and finally changes it.

Song 72: The expression, नामधेयेषु नैकेषु रूपेषु विविधेषु च describes the divine manifestation in myriad names and forms. Song 71: Māyā, Ignorance, and Divine Rejection

KRW's usage of prakṣiptavyā is grammatically inaccurate; the correct form is prakṣeptavyā, derived from the causative form of the root kṣip (to throw).²⁴² His commentary, tiraskaraṇyām etasyām uddhṛtāyām tvayā svayam, invokes the notion of tiraskaraṇī as a synonym for māyā. The text suggests that māyā, avidyā, or ignorance is ultimately dispelled by divine intervention, reflecting the Upaniṣadic view that brahman is beyond illusion, yet also the source that redeems one from it. According to KRW, this life is but a projection of His will. Liberation (mokṣa) lies not in understanding each form, but in unconditional surrender (śaraṇāgati) to His inscrutable will.

Song 73: Mukti is not merely detachment from the body but total transcendence of bodily identity. The song posits that the body, when aligned with divine will, ceases to be a bondage. Rather, it becomes an

²⁴² See Pāṇini 3.1.132 for causative forms and tavyat suffix usage.

instrument (yantra) for the divine play. The transformation occurs not by renouncing life but by sanctifying it.²⁴³

Song 74: The phrase निजवीणां वादयति is metrical incorrect due to vṛttabhaṅgaḥ: the fifth syllable vā should be laghu and the sixth ḍa should be guru. The narrative portrays a soul wandering in despair, uncertain of meeting the Divine. It captures the poet's internal dilemma amid darkness, the search for light through epochs, and the continuous call of God in myriad forms.

Song 75: A similar vṛttabhaṅgaḥ is found in मधुरीकरोति सूनम्, where the laghu and guru metrics are interchanged. This song emphasizes that whether it is water, flower, or poetic word, all nature sings of the same eternal Being. Human interpretations vary, but ultimately all expressions converge in divine worship.

Song 76: The Supreme Silence

The line किमेकाकी च मूकोऽहं तिष्ठेयं तव सम्मुखम् किम् is not about speechlessness due to inability, but about maunam a silence born from

²⁴³ Cf. *Bhagavad Gītā* 5.8–9: “naiva kiñcit karomīti...” the realized being acts without ego.

transcendental absorption (samādhi).²⁴⁴ KRW clarifies that it is a divine silence, where speech and sensory faculties are absorbed in bliss.

Song 77: KRW's rendering विभजामि न तैः साकं किन्तु सर्वं त्वया सह ॥5॥ अतोऽहं न निमज्जामि जीवनस्य महाम्बुधौ captures the seeker's final struggle: the relinquishment of ego. The inability to dissolve that last vestige of self becomes the final hurdle in spiritual realization.

Song 78: The poet realizes that the perfection one seeks is not absent but ever-present. The line वृथेदं मार्गणं, व्याप्ता सर्वत्राखण्डपूर्णता - confirms that what is sought externally already resides within. The futility of searching is the epiphany of fulfilment.

Song 79: Once again, मिलनं²⁴⁵ should be corrected to मेलनम्, following correct derivation from mil with lyuṭ-pratyaya. Also, आहमेव वहेयं seems a misprint for ahameva. The broken lyre string symbolizes the pain of divine separation. The poet acknowledges that God is the only eternal companion, and all else is transient.

²⁴⁴ Refer to *Mandūkya Upaniṣad*, verse 7: amātraś caturthaḥ avyavahāryaḥ prapañcopaśamaḥ śivaḥ advaitaḥ..., emphasizing the final silence (turiya state) beyond speech and duality.

²⁴⁵ जीवनेस्मिन् मामकीने मिलनं मे त्वया सह ।

मम भागो नैव तर्हि मन्येयाहं निरन्तरम् ॥ KRW.v.79

Song 80: The sun, described as नित्यतेजस्वि²⁴⁶ (not नित्यतेजस्विन्), is the most evident symbol of divine presence. It represents the source of energy, light, and rhythm of life. The poet venerates it as the ever-shining manifestation of the Supreme.

one has supposedly completed life's duties. However, KRW notes that the term nidrītaḥ is grammatically problematic.²⁴⁷ Instead, what is implied is not literal sleep but a complacent restfulness that follows effort. Yet, this state is not the end; rather, a new insight dawns an inner revelation that transcends all effort. It is the divine irony of striving: when one ceases to seek, the vision appears.

Song 81: This idea conveys the mental state experienced by a person who, after accomplishing a significant goal, momentarily rests in the satisfaction of that achievement. The term निद्रितः is grammatically unsuitable in this context. KRW offers a detailed explanation of every element found in the source text. According to his interpretation, when one sits in a state of contentment after completing all tasks, an extraordinary and unexpected vision arises within the mind.²⁴⁸

²⁴⁶ शरत्कालाम्बुदस्यावशिष्टतुल्योहमम्बरे ।

वृथा परिभ्रमन्स्मि, नित्यतेजस्वि KRW.v.80

²⁴⁷ Cf. Pāṇini 3.1.133, tavyat suffix forming desiderative/capable futures.

²⁴⁸ समाप्तं कार्यमखिलमित्येवं चिन्तयन्नहं ।

परिश्रान्तो भृशं भूत्वा स्वतल्पोपरि निद्रितः॥ KRW.v.81

Song 82: This song explores the metaphysical enigma of *kāla*, presented as both destroyer and continuum. KRW echoes this with कालो जगत्भक्षकः । Time as the devourer of worlds.²⁴⁹ Time is quantified from *kṣaṇa*, *lava*, *nimeṣa*, *muhūrta*, to *kalpa*, yet remains elusive. Verses from the *Mahābhārata* (Ādi Parva) such as, कालमुदिदं सर्वं भावाभावौ सुखासुखे । reflect its totalizing nature. For the recluse, time is no longer tyrant but servant; it is by becoming its assistant, not its master, that one attains peace.

Song 83: Here, the poet speaks of *mātr-karuṇā-sāgara*, the mother as the ocean of forgiveness. KRW reflects this sentiment through the offering of a garland made of tears *āśru-mālā* at the feet of the Divine Mother. This evocative image blends Bhakti's emotional intensity with the symbolic renunciation of ego.²⁵⁰ The act of adorning God with one's sorrow suggests a deeply personal form of *śaraṇāgati*.

Song 84: The poet turns sorrow into song. This recalls Shelley's line, "Our sweetest songs are those that tell of saddest thought." The Sanskrit echo is found in *Mālavikāgnimitram* and Kaṭidasa's *Meghadūta*, but most poignantly in Vālmīki's lament: मा प्रतिष्ठां त्वमगमः

²⁴⁹ Cf. *Mahābhārata*, Ādi Parva 1.1.188: *kālam udidam sarvaṁ bhāvābhāvau sukha-duḥkhe ca*.

²⁵⁰ *bhavati śaktaḥ prabhavitum* Similar sentiment in Saundarya Lahari, verse 1: *śivaḥ śaktyā yuktō yadi*.

शाश्वती समाः। यत्क्रौञ्जमिथुनादेकमवधीः काममोहितम् ॥²⁵¹ This śoka becomes the origin of poetic speech (śloka), where pain crystallizes into lyrical beauty.

Song 85: This song presents a battlefield metaphor, where KRW quotes:

खड्गान् चापान् शरान् चैव नीचे योधा न्यपातयन् ।

भालेषु तेषां सर्वेषां शान्तता समवस्थिता ॥KRW

The spiritual war concludes not in bloodshed but in silence. Echoes of *Bhagavad Gītā*'s अशान्तस्य कुतः सुखम् (2.66) affirm that peace is the ultimate end of all striving.²⁵² The warrior's arms fall; God alone holds the power to grant liberation.

Song 86: KRW interprets death not as fearsome but as daivadūtaḥ the divine messenger. The poet's acceptance reflects the jñānayoga ideal: welcoming death as a return. The omnipresence of love, longing, and lament is likened to Yama's soft but irreversible touch.

Song 87: अनन्तं किन्तु ते हर्म्यं²⁵³, the Divine abode alone is perfect.

This line acknowledges the failure of all worldly searches. Human life

²⁵¹ *Vālmīki Rāmāyaṇa*, Bāla Kāṇḍa 2.1–2.

²⁵² *Bhagavad Gītā* 2.66: aśāntasya kutah sukham for one without peace, whence happiness?

²⁵³ अनन्तं किन्तु ते हर्म्यं, मार्गयन्नेव तामहम् ।

त्वदीयद्वारमधुना समायातोस्मि, मत्प्रभो ॥ KRW.v.87

remains a futile search for what only the Divine can bestow. The poet's plea to the Eternal expresses the Vedantic notion that ultimate pūrṇatā lies not in effort, but in grace.

Song 88: The imagery here is haunting a deity left in a decaying temple: तिष्ठत्येकाकिनी भूत्वा जीर्णमन्दिरदेवता²⁵⁴ This echoes the Bhakti theme of divine neglect amid modernity. The silence, the darkness, and absence of ritual all convey a deeper critique of spiritual abandonment. Yet, it is also an invitation for rediscovery.

Song 89: KRW writes: तुमुला नैव तुङ्गा वा मम शब्दा इतः परम्. no more tumultuous or lofty words remain. The idea aligns with the Vedantic truth: guru's silence is the supreme teaching.²⁵⁵ गुरोस्तु मौनं व्याख्यानं शिष्यास्तु छिन्नसंशया । Also, the line सदसत्कलहे नैकहोरा यापितवानहम् ॥ carries a pun horā meaning both “hour” and a technical astrological term, indicating time wasted in fruitless arguments over real and unreal.

Song 90: मरणं तावकद्वारे यद्दिने ताडयिष्यति । तस्मिन् दिने समर्प्येत तस्मै किं वस्तु वा त्वया ॥ when death knocks, what can one offer? The ultimate renunciation is not symbolic but real. One must surrender sarvasva, echoing *Bhagavad Gītā* 18.66: sarva-dharmān parityajya. This leads

²⁵⁴ कालधर्मविहीनायामुपेक्षायामुपेक्षायामपूजिता।

तिष्ठत्येकाकिनी भूत्वा जीर्णमन्दिरदेवता ॥ KRW.v.88

²⁵⁵ Cf. *Dakṣiṇāmūrti Stotra* verse: mauna-vyākhyā prakāṣita para-brahma-tattvaṁ yuvānam.

from existential dread to transcendental faith. KRW's poetic question becomes an Upaniṣadic invitation to self-knowledge beyond the cycle of birth and death.

Song 91: If सम्बोधनप्रथमा were mistakenly interpreted as first person in the phrase मरणं त्वं समागच्छ, it would be grammatically flawed. The appropriate address in Sanskrit retains second person usage in tvam. Furthermore, तयैकया मिलितव्यो should be corrected to मेलितव्यो, following previous discussions regarding मेलनम् as the correct nominal form derived from the root mil with lyuṭ-pratyaya.²⁵⁶

The poet, in deep spiritual yearning, invites death to converse with him at the threshold of life's end. This ultimate encounter with the Paramātmā is depicted as a bridal departure a solitary bride leaving her natal home to join her Lord in the solemn silence of night, after the festive culmination of worldly rites.

Song 92: In the line वीक्षणं धरणीमेतां प्रति नष्टं भवेदिति the poet reflects on the transience of earthly perception. Death becomes paradoxical darker than the material world, yet brighter than the unknown beyond. As one closes one's eyes to this world, a new dimension opens. This ambiguity is reflected in the Purāṇic statement: मृत्युरत्यन्तविस्मृतिः 'death is

²⁵⁶ Cf. Paṇini 3.1.134: mil + lyuṭ = melanam; tavyat suffix with causative applies to prakṣeptavya.

the ultimate forgetting.²⁵⁷ Thus, death is not merely an end, but a transition laden with forgotten memories and spiritual awakening.

Song 93: *Bhagavad Gītā*'s profound aphorism 'जातस्य हि ध्रुवो मृत्युः' frames this reflection.²⁵⁸ Death is inevitable and ever-looming. Traditional Sanskrit verses echo this:

धनानि कोशे परवश्च गोष्ठे भार्या गृहद्वारी सुतः श्मशाने ।
देहश्चितायां परलोकमार्गे कर्मानुगो गच्छति जीव एकः ।
संयोगाः विप्रयोगान्ताः मरणान्तं च जीवितम् ।
मरणं प्रकृतिः शरीरिणां विकृतिर्जीवितमुच्यते बुधैः ।
वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरो पराणि ।
तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही ।
न हि प्रमाणं जन्तूनां उत्तरक्षणजीवने ॥

All worldly associations vanish at death. The soul (jīva) travels alone, accompanied solely by karma. The poet's line, सज्जो यात्रार्थमप्यहं "I am ready to travel" articulates spiritual preparedness.

Song 94: The line:

तदैव धरणीद्वारगोपुरद्वारतो ध्रुवं ।
सान्द्र्यसुस्वरशोकार्थरागारम्भश्च संभवेत् ॥

²⁵⁷ See *Bhāgavata Purāṇa*, 11.22.38: mṛtyur atyanta-vismṛtiḥ.

²⁵⁸ *Bhagavad Gītā* 2.27: jātasya hi dhruvo mṛtyuḥ death is certain for the born.

signifies the twilight of life, adorned with divine music and emotion. In SKG, this becomes: प्रसरिष्यन्ति च नृपतेर्निलयात् सायन्तनगानाकुलरागाः ।The phrase शोकार्थ here does not imply sorrow but the emotional depth (bhāva) of divine longing. This transition blends the poetic with the devotional, where the journey ends in a cosmic saṅgīta.

Song 95: Philosophers affirm that death is not an aberration but a passage. One loves death as much as life. The poet reminds us that life and death are not contradictory; they are intertwined elements in the cosmic rhythm.

Song 96: The universe is depicted as a stage: गणनातीतरूपाणामेतस्मिन् क्रीडनालये a playground of countless forms. Yet, दृष्टिर्मे पतिता तस्मिन् यस्य रूपं न वर्तते । the gaze ultimately falls upon the Formless. Though God is invisible, he takes form for the devoted. The पुलकाङ्गिता अभवन् in पुलकाङ्गिता अभवन्, is also noted metrically, indicating poetic disruption within revelation.

Song 97: This song echoes *Muṇḍaka* and *Kaṭha Upaniṣad* metaphors: सुपण्णविता सद्दृशौ सखायौ यदृच्छयैतौ कृतनीडौ च वृक्षे । हंसावहं च त्वं चार्य सखायौ मानसायनौ । God and the individual soul are like two birds one enjoying, the other observing. KRW aligns this image to *Bhāratatattvam*, where life and God are eternally bound companions.

Song 98: The poet wears his failures like garlands: मत्पराजयमालानां
जयचिह्नानि योजयन् । At the feet of the Lord, even defeat transforms into
victory. This spiritual inversion reflects Bhakti's surrender (prapatti),
where all experience is offered unto the Divine.

Song 99:

त्यजाम्यहं यदा कर्णं तदा जानाम्यहं तु यत् ।

तद् ग्रहीतुं समायातस्तव काल इति प्रभो ॥

All efforts prove vain:

अयं प्रयत्नो विफल इत्यस्मिन् नैव संशयः।

The poet surrenders control and invites God to sit silently upon the
throne:

निश्शब्दमत्र मे नाथ पीठे तव निषीद च ॥

Song 100: The poet transcends the world of names and forms:

अरूपत्वस्य च सम्पूर्णमुक्तालाभप्रतीक्षया ।

तामेव श्रोतुकक्षायामगाधबिलपार्श्विकाम्॥

तत्रागाधगुहोदरसीमनि सन्निहिता स्थाने ।

He awaits the revelation of the formless Truth nirguṇa-brahman
hidden in the cave of silence and solitude.

Song 101: The phrase अहं मामधिकृत्यापि तैर्द्वारान्वभवं हृदि seems grammatically strained. Instead, तद्वरा is more appropriate. The poet confesses that music, which once opened heavenly gates, has now fulfilled its purpose. The artistic journey culminates at the gates of rājanilaya the Divine palace.

Song 102: The poet admits defeat before the ineffable:

कथं प्रतिवदेयं तानिति जानाम्यहं न हि ।
यतो वाचो निवर्त्तन्ते अप्राप्य मनसा सह ॥

Quoting *Taittirīya Upaniṣad* (2.9.1), the poet reaches the boundaries of speech and thought, surrendering into silence.

Song 103: The journey ends with full offering: एकेन प्रणिपातेन क्रियमाणेन ते प्रभा । All aptitudes mental, sensory, artistic are laid at the feet of the Divine. The musical flow that accompanied life's journey is now retired.

This comparative study of Sanskrit translations of *Gītāñjali* by three Keralite poets KRW, NGP, and MKN has unveiled a richly textured terrain of linguistic and philosophical exploration. Drawing from Tagore's English version, each translator has engaged in a profound act of literary re-creation, rendering the spiritual and poetic essence of the original into the timeless rhythm of Sanskrit.

By analysing Songs 1–103, this research has documented grammatical distinctions, metrical variances, philosophical undertones, and poetic innovations. The study has also brought to light previously unnoticed discrepancies in translation and interpretation some of them structural, others aesthetic. Through detailed metrical corrections, etymological precision, and contextual readings, the work serves both as a textual critique and an homage to Sanskrit's enduring vitality.

The translations offer unique perspectives into Tagore's mysticism, filtered through Kerala's intellectual and cultural ethos. Whether or not these translations meet the expectations of all readers is open to debate. What remains indisputable is the translators' dedication to preserving both the sanctity and lyricism of the original.

In an era witnessing the decline of classical Sanskrit studies, the efforts of KRW, NGP, and MKN act as a testament to its revival. Their work contributes meaningfully to the corpus of modern Sanskrit literature and provides future scholars with a valuable lens to explore intercultural literary transmission.

Ultimately, the Sanskrit *Gītāñjali* translations affirm the universal resonance of Tagore's vision transcending time, language, and culture evoking the eternal dance of the soul with the Divine.

CHAPTER IV

KĀVYAS OF K. RAMAKRISHNA WARRIER

KRW's contributions to literary translation include a significant number of biographical works, demonstrating that creative genius is not confined to a singular domain. His engagement with diverse literary forms reflects both his versatility and depth as a writer and translator. A meticulous examination of his broader body of work not only enhances scholarly appreciation but also invites deeper engagement with his biographical translations. This chapter, therefore, serves as a repository of his contributions in this genre, while simultaneously offering a critical study of his overall literary oeuvre.

Critical analysis, by its nature, demands objectivity; it must be devoid of personal bias, as its purpose lies in uncovering factual and interpretive truths. The researcher's role extends beyond the mere presentation of facts it necessitates an exploration of the socio-cultural and literary milieu that shaped the poet's work. In this context, an academic approach involves a close study of the underlying themes, motivations, and stylistic strategies employed by the author. This chapter endeavours to undertake such an inquiry.

His dissatisfaction with translation as a mere linguistic exercise underscores his deeper commitment to literary fidelity. He approaches

translation as an act of creative re-construction, one that requires attention to multiple facets of literary expression. His deliberate use of plain language, accessible style, and symbolic and rhetorical devices reflects his effort to preserve both the philosophical depth and emotional authenticity of the original texts. Such techniques not only enhance the aesthetic quality of the translations but also provide valuable insight for scholars and general readers alike.

