

The third section—'Varied Grammars of Love'—which includes essays by Sunil Sharma, Khalid Alvi and Gokul Sinha explores the politics and aesthetics of the various translations of *Abhijñānaśākuntalam*. Sunil Sharma critically analyzes the four Persian translations of *Abhijñānaśākuntalam* brought out in the twentieth century. Khalid Alvi talks about *Abhijñānaśākuntalam* in the Hindustani tradition by analyzing the poetic and dramatic translations of the play in Urdu in the nineteenth and mid-twentieth century. Gokul Sinha engages with the famous Nepali poet Laxmi Prasad Devakota's three translations of the play—two in Nepali and one in English—and answers the question why the great poet Devakota produced three translations of the same text. Sinha article also becomes a detailed investigation into the creative minds of these two great minds.

As we all know a drama is primarily meant to be staged. The last section of the book, 'On the Stage Personal Engagements with a Lived Tradition,' is a powerful engagement with the experience of actors who staged *Abhijñānaśākuntalam*. The two essays in this section are contributed by the two veteran actor scholars—Kamalesh Dutt Tripathi and J. Sreenivas Murthy. Kamalesh Dutt's article gives the readers a good glimpse into his life-long engagement with the text and challenges he faced while staging it for a modern audience. Murthy's essay deals with his experience of having engaged with the play in the classroom and on the stage. It shows how differently, yet uniquely, he dealt with the text both as a teacher and an artist. The essay which is interspersed with personal accounts also gives the readers an account of the pedagogical challenges and innovations one has to make to teach the drama in a classroom.

By looking at the same author and text from multiple vantage points, the book reterritorializes the traditional canonical boundaries set for reading *Śākuntalam*. Lucidly written and academically rigorous, Chaturvedi's book will certainly be an asset to the existing scholarship on Kālidāsa.

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TARUṆYAŚATAKAM OF KSHIROD CHANDRA DASH. By Subhasree Dash. New Delhi: Motilal Banarsidass, 2021, 391 pp.

Noted Sanskrit poet and professor Kshirod Chandra Dash's *Taruṇyaśatakam*, first published in 1991, is a collection of 102 independent metrical Sanskrit stanzas in six chapters on youth, beauty, and love. The present work is a translation in English and Odia by Subhasree Dash, a third translation in Hindi by Ajaya Kumar Patnaik, along with a *Prakāśikā* Sanskrit commentary by Braja Kishore Nayak.

The stanzas in *Taruṇyaśatakam* narrate a love story in verse form with jubilation and passion. They offer a miniscule account addressing exquisite moments and delicate facets of life in a light-hearted manner and portrays the central theme of love beautifully. The application of Puranic allusions, soliloquies, and epigrammatic expressions treats the poetic moods and events with sympathy and sensitivity. The connecting thread of *śṛṅgāra*/ semblance of *śṛṅgāra* presents a wreath of one hundred and two lyrical blooms, each with its distinguished glow, evoking the spirit of humour and mirth that unfolds romantic mood and communicates joy at leisure. Each stanza has a title of its own in Sanskrit with its English substitute that highlight the central theme of love inherent in it.

The first chapter of this book presents the background and theme of the work, the place of lyric in Sanskrit literary tradition, the objectives of the study, the Indian approach to poetry, and

Dash's academic achievements and his contributions to the lyrical and other genres of Sanskrit literature like biography, autobiography, etc. The second chapter presents the original text with commentary followed by a translation in the three languages with critical notes. The third chapter delves into Sanskrit literary theory and criticism and the application of these theories and critical vocabularies on the text such as the *alaṅkāras* or figures of speech. Here the aspects of beautiful poetry are considered from the point of view of decorative devices in literary art as it is said that 'a damsel's face, though beautiful, does not shine forth if it should be devoid of ornaments' (Bhāmaha, 2.13).

From the works of great poets it is observed that figures of speech order language, explore reality, and enhance the poetic delight. Different figures of sound and sense that encompass the poetic lines of the text are *anuprāsa* (alliteration with different subdivisions), *upamā* (simile), *rūpaka* (metaphor), *apahnuti* (concealment), *utprekṣā* (poetic fancy), *atiśayoktiḥ* (hyperbole), *samāsoktiḥ* (modal metaphor/ brevity of speech), *kāvyaṅga* (poetic reason), *vibhāvanā* (peculiar causation), *arthāntaranyāsa* (corroboration), *arthāpatti* (presumption), *parikara* (insinuation), *ullēkha* (representation), *śleṣa* (paronomasia), etc capture the readers' mind with a poetic mood for a long time. The analysis continues with the application of the theory of *guṇa* and *rīti* on the text. This chapter further contributes to the study of the text with the application of the doctrine of *rasa* *rasābhāsa* and *dhvani*. The fourth chapter points out a few poetic blemishes in the text like *grāmyatā-doṣa* and *anavikṛta-doṣa* with a note that few of the blemishes are not acceptable in the canvas of lyric.

The fifth chapter explains the importance of meter in Sanskrit lyric poetry from the Vedic period till the present day. Indian poetic tradition has deemed solecism and lapses in metrical compositions as significant. Some meters like *indravajrā*, *upendravajrā*, *vaṁsastha*, *indravaṁśā*, *drutavilambita*, *totakam*, *vasantatilakā*, *mandākrāntā*, *śikhariṇī*, *śārdūlavikrīḍitam*, and *sragdharā* have proved their usefulness to the context of description. The study shows that melody, music and imagination reside in the heart of lyric poetry where rhythm with marked regularity enjoys immense importance. Use of various meters in the book does away with the monotony of expression and recitation. The meters with higher number of syllables create bigger canvas for the presentation of a prolonged idea of love and beauty and this evoke *sattva-bhāva* in the heart of connoisseurs for experiencing ultimate poetic delight.

The concluding chapter lists the merits of lyric poetry and remarks that any poetic work is not a phenomenon of evolution but a unique perception of the artist, and one should not consider it as an improvement over the earlier poets. In addition to the rhyming phrases, the rhythmic expressions are preserved as much as possible in all the three translations. It is said that a transparent translation is seldom beautiful and a beautiful translation is seldom transparent. The translators have tried their best in seeking a fine balance.

Although, this work of translation misses out the Roman transliteration of the original Sanskrit text, the approach and treatment have been adept and laudable. The scholarly commentary by Nayak is also noteworthy. He has tried to explore the nuances of meaning highlighting meters and figures of speech in a way that glorify the text and the end of lyric poetry at large. No commentary is said to have a final say on any work of poetry. Yet, Nayak's *Prakāśikā* has all possible literary comments. The book also contains an exhaustive list of citations, bibliography, index of verses, glossary of Sanskrit terms, and a *kaviprasāmsā* (in praise of the poet) by L. K. Satapathi Sharma. Dash's command over Sanskrit language and composition and his creative imagination add unique taste and beauty to this work. More translations like these are called for to make a wider aesthetic appeal of the Sanskrit language.

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