This chapter meticulously highlights KRW's profound desire to engage with the common people and make classical literature accessible to a broader audience. At a time when the cultural legacy of Sanskrit was under threat, KRW, along with other committed enthusiasts, rose to its defence, striving to preserve and revitalize its heritage. As a result, he is remembered as a literary figure of enduring significance who has left an indelible mark on the field of literature. His influence on future generations continues to be a subject of scholarly discourse among academics, researchers, and literary critics. The chapter also offers a critical examination of his stylistic innovations and his nuanced engagement with the socio-cultural dimensions that shaped his creative vision. It serves as both a documentation of his artistic evolution and an exploration of how his personal experiences informed his literary pursuits. His determined efforts to rejuvenate a declining literary tradition are analysed in depth, underscoring his dual role as both a preserver and innovator. Subsequent sections explore his approach to

individual works, with particular attention to how he engages with the responsibilities of a poet in society. His literary responses, infused with ethical and aesthetic concerns, open up rich avenues for further inquiry. His oeuvre invites scholars, aestheticians, students, and general readers alike to discover new layers of meaning and relevance, especially in the context of contemporary society. This process contributes to an ongoing scholarly effort to reassess his significance in the modern cultural landscape. Additionally, the chapter considers his approach to language, particularly his use of grammar and metrics. While modern poetry often departs from traditional rules in favour of a freer, more intuitive flow of expression, His work prompts an inquiry into whether he maintained fidelity to classical grammatical principles. His possible reliance on authorities such as Pāṇini and other Sanskrit grammarians is examined, with a view to assessing the precision and elegance of his semantic, syntactic, and morphological choices. Through such analysis, the chapter evaluates how technical mastery supports the philosophical and poetic integrity of his work. Whether criticism be constructive or deconstructive, this research neither aligns blindly with one nor rejects the other. It adopts a balanced, middle-ground approach, which is both justifiable and academically sound. To conclude, this chapter presents what the researcher has read, observed, heard, felt, contemplated, and inferred about a literary prodigy KRW whose contributions to literature are substantial both in quality and quantity. It is now for scholars,

students, and readers to examine the findings critically and determine the extent of their validity.

***Pāritoṣikam* A Critical Overview (31 Headings – 748 Couplets)**

KRW's *Pāritoṣikam*, his first major Sanskrit composition, is a significant literary work comprising 24 self-translations of his original Malayalam poems and three German poems. Unlike a novice, he writes with the assurance of seasoned Poet, displaying remarkable linguistic precision and stylistic confidence.

The expression **naika**¹ occurs multiple times, indicating thematic or rhetorical emphasis. The forms मातुलानि and मातुला are used distinctly, reflecting a nuanced understanding of Sanskrit grammar:

मातुलानि इति डीष्, अनुकागमे उचितम्।

अनुकागमाभावे डीषागमे मातुली इति रूपम् उचितम्।

[(वार्तिकम्) इन्द्रवरुणभवशर्वरुद्रमृडाहिमारण्यवयवनमातुलाचार्याणामनुक्
मातुलोपाध्याययोरानुक् वा (वार्तिकम्) मातुलानि, मातुली इति]²

¹ नैकवर्षा गता नानाकार्येषु निरतस्य मे।

संस्कृताभ्यसनं शिष्टमाकाशकुसुमं यथा॥ I. 4

यद्यस्त्यं नैकवारमुक्तं तर्हि पुनः पुनः।

भवेत् सत्यं तदेवेति मन्यन्ते बहवो जनाः॥ V.26

² कदाचिद्येति वातेन प्रतीहारकवाटयोः।

सञ्जातो घर्घरावस्तर्हि वेगेन मातुला॥ IV.14

सर्वेषामपि मोदाय पुष्पकालो यथाक्रमम्।

आगतः किन्तु मातुल्याः सदा ग्रीष्मोभवत्खलु॥ IV.36

- KRW demonstrates mastery over **Taddhita formations**, as seen in the application: भावत्कः³ – Derived from भवतः using the ठक् suffix. The explanation shows semantic clarity and grammatical correctness.
- A remarkable instance of derivational precision is seen in the phrase:
तत् मणिः – Analysed through grammatical logic: तद् मणिः becomes तन्मणिः under nasalization rules (यरोऽनुनासिकोऽनुनासिको वा).
- In the translation of "Balcony and Switch," the Sanskrit equivalents प्रग्रीवः and पिञ्जा are linguistically apt and aesthetically compelling.
- For the challenging phrase "Hide and Seek," KRW employs गूहनकेलिः⁴ a remarkably precise and imaginative translation.
- In caption 16, second śloka, पित्तला⁵ is used for "brass" a term both contextually appropriate and lexically accurate.

³ पारितोषिकम् V.2

तद्धितप्रयोगचातुरी — भावत्कः, भवतः अयं भावत्कः भवतठुक्घसौ इति ठक् प्रत्ययः तस्य इसुसुक्तान्तात् कः इति कादेशः, आदिवृद्धिः।

⁴ यत्र गूहनकेली च सहजैः सह खेलिता।

चलुतुं मृदुपादाभ्यां यत्र यत्नः कृतो मया॥ XI.22

- Caption 17, third śloka introduces शिलायते⁶ meaning “acts like a rock,” constructed using the suffix यप् for actional meaning an insightful morphological choice.

The first śloka of the caption beginning आग्रादुर्गम् offers a striking simile. The term सार्वभौमो⁷ stands out as a lofty and fitting metaphor.

- The usage of विक्रेता and आमिषं मार्गयन् व्याघ्रः adds depth and vividness to the poetic imagery.
- The śloka from हरिश्चन्द्रः includes:

यद्यसत्यं नैकवारम्⁸ – a philosophical statement reflecting laukika-tattva (worldly wisdom), worthy of note for its reflective tone.

- In अहल्यायाः भाषणम्⁹, the ślokas effectively re-narrate the legendary tale with emotional depth and linguistic clarity, enriching the reader’s engagement with the well-known myth.

⁵ तुलसीदलपुष्पादिपूजावस्तुसुचयः।
विविधाकार संयुक्त दीपाः पित्तलनिर्मिताः॥ XVI.3

⁶ पार्श्वे स्रवति निस्सङ्गभावेन यमुनानदी।
अनेकान्संभवान् दृष्ट्वा तस्याश्चित्तं शिलायते॥ XVII.3

⁷ सार्वभौमो नष्टतेजा इव सायन्तनारुणः।
अवतीर्योन्नतस्थानाद्विक्चक्रं पश्चिमं गतः॥ XVII.1

⁸ पारितोषिकम् V.26

⁹ पारितोषिकम् v.1-24

Use of Narma

- Title: प्रग्रीवस्तं जपाकुसुमम् contains the humorous line: केनापि हेतुना यानमिदम्¹⁰ – a clever instance of subtle wit.
- Additional usage of narma is seen in व्योमयानम् and the line मा गर्वोस्तु उर्वशीरम्भा¹¹ contextualized with literary finesse.
- Clock-winding is metaphorically interpreted as "feeding the clock" a striking personification. The caption 19 ślokas include expressions like आगच्छति यथारात्रिः¹² and घटीयन्त्रं पुरातनम्¹³ that create a vivid, almost animate portrayal of time.
- The comparison of a grandmother's sorrow to waves is poignantly conveyed in the 48th śloka under मातामही:

किं भवानपि दुःखार्तो वीचिहस्तेन¹⁴ – a metaphor deeply evocative and emotionally resonant.
- From the 28th śloka of हानिपूरणम्¹⁵, the expression:

¹⁰ पारितोषिकम् V.4

¹¹ पारितोषिकम् XV.10

¹² पारितोषिकम् XIX.5

¹³ पारितोषिकम् XIX.1

¹⁴ पारितोषिकम् XXIII.48

प्रतीक्षितव्यमस्माभिः – serves as a moment of situational narma and philosophical reflection.

Although *Pāritoṣikam* has been discussed elsewhere, the observations presented here aim to spotlight his exceptional grammatical and creative skill in rendering poetic expressions into classical Sanskrit while preserving their emotional and philosophical resonance.

***Gītāñjali* by K. Ramakrishna Warriar (2008) (103 Poems, 777 Couplets)**

Tagore's *Gītāñjali* has maintained universal appeal since its publication and is often described as a modern counterpart to the *Bhagavad Gītā*, infused with spiritual depth and lyrical beauty. KRW's Sanskrit rendition of *Gītāñjali* reaffirms the enduring value of this work, preserving its classic tone and meditative insight. The fact that *Gītāñjali* was awarded the Nobel Prize speaks volumes of its literary and philosophical stature.

The identification of thematic and stylistic parallels between Rabindranath Tagore's original *Gītāñjali* and KRW's Sanskrit translation requires substantial scholarly engagement. Philosophically and aesthetically, KRW's rendering maintains fidelity to the original

¹⁵ पारितोषिकम् XXVIII.24

text, embodying the essence of Tagore's spiritual vision. Through 777 couplets, KRW articulates the profound messages embedded in the original Bengali verses with linguistic elegance and emotional depth.

Gītāñjali, both in Tagore's original and KRW's translation, communicates from a mystic plane yet it remains innately human, reflecting the eternal bond between Jīvātmā (individual soul) and Paramātmā (Supreme Soul). The spiritual dialogue is accessible and intimate, positioning the divine not as a remote deity, but as a loving presence close to the seeker's heart.

Nature, according to *Gītāñjali*, bestows upon humanity inexhaustible treasures. However, human beings, immersed in sensory pleasures and material excess, fail to receive them with the openness they deserve. KRW effectively preserves this philosophical insight in his translation. His first few couplets resonate with the sense of loss, not imposed by nature, but by human indulgence and forgetfulness.

Human life, depicted as a spiritual journey, forms the central motif of the text. In KRW's rendering, the motif of the journey becomes a leitmotif one that captures the pilgrim soul's pursuit of an indefinable divine presence. The journey is not merely physical but metaphysical, anchored in longing, striving, and eventual surrender.

The power of nature is described in musical terms its rhythm and harmony pervade all life. In songs 2 and 3, KRW echoes this mysticism

by portraying music as a cosmic force binding all living beings.¹⁶ The nāda (sound) becomes a symbol of divine presence. Each organism, knowingly or unknowingly, sings the divine tune.

The inner being of man is likened to a window, where an invisible energy is contained. In simple yet poetic Sanskrit, he expresses man's jealousy of purity and happiness, his yearning to merge with the eternal. This union, however, demands humility, modesty, and renunciation. Life, in this vision, is a sacred drama in which one must eventually cast off the costume of ego.

In this sacred play, the heartbeat itself becomes an act of devotion a rhythmic preparation to unite with the divine. Yet, the actual merger remains elusive, mysterious. He retains this tension between aspiration and separation with vividness and sincerity.

- **Song 13** underscores the existential dilemma of the seeker: the offering song, symbolic of spiritual realization, fails to emerge. The soul, though yearning, cannot yet articulate its hymn.¹⁷
- **Song 14** shifts this failure into spiritual growth. Unfulfilled desires transform into karuṇā (compassion), a divine gift enabling the soul's final union with nature.¹⁸

¹⁶ Warriar, K. R. *Gītāñjali*. Chinmaya International Foundation, 2008 p.4-5

¹⁷ Warriar, K. R. *Gītāñjali*. Chinmaya International Foundation, 2008. p.19

¹⁸ Warriar, K. R. *Gītāñjali*. Chinmaya International Foundation, 2008.p.20

- In **Song 17**, the poet affirms that nothing needs to be done to please the Creator. The soul's task is merely to sing in praise. The mystic hope of merging with the divine through love pure and untainted is beautifully rendered.¹⁹
- **Song 19** depicts darkness as a metaphor for ignorance. The soul's silent vigil, waiting for enlightenment, is a deeply moving portrayal of spiritual longing. KRW poetically conveys the quiet search for the divine hidden within the self a sorrow born from ignorance of this truth.²⁰

KRW employs richly imaginative metaphors to illustrate rebirth and the continuity of time. The soul, likened to a weary traveller, is rejuvenated each morning through the grace of divine presence. The ghaṭīyantra (clock) becomes a metaphor for life's rhythm and impermanence. Time, flowing like a river, passes swiftly while man remains entangled in worldly constructions "heavy forts" built from ego and desire, as observed in Song 30.²¹

Each stanza functions like a mantra in a spiritual rosary (japa-mālā), culminating in a devotional offering an Anjali of songs. His poetic bouquet invites readers to partake in this sacred journey.

¹⁹ Warriar, K. R. Gītāñjali. Chinmaya International Foundation, 2008. p.23

²⁰ Warriar, K. R. Gītāñjali. Chinmaya International Foundation, 2008, p.27

²¹ Warriar, K. R. Gītāñjali. Chinmaya International Foundation, 2008 p.42

- **Song 31** presents the soul navigating toward realization, hindered by worldly temptations. Simplicity and humility are prescribed as the only true path to the divine sanctuary.²²
- **Song 32** gives divine multiplicity a name King, Lord, Friend. It critiques man's futile attempts at sovereignty and possession.²³
- **Song 34** reveals man's insincerity: although he names nature his sole treasure, he offers no true devotion. Still, the divine waits for his love an idea laden with grace and forbearance.²⁴
- **Song 35** is widely celebrated for its socio-political vision advocating for freedom, dignity, and a fearless society.²⁵
- **Song 36** is a prayer for spiritual endurance: to remain equanimous amidst joy and sorrow, and to serve the destitute, rejecting the arrogance of earthly lords.
- In **Song 37**, the metaphor of an empty tiffin box symbolizes the exhausted soul, now wholly dependent on divine sustenance.
- **Song 39** deserves special attention. It imagines the heart as parched and lifeless until the nectar of divine compassion flows

²² KRW. *Gītāñjali*, Chinmaya International foundation: 2008. p.43

²³ *Gītāñjali*, 2008. p.49

²⁴ *Gītāñjali*, 2008. p.57

²⁵ *Gītāñjali*, 2008. p.53

into it. The stanza becomes a poetic representation of mokṣa (liberation).

- **Song 40** reflects the paradox of human devotion. The mind resists divine love but ultimately depends on it for peace. The storm of turmoil eventually surrenders to divine quietude.
- **Song 41** depicts a rebellious perception of nature harsh and punishing. Yet it ends in a plea for the removal of sorrow, exposing vulnerability beneath the defiance.
- **Song 42** paints a serene image: a devotee with a basket of flowers, seated by the roadside, waiting with hope. The calm solitude speaks louder than the crowd's clamour.
- **Song 43** invites the soul to embark on a divine voyage. Even amidst worldly distractions, the song of the soul is destined to echo over the sea.
- **Song 44** raises existential questions. When will the final union occur? The suspense surrounding the soul's journey is captured metaphorically through the image of the disappearing boat.
- **Song 45** affirms the Lord's eternal presence across time. Messengers of divinity appear and disappear, yet His arrival is constant and certain.

- **Song 46** proclaims that no cosmic element sun, moon, or stars can conceal nature. He is present in all seasons, transcending visibility itself.
- **Song 47** is particularly moving. The soul waits all night for nature, only to fall asleep before He arrives. But in the morning, the divine footprints remain a metaphor for silent grace.
- **Song 48** culminates the devotional journey with imagery from nature: chirping birds, blooming flowers, and aromatic winds. These awaken the soul gently, echoing the belief that nature alone has the right to awaken the spirit with love, not force.

His Sanskrit *Gītāñjalī* is not a mere translation it is a literary and spiritual re-creation. His couplets resonate with the same mystic yearning and philosophical richness as Tagore's original. With clarity, grace, and deep reverence, He bridges linguistic and cultural spaces, offering a devotional experience.

The selected songs explore a series of profound spiritual themes, emphasizing the soul's journey towards divine union. Through rich metaphors and symbolic representations, the poems depict the soul's longing for nature, its struggle with worldly attachments, and its eventual realization of oneness with the eternal. These works offer a philosophical meditation on the nature of life, time, death, and spiritual enlightenment.

In Song 52, the soul expresses a deep yearning for a portion of the divine garland in the morning, a symbol of the divine presence.²⁶ The stanza highlights the idea that after nature's departure, the soul remains without a throne, awaiting His unexpected return. This desire reflects the soul's deep longing for divine connection, and the promise that even a single offering will be transformed into something sacred and precious.

Song 53 introduces the metaphor of the sword as a spiritual weapon to fight against worldliness. The sword symbolizes the soul's readiness to transcend material distractions and ascend toward an eternal, invulnerable state of immortality.

In Song 54, the soul finds solace in the silence left by nature's departure. The holy sword gifted by nature becomes the soul's ornament, signifying its readiness to engage in the spiritual battle against infatuation and illusion.

Song 55 further emphasizes the unpredictability of divine encounters. The Lord may appear in any form, even as a weary traveller, seeking unconditional love. This reveals that the Divine is not bound by conventional expectations and that the soul must remain open to receiving divine love in all forms.

Perfect Divine Love and the Transcendence of Worldly Desires
(Song 56-59).

²⁶ *Gītāñjali*, 2008. p.82

Song 56 underscores the transformative power of divine love, which removes transient worldly desires.²⁷ The soul's encounter with nature transcends the superficiality of earthly attachments and leads to a deeper realization of spiritual fulfilment.

In Song 57, the beauty of the natural world is presented as a reflection of divine love. The universe, in its magnificence, directs the soul toward nature-realization. The enchantment of nature serves as a conduit for the soul's union with the divine, inviting the soul to perceive the sacred in all things.

Song 59 explores how the soul perceives the divine light in the natural world.²⁸ The light on tree branches and the clouds in the sky are seen as symbols of nature's love, inviting the soul to recognize His presence in the everyday beauty of the world.

Song 60 and 61 depict the innocence of children as a reflection of divine purity. The soul finds joy and protection in nature's love, similar to how children, with their untainted innocence, are cared for by the Divine. In contrast to the toil of adults, children's unburdened play symbolizes the carefree joy of divine connection.²⁹

Song 62 and 63 extend this theme, portraying the divine nature of children's sleep. The celestial delight experienced by children signifies

²⁷ *Gītāñjali*, 2008. p.90

²⁸ *Gītāñjali*, 2008. p.95

²⁹ *Gītāñjali*, 2008. p.96-98

their inherent union with nature, reminding the reader that such divine connection is natural and unforced. The Lord unites all beings, whether familiar or unfamiliar, through love.

Song 64 highlights that the soul often forgets the omnipresence of nature, leading to spiritual ignorance. The poem suggests that both life and death, as well as the joys and sorrows of existence, are governed by the divine force. Nature directs the soul through every phase of life, and this realization forms the foundation of spiritual understanding.

In Song 65, the soul expresses its earnest plea for divine light to dispel the darkness of ignorance. The desire for eternal happiness is framed within the context of achieving unity in diversity an essential aspect of spiritual enlightenment.

Songs 67 and 68 explore the soul's contemplation of the natural world. The sun illuminates the world, and the soul is encouraged to offer its tears, sobs, and songs in gratitude. The divine influence pervades creation, shaping the rhythm of life itself.

Song 69 and 70 reflect on the unity of life, where the same divine energy flows through both the natural world and human beings. Time, life, and death are framed as interconnected forces, reminding the soul of its place in the grand cosmic order.

The later stanzas delve into the inevitability of death and the final union with the Divine. In Song 74, the divine presence is concealed

behind the illusions of sensory pleasure and materialism. The soul must transcend these illusions to experience true union with nature.

Song 75 marks the culmination of the soul's journey, where it merges with the eternal energy that governs creation.³⁰ The joy experienced through the senses is recognized as originating from nature, and the soul is ready for the final surrender.

Song 76 presents the question of why humans neglect their duty to adore nature, contrasting the consistent devotion of nature with the forgetfulness of mankind. The poet calls for a deeper recognition of divine presence in all aspects of life.

In Song 77-80, the soul faces the tragic reality of separation from the Divine, which is experienced as a profound inner anguish. The image of Yama, the god of death, appearing at the threshold, symbolizes the inevitable nature of mortality. However, this separation is not final; the soul continues its journey toward reunion with the Supreme.

The subsequent song (81-89) explores the concepts of time, death, and the soul's ultimate surrender to nature.³¹ Time is presented as an infinite entity in the hands of nature, with the soul attempting to understand it through spiritual realization. The poet emphasizes that

³⁰ Gītāñjali, 2008. p.122

³¹ Gītāñjali, 2008. p.131-140

death is an essential part of existence, and the soul, upon its departure, returns to nature as the eternal entity.

Finally, Song 90-96 depict the soul's journey toward the final union with nature. The soul, in its last moments, prepares for the final sacrifice, acknowledging the inevitability of death. However, the soul's departure is framed as a return to its true source the everlasting Divine. The final songs offer a poignant reflection on the transient nature of worldly life and the soul's ultimate reunion with nature.

The series of songs presents a spiritual narrative that traces the soul's journey from longing and separation to ultimate reunion with the Divine. Through vivid metaphors, the poet illustrates the transient nature of material existence, the struggle of the soul with worldly attachments, and the eternal love and presence of nature. The work invites readers to reflect on their own spiritual journey, encouraging a deeper connection with the divine, the natural world, and the self.

This thesis explores the philosophical and mystical reflections on life, death, and the nature of the soul's connection to the Divine as presented in various songs, particularly Song 97. In this song, the poet reflects on the profound philosophical relationship between life and death. These two states, often seen as opposites, are presented as co-dependent and integral to the spiritual journey of the soul. The poet illustrates this connection through the metaphor of a mother's bosom,

where life and death alternate as the source of nourishment for the soul.³²

In Song 97, the poet proposes that life and death are not separate phenomena but are intertwined in a cosmic dance that propels the soul toward divine realization. Life and death, like the alternating nourishment from a mother's bosom, support the soul in its spiritual evolution. This reflection invites a re-evaluation of the conventional understanding of death as an end, instead framing it as part of the continuous cycle of divine transcendence.

This understanding of life and death as coadjutants is mirrored in Song 98, which emphasizes surrender to the Supreme as the ultimate realization. The poet suggests that worldly distractions, such as play and music, obscure the soul's perception of the Divine. Only through surrender to the Divine and an inward focus can the soul transcend the temporal and align itself with eternal truth.

Song 99 reinforces this idea by symbolizing the soul's ultimate surrender to the Supreme Lord. In this context, the "helm of life" is handed over to the Lord, illustrating the soul's recognition of its dependence on the Divine. This symbolic surrender to divine will

³² *Gītāñjali*, 2008. p.153

encapsulates the culmination of the spiritual journey, echoing the deeper philosophical insights on life and death.³³

The remaining songs are a heart touching farewell. The music ends, the voyage comes to an end, flowers wither and everything comes to a full stop. No disillusionment, for it is a melting together with perceptual serenity.

Śrī Rāmakrishna caritam-2010-111verses

Sree Ramakrishna Paramahansa, born in 1836 in the village of Kamarpukur, serves as a concrete example of the mystical realization of these concepts. His life, defined by deep spirituality and mystical experiences, offers insight into the metaphysical notions explored in the songs. His journey provides a lived experience of the divine, which echoes the themes of spiritual surrender, mystical vision, and divine union discussed in the poetic songs.

His life is presented as a unique journey that transcends conventional understanding. Born into an impoverished family, his early life was characterized by mystical visions and profound spiritual experiences. The death of a friend caused Cinmayananda to ponder over man's momentary and mortal life, whereas, in the case of Sree Ramakrishna, it was the demise of his own father³⁴. It is told that he had

³³ *Gītāñjali*, 2008. p.155

³⁴ यदा स सप्तवर्षीयः पिता तस्य दिवं गतः।

opportunity to come into contact with ascetics. After the investiture, He took food from a low caste lady. The poet does not assure if it was an act of denunciation of caste system, but only the fulfilment of the pledge³⁵.

His transformation from a simple priest at the Dakshineswar Kali Temple to a revered spiritual figure reflects his deep, intrinsic connection to the Divine.

His life unfolded within the complex socio-political context of 19th-century India, which was marked by British colonialism, social unrest, and intellectual upheaval. During this period, many Indians began to adopt Western ideals, looking down upon traditional practices and values. Despite this, His teachings emphasized the unity of all religions and the realization of God within the self, offering a powerful counter-narrative to the colonial and cultural forces of the time.

The poet narrates that his early life was marked by divine prophecies. It was foretold that he was the incarnation of Lord Vishnu, and his birth was seen as part of a cosmic plan. His early years, marked by mysticism and deep spiritual sensitivity, foreshadowed the profound

गदाधरस्य हृदयमस्य हेतोः प्रकम्पितम्॥ I.25

मर्त्यजीवनमेतस्मिन् लोके भवति नश्वरम्।

इत्येतच्चिन्तनं बालचित्ते तस्य समुद्धृतम्। I.26

³⁵ सर्वेप्याश्चर्यभरिताः किन्तु तस्मास्ति कारणम्।

एकदाङ्गीकृतस्तेन भोजनं निर्मितं तया॥ I.35

स खादेदाद्यभिक्षावत्तस्योपनयने सति।

इत्येतस्याः प्रतिज्ञायाः पालनं तेन साधितम्। I.36

realizations he would achieve in adulthood. This divine connection is reinforced by his childhood experiences, such as his vision of a Sarasa bird flying among the clouds, an event that transported him into a trance-like state, signalling his deep spiritual insight.

At the age of seven, Gangadharan ³⁶, as he was initially named, experienced a prophetic vision that his life was destined for spiritual greatness. This foreshadowed his eventual renunciation of worldly attachments and the pursuit of divine truth. His mystical experiences and dreams were signs of his higher spiritual calling, which led him to a life of devotion and service to Mother Kali.

Sree Ramakrishna's Role as Priest and His Encounter with Ascetics can be seen:

His time as a priest at Dakṣiṇeśvara was marked by his deep immersion in spiritual practices, particularly the worship of Mother Kali. Although his formal education was minimal, he exhibited exceptional spiritual insight and an intuitive understanding of religious rituals. His spiritual journey took a significant turn after the death of his

³⁶ सत्पुत्र एको भूजातो यस्य नाम गदाधरः।

इति निश्चितवान् तातो निजस्वप्नमनुस्मरन्॥ I.13

असाधारणमेवासीद् रूपभावादिकं शिशोः।

सौन्दर्यं च प्रभां तस्य दृष्ट्वा सर्वेऽपि विस्मिताः॥ I.14

धर्मवित् पुण्यकार्येषु निरतो देवमन्दिरे ।

निवासी शिष्यवृन्देन युक्तो नारायणांशकः॥ I.15

elder brother, Ramkumar, an event that prompted Sree Ramakrishna to seek a deeper understanding of the transient nature of worldly existence.

During this period, he came into contact with several ascetics and mystics, which helped him deepen his spiritual practices. His deep meditative states led him to profound visions of the Divine, including experiences in which he identified himself as Lord Shiva. The poet highlights these experiences as demonstrations of his ability to transcend the physical realm and connect with the divine essence of the universe.

One of the most pivotal moments in his life was his encounter with Narendranath Dutta, later known as Swami Vivekananda. Vivekananda, a young intellectual, had heard about his mystical experiences and visited him at the Dakshineswar Kali Temple. During their meeting, Vivekananda asked him if he had seen God, a question that many had asked but which had never been satisfactorily answered. He responded affirmatively, stating that God is as visible as any person.

This response was a transformative moment for Vivekananda, who recognized him as a spiritual master. His ability to demonstrate direct perception of the spirituality. Divine was a turning point not only in Vivekananda's spiritual journey but also in the spiritual renaissance of modern India. The meeting between these two great figures marked the beginning of a profound spiritual relationship that would shape the future of Indian spirituality.

The philosophical themes of life, death, and spiritual surrender discussed in the songs are exemplified in the life of Sri Ramakrishna Paramahansa. His life serves as a living testament to the mystical insights offered in the songs, demonstrating the soul's journey toward divine realization. The poet's reflections on the cyclical nature of life and death, coupled with his mystical experiences and teachings, provide a deeper understanding of the soul's ultimate union with the Divine. Through his life, the poet shows that true spiritual enlightenment transcends worldly experiences, and it is only through surrender to the Divine that the soul can achieve liberation and eternal.

His life is marked by mystical and divine experiences, with one of the most profound being his vision of Mother Kali. This pivotal moment in his life, as described by the poet, serves as the foundation for his spiritual transformation. In his trance, he experienced Kali not merely as an abstract concept but as a living and palpable force. The vision symbolizes a transcendent encounter with the Divine, where Kali embodies both the immanent and the transcendent aspects of divinity, initiating his spiritual path.

Interestingly, the name "Ramakrishna" was not imparted by his guru in a conventional manner. Instead, the name emerged spontaneously from the collective recognition of his spiritual prowess. According to various accounts, it was conferred by Madhuranath, a key figure in Ramakrishna's life, symbolizing the divine nature of his being.

This event underscores the mystical nature of Sree Ramakrishna's identity, one that was not defined solely by his human interactions but also by his direct communion with the Divine.

The poet further elaborates on his spiritual journey, beginning with his deep devotion to Mother Kali, the form of the Divine that guided him throughout his life. The poet narrates an event in which Sree Ramakrishna, while meditating, experienced a vision of Mother Kali that profoundly impacted his understanding of illusion. Through this vision, he realized that the Divine encompasses both the formless Brahman and the personal form of the Goddess.

This realization is further explored in the Kamara Pukure Vivaha chapter, which symbolizes the spiritual union of Sree Ramakrishna with the Divine, akin to a marriage. The poet likens this union to a Swayamvara, where the soul is spiritually united with the Divine presence. This union signifies the surrender of Sree Ramakrishna to Kali, reinforcing the central role of devotion in his spiritual practice.

A key theme in his life is the concept of Maya,³⁷ which the poet presents as a dualistic force. Maya-vidya refers to the knowledge that leads one to liberation, while Avidya represents ignorance that keeps the soul trapped in the material world. The poet draws attention to how

³⁷ द्विविधा वर्तते माया विद्यामाया तथाविधम्।
अविद्यारूपिमायेति भिन्नभावसमन्विता॥ VI.61

Ramakrishna, under the guidance of his guru, Totapuri, overcame the limitations of the material world through intense meditation and realization of the formless Brahman.

Totapuri's teachings, along with his spiritual practices, led him to experience oneness with Brahman while still maintaining his devotion to Kali. This dual experience of the immanent and transcendent forms of the Divine allowed him to present a more holistic view of spirituality, which emphasized the complementary nature of both forms.

Another significant aspect of his life was his absorption of the essence of Islam, which the poet narrates as part of his larger spiritual exploration. In his deep meditative states, he experienced the presence of Islamadeva, a symbolic representation of Islamic spirituality, further affirming his belief that all religious paths lead to the same Divine. The poet illustrates this by recounting his journey to Dakshineswara and his encounters with Muslim spiritual figures, which expanded his understanding of God and deepened his conviction that religions are varied, but the Divine remains one.

His experience with Islam is part of his overarching commitment to the unity of all religions, where the diversity of religious practices is ultimately subsumed in the singular truth of God. This realization became a cornerstone of his teachings, urging people to embrace all spiritual paths without any sense of division.

The poet also highlights the role of Saradamani, his wife, in his life. Sarada's arrival at Dakshineswara is depicted as a significant event, reflecting the balance between householder duties and ascetic pursuits. The poet emphasizes how he treated his wife with affection and respect while also teaching her the nuances of theosophical principles and spiritual discipline. He accepted his wife's suggestion to help him in Dharmacaranam. At Manikarnika he saw dead bodies receiving the last tribute transformed into Śiva.³⁸ The poet presents this occurrence effulgently. Sarada who had heard about her husband's intense passion or mania reached Dakshineswara, accompanying her father. Sree Ramakrishna himself treated his sick wife. He taught the young wife homely duties and theosophic affairs. The husband clarified his other half how to compromise marital life how to compromise marital life and ascetic life³⁹. Sarada Mani asked him how he had considered her. The answer is Jagadamba. She assured him that she would not be an obstacle

³⁸ निर्विकल्पसमाधिस्थो यदाऽऽसीत्स तदाभवत्।
 तच्चित्ते बोध इत्येवं धर्मा लोकस्य पूर्णतः॥ VIII.1
 उन्नीतहस्तावायातौ ववन्दाते च तौ गुरुम्।
 प्रविष्टौ तौ गुरोर्गात्रं समाधिस्थोऽभवच्च सः॥ VIII.67

³⁹ किं तेन, ब्रह्मविज्ञानं दृढं तस्यास्ति वस्तुतः।
 भार्यया सहितं यश्च निवसन्नपि पालयेत्॥ IX.25
 विवेचनस्य भावं च सन्यासप्रकृतिं तथा।
 स्त्रियं च पुरुषं ब्रह्मसमानं यश्च वीक्षते। IX.26
 लब्धुमेवं स शक्नोति प्रकाशं परमं, ध्रुवम्।
 वेदान्तविदुषा तोतापुरिणैवमुदीरितम्॥ IX.27

in his path. Once, he tried to touch his wife for sexual intercourse but all of a sudden fell into a bottomless Samadhi⁴⁰. Another time he adored Sarada as Kalimata and offered libation or Nivedya.

This part tells how he goes deep into the Jaina religion. Another religious leader, Christ, enters and haunts his spirit⁴¹. Religions may be numberless, but there is only one God. Only religions are different whereas God is one and the same. He gets this enlightenment. Death of mother and brother shakes his tender heart violently. Paramahansa that soul is immortal, and eventually recaptures equanimity and resilience.

Moreover, another section gives pictures of the journey to see Keshavacandrasenan having dialogue with him, singing a song during the conversation and falling into deep meditation at an unexpected moment.⁴²

⁴⁰ येन संहियते सच्चिदानन्दप्रापणस्पृहा ।
इत्येवं कथयन् स्पष्टं स्वकीयदयितातनुम्॥ IX.41

उद्यतोऽभूद् यदा गुरुदेवो हा निमिषात्तदा ।
अत्यगादसमाध्यां स विलीनः परिपूर्णतः॥ IX.42

⁴¹ विना विलम्बं तद्रूपं गुरौ लीनमशेषतः ।
दिनत्रयं समाधिस्थो गुरुदेवो बभूव च ॥ X.20

⁴² ईश्वरो भवता दृष्टिमित्येवं श्रुतवानहम् ।
ज्ञातुं तदधिकृत्योऽहमागतः प्रोक्तवान् गुरुः॥
सम्भाषणं समारब्धं तयोर्मध्ये ततः परम् ।
तदानीं गुरुदेवस्तु कालीमातरमाह्वयन्॥
स्वकीयमुगधनादेन गानं सुन्दरमालभत् ।

One poignant narrative is his attempt to engage in physical union with Sarada, only to fall into Samadhi (a state of deep meditation). This incident symbolically represents the transcendence of physical desires and the elevation of spiritual consciousness above worldly attachments. The poet interprets this as a teaching on renunciation and devotion, underscoring the path of asceticism while acknowledging the sanctity of marital relationships.

In addition to his engagement with Islamic teachings, he also explored Jaina and Christian spirituality. The poet recounts how Ramakrishna, through his deep meditative experiences, came to understand the shared essence of all religions, realizing that, despite their differences, all religious paths ultimately point to the same Divine truth.

The poet describes his meditative visions of Christ, which further confirmed his belief in the oneness of God. This period of intense spiritual inquiry helped him transcend the boundaries of religious sectarianism, allowing him to articulate a message of universal spirituality.

His dialogue with Kesava Chandra Sen, a prominent leader of the Brahmasamaja, is another significant episode in the narrative. The poet captures this interaction as a moment of intellectual exchange where he

discusses the nature of spirituality and meditation. The conversation highlights his ability to engage with contemporary religious and philosophical thought while maintaining his core beliefs in the experiential nature of spirituality.

In one instance, during their discussion, he falls into a deep meditative state while singing a devotional song. This moment serves as a reminder that true spirituality is not just intellectual but also a deeply personal, transcendent experience.

As his influence grew, he attracted many disciples, both men and women, who sought his guidance in spiritual philosophy and moral conduct. The poet highlights how he imparted teachings to people from various walks of life, tailoring his approach based on the individual's spiritual needs. He is portrayed as a teacher who embraced diversity, offering teachings that resonated with both householders and renunciants.

The desire for new disciples grows day by day. Their absence makes him painful. Later, he gets plenty of students. He restlessly conducts classes on morality and spiritual philosophy⁴³.

⁴³ यो बन्धः स्थापितो ब्रह्मसमाजाङ्गैः समं गुरुः।
तस्यैव फलरूपेण गुरुदेवस्य मानसे॥
अभिलाषः समुद्भूतो योग्यशिष्यगणाय सः।
स्वकीयाध्यात्मिकज्ञानमद्य सङ्कामयेदिति॥

It is the noteworthy context of this book due to the spiritual connection between the guru and his disciple. According to the worldly life aspects, it is a soul connection between two individuals in the same manner which was mentioned by the scholars that is 'humanity', which represents the basic quality of a human. The scientific study might be the proof of the respective statement for critical analysis.⁴⁴

At first, Narendra distrusted him. By the passage of time that attitude altered. He became an adamant follower of Sree Ramakrishna. Earlier, Narendra took him for a man out of his senses. Narendra rejected the theory of monism to which he became a rigid propagandist later.⁴⁵

प्रतीक्षा तादृशी छात्रजनानां गुरुणा कृता ।

अदृष्टा तान् गुरुचित्तमत्यन्तं दुःखपूरितम्॥ 11.1-3

⁴⁴ व्यतीते ह्रस्वकाले तु नरेन्द्रमनयद् गुरुः।

एकान्तनिकटस्थानं मृदुशब्दैस्ततः परम्॥

उक्तवान् हा विलम्बेन मत्समीपं त्वमागतः।

प्रतीक्ष्यत्वां कियत्कालमत्रैवोपशस्थितोऽस्म्यहम्॥

व्यर्थशब्दान् लौकिकानां श्रुत्वा मे कर्णयुगमकम्।

ज्वलितं हन्त यो शक्तो मामकीनानुभूतयः॥

अवगन्तुमशेषेण तस्मिन्ननुभवान् मम।

सङ्कामयितुमत्यन्तमाकाङ्क्षाभरितोऽस्म्यहम्॥

तत्पश्चादञ्जलिं बद्धा नरेन्द्रं गुरुरब्रवीत्।

जानेऽहं त्वां, प्रभो, मर्त्यदुःखनाशनवाञ्छया॥

अस्मिन् क्षोणीतले जातो नारायण इति ध्रुवम्।

नरेन्द्रस्य करं धृत्वा गुरुणोक्तं पुनश्च सः॥ XIV.23-28

⁴⁵ प्रपञ्चमखिलं तेन स्वप्नतुल्यं समीक्षितम्।

The text underscores the centrality of moral discipline and spiritual philosophy in his teachings, with the poet noting that he did not impose rigid rules but instead emphasized personal transformation and devotion to the Divine.

One of the most significant relationships in his life was with his disciple Narendranath Dutta, later known as Swami Vivekananda. The poet narrates how Narendra initially viewed Sree Ramakrishna with scepticism, dismissing him as a man of questionable sanity. However, over time, Narendra came to recognize Ramakrishna's profound spiritual wisdom, eventually becoming a devoted follower and propagating his teachings worldwide.

The relationship between Sree Ramakrishna and Narendra is depicted as a spiritual bond that transcended worldly distinctions. The poet emphasizes that the transformation Narendra from a sceptic to an ardent disciple is a testament to the power of the guru-disciple relationship and the depth of his spiritual presence.

The life and teachings of Sree Ramakrishna reflect the transcendence of religious boundaries and the universal nature of spiritual truth. Through his experiences with divine visions, his encounters with different religious traditions, and his teachings on devotion and renunciation, he exemplifies the path of spiritual unity and

integral realization. His legacy continues to inspire seekers of truth, highlighting the importance of personal experience, devotion, and universal love in the quest for the Divine.

Physical Ailments and the Spiritual Response to Suffering are to be noted in this text. The complexities of his relationship with conjugal life, as reflected in his disciples' teachings, reveal deeper insights into his spiritual philosophy. See what the sage said to Yogendra who was afraid of conjugal life⁴⁶. The misogynist, Harinath, got the maxim from him⁴⁷

Although Sree Ramakrishna himself was not particularly focused on worldly attachments, including marriage, his views on these matters

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- ⁴⁶ योगीन्द्रमानयत् पश्चात्तमेवं प्रोक्तवानपि ।
परिणीतस्त्वमित्यस्मात् को दोषोऽस्ति यथार्थतः॥
अहं किं न परिणीतो, भेतुं भवति तत्र किम्।
निजवक्षसि तत्पश्चात् स्वहस्तं स्थापयन् गुरुः॥
अनुकूलमिदं तर्हि विवाहा दशशतं ह्यपि।
न, दृढं, व्रणयेयुस्त्वाम् इत्येवं तमभाषत॥
पुनश्च कथितं तेन यदि किन्तु त्वमिच्छसि ।
गृहस्थजीवनं नेतुं तर्हि त्वं तव वल्लभाम्॥
समानय कदाप्यत्र त्वदीयाध्यात्मजीवने ।
करोम्यहं तव पत्नीं यथार्थसहचारिणीम्॥
सन्न्यासिजीवनावेसस्तस्य भूयो दृढीकृतः॥ XV.24-29
- ⁴⁷ अपश्यद् घृणया साकं यज्ज्ञात्वा गुरुरब्रवीत्।
किमेतद् स्त्रीजीवनाः सन्ति दिव्यमातृप्रकाशनम्॥
त्वदीयजनयत्रीव गणय त्वं स्त्रियः सदा।
एवं तर्हि न जायेत दुष्प्रभावस्त्वयि स्त्रियाः॥ XV.43-44

shaped those around him. The text suggests that Harinath, one of the individuals who interacted with him, imbibed certain maxims from the Sree Ramakrishna regarding the detachment from physical or conjugal bonds, which led to a misogynistic perspective within some circles.

Sree Ramakrishna, however, viewed marriage and physical relations from a spiritual standpoint, emphasizing that conjugal life can coexist with spiritual asceticism when the path of devotion is maintained. His teachings often addressed the need for detachment, showing that spiritual wisdom does not necessarily require physical renunciation but, rather, a renunciation attachment.

One of the central aspects of his life was his sufferings from physical ailments, particularly during his final years. A fractured hand due to a meditative fall, as well as the diagnosis of cancer, marked a significant part of his later life.⁴⁸ Despite enduring intense pain, his spiritual attitude towards illness was remarkable. In his final days, when he prayed to Goddess Kali for relief, he rejected any desire for physical recovery. He stated that he was unwilling to compromise his connection with the eternal for the sake of mortal concerns.

⁴⁸ यतः स्वगात्रसम्बन्धिबोधस्तस्य हृदन्तरे।
सञ्जातो येन तच्चित्तमागतं लौकिकं तलम्॥ XVI.13
भूयो भूयोऽपि मज्जन्म भवत्वस्मिन् धरातले ।
धृत्वापि सारमेयस्य रूपं, दोषो न वर्तते॥ XVI.28

His perspective on suffering is emblematic of his greater spiritual philosophy he regarded physical pain as a transient aspect of life, with his mind focused on divine communion rather than the material world. He even expressed, surprisingly, that he would gladly accept the form of a dog if it meant experiencing joy in the physical realm.

His Mahā-Samādhi, or the ascetic death, is one of the most poignant moments in his spiritual journey. In his final moments, Paramahansa is said to have exchanged his vital energy with his disciple Narendra (later known as Swami Vivekananda). The scene was filled with deep spiritual emotion, as his physical body shed its mortal constraints to return to the divine. In his final days, he was free from bodily pain, a sign of his advanced state of spiritual mastery and transcendence of the physical.⁴⁹

⁴⁹ विद्वान् शशधरो नाम पृष्ठवान् गुरुमेकदा ।
किं भवत्सदृशो योगी स्वकण्ठे मानसं स्वकम्॥
एकीकृत्वा न शक्नोति दूरीकर्तुमिमां रुजाम् ।
एतत्तु साध्यमित्येवं शास्त्रैः स्पष्टमुदीरितम्॥
उपहासं पण्डितस्य कृत्वा कथितवान् गुरुः।
कथं शक्यं वक्तुमेवं त्वया विद्यार्जितेन तु॥
जगदीश्वरपादाब्जात् कथं मे मानसं मया ।
अपनीयेत तत्पश्चात्तदेव हृदयं मम॥
मूकः शशधरः किन्तु नरेन्द्रो युवकैः सह ।
पृष्ठवान् अस्मदर्थे किं तत्कर्तुं न हि शक्यते॥ XVI.67-71
तस्यान्तः प्राविशत् काचिददृश्या शक्तिरञ्जसा ।
तेन नष्टो बाह्यबोधो निशेषमवलम्बितम् ॥
पुनर्लब्धो नरेन्द्रेण भावः साधारणो यदा॥

This event underscores the idea of spiritual liberation: his life exemplified that true liberation is not only a release from worldly desires but also a deep alignment with the divine, where even the body, in its suffering, becomes a vehicle for transcendent realization.

Vivekānanda Kāvyaṃṛta of KRW-2011-543verses

In addition to his life and teachings, KRW's work on translating *Vivekānanda Kāvyaṃṛta* provides a significant contribution to Indian spiritual literature. The translation, consisting of 27 headings and 543

अपश्यत् स गुरुदेवं विलपन्तं निरन्तरम्॥
श्रीरामकृष्णदेवस्तु नरेन्द्रं प्रोक्तवान् तदा।
अद्याहं दत्तवान् तुभ्यं यत् सर्वं मम वर्तते॥
निर्धनो भिक्षुरेवाहं न किञ्चिदपि मेऽस्ति च ।
कुर्याः श्रेयः प्रभूतं त्वमेतच्छक्त्या चराचरे॥
यावन्न विहितं तत् त्वं प्रत्यागच्छेर्न निश्चितम्।
गुरुदेवं स्वशिष्याय स्वशक्तिं सकलां ददौ॥ XVII.42-46
अनुभूता नैव तेन वेदना कापि, निश्चितम्।
बहुधा तेन कथितम् गात्रं विस्मर हे मनः॥
विस्मर त्वं रुजां मग्नो दिव्यानन्दे सदा भव।
असंशयं न विदिता गुरुदेवेन वेदना॥
कदाचित्तस्य वपुषि हर्षरोमाञ्च ईक्षितः।
अशक्तोऽभूद् गुरुदेवो वक्तुं चापि कदाचन॥
तथापि वीक्षकान् सर्वान् गुरुदेवः कथञ्चन।
ज्ञापयेत् पीडितो नैव रोगहेतोः स इत्यपि॥
अत्यन्ताध्यात्मिकं तत्त्वं तदास्मभ्यं स दत्तवान्।
यदि दैहिकपीडाऽऽसीत् कथं शक्यमिदं भवेत्॥
एतेषु दिवसेष्वेव गुरुरस्मान् शिक्षयत् ।
अनासक्तो भवत्येव ब्रह्म चेत्यवधारय॥
अनन्तं भवति ब्रह्म, ज्ञानं निस्सीममस्ति तत्।

couplets, presents a detailed study of Swami Vivekananda's life and philosophy through the lens of poetic expression.⁵⁰

The translation makes extensive use of rare similes and metaphors, crafting vivid imagery, such as depicting the body exposed to the sun and rain on the banks of the Ganga. Such descriptions evoke the interplay of the divine and the natural world, drawing parallels between spiritual practice and the harshness of life. The translation's use of compound words (Sandhi) adds elegance and complexity to the work. For example, the line “सिंहासनोपविष्टस्त्वमभवोऽनादिकालतः”⁵¹ combines multiple ideas into one phrase, providing a sense of grandeur and spirituality.

KRW skilfully applies Pāṇinian grammar in the translation, utilizing specific grammatical structures such as the Pañcamīya Tasīl

⁵⁰ अत्युग्रवनभूमध्ये विनष्टो बालको यथा ।
एकाकी सन्नहं वारंवारं क्रन्दितवानहो 1.3
आतपाय च वर्षाय त्यक्त्वा स्वस्य कलेबरम्य।
अधो गङ्गानदीतीरे स्थापितोऽहं मया स्वयम्। 1.7
मामकीनात्मतन्त्रीभिः सर्वाभिः सहितं तदा।
एकताने प्रकम्पं स कृतवानित्यभासत ॥ 1.14
उ तत्सत् उ त्वमेवासि मदीयं दैवतं खलु।
अहं तु तावकीनोस्मि, मत्प्रिया॥ 1.39

⁵¹ अन्विष्टवानहं त्वां तु, राजकीयप्रभान्वितः।
सिंहासनोपविष्टस्त्वमभवोऽनादिकालतः॥
सिंहासनोपविष्टः त्वम् अभवः अनादिकालतः, सिंहासनोपविष्टः, अनादिकालतः इत्यत्र समासः अपि
स्यात्। आदिः अनादिः. अनादिश्चासौ कालश्च, तस्मात् ।

⁵²and An suffix to convey precision in meaning. His use of grammatical forms like सूचक (meaning "pointer") and अण् (sound endings) showcases his deep understanding of classical Sanskrit poetics.

A critical study reveals slight changes in meaning due to the alteration of sounds and forms. For instance, in Chapter XI, verses 13–14, the text uses वप्यते (a passive form) instead of वप्यते⁵³. Similarly, in place of कर्ष्यते⁵⁴ the word कृष्यते is correct.

Such nuances demand a closer examination, suggesting that the translator is not only concerned with faithfulness to the original but also with preserving the essence of the work. Certain slokas become coarse as a result of alteration in the use of long and short letters. So, ease of reading is in peril. See the example, CH.IV.v.2⁵⁵.

Through his poetic expression, He captures the essence of Vivekananda's teachings. The concept of God's omnipresence and the realization that the root cause of human misery lies within oneself.

⁵² कालतः इत्यत्र पञ्चम्यास्तसिल् इति तसिल् प्रत्ययः।

⁵³ वप्यते येन तेनैव सज्जितव्यं च तत्फलम्।
आनेतव्यं भवत्येव कारणेन दृढं फलं ।इत्यत्र अर्थान्तरन्यासम्।
वप् धातोः कर्मण्यां वकारस्य सम्प्रसारणत्वात्(वाचिस्वपियजातीनां किति) उच्यते इति प्रयोगः।

⁵⁴ पुरस्तवं यदा रज्ज्वा कर्ष्यते सा तु केवलम्।
तावकीनकरेणैव गृहीतास्ति बुध्यताम्॥ XI.26

⁵⁵ जीवनस्य प्रवाहस्य व्यसनेन मुदा सह।
द्रुतगामि रङ्गादन्यं नैमेषिकं प्रति॥ IV.2

These philosophical themes are woven seamlessly into the couplets, providing intellectual stimulation and spiritual inspiration for readers.

Cinmayanada Āritam-2012-1132verses

The biography of Sri Cinmayananda, a 20th-century spiritual luminary, is another work that received his poetic attention. The life of Cinmayananda serves as a testament to the idea that one's life purpose is meaningful when one recognizes and fulfils their appointed duty. His journey from a young journalist to the founder of the Chinmaya Mission illustrates a life of selfless service and spiritual dedication. In the second half of the 20th century, Cinmayananda's *Gītā Yajña* (a global movement to spread the teachings of the *Bhagavad Gītā*) drew widespread attention to the essence of Indian philosophy. His method of teaching was both logical and emotional, using relevant illustrations and syllogistic reasoning to make complex spiritual ideas accessible to all. In his translation of Cinmayananda's life story, he adheres to simplicity and clarity, ensuring that the biography is easily accessible to a wider audience, including students and general readers. The Anuṣṭuph metre used in the work is simple yet profound, making the text relatable to both scholars and laypeople. He demonstrates his literary prowess by applying subtle word choices and root usage throughout the translation.

Words like धावेयमद्यक्षम् and यूयं कुर्यात्⁵⁶ are skilfully employed to maintain the rhythm and meaning of the original texts.

In his translations, he maintains cultural accuracy, leaving certain terms like Onam or Cochi untranslated to preserve their local significance. This decision underscores his commitment to authenticity in the translation process while recognizing the need to honour the original culture and language. Through his translations of Sree Ramakrishna's and Sri Cinmayananda's lives, KRW successfully preserves the spiritual essence while adhering to rigorous literary principles. His ability to employ metaphysical thought, grammatical precision, and poetic beauty ensures that these works are not only accessible to modern readers but also retain their ancient philosophical richness.

His translations are marked by a sincere commitment to preserving the core messages of devotion, detachment, and service, all while showcasing the linguistic artistry of classical Sanskrit. Through these efforts, he makes significant contributions to the preservation and dissemination of India's spiritual heritage, ensuring that future generations can continue to draw inspiration from the great spiritual masters of the past. The journey of Sri Cinmayananda from a young boy

⁵⁶ अनुसर्तुं न शक्याश्चेद्युष्माभिर्नियमा इमे।
कथं चित्तस्य दमनं यूयं कुर्यात् भाविनि॥ XIV.29

to a renowned spiritual leader, Yogivarya, is a profound narrative of inner transformation. The evolution of his character, from initial spiritual inklings to the eventual realization of his divine purpose, offers rich insight into the complexities of his life. This work, rather than embellishing the narrative with unnecessary ornamentation, provides a grounded account of Cinmayananda's personal growth, focusing on significant milestones that shaped his spiritual identity.

The horoscope of Cinmayananda forewarned of his eminent future, predicting that he would rise to prominence. The early blessing of Āttambiswami further solidified this potential, enhancing the likelihood of his spiritual greatness. As a child, Cinmayananda exhibited extraordinary signs of spiritual awareness. During prayer times, he would stare unwaveringly at the picture of Parameswara (Lord Shiva), absorbing the divine imagery of the Ganga, the serpent, and Mahādeva. This focused contemplation marked the beginning of his transcendental meditation, a practice that would define his later spiritual life.

The child's ability to engage in a mystical dialogue with a baby, communicating in a language unintelligible to adults, suggests an early connection with the metaphysical. The poet suggests that the exchange between them possessed an otherworldly quality, alluding to Cinmayananda's potential to transcend ordinary human experiences.

As Cinmayananda grew older, he developed a natural eloquence and oratorical skill, which he used to draw people's attention. However,

his early life was marked by personal challenges. His mother's early death left him under the care of his father, who raised him with love and attention. Despite this nurturing, the young boy became entangled in various bad habits, which the poet does not conceal in the work, presenting a holistic view of his formative years. Even when he joined the Tapovanaswami's hermitage, Cinmayananda was still a smoker of tobacco. His oratorical excellence was evident, but his journey was fraught with contradictions.

During this time, Balakrishna (as Cinmayananda was known before his spiritual transformation) began to develop a sense of doubt regarding the existence of God. Although his faith in Lord Shiva was unshakable, he struggled with broader spiritual concepts. The poet notes that at this stage, Balakrishna's inclination leaned towards luxury and sensual enjoyment, while his spiritual curiosity seemed entangled with nihilism.

Despite his doubts about God and the questioning of traditional moral codes, Balakrishna unwittingly cultivated the seeds of spirituality alongside his immersion in atheism. This duality his gravitation towards worldly pleasures and his inherent spiritual inclination formed a core paradox of his early life, one that would later be resolved in his transformation.

At this juncture, Cinmayananda's life intersected with the Indian freedom movement, which became a pivotal force in shaping his

spiritual outlook. His interest in legal studies waned, and he was drawn to the patriotic fervour of the time. As an active participant, he wrote essays and delivered speeches that stirred nationalist sentiment. His arrest and imprisonment during the freedom struggle further deepened his understanding of human frailty and the vulnerability of the body. He contracted a fever while in prison, an experience that forced him to confront the inevitability of mortality.

Despite his fervour for independence, Cinmayananda had little regard for asceticism until he encountered Śivananda, a pivotal figure in his spiritual evolution. Though he had read the Vedas and studied spiritual texts, doubts lingered in his heart. His encounter with Śivananda marked a turning point, as the yogi's teachings began to dismantle his internal barriers.

After his association with Sivananda, Balakrishna went to Ānandakudiram, Sivananda's hermitage, where he stayed for six months. This time was significant, as it allowed him to confront his spiritual misconceptions. The yogi instructed him to use his talents for the service of God, a directive that would later shape his spiritual mission. Despite his spiritual potential, Balakrishna was initially rejected as a candidate for the monastic life due to his lack of full alignment with ascetic discipline. However, his body language marked by discipline and inner strength demonstrated the core qualities of a true

yogi.⁵⁷ The poet, in his deep affection for Kerala, also depicts Tapovanaswami as a Kerala native, further connecting the narrative to its cultural roots.

One significant episode in Balakrishna's life at the hermitage involved a disagreement with the Sivananda over the issue of a torn cloak. In the story, Sivananda asked Balakrishna to fetch water from the Ganga for the garden plants an action that the poet interprets as an attempt to strengthen his physical body. Balakrishna, however, argued with Śivananda over the condition of the cloak, believing it to be untorn when Śivananda called it torn. In response, the yogi referred to the disagreement as an illusion, which angered Balakrishna. This episode marked an important test of humility, exposing the pride and arrogance still present within him.

Through this incident, the poet reveals the hidden layers of Balakrishna's personality, particularly his self-esteem and the struggle with his ego. The guru's challenge was to highlight the limitations of arrogance and to help Balakrishna confront the illusion of superiority.

He emphasizes the idea that the Vedas and Upanishads are not the exclusive domain of any particular caste or community. Through the

⁵⁷ तथापि योगिनो नेत्रे विशाले च प्रलम्बिते।
तद्वद् बाहुद्वयं दीर्घं, सर्वं तस्य विशिष्टता ॥
एतेन ज्ञायते मेनोनभवत् पूर्वजन्मनि ।
प्रभावपूर्णयोगीति स्वामिशिष्यैर्निरूपितम्॥ V.44-45

example of Cinmayananda, the poet illustrates how spiritual knowledge should be accessible to all, regardless of their social status. Balakrishna's transformation involved challenging traditional hierarchies, particularly the belief that the study of Vedic texts and spiritual practice was reserved for the Brahmins. In a society where lower castes were often excluded from spiritual practices, Balakrishna's acceptance of all communities including Christians and Muslims as worthy of spiritual teachings is seen as a radical reformation. He believed that the study of Indian religious texts could help expand and enrich one's own spiritual worldview.

In the chapter titled "Unique Orator", the poet reflects on Cinmayananda's exceptional oratorical skill, which allowed him to communicate profound spiritual ideas with ease. However, he also notes that Cinmayananda did not believe in the existence of ghosts or evil spirits, suggesting that his rational outlook was also part of his intellectual rigor. The scepticism towards superstitions was central to his broader vision of spirituality, which was based on reason, discernment, and unwavering faith in the Supreme Being.

KRW uses 1st and 2nd persons; धावेयमद्यक्षम् and यूयं कुर्यात्⁵⁸. The poet effectively uses root of words. Adroit application of roots: the

⁵⁸ अनुसर्तुं न शक्याश्चेद्युष्माभिर्नियमा इमे।
कथं चित्तस्य दमनं यूयं कुर्यात् भाविनि॥ XIV.29

coming examples will expose, व्ययितुम्. उवाद ⁵⁹ can be seen in *Āinmayanada Āaritam* ⁶⁰. सोढ्वा⁶¹, the application of नामरूप can visible in these context. The poet is skilled at using varied forms of noun. Notice एनयोः⁶² where अन्वादेशं⁶³ occurs.

Care the coming usages, अधुनातनं⁶⁴, तावकीनं⁶⁵, कर्णाकर्णि⁶⁶।

Sanskrit word इष्टवान्, the क्तवतु suffix ending is seen in a number of slokas. It could be his love for Malayalam that usages him to repeat it.

Mentionable is the usage विश्रामम्। Alternative use of विश्रामम् and विश्रमम् is quite common. This experiment by KRW is a matter of debate. They are suffix, ending of खञ्जानोऽदात्तोपदेशस्य मान्तस्यानाचमे, (7-3-4) इति सूत्रेण

⁵⁹ वद व्यक्तायां वाचि लिट्, प्रथमपुरुषैकवचनम्।

⁶⁰ स्वयं नियन्त्रणं मोक्षलाभायावश्यकं खलु।
अभ्यासियुवकानेवं स्वामिवर्य उवाद च ॥ XIV.30

⁶¹ उषित्वा तत्स्थले शान्ते सोढ्वा च बहुकष्टताः।
वेदानां शिक्षणं कर्तुं निश्चितं चिन्मयेन च ॥ VIII.10

⁶² साहित्यविषयान् युक्तिवादं व्याकरणं तथा।
वेदान्तं च शिसिक्षे स एनयोरेव भाषयोः॥ VII.41

⁶³ किञ्चित्कार्यं विधातुं उक्तस्य कार्यान्तरं विधातुं पुनरुक्तिः-अन्वादेशम्।

⁶⁴ अतः सोऽनुभवेन्नूनमानन्दमधुनातनम् ।
जीवने भागभाग् योऽस्ति श्लाघ्येत गुरुणा स च ॥ XVI.61

⁶⁵ रोदनं मा कुरुष्व त्वमेवं मा कुरु चिन्मय ।
गच्छ त्वं क्रियतां कर्म तावकीनं निरन्तरम्॥ XII.88

⁶⁶ कर्णाकर्णि गुणाधिक्यं यज्ञस्य प्रसृतं तथा।
द्वितीयदिनमारभ्य प्रवृद्धा यज्ञभागिनः॥ XII.102

अत्र उपधावृद्धिनिषेदः, अतः श्रमः, विश्रमः इति नियमम् what teaches this formula or rule? So, the forms should be श्रम or विश्रम, grammarians, vrittikara and kaumutikara accept this rule. But poets usually use the वृद्धिरूपं विश्रम इति. Study Kālidasa's word usages विश्रामहेतोः and विश्रामम् लभताम्, in *Meghasandesa* and *Sakuntala* respectively. Melpaṭṭūr Nārāyaṇa Bhaṭṭa, one of the famous grammarians, comments on the

अपाणिनीय usages in प्रक्रियासर्वस्वम् ।

विश्रामस्यापशब्दत्वं वृत्युक्तम् नाद्रयामहे

मुरारिभावभूत्यादीनप्रमाणीकरोति कः।

विश्रामशाखिनं वाचां विश्रामो हृदयस्य च

विश्रामहेतोरित्यादि महान्तस्थे प्रयुञ्जसे॥⁶⁷

In *Āinmayanada Āaritam* KRW applies both forms. It bugles his deep grammatical knowledge. He does not change words in Malayalam or English. No attempt is made to translate them into Sanskrit. This remarkable caution is to preserve the flavour of poetry either from Malayalam or English. A curious picture of a land purchase by Veliyanad Chinmaya International Foundation is drawn as, अष्टेक्रात्मकभूतलम्⁶⁸। No change in Pin Code⁶⁹ and Kilogram.⁷⁰ he does not

⁶⁷ प्रक्रियासर्वस्वम् p.107.Guruvayoor devasom publication

⁶⁸ तद्देहं चापि तत्रत्यमष्टेक्रात्मकभूतलम्।

स्वस्योपयोगमुद्दिश्य क्रीतं चिन्मयसंस्थया॥ XIII.62

change the name Cochi to Gośrī⁷¹. Onam⁷² too remains the same. Interesting is the change of अच्युत into अच्चु। The poet dares to call अच्युत आद्यघट्टे⁷³। This is first phase in chapter thirteen. Seemingly; some awkward words are used. Examples - इतराणाम्⁷⁴ and राष्ट्रपत्या⁷⁵। The life of Cinmayananda is a testament to the power of spiritual evolution. His transformation from a boy consumed by material desires and nihilistic tendencies to an esteemed yogi reflects the complex interplay between personal struggles, external influences, and inner realization. The poet's narrative reveals the depth of his character, shedding light on his spiritual journey without resorting to embellishments or narrative festoonery. Each phase of his life from childhood to his role in the Indian independence struggle, from his internal conflict to his

⁶⁹ न केवलमिदं तेषां पिन् कोङ् सङ्ख्याश्च सोऽस्मरत्।

अद्भुतावहमेवासीत्तदीयं स्मृतिपाटवम्॥ XVI.6

⁷⁰ पञ्चसप्ततिसङ्ख्यातकिलोग्रांकाञ्चनेन सः।

तुलाभारम् इति प्रोक्तकर्मणा परिपूजितः XVII.8

⁷¹ एरणकुलमित्याख्ये मध्यकेरलसंस्थिते ।

प्राचीनकोच्चिराज्यस्य प्रधाननगरान्तरे ॥ I.4

⁷² ओणमित्यादिसर्वेषु केरलीयोत्सवेष्वपि ।

भागं गृहीतवान् बालकृष्ण आह्लादपूर्वकम्॥ I.34

⁷³ दिव्यदौत्यं गुरोर्भिन्नरीतिभिः सफलीकृतम्।

यज्ञं सर्वत्र देशे स आद्यघट्टे समाचरत्॥ XIII.46

⁷⁴ नानाविधजनैः साकं वार्तालापं चकार सः।

इतराणामभिप्रायानशृणोत् क्षमया स च ॥ IX.58

⁷⁵ दिल्ल्यां सङ्घटितज्ञानयज्ञस्योपक्रमः कृतः।

राष्ट्रपत्या तु राजेन्द्रप्रसादाख्यमहात्मना॥ XII.6

realization of spiritual truths contributes to the holistic portrait of a man who ultimately embodied the ideals of selfless service and divine realization.

Śri Mad Swami Vivekānanda Caritam-2015-1516 verses

The final decades of the 19th century were marked by a significant social and cultural upheaval in India, exacerbated by the overwhelming influence of English education. This period witnessed the erosion of traditional values and practices, leaving Indian society in a state of confusion and instability. Amidst this turbulence, the question arose: Was there no saviour to safeguard India's cultural legacy? The answer came in the form of Swami Vivekananda, a towering figure who embodied the response to this crisis. His efforts were not just personal achievements but also a divine intervention, aimed at restoring India's heritage and spiritual vitality.

Within his brief lifespan of 39 years, Swami Vivekananda's contributions were monumental. His ability to carry out the divine plan within such a short period is often considered a miracle. It is said that Vivekananda himself once soliloquized that if there were another person like him, he would understand him. This statement highlights the uniqueness of Vivekananda's mission and life.

The seven volumes of *Vivekananda Sara Sarvaswam* serve as a comprehensive portrait of his life and teachings. These volumes provide readers with profound insights into the varied aspects of Vivekananda's

intellectual and spiritual journey, from his reformist ideas to his messages for global humanity. The multifaceted nature of his work covered topics ranging from societal reciprocity, religion, history, culture, and education to human welfare and self-realization.

His impact was immense in its breadth and depth. Within a span of just fifteen years, he brought forth a vast array of ideas and interpretations on subjects that affected every stratum of society. His discourses encompassed nearly every major area of human existence and knowledge, including the evolution of Indian culture, societal structure, and religious practices.

One of Vivekananda's core messages was that religion should not merely be a subject for preaching or propaganda. Rather, it should be a lived experience imbibed and practiced daily. He emphasized that self-realization is a continuous and rigorous process that demands perseverance, hard work, and constant vigilance. This stands in stark contrast to the prevailing attitude of passive religious observance. For Vivekananda, experiential spirituality was the key to genuine transformation.

In his reflections, he often stated that belief in the self was paramount, arguing that without it, even the most devout religious observances or rituals would be futile. This is a profound insight into the relationship between self-belief and spiritual practice. His teachings pointed to the fundamental truth that self-realization and spiritual fulfilment begin with a strong belief in one's inner potential.

Swami Vivekananda's thoughts on universal acceptance and the rejection of narrow sectarianism have made his works applicable across a wide spectrum of ideological and religious lines. His teachings are quoted by materialists, agnostics, and theists alike, which demonstrates his universal appeal and the timeless relevance of his proverbial wisdom.

The Sanskrit rendition of Swami Vivekananda's biography by KRW (the poet) stands out for its unique linguistic features. One notable aspect is the use of long compounds (sandhi and samāsa), which can be found throughout the text. For example, expressions like:

- लौकिकासक्तिहीनानामीश्वरप्राप्तिकामिनाम् (Those who are detached from worldly attachments and desire the attainment of the Divine)
- अध्यात्मार्णवमज्जनात् (He who dives into the ocean of spirituality)

In these examples, sandhi (combination of words) and samāsa (compound words) are skilfully employed, demonstrating the poet's mastery over classical Sanskrit grammar and stylistics. Additionally, the use of roopaka alankāra (figure of speech) is evident in the phrase “अध्यात्मार्णवमज्जनात्,” where the metaphor of immersion into the spiritual ocean conveys profound spiritual concepts.

The text also showcases complex sentence structures, such as:

- पूर्वपश्चिमदेशीयतत्त्वचिन्ताक्रमोपरि (Upon the elements of thought, regarding the geographical principles of East and West)

Here, the poet uses intricate compound constructions to elevate the text, encapsulating philosophical depth in a succinct form. This technique is employed consistently throughout the biography, reflecting the poet's command over both language and philosophy.

Another feature of His translation is the use of verb roots and verb forms in a manner consistent with classical Sanskrit grammar. The poet frequently employs forms of vidhiling (future tense), such as वदिष्यति (he will speak), and the first- and second-person conjugations. For example:

- वदिष्यति (he will speak)
- भवतु (let it be)
- म्रियेय (may I die)

This usage is in keeping with the Sanskrit tradition, where verbs in the future tense often signify actions that are to come, often invoking a sense of authority or prophecy. The frequent use of second- and first-person pronouns in the text adds a directness to the narrative, making it more engaging and personal for the reader.

The use of participles is also notable, such as अददात् (he gave). This choice of participial construction adds a level of elegance and complexity to the text, while still maintaining its clarity.

Additionally, the verb forms used in the text are sometimes accompanied by grammatical innovations, such as:

- अश्रुयात् (no begging for food, and if received, it should be consumed)

Here, the verb अश्रुयात् is related to the word अश्, meaning food, as included in the क्र्यादिगण (kryādigāṇa) in Pāṇini's grammar. This subtle but important usage emphasizes the poet's attentiveness to linguistic accuracy.

His text features an extensive use of compound forms and samāsa constructions, which are typical of classical Sanskrit poetry. For instance:

- व्यक्तीकर्तुम् (to make something evident)
- धर्मसम्मेलनं (religious gathering)

The word धर्म (religion) in Sanskrit means opinion or belief, reflecting the poet's philosophical stance that religion is essentially a matter of personal interpretation.

Additionally, the poet's use of naika (नैक) often associated with a singular, central figure appears frequently, contributing to the individualized portrayal of Swami Vivekananda.

In the text, Sanskritized words such as ऐरोपीयजनाः (European people) are strategically used to convey culturally specific meanings. The use of these terms reinforces the global applicability of Vivekananda's teachings, illustrating his vision of universal brotherhood and acceptance.

1. Where sandhi and Samasa is used very long, words occur freely for an example.

- लौकिकासक्तिहीनानामीश्वरप्राप्तिकामिनाम्⁷⁶ ।
- अध्यात्मार्णवमज्जनात्-77 अध्यात्म एवार्णवः अध्यात्मार्णवः तस्मिन् मज्जनं तस्मात् अध्यात्मार्णवम्। Here also Roopaka Alaṅkāra can be seen.
- पूर्वपश्चिमदेशीयतत्त्वचिन्ताक्रमोपरि⁷⁸-पूर्वश्च पश्चिमश्च पूर्वपश्चिमौ, तौ च तौ देशौ च पूर्वपश्चिमदेशौ, तयोः क्रमः तदुपरि।
- निजपक्षमनुसारित्वमतिभक्तिमतिभ्रमम्⁷⁹-निजपक्षानुसारित्वम्
अतिभक्तिमतिभ्रमम्। निजपक्षमनुसरतीति निजपक्षानुसारी, तस्य भावः
निजपक्षानुसारित्वम्। मतेः भ्रमः मतिभ्रमः, अतिभक्तिरेव मतिभ्रमः अतिभक्तिमतिभ्रमः, तम्।

⁷⁶ विवेकानन्दचरितम् IV.48

⁷⁷ विवेकानन्दचरितम् VI.28

⁷⁸ विवेकानन्दचरितम् VII.23

⁷⁹ विवेकानन्दचरितम् X.23

- तस्याभ्यन्तरसंशुद्धिरध्यात्मवैभवम्⁸⁰
- नरार्तिनाशनोत्कण्ठा⁸¹ -नराणामर्तिः नरार्तिः तस्याः नाशनं नरार्तिनाशनम्, तस्मिन् उत्कण्ठा

As is found in some other books, so in this work too, he has a penchant for समस्तपद, Naika (नैक). He has used the word, a number of occasions.⁸²

2. The poet seems to be satisfied with the use of root of verbs that lakāra (लकार) and kruthantha (कृदन्त). First and second persons are used, profusely. Usage of vidhiling (विधिलिङ्) is quite common. Some examples in chapter four.⁸³

⁸⁰ विवेकानन्दचरितम् X.64

⁸¹ विवेकानन्दचरितम् XIV.92

⁸² गतवानस्मि भुवने स्थलानि विविधान्यहम्।
नैकविद्यार्थिनस्तत्त्वशास्त्रस्यहं ददर्श च ॥ III.9
व्यक्तित्वस्य नरेन्द्रस्य नैका आसन् विशिष्टाः.
आध्यात्मिकमनोभावः संलब्धस्तेन जन्मना॥ V.28
बहूनि पुण्यस्थानानि बहवः श्रेष्ठमानुषाः।
नैकनिःस्वजनाश्चापि स्मृतौ तस्य सोकरोत्तदा॥ IX.3

⁸³ अधिकृत्य नरेन्द्रस्य पूर्वजन्म ततः परम्।
वृत्तान्तान् विविधान् शिष्यान् गुरुदेव उवाच च ॥ IV.87
अत्र उवाच-वद् धातुः-पर-लिट्-प्र-पु-ए-वा

KRW exercises more with the root वद् than वच् । For an example वदिष्यति in the sixth chapter.⁸⁴

It comes in this group. So, श्रु is proper, Certainly, श्रु is लोप. But after that the root will be in द्वित्वा॥

अददात् इति प्रयोगं is noticeable⁸⁵

विधिलिङ् usages are many. First and second persons are in application⁸⁶.

One can be seen the usages of भवतु, भवतात् इति⁸⁷

⁸⁴ उपायमुपरि प्रोक्तं नरेनपि यदावदत्।

गुरुणोक्तं वदिष्यामि मातरं मे रुजां प्रति॥ VI.57

⁸⁵ अददात्-दा धातुः लङ् प्र.पु.ए.वा,अत्र दा धातुः जुहोत्यादि गणे एव पठितम्।अतः शप् इत्यस्य श्रु आगमः।श्रु इति लोपः,श्रु आगमात् धातोः द्वित्वं ।ददाति पूर्वोभ्यासः इति पूर्वभागस्य अभ्यासमिति संज्ञा।ङ्रस्वः इति सूत्रेण ह्रस्वं ददाति,इतश्च इति सूत्रेण इकारस्य

लोपः,ददात्,लुङ्लङ्लृङ्क्ष्वडुदात्तः इति अडागमः अददात् इति रूपं सिद्धम्।

⁸⁶ व्याकुलताभरितास्ति त्वदीयप्रार्थना यदि।

शृणुयान्निश्चयेनैव दैवतं तव याचनाम्॥

अत्र शृणुयात्-श्रु धातु विधिलिङ् प्र.पु.ए.व.।शुश्रवणे इति भ्वादिगणमिति पठितम्।तत्र धातोः श्रु इति आदेशः,शप् प्रत्ययस्य स्थान् श्रु(नु)प्रत्ययः च आगच्छति।श्रुनु ति,यासुट् परस्मैपदेषूदात्ते ङिच्च (पा.सू 3-4-103) इति यासुडागमम्,श्रुनुयास् ति, इतश्च (3-4-10) इति इकारलोपः,श्रुनुयास् स् ,लिङ् सलोपोऽनन्त्यस्य (7-2-79) इति सकारलोपत्वात् ऋवर्णात् नस्य णत्वं वाच्यम्,णत्वं शृणुयात् इति रूपम्।

⁸⁷ भवेः-भू धातुः-पर-वि.लि.म.पु.ए.व.भू सि,कर्तरि शप् भू असि,यासुडागमः भू अ यास् सि,सार्वधातुकार्धधातुकयोः इति भू इत्यस्य गुणः,भो अ यास् सि,अवादेशः भव यास् सि,सलोपः,भव

The usage of प्रियेय is noticeable⁸⁸.

The suffix participle must come instead of शप्

Examine this Ling usage अश्रुयात्। It means-no begging for food, and if gotten the food shall be taken.⁸⁹

Panini includes अश् with the meaning food in the क्र्यादिगण। श्रा (ना) is the विकरणप्रत्यय । Here अश्रीयात् must be applied. Similarly, in the chapter ‘Listening to the words of friend’ श्रुवन्नपि is given. What suitable is श्रुवन्नपि। Try the usage महाराज्ञेन⁹⁰। It should have been महाराजेन। There is a possibility of printing mistake.

या सि ,अतो येयः (7-2-80) इति या इत्यस्य इयादेशः भव इय् सि,आदुणः भवेय् सि,इकारलोपः भवेस्,रुत्वे विसर्गे भवेः।

भवतात्-भू धातुः पर.लोट्-प्र.पु.ए.व (16-67),भवतु भवतात् इति रूपद्वयम् ।अत्र तुह्योस्तातडाशिष्यन्यतरस्याम् (7-1-36)इति तातड् आदेशरूपम्।

सदैव गुरुदेवस्य सान्निध्यं भवतान्मठे ।

तस्य दिव्यावतारस्य प्रार्थनां क्रियतामिति ॥ XVI.67

स्मरेयुः-स्मृ-वि-लि-प्र.पु.ब.वा

⁸⁸ जीवनं मृत्युरेवास्ति सर्वे स्युः कर्मतत्पराः।

जीवेयं च प्रियेयाहं कर्मण्येव स उक्तवान्॥ XVI.97

प्रियेय-मृड् धातुः-आ-वि-लि.उ.पु.ए.वा

⁸⁹ यदि कोऽपि धनं दद्यात् स्वीकुर्यान्न हि तत् स च ।

भक्षणं न स याचेत,दीयेत यदि सोऽश्रुयात् ॥ VII.36

⁹⁰ प्रेक्षकाः सकला हन्त सञ्जाता भयविह्वलाः।

ज्ञाता एतस्य गूढार्थो महाराज्ञेन तत्क्षणात्॥ VII.113

Consider two words मर्यादा and अभिविधि Use of Samasa forms with आ निपात is applied 'Till last 'is the meaning of the word आन्त⁹¹. So is the word आरात्र⁹² meaning of 'all night'. The poet makes use of च्वि प्रत्ययान्त forms. Check some examples, व्यक्तीकर्तुम्⁹³. For religious meeting, the word धर्मसम्मेलनं is given. In Sanskrit, religion means only 'opinion'. A Sanskritised word ऐरोपीयजनाः is conveniently used to present.

KRW's *Śri Mad Swami Vivekānanda Caritam* stands as a faithful and scholarly translation of Vivekananda's life, offering a unique Sanskrit rendition that preserves the philosophical depth and spiritual wisdom of the original. The poet's use of elegant Sanskrit, coupled with his ability to distil complex spiritual ideas, ensures that the text is both academically rigorous and accessible to the reader. The work is an invaluable resource for anyone seeking to understand the life and teachings of Swami Vivekananda from both a spiritual and linguistic perspective.

⁹¹ हिन्दुधर्मस्य माहात्म्यं गायता स्वामिना यदा।
प्रोकेतं श्रोतार आन्तं तु सावधाना अवस्थिताः॥ XI.48

⁹² तस्योपदेशसंलब्धै जनास्तत्रापि सङ्गताः ।
संलग्नः स्यात् स आरात्रं जनबोधनकर्णणि। XVI.91

⁹³ गुरुदेवं समाश्रित्य स्वामिनोक्तं सविस्तरम्।
उद्भूतानि पुराणानि व्यक्तीकर्तुं निजाशयान्॥ XI.77

Śrī Ramaṇa Maharshi Caritham-2017-702verses

The hymn "Entharo Mahanubhavulu", composed by Śrī Thyagaraja Swami, is a profound tribute to eminent personalities, both known and unknown, acknowledging their greatness. It highlights the self-effacing nature of truly great individuals, who rarely seek fame or recognition. Ramana Maharshi, a revered spiritual figure, exemplifies this ideal. Throughout his life, He remained largely unknown to the wider public until after his passing, even though his spiritual wisdom and personal presence had a profound impact on those around him.

Ramana Maharshi's life (1879–1950) is characterized by profound silence and introspection. At the age of 17, he moved to Tiruvannamalai, where he stayed until his death, never leaving the place after his arrival. His approach was not one of overt teaching or public sermons; instead, his silence itself became a profound teaching. This characteristic is vividly captured in his biography as rendered in the *Śrī Ramaṇa Maharshi Charitham* by KRW, where the narrative delves into the quiet but powerful nature of his life and teachings.

His silent spiritual influence became widely recognized due to an important publication, *Search in Secret India* by Brendan, which introduced the Maharshi to a broader audience, particularly in the West. However, He never sought fame or publicity. The biography highlights this self-effacing aspect of his life, especially in the context of the following incident, which illustrates his taciturn nature:

A student from Madras, en route to Kerala, regularly visited Ramana Maharshi. One day, the student arrived with a question to which he sought an answer. After waiting for a long time, He remained silent, offering no verbal response. Just as the student was about to leave, He spoke, providing an answer that resolved the query. This incident exemplifies his subtle way of imparting wisdom often without words, but with deep, intuitive understanding. Such occurrences were common for those who sought his guidance.

His world influence began to grow after the publication of *Search in Secret India*. Before that, his impact was mostly local, confined to those who visited him at Tiruvannamalai. Following the publication, he became a global figure, attracting many followers and spiritual seekers from around the world. Several works were written on his life and teachings, contributing to his posthumous fame.

The biography of Ramana Maharshi, as written by KRW, is based on three primary sources:

1. *Śrī Ramana Maharshi: A Short Life Sketch* by M.S. Kamath
2. *Self-Realization* by P.V. Narasimha Rao
3. *My Life in Ramanasramam*

He utilizes Anuṣṭuph meter for the composition, a classical Sanskrit meter commonly used in epic poetry. The biography is rendered

in 702 couplets, narrating RM's life, wisdom, and teachings with clarity and reverence.

A detailed linguistic analysis of the text reveals several distinctive features of his Sanskrit usage:

The word उवाच (spoken words) is used extensively in the text. This usage aligns with the recurring theme of his communication style silent yet profound.

The term नैक (one) appears at least five times, often in contexts referring to Ramana Maharshi's solitary nature and the singularity of his spiritual presence.

सर्वाः vs. सर्वे: In some instances, the word सर्वाः (all) is used when सर्वे would be grammatically correct in the context of plural pronouns.

कुर्वति स्म: The use of कुर्वति स्म (he did) raises a question about its derivation from the root कृ (to do). More commonly, करोति or कुरुते would be appropriate. The usage here is somewhat unconventional and merits further scrutiny.

राजानं: The term राजानं is used as the dative singular form of राजन् (king). However, if this term were used as a proper name or form of address, it should have been राजम्. The text seems to deviate from standard conventions in this respect, perhaps due to stylistic choice.

- Long Compounds and Samāsa:
- The use of long compounds (samāsa) is a prominent feature of KRW's Sanskrit. These compounds are used to convey deep spiritual concepts concisely. For example:
 1. तद्धित usage, as in मामकीनम् (belonging to me), is seen in multiple contexts, indicating a focus on ownership or personal connection.
 2. The phrase अणयुग्मकम् (a combination of two units) is used in the text, suggesting an intentional play with linguistic form to convey complex ideas.

Modern concepts like radiation are Sanskritized in the text. For example, radiation is translated as अंशुप्रसारणम् (spread of rays), which is a creative adaptation of the term into Sanskrit.

Similarly, terms like homeopathy, ticket (चीटिका), and ticket charge (चीटिकाधनम्) are introduced without fully Sanskritizing them, showcasing the poet's adaptation of modern terminology into a classical form.

Use of एतेन and Other Pronouns:

In Chapter 12, the usage of एतेन (by this) appears somewhat awkward, as it could be shortened to ए for better fluidity. This seems like a stylistic inconsistency in the translation.

Compound Words in Early Chapters:

In the first chapter, KRW opens with a striking compound: आध्यात्मिकदृष्ट्या (from a spiritual perspective). This use of compound words adds to the elevated style of the work.

3. A microscopic study of usages and grammatical issues in the work of Ramana Maharshi follows: The usage उवाद is repeated in many contexts,⁹⁴ नैक is put to use, at least five times⁹⁵. तद्धित Usages

⁹⁴ पतित्वा स्वामिपुरतस्तत्पादौ स गृहीतवान्।
नीचे लिखितवाक्यानि स्वामिनं स उवाद च ॥ III.49
रामस्वाम्यय्यरित्याख्यः कोपि भक्तः कदाचना।
आगतः स्वामिपुरतः स्वस्य क्लेशानुवाद च । IV.3
भूयोऽपि धनलाभार्थं नानोपायान् स आचरत् ।
साभिमानमिदं सर्वं स्वामिनं स उवाद च ॥ V.19
इत्येवं स्वामिना प्रोक्तं संबोध्याश्रमवासिनः।
चोरानुवाद यत्किञ्चित्तरिष्टं गृह्यतामिति ॥ VII.23
निरुद्धं स्वामिवर्येण तथैव कृतं तैः किन्तु निष्फलम्।
वयं स्म साधवो धर्मं त्यजाम न कदाचन ॥ VII.34
धेनूश्च सम्पदं दातुं तौ सज्जाविति कश्चन ।
तयोः प्रतिनिधिः पश्चात् स्वामिवर्यमुवाद च । X.19
श्रुत्वेदं स्वामिना हासः कृतः पश्चादुवाद सः।
भयमावश्यकं नास्ति देहोस्ति व्याधिरेव च ॥ XII.9

⁹⁵ तेषां च स्वामिनो मध्ये सञ्जाता या विचारणाः।

मामकीनम्⁹⁶. सर्वा अनुभवा⁹⁷, what must be the first person plural a

Sarva sabda with सर्वनामसंज्ञा? It should be सर्वे। What is used सर्वा:

It is seen सर्वा: in the context - सर्वनामसंज्ञायाः सर्व शब्दस्य प्रथमा बहुवचनम् सर्वे इति, अत्र सर्वाः इति प्रयोगमस्ति । कुर्वति स्म is a noticeable usage.⁹⁸

नैकास्ते पद्यरूपेण काव्यकान्तोप्रकाशयत्॥ III.61

महर्षिर्यत्रकुत्राभूत्तत्र नित्यं समागताः।

सन्दर्शकजना नैकाः स्वामादर्शनकाङ्क्षया॥ IV.1

केचिदाराधका नैकदिनानि रमणाश्रमे ।

वसन्तः स्वामिसामीप्यादिव्यानन्दमवाप्स्युः॥ IX.4

पुण्यस्थानानि नैकानि भवन्ति परितो गिरिम्।

वसति स्म गते काले महर्षिस्तत्र कुत्रचित्॥ XI.20

तथेदं वीक्षितं नैकजनैर्दक्षिणभारते ।

नानावृत्तान्तपत्रेषु वार्तेषा च प्रकाशिता॥ XII.79

⁹⁶ तद्गात्रं दक्षिणामूर्तेः प्रतिरूपं च विद्रुतम्।

बभूवतुरदृश्ये तु मामकीननिरीक्षणात्॥ IV.54

वीक्षितुं मामकं रूपं भवता त्वभिवाञ्छितम् ।

मामकीनं तिरोधानं लोकितां भवता तथा॥ IV.64

मम इदं इत्यर्थे षष्ठी एकवचनान्तात् अस्मच्छब्दात् युष्मदस्मदोरन्यतरस्यां खञ् च इति खञ् तवकममकावेकवचने इति सूत्रेण

अस्मच्छब्दस्य ममक इत्यादेशः ममक ख.आयनेयीनीयियः फढखछद्यां प्रत्ययादीनाम् इति खकारस्य ईनादेशः ममक ईनः तद्धितेष्वचामादेः

इति आदिवृद्धिः।मामक ईन,यस्येति च अकारलोपः मामकीनः इति।

⁹⁷ तत्पश्चादुक्तवान्स्वामी सर्वा अनुभवा इति।

आवश्यकं भवन्त्येव प्रोच्यैवं विरतोभवत्॥ V.43

⁹⁸ कुर्वति स्म-स्वामी तदा वसन्नासीद् विरूपाक्षगुहान्तरे ।

शुश्रूषां जन्मदात्र्याः स कुर्वति स्म प्रयत्नतः॥ VI.10

कुर्वति स्म- Can कुर्वति derive from the root कृञ् ? It is doubtful. करोति and कुरुते⁹⁹ are the correct employment. राजानं is the द्वितीया singular of the word राजन्। If it were the name of a man, it should be राजम्। In the present context, it seems, the word is not a name. Had राजन् been an addressing, it would be a राजन्नासनस्थो। Test the usage अणयुग्मकम् No change in the word अण¹⁰⁰ 2-8. The word Radiation is translated as अंशुप्रसारणम्¹⁰¹ Striking is the word used for ‘radiation’.

‘Homeopathy’ is not Sanskritized. It is the direct application of the English term. Watch two other words, चीटिका¹⁰² and चीटिकाधनम्¹⁰³ are used with the meaning ‘ticket’ and ‘ticket charge’ Sanskritization manifests clearly.

⁹⁹ महर्षिरवदत् राजमासनस्थो भवेदिति ।
स्वामिनं प्रत्यभूद् राज्ञ आदरो निर्भरो दृढम्॥ X.15

¹⁰⁰ मूल्यरूपेण तरुणो दत्तवानणयुग्मकम्।
स्वामिना भक्षगेहस्य स्वीकृतं न हि तद्धनम्॥ II.8

¹⁰¹ अंशुप्रसारणद्वारा चिकित्सा तु कृता पुनः।
एतेन मन्दया रीत्या व्रणं शान्तं बभूव च ॥ XII.14

¹⁰² प्राविशत् स च रेल्यानं विना कामपि चीटिकाम्।
याने यत्रोपविष्टः स तत्र तन्निकटस्थले ॥ V.37

¹⁰³ देशालेख्यं सपद्येव तेन सूक्ष्मम् निरीक्षितम्।
रेल्यानमार्गमालोक्य गणितं चीटिकाधनम्॥ I.42

The usage एतेन in the twelfth chapter is discomfoting. Moreover, एतेन¹⁰⁴ is long it should be used as short, ए । Use of compound words are being used in many places. The very first stanza itself is an example¹⁰⁵.

The poet's play with the word अय्यर्, it is used as प्रथमान्तः when vibhaktiprathyaya's are added, the word becomes अय्यरेण with – अकारान्तं, अ-ending.

The text provides a concise overview of key incidents in Ramana Maharshi's life:

1. Early Attachment to Arunachalam: From a young age, Ramana Maharshi had a deep connection to Arunachala, which he considered a sacred place of spiritual awakening. The significance of this connection is highlighted in Chapter 4
2. Miracles and Healing: Ramana Maharshi's miraculous abilities are described in detail, such as the story of a devotee suffering from dyspepsia who was healed by his divine grace in Chapter 4.

¹⁰⁴ क्षतद्वारादभूद् रक्तस्रावो भूरि निरन्तरम्।

अतीव क्षीणगात्रोऽभवत् स्वामिवर्य एतेन च॥ XII.22

¹⁰⁵ अध्यात्मज्ञानसंपूर्णमसाधारणमुत्तमम् - .I.1 अध्यात्मज्ञानेन सम्पूर्णं
अध्यात्मज्ञानसम्पूर्णम्, अध्यात्मज्ञानसम्पूर्णं च तत् असाधारणं च
अध्यात्मज्ञानसम्पूर्णमसाधारणम्।

This story illustrates his compassionate nature and his profound spiritual power.¹⁰⁶

3. Harassment by Other Monks: Chapter 5 recounts the difficulties and challenges he faced, including the harassment he encountered from other monks, shedding light on his forbearance and patience.
4. The Concept of Death: Chapter 6 delves into his views on death, particularly his belief that death is merely a transition, and it is the awareness of the eternal self that remains unaffected by physical death.
5. Acts of Mercy: his kindness toward animals and birds is depicted in Chapter 8, showing his universal compassion. The text narrates how his acts of mercy extended to all living beings, reinforcing his non-dualistic worldview.
6. Rampage of Serpent Habitat: Chapters 8 and 9 feature the rampage of a serpent's habitat and how he dealt with the situation,

¹⁰⁶ मनः शान्तिं च विश्वासं गाढं सा प्राप येन च ।

अनुकम्पार्द्रचित्तोऽभूत् स्वामी तां प्रति सर्वदा ॥ IV.21

अनुकम्पया आर्द्रं अनुकम्पार्द्रं, अनुकम्पार्द्रचितं यस्य सः अनुकम्पार्द्रचित्तः।

¹⁰⁶ तुल्यरीत्या व्यवहारं सोकरोत् सकलैः सह।

तदीयचिन्तासरणिर्जातिधर्मातिवर्तिनी ॥ X.40

तस्य इयं तदीया चिन्तायाः सरणिः चिन्तासरणिः, तदीया चिन्तासरणिः इति। अतिवर्तयितुं शीलमस्याः

इति अतिवर्तिनी, जातिधर्मस्य अतिवर्तिनी जातिधर्मातिवर्तिनी।

offering another example of his mysterious and divine intervention.¹⁰⁷

KRW's *Śrī Ramaṇa Maharshi Caritham* offers an insightful and scholarly portrayal of one of India's most revered spiritual figures. By utilizing classical Sanskrit, he captures the essence of Ramana Maharshi's life, teachings, and silent wisdom. The text's linguistic nuances, grammatical choices, and modern adaptations enrich the narrative, making it accessible to both traditional and modern readers. The biography not only serves as a spiritual account of his life but also as a literary artifact that exemplifies the sophistication of classical Sanskrit.

Śrīmad Swami Ayyappa Caritham-2021-576verses

Every nation, over the course of its history, develops a unique cultural legacy often expressed through myths, legends, and rituals that reflects the faith, heritage, and societal evolution of its people. While such stories may not always adhere to scientific or logical frameworks, they play an important role in shaping culture and influencing

¹⁰⁷ विपत्कारिमृगा नैव भिन्नरीत्या विलोकिताः ।

महर्षिणा तस्य दृष्ट्या समाः सकलजन्तवः॥ VIII.64

गुहासु तस्य सञ्जाताः पन्नगाः सहवासिनः।

वयं समागतास्तेषां वासस्थानं यथार्थतः॥ VIII.65

generations. The legend of Ayyappa, central to the religious life of Kerala, is a prime example of such a story that has continued to resonate deeply within the local and regional community for centuries.

The tale of Ayyappa traces its roots back to ancient myths and Puranic stories. One such myth is the Palazhimadanam or churning of the ocean, where the gods Shiva and Vishnu, in the form of Mohini, give birth to Sastha, the divine figure later worshipped as Ayyappa. Over time, Ayyappa has transcended regional boundaries, with devotees from states such as Tamil Nadu, Karnataka, and Andhra Pradesh making pilgrimages to Sabarimala. The Ayyappa story and its associated rituals have become a significant part of the cultural and spiritual fabric of the Indian subcontinent, particularly in Southern India.

The *Śrīmad Swami Ayyappa Caritham*, written in Sanskrit by KRW, narrates the life and legends of Ayyappa with vibrant poetic expressions. The text is composed in Anuṣṭuph meter, a classical meter that is prevalent in Sanskrit epics, providing rhythm and elegance to the narrative. This work not only recounts the mythical story of Ayyappa's birth and his journey but also offers a detailed portrayal of the rituals, penances, and vows undertaken by Ayyappa's devotees during the pilgrimage to Sabarimala.

The work exhibits distinctive literary characteristics that deserve detailed examination:

He predominantly employs the Anuṣṭuph meter throughout the entire text. This is a common meter used in Sanskrit epic poetry, consisting of 32 syllables per stanza in a particular rhythmic structure. This meter enhances the flow of the narrative, making the text both musical and meditative, ideal for storytelling that revolves around spiritual themes.

- Use of Second Person:
- The second person pronouns, such as शक्नुयाः¹⁰⁸, आप्नुयाः¹⁰⁹, and शक्नुयाम्¹¹⁰, are frequently used throughout the work. These forms engage the reader directly, which enhances the personal connection between the text and the reader. This feature emphasizes the inclusivity of the narrative, as though the reader is participating in the journey and rituals described in the text.

At times, the language used in the *Ayyappa Caritham* exhibits a colloquial style, which helps to make the narrative more relatable and grounded in everyday experiences. Phrases like "no problem and no

¹⁰⁸ शक्नुयाः-शक् धातुः.वि.लि.म.पु.ए.व।
गन्तुं तस्य समीपं त्वं कदापि न हि शक्नुयाः।
एवं तर्हि कथं व्याघ्र्याः क्षीरं त्वं स्वयमाप्नुयाः॥ II.52

¹⁰⁹ आप्नुयाः-आप् धातुः-वि.लि.म.पु.ए.व ।

¹¹⁰ शक्नुयाम्-उ.पु.ए.व ।

need" reflect a more casual, conversational tone that contrasts with the otherwise formal structure of the epic.¹¹¹

The text contains rich descriptive expressions, particularly in the portrayal of scenes and characters. For instance, the term महिषीमुखी (meaning "having the face of a buffalo" or "of the buffalo-faced one") is used vividly to describe a battalion of forces. Here, the word महिषी (feminine gender) is grammatically correct, but the use of ते (plural masculine) is incorrect, as it should have been ताः (feminine plural), suggesting a grammatical oversight.

One notable point in the analysis of the Sanskrit text is the gender agreement of certain words. For instance, the term शुण्डा¹¹² (proboscis) is correctly categorized as a feminine noun, emphasizing the poet's attention to gender consistency in his work.

- Alterations in Mythological Narratives:

¹¹¹ इत्येवमुक्तवान् राजा निजवात्सल्यभाजनम्।

प्रश्नः कोऽपि न हि, क्षीरमानीयेत मया, दृढम्॥ II.53

एतदावश्यकं नास्ति मणिकण्ठस्तदावदत्।

दृष्ट्वा बहुजनान् व्याघ्रा धावेयुरिति तन्मतिः॥ II.64

¹¹² गजो यदा स्वशुण्डेन भ्रमरान् रोद्धुमुद्यत।

भग्नं बभूव हा दिव्यमाल्यं मस्तकसंस्थितम्॥ III.v.101

KRW's retelling of the Palazhimadanam ¹¹³myth involves some alterations in the traditional story. For instance, the narrative is presented as Vishnu narrating the events to Lord Shiva, which differs from the classical presentation. Such alterations reflect the artistic freedom employed by the poet to bring new dimensions to the mythological themes.

A number of unsensitized words are employed in the text, showcasing the poet's approach to blending modern vernacular with classical Sanskrit. Examples include:

- स्वामिये शरणमय्यप्पा¹¹⁴ (Swamiye Sharanam Ayyappa) This is a vernacular phrase used by devotees as a form of worship.
- पेट्टुल्लल् and अप्पाच्चिमेड् ¹¹⁵ are other colloquial expressions reflecting the local dialects of Kerala.

¹¹³ विस्तरेण महाविष्णुः क्षीराब्धिमथनं प्रति।

कैलासनाथमवदद् योऽभवत्तुष्टमानसः॥ III.112

¹¹⁴ स्वामिये शरणमय्यप्प प्रोच्यैवं तीर्थयात्रिका ।

शबरीपर्वतं गच्छेदन्यतीर्थाटकैः सह॥ VIII.32

¹¹⁵ यो भक्तः प्रथमं याति शबरीगिरिमन्दिरम्।

पेट्टुल्ललितिलिख्यातनर्तनं कुरुतेऽत्र सः॥ VIII.42

अप्पाच्चिमेटिति स्थानं प्रथमं गच्छन्ति ते यथा ।

तत्र तण्डुलगोलं ते भूतेभ्यः प्रेषयन्ति च ॥ VIII.67

- भस्मकुलम्: This phrase could be interpreted as referring to something akin to "ashes" or "dust," a term that aligns with the ritualistic context of the story, although it deviates from standard Sanskrit lexicon.

The narrative is enriched with rhetorical devices such as simile, metaphor, and alliteration. These devices create a lyrical quality in the text, allowing it to resonate emotionally with the reader and elevating the spiritual atmosphere of the poem. The primary theme of the *Ayyappa Caritham* revolves around the pilgrimage to Sabarimala and the penances required of devotees. The text discusses the rituals, vows, and fasts that Ayyappa's followers observe, offering a detailed guide for the spiritual practices associated with the pilgrimage. These practices are integral to the devotional experience and are described in the text with a blend of reverence and practical detail.

The text emphasizes the transformative power of pilgrimage, especially the observance of penances and fasts, which are believed to purify the mind and body. Pilgrims undertake these vows to invoke divine blessings, seek spiritual progress, and express their faith in Ayyappa. Ayyappa is portrayed not only as a god but as a symbol of peace and spiritual completeness. The deity represents the union of Shiva and Vishnu, embodying the harmony of contrasting divine forces. This dual nature makes Ayyappa unique among other deities and a powerful figure for devotees seeking spiritual wholeness.

The text also contains several unique terms and phrases, some of which may require further interpretation or contextual analysis:

- पोन्नम्पलमेडुः¹¹⁶ Likely referring to a geographical or mythological location, though its precise meaning would depend on the context within the larger narrative.
- धनुमासः¹¹⁷ This term appears to refer to the month of Sagittarius (a time associated with certain rituals).
- अषुतः¹¹⁸ A word whose meaning is less clear without further linguistic analysis.
- मालिकप्पुरत्तम्माः¹¹⁹ Likely a place or title with cultural significance in Kerala.
- कल्लिडाडुन्ः¹²⁰ Possibly referring to a specific event or location related to the pilgrimage or mythological story.

¹¹⁶ निर्मितं तैस्तपः शक्त्या तत्र किञ्चन मन्दिरम्।
पोन्नम्पलमेडुनाम्ना कैरल्यां तत्स्थलं श्रुतम्॥ IV.6

¹¹⁷ धनुमासान्त्यदिवसे घटनैषा बभूव च ।
प्राशंसन् धर्मशास्तरं देवाः सन्तुष्टमानसाः॥ IV.18

¹¹⁸ अलसा वाह्यषुता नाम नद्यास्तीरेऽपतत् क्षणात् ।
झटिति श्रीभूतनाथः समायातश्च तत्स्थलम्॥ IV.21

¹¹⁹ स्यातां मे दक्षिणे भागे त्वं तु मे शक्तिरूपवत्।
त्वं मालिकप्पुरत्तम्मानाम्ना पूज्येत मानुषैः॥ IV.31

The *Śrīmad Swami Ayyappa Caritham* offers a comprehensive and vibrant portrayal of the life and legend of Lord Ayyappa. Through the use of Anuṣṭuph meter, vivid descriptive language, and engaging spiritual themes, KRW creates a text that both narrates and embodies the experience of Ayyappa's devotees. The grammar, lexicon, and stylistic elements reflect both the classical and vernacular traditions of Sanskrit literature, making the work accessible while maintaining the sanctity of its subject matter.

For researchers and scholars, this text offers a rich source of study in terms of its literary techniques, spiritual symbolism, and the cultural significance of Ayyappa within the broader context of Kerala's religious practices. As an epic narrative, the *Ayyappa Caritham* provides insights not only into Sanskrit poetry but also into the evolving practices of pilgrimage, devotion, and ritual observance in the modern world.

¹²⁰ मृतदेहो महिष्यास्तु यत्र संस्थापितोऽभवत्।
तत्स्थलं कल्लिटाङ्कुन्नुनाम्ना सुप्रथितं ह्यपि॥ IV.46

Śrī Nārāyaṇa Guru Caritham -2022-991verses

The biography of Sri Narayana Guru, written by KRW, is approached with objectivity and presents an organized portrayal of the Guru's life. It systematically details his birth, education, family background, travels, and philosophical contributions. This review aims to summarize the key themes and features of the text, offering an academic perspective on its content and linguistic features.

The text begins by detailing Sri Narayana Guru's birth, his family, and early life. His caste is identified as Ezhava, a community that was subjected to social discrimination during that period. His early life is marked by peculiar events, such as his consumption of food from ceremonial offerings, which foreshadow his future as a universal figure transcending caste barrier. His early expressions of grief and joy are interpreted as early signs of his spiritual awakening.

This section highlights Sri Narayana Guru's unconventional approach to education. He was known to travel alone and remain detached from worldly concerns. His early education was under the guidance of Putupalli Raghava, and later at Varanappally, where he engaged in intellectual debates. He was deeply critical of romantic literature and instead developed an interest in Vedanta, emphasizing the importance of logical reasoning. Notably, his turn towards vegetarianism and humanitarian actions, such as caring for a leper, exemplified his broad-minded worldview.

He began teaching at a young age, imparting education to the downtrodden, including the Parayas and Pulayas, despite familial resistance. His marriage to a cousin was conducted in accordance with Ezhava customs, where the consent of the bride was not prioritized. However, this chapter also marks a critical turning point in his life when he chose the path of spirituality over worldly attachments. This decision led him to embark on a journey of self-discovery.

His travels played a pivotal role in shaping his philosophy. During his time with Chattampi Swami, he composed the famous "Kundalini" hymn. His solitary retreat in the Maruthwamala cave, where he survived on jungle leaves, symbolizes his journey into deeper introspection. The story of the snake and leopard cohabiting in his cave illustrates the symbiotic relationship between the sage and nature, signifying his unity with all forms of life.

The establishment of the Shiva temple at Aruvippuram marked a revolutionary act in Kerala's social and religious history. By installing a deity from the Ezhava community, He challenged entrenched notions of untouchability and caste-based discrimination.¹²¹ He performed a miracle during a drought by composing a Shiva hymn that caused a downpour, further solidifying his spiritual authority.

¹²¹ जातिभेदं तथा धर्मद्वेषं संत्यज्य मानुषाः।
वसन्ति सोदरत्वेन यत्स्थले तदिदं खलु॥ VI.46

His role in reforming societal traditions, especially those related to caste, marriage, and religious practices, is highlighted. He criticized practices like animal sacrifice and advocated for simple marriages with minimal expenses. His work in founding libraries and promoting education among the lower castes reflects his belief in the transformative power of knowledge. The establishment of the Sri Narayana Dharma Sabha exemplified his vision for societal progress, urging people to live virtuous lives and engage in collective action.

His influences on his disciples, such as Kumaran Aasan and Dr. Palpu, is explored in this section. His teachings emphasized the pursuit of an aesthetic life and the need for personal transformation. His rationalist approach, particularly in his interactions with figures like Sahodaran Ayyappan, further strengthened his role as a social reformer.

The Vaikom agitation, which sought to end untouchability and caste-based discrimination in temple access, is discussed in relation to his efforts. His meeting with Mahatma Gandhi and Rabindranath Tagore underscored the Guru's significance in national and international circles. The movement catalysed broader social change in Kerala, contributing to the rise of egalitarianism.

His philosophical contributions are evident in his concept of monism, where he emphasized the unity of all religions and the oneness of humanity. His famous declaration, "One caste, one religion, one God," encapsulates his vision for just a harmonious society. The Sri

Narayana Dharma Palana Sabha he initiated reflected his commitment to religious tolerance and the eradication of caste-based divisions.

In his later years, his health deteriorated, but his spiritual influence continued to grow. His teachings on fear, monism, and the impermanence of life remain central to his legacy. His death in 1928, predicted by him, marked the end of an era but left behind a profound impact on Kerala's spiritual and social fabric. The text frequently utilizes krit-pratyaya and verb-root constructions, reflecting the classical Sanskrit style. Phrases such as "उवास-वस् धातुः" (derived from the root "vas"), and "यायुः-या धातुः"¹²² (derived from "ya") are common in the description of actions. (या धातुः विधिलिङ्-प्र.पु.ए.व)

Grammatical Innovations:

Vināśa and pratiśabda constructions are used to emphasize consequences or counteractions.

- The use of the sampradāna case, particularly in phrases like "वध्वे ददौ"¹²³ - strates the action of giving or offering, which is central to the Guru's teachings. (अत्र कर्मणा यमभिप्रैति स सम्प्रदानम्) The text incorporates colloquial Malayalam idioms like "Poojari" and

¹²² अदृश्यः स्यात् स्वयं स्वामी सहसैव कदाचना

तमन्विष्य परिभ्रान्ता भक्ता यायुरितस्ततः॥ VIII.7

¹²³ तदीयपूर्वजाः केचिद् गच्छन्ति स्म वधूहम्

तस्यैव सोदरी वस्त्रं तदा वध्वे ददावपि॥ III.30

"Ashan" that reflect local vernacular while discussing philosophical concepts. A notable aspect of the text is the use of passive voice in describing events and actions, such as in "तेभ्यः अरोचत"¹²⁴ (He was appreciated by them), which highlights the Guru's humble acceptance of praise. (रुच्यर्थानां प्रीयमाणः इति संप्रदानसंज्ञा॥)

The *Śrī Nārāyaṇa Guru Caritham* by KRW provides an insightful and well-rounded account of the life and teachings of Sri Narayana Guru. Through a detailed exploration of his biography, social reforms, philosophical views, and influence on Kerala society. The text captures the Guru's transformative impact on both religious and social structures. The linguistic analysis reveals a blend of classical Sanskrit constructions with regional nuances, offering a rich text for both philosophical and linguistic study.

- KRW's *Śrī Nārāyaṇa Guru Caritham* is a seminal work in understanding the social and spiritual revolution brought about by the Guru. Further readings can explore the Guru's hymns and other writings, which continue to inspire millions worldwide.

¹²⁴ एतत्तस्य कुटुम्बाङ्गैरग्रजैर्नाभिनन्दितम्।
लङ्घनं जातिभेदस्य तेभ्यो नैवाप्यरोचत॥ III.21

The study of Sri Narayana Guru's biography by KRW offers an in-depth and systematic examination of the life and teachings of the Guru. Through this analytical approach, he provides a comprehensive understanding of his spiritual and social contributions, while maintaining a neutral and factual representation of events.

The text highlights several significant grammatical constructs that reflect the depth of Sanskrit and its application in the Malayalam context. Noteworthy examples include:

1. "नीरोगः" - The term is derived from the root "रोग" (rōga) meaning disease. The term "नीरोगः" is explained as the one free from disease (nir-rogaḥ), with references to grammatical rules such as the पञ्चमी (fifth case) used in a Vārtika. The compound structure is explained with an emphasis on the Repha lopaḥ (elision of "r") and the elongation of the vowel before the compound "नीरोगः" to form a correct form.

(नीरोगः-निर्गतः रोगः यस्मात् सः।अत्र निरादयः क्रान्ताद्यर्थे पञ्चम्यो इति वार्तिकेन समासम्। निर् रोग इति स्थिते रोरि इति सूत्रेण रेफलोपः, निरोग, ढ्रलोपे पूर्वस्य दीर्घोऽणः, दीर्घ नीरोगः।)

2. "नैक इति प्रयोगः"- This refers to the term "Naika" (one) being broken down to "न एकः" (not one), which further extends to its plural form "anēka" (many). This grammatical usage exemplifies the

linguistic flexibility of Sanskrit to articulate singularity and multiplicity.

नैक इति प्रयोगः - न एकः इति विग्रहः, अनेक इति प्रयोगः अपि ।

3. "पूजारी, आशान् इत्यादिप्रयोगाः" - The terms "Pūjārī" (priest) and "Āśān" (teacher) exemplify how common Malayalam terms are derived from Sanskrit, preserving the classical language's roots while making them accessible for daily use.
4. "निर्मलीकृत्य"¹²⁵ – The च्वि suffix is applied in this term, derived from the root "निर्मल", meaning "purified". The suffix "कृत्य" forms an action verb, meaning "having purified", further illustrating the grammatical richness of Sanskrit in conveying processes of transformation and purification.
5. "मामकीनानुगामिनः"¹²⁶ - The compound structure formed by "मामकीन" (māmakīna) and "अनुगामिनः" (anugāminah) is an example of the Taddhitanta usage, signifying "those who follow me" or "my followers". The combination of "मम" (mine) and "कीन" (having)

¹²⁵ स्नानेन निर्मलीकृत्य स्वयं देवालयं प्रति।

गच्छेयुस्तत्र ते नूनं लभेयुः स्वच्छचिन्तनम्॥ IX.72

¹²⁶ केवलं ते भवेयुश्च मामकीनानुगामिनः।

इत्येवं गुरुणा स्पष्टं स्वमतः प्रकटीकृतः॥ XII.39

conveys possession, while "अनुगामिनः" refers to followers, showing how Sanskrit allows for precise relationships of possession and action.

(मामकीनानुगामिनः- तद्धितान्तप्रयोगाः, - मम अयं इत्यर्थे युष्मदस्मदोरन्यतरस्यां खषञ् च इति खञ् प्रत्ययः, खकारस्य आयनेयीनीयियः फढखछद्यां प्रत्ययाः, दीनाम् इति ईनादेशः। तवकममकावेकवचने इति अस्मच्छब्दस्य ममक इत्यादेशः। तदितेष्वचामादेः इति आदिवृद्धिः मामकीनः। तस्य बहुवचनं मामकीनाः। मामकीनाश्च अनुगामिनः च मामकीनानुगामिनः।)

The use of "खञ्" and "क" suffixes in conjunction with various words further highlights the Taddhita forms, which can be pivotal for studying Sanskrit morphology in Malayalam expressions.

- विनाशब्दप्रयोगाः¹²⁷, प्रतिशब्दप्रयोगाः च ।
- क्त्वान्तप्रत्ययान्तं¹²⁸ तथा तुमुन्न्तं¹²⁹ can be seen

¹²⁷ विना भङ्गं ,मद्रपुरीं प्रति,आश्रमं प्रति,(अभितः परितः समया निकषा हाप्रतियोगेऽपि।
भूयः श्रेष्ठचिकित्सार्थं गुरुर्मद्रपुरीं प्रति।
आनीतश्च विदग्धेन वैद्येन स चिकित्सिताः॥ XVIII.23
आश्रमं प्रति तत्पश्चाद् यदा तौ प्रत्यागच्छताम्।
सम्भाषणं तयोर्मध्ये भयस्य विषयेऽभवत्॥ XVII.37

¹²⁸ ऊढ्वा-वह् धातुः-क्त्वा प्रत्ययान्तं,वह् त्वा,संप्रसारणम्-ऊह् त्वा,होः ढः,ऊढ् त्वा झषस्तथोघोऽघः इति तकारस्य धकारः,ऊढ्
ध्वा,धकारस्य घृनाष्टुः इति घृत्वम्,ऊढ्द्वा,ढो ढे नोपः ऊढ्वा इति।
आनयन् स्कन्ध ऊढ्वा तं सपद्येव गृहं च ते।

- उवास-वस् धातुः-लिट्.प्र.पु.ए.व¹³⁰, क्रियापदलकाराणि द्रष्टुं शक्यते।

The author KRW provides a factual and respectful depiction of Sri Narayana Guru, ensuring that no deviation from the core facts occurs throughout the biography. The narrative is grounded in authenticity and maintains a balance between admiration for the Guru's contributions and a methodical presentation of his life events.

The detailed analysis of Chapter IV earlier in the study shows the immense respect he has for the Guru. However, to avoid repetitiveness, the conclusion has been kept concise. By emphasizing Sri Narayana Guru's monumental role in social reform and spiritual guidance, he not only highlights the Guru's relevance but also his timeless influence on Kerala's social fabric.

The biography underscores Narayana Guru's unifying philosophy, which transcended traditional barriers of caste and religion. His emphasis on equality, education, and humanitarian principles is reflected in his personal interactions, social initiatives, and religious reforms. This

कारणं तत्प्रवृत्त्यास्ते पृष्टवन्तः कुमारकम्॥ I.37

¹²⁹ संस्रष्टुम्, तनितुं, आरोढुं. लब्धुं।

सवर्णैः सहितं तुल्यस्थानं लब्धुं ततः परम्।

प्रयत्नं केवलं कुर्युरित्युवाच स ईषवान्॥ XII.10

¹³⁰ नाज्ञापयत् स एतत् स्वकीयगृहवासिनः।

उवास मन्दिरे गूढमष्टादशदिनानि सः॥ II.19

biography stands as a testament to the Guru's lasting legacy and his objective portrayal of his life.

In conclusion, the study offers an exhaustive exploration of Sri Narayana Guru's life, his reformation efforts, and his philosophical outlook. The linguistic features, such as Sanskrit grammatical structures integrated into Malayalam discourse, further enrich the text, offering a valuable resource for understanding the intersection of language, philosophy, and social change.

The academic journey through his work concludes with a sense of contentment for having examined the multifaceted impact of Sri Narayana Guru, whose teachings continue to resonate profoundly within contemporary society.

The study of KRW, a renowned Sanskrit poet from Kerala, is a critical endeavour that reflects the profound contributions of the poet to Sanskrit literature. His life and works offer invaluable insights into the preservation, expansion, and transformation of Sanskrit in the modern age. His unique journey, beginning his Sanskrit studies at the age of 60, serves as an inspiring model for young scholars and poets. Despite entering Sanskrit at an advanced age, his natural talent and devotion to the language enabled him to become an eminent composer of Sanskrit poetry. His ability to merge classical tradition with modern expressions offers a valuable model for contemporary Sanskrit writers. The critical study of his works not only helps in appreciating his literary

contributions but also provides future generations with a roadmap for creative Sanskrit composition.

KRW's nine Sanskrit Kāvya occupy an important place in Kerala's literary canon, highlighting his effort to popularize Sanskrit beyond the confines of academic scholarship and religious orthodoxy. His endeavour to release Sanskrit from academic isolation and integrate it into daily life has proven to be transformative. It is noteworthy that there is even a village, Mathoor in India, where Sanskrit is spoken, which further attests to the impact of his work in reviving the language. This study critically examines his compositional skills, grammatical innovations, and the errors he made, contributing significantly to the linguistic and literary discourse on Sanskrit poetry.

CONCLUSION

Structure and Focus of the Study

This study is structured into four key chapters, each focusing on a critical aspect of KRW's life, works, and impact:

1. **Chapter 1: A comprehensive review of Kerala's Sanskrit culture** during the time of KRW. This chapter provides an analysis of the intellectual climate of Kerala and discusses the literary environment that shaped his works. The comparative study also examines other contemporary poets and their contributions, positioning KRW within the broader scope of Kerala's literary tradition.
2. **Chapter 2: The biographical sketch of KRW**, detailing his early life, marriage, entry into literature, and the societal context that influenced his poetry. This chapter also tracks the chronological development of his works, providing valuable insights for future researchers and scholars. The availability of historical records from the modern era allows for a vivid depiction of his life, contrasting with the lack of biographical records for earlier poets like Kālidāsa or Shakespeare.
3. **Chapter 3: A detailed comparative study of the Sanskrit translations of Rabindranath Tagore's "*Gītāñjalī*"** by three

Kerala poets, including KRW. This chapter explores the thematic, linguistic, and stylistic differences between their translations, highlighting the nuances of each translator's approach. It also examines the complex interplay of fidelity to the original text, creative expression, and the philosophical and cultural context of the translators.

4. **Chapter 4: An expanded analysis of KRW's literary works,** with a focus on his Kāvya's. This chapter highlights the spiritual, philosophical, and cultural themes present in his poetry, offering a detailed investigation of his linguistic choices and the influence of Malayalam on his Sanskrit compositions. It also discusses the occasional grammatical mistakes in his work, which contribute to the unique flavour of his poetry and are important for understanding his creative process.

Key Findings and Observations

The study reveals several key insights into KRW's literary legacy:

1. **Sanskrit's Current Status:** Sanskrit is no longer widely used as a communicative language, especially in contemporary contexts. However, KRW's works represent an important attempt to preserve the aesthetic and intellectual traditions of the language, even though it exists in a non-verbal phase.

2. Malayalam Influence: KRW's works reflect the interrelation between Malayalam and Sanskrit, with elements of the former influencing the linguistic texture of the latter. His ability to creatively use Malayalam in Sanskrit verse marks his poetry as both regionally rooted and linguistically innovative.
3. Absence of Critical Studies: Despite his profound contributions, critical studies of his works remain scarce. This study fills this gap by providing a comprehensive examination of his works, offering new avenues for future research and comparative studies.
4. Comparative Potential: There is significant potential for comparing KRW's works with those of other contemporary poets, especially in terms of linguistic, thematic, and philosophical similarities and differences.
5. Philosophical and Socio-political Themes: KRW's works engage deeply with philosophical and socio-political issues. His exploration of Advaita philosophy, the depiction of historical spiritual leaders, and the intertwining of personal and collective identities all form important aspects of his literary corpus.
6. Interdisciplinary Approaches: The study of KRW's works opens up possibilities for interdisciplinary analysis, particularly through the comparative study of his poetry with classical Sanskrit sources and modern interpretations.

7. Innovative Intertextuality: KRW's poetry draws from a wide range of classical texts, including the Upanishads, Bhagavata, and Kāvya tradition, using them as sources for intertextual reflections that add depth to his works.
8. Symbolism and Linguistics: The symbolic application of key terms and images across KRW's poetry underscores the philosophical depth and thematic diversity of his work. The study also highlights the influence of his stylistic choices on his poetic impact.
9. Tagore's Mysticism: The Sanskritization of Tagore's mysticism in KRW's translations is a significant aspect of his work. By incorporating philosophical traditions and cultural nuances, KRW effectively conveys Tagore's mysticism within a Sanskrit framework.

Scope for Further Research

This study provides a solid foundation for further research in the following areas:

- Comparative studies of KRW's work with other contemporary poets, particularly focusing on thematic, linguistic, and philosophical differences.

- Intertextual analysis between Malayalam and Sanskrit works, shedding light on the cultural and literary interplay between the two languages.
- A critical survey of lesser-known Kāvya's by KRW, offering further insights into his stylistic innovations and philosophical reflections.
- The translation of regional literary works into Sanskrit, examining how regional contexts influence the interpretation and expression of broader cultural themes.

To conclude, this critical study of KRW's works underscores the enduring significance of his literary and philosophical contributions. His efforts to revive and popularize Sanskrit in the modern era have left an indelible mark on Kerala's literary landscape. The study of his poetry offers profound insights into the linguistic, philosophical, and cultural aspects of his time, while also highlighting the interdisciplinary potential of his work. Through this critical examination, he emerges as a central figure in the preservation and transformation of Sanskrit literature, inspiring future generations of scholars and poets to engage with and contribute to this rich tradition.

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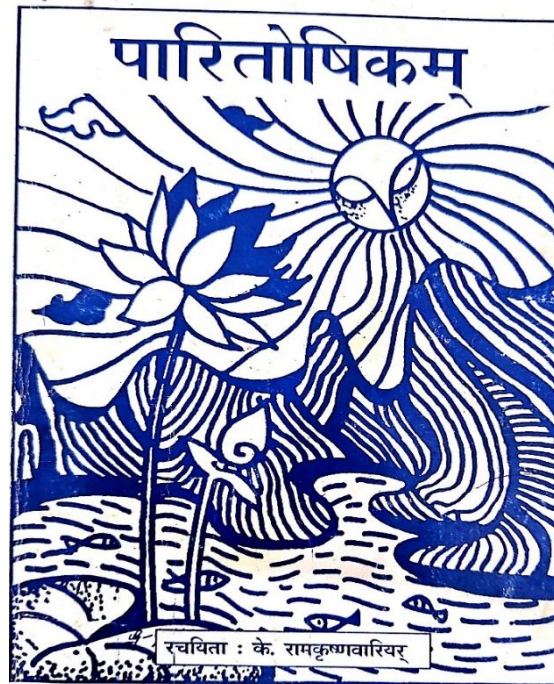
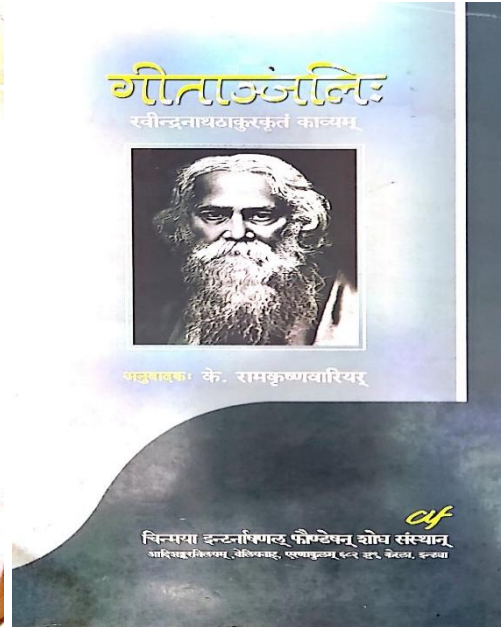
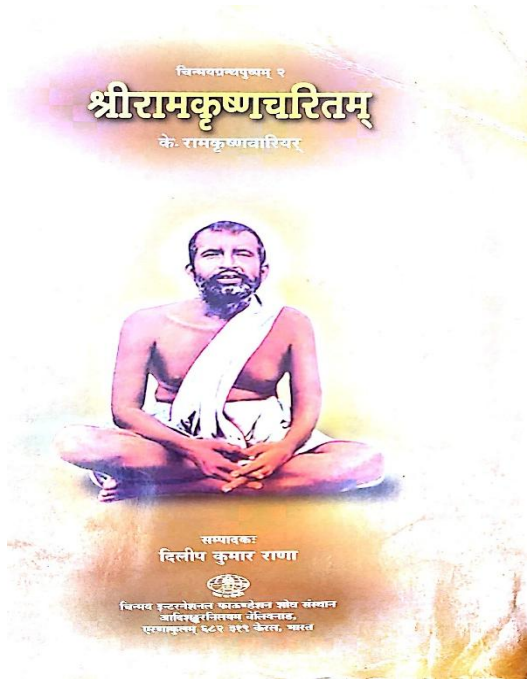
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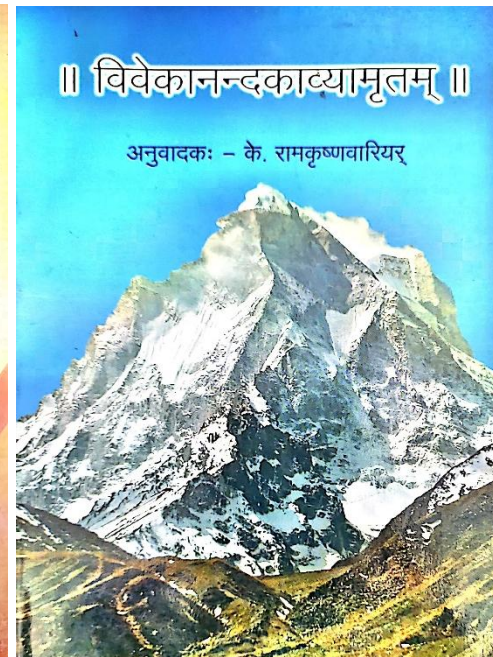
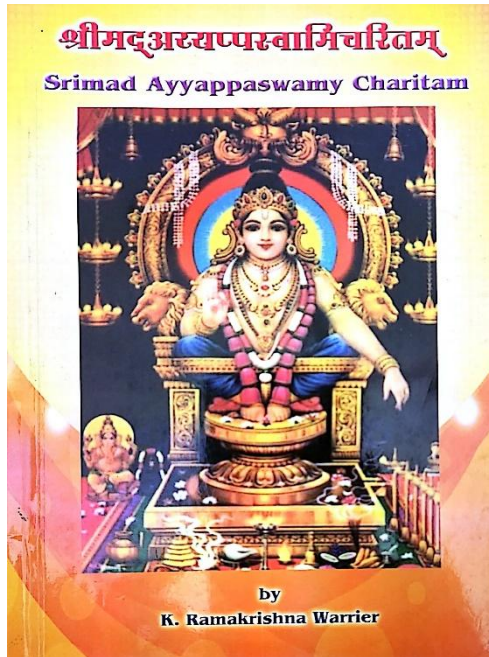
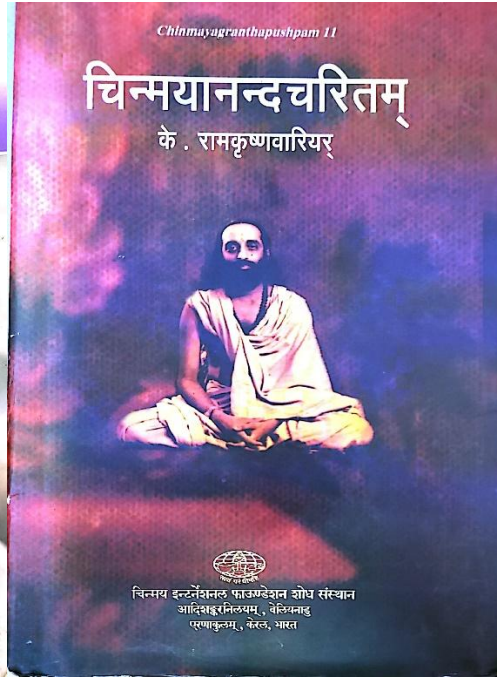
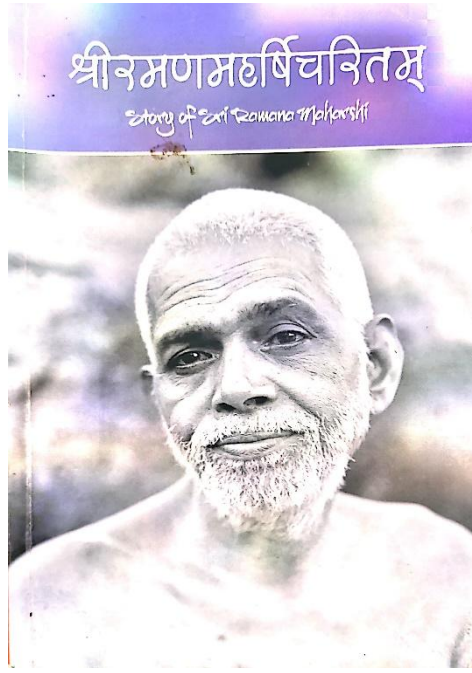
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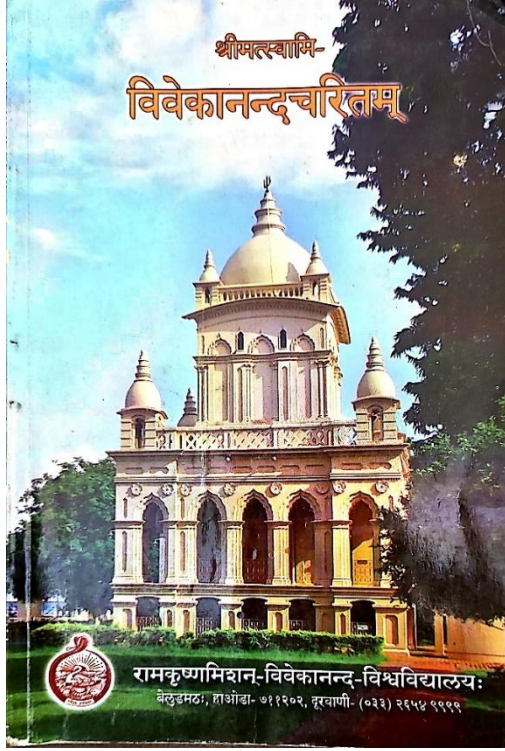


APPENDIX II

RARE BOOKS AND DOCUMENTS







18 Adhyaya - 983
41 991

श्रीनारायणगुरुचरितम्

-१-

शैशवम्

अध्यात्मभावसम्पुष्टं मनुजप्रेमनिर्भरम् ।
पीडितोद्धारणाकाङ्क्षाचोदितं परिपावनम् ॥ १ ॥
जीवनं महनीयं श्रीनारायणगुरोर्बुद्धम् ।
संस्कृतश्लोकरीत्याहं तत्तु लेखितुमुत्सहे ॥ २ ॥
यद्यस्ति दोष एतस्मिन् प्रयासे विबुधानहम् ।
अतीव नम्रतापूर्वं प्रार्थये क्षम्यतामिति ॥ ३ ॥
षट्पञ्चाशदधिकेऽपि चाष्टादशशतात्मके ।
वर्षे चागस्तमासस्य षड्विंशतितमे दिने ॥ ४ ॥
चेम्पयन्तीति विज्ञाते ग्रामे दक्षिणकेरले ।
ईषवो नाम जातीये मध्यवर्गकुटुम्बके ॥ ५ ॥
शताभिषाख्यनक्षत्रे जातः कश्चन बालकः ।
नाम नारायणश्चेति पितरौ तस्य चक्रतुः ॥ ६ ॥
तत्पिता माटनाशन् तु कर्षकः शिक्षको ह्यपि ।
माता तु कोचूपेणाल्ख्या धर्मशीला दयामयी ॥ ७ ॥
वैद्यो ज्योतिषिकस्तस्य मातुलः प्रोक्तवान् च यत् ।
इतिहासगतिं नूनं बालोऽयं परिवर्तयेत् ॥ ८ ॥
केवलं पुत्र एकोऽभूत् कुटुम्बे येन हेतुना ।
तस्मिन् स्नेहं ववर्षुश्च सकला गृहवासिनः ॥ ९ ॥

भावगोताङ्गकः =

रवीन्द्रनाथस्य कवे रवीन्द्रनाथस्य मनुस्मृत्य-
संस्कृतश्लोकरीत्याहं तत्तु लेखितुमुत्सहे ॥

३ =
रवीन्द्रनाथस्य कवे रवीन्द्रनाथस्य मनुस्मृत्य-
संस्कृतश्लोकरीत्याहं तत्तु लेखितुमुत्सहे ॥
रवीन्द्रनाथस्य कवे रवीन्द्रनाथस्य मनुस्मृत्य-
संस्कृतश्लोकरीत्याहं तत्तु लेखितुमुत्सहे ॥
रवीन्द्रनाथस्य कवे रवीन्द्रनाथस्य मनुस्मृत्य-
संस्कृतश्लोकरीत्याहं तत्तु लेखितुमुत्सहे ॥

३
मनःकरं स्मरणं ज्ञानमार्गकं कृतं नरे कलानिकं दमनं छति
महर्षिसौमिनमनाच्यमव्युत्पन्नं त्रयोके स्वरमातनो जितम्
अमैयदानं भाव-मनस्कृतां करद्वयेनैव दिकेभ्यो न मया
गतेषु कालेषु च दानवेषु कालेनैव दानेन सदा पुनर्जीवान्

६
कृतैषु दानेषु पुनः पुनर्जीवा
दया समेताः परिहृयन्ते सदा
नयाऽपि मन्थानां सिद्धे न पूरिता
लोकौ कथं नो रागादिवेला कलकम्

= ३१० =

(1136-37) 22/10/20

