

CHAPTER -IX

CONCLUSION

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In the foregoing pages we have presented a comprehensive and critical study of the poem. Now, in the conclusion it remains to sum up the results that are emerging from the study. It is known that the present poem is a best one and it fulfills all the requirements of the *mahākāvya*.

Acarya Dandin holds that despite the short-falls of the epic poem with discrepancies of construction, it fulfills the basic requirement of literature if it pleases the readers and won their admiration and unstinted praise. Therefore incontestably this great poetic work has rightfully won its place on the aureole shelf among the glorious epic poem in Sanskrit literature.

In the poem descriptions constitute another dimension in which poet excels. He has interspersed generously the etc. We also found the descriptions of the various cities of India and abroad. The poet has also described the poor condition of the disciples which increased the sentiment of Pathos in the readers' mind very effectively. Besides this the poet also gives the description of Goddess Kali which makes a great spiritual emotions. His descriptions are graphic, original and natural.

From the over-all study of this epic poem it seems that it can only be classed as first rate in merit.

The study begins with the introduction. In introduction we discuss about the *carita-kāvyaś* which play an important role in the field of Sanskrit language. Biography is a significant form literature. The biographical works are the combination of history and literary art. Then we discuss about the different meanings of the word *carita*. Then there is the discussion about the subject matter of the *carita-kāvyaś*.

The first chapter contains an outline of the tradition of the Sanskrit *mahakavyaś* from the classical period upto the modern period. Here we discuss about a origin of *mahākāvya*, definition of *mahākāvya*, special features of *mahākāvya* and types of *mahakavya* have been also given in this chapter.

In the second chapter we discuss about the work which are based on Swami Vivekananda. We give detail information about the different types of works like *Viśvabhānu* (epic poem) which is written by Dr. P.K. Narayana Pillaya, *Vivekānanda Vijaya* (play) which is written by Sridhara Bhaskar Varnekar, *Swāmi Vivekānanda Caritam* (a prose work) written by Gajananda Palasule, last work *Śrīmad Vivekānanda Pañcakam*, collection of five slokas dedicated to Swami Vivekananda which is written by Swami Srimad Ramakrishnananda.

In the third chapter we discuss about the life, date and works of the poet Dr. Trayambaka A. Bhandarkar the author of the epic poem *Śrī Swmi Vivekānanda Caritam*. We provided detail information about all his works viz. *Śrīramakṛṣṇopadeśa Sāhasrī*, *Pāshchatya-darśanam*,

Vidyarthī (Atmacaritam), *Vivekadipa*, *Rāmakṛṣṇa-Gītā*, *Ānandamayī Stavanam*.

The exact date of poet is not known However it is known that he has passed away on 13th April 1974. So we may think that he had lived a successful an active life his time is 19th century A.D.

In the fourth chapter we gave the complete summary of the following cantos

Canto I	Positive Negative Thoughts
Canto II	Union
Canto III	obtainment of initiation
Canto IV	Achievement of fulfillment
Canto V	Determination
Canto VI	Salvation of Guru
Canto VII	Visit to Himalaya
Canto VIII	Visiting to India
Canto IX	Going to Chicago
Canto X	Presence in Religion Parliament
Canto XI	Post Activities
Canto XII	Visit to England and America
Canto XIII	Visiting to Europe
Canto XIV	Establishment of Ramakrishnashrama
Canto XV	Advices

Canto XVI	Return to India
Canto XVII	Revisiting
Canto XVIII	Salvation

In the fifth chapter we discuss about the life of Swami Vivekananda as given in the *mahākāvya*. We came to know that the poet has not given the complete biography of Swamiji. He has left also many important incidents and many religious and philosophical teachings of Swamiji. However, it does not affect the poetic merit of the poem as the poet has written an epic on Swamiji's life neither a biography nor a history. Keeping in view the dimension of the poem the poet has given the important incidents that have occurred in Swamiji's life.

In the sixth chapter we discuss about the sentiments of the epic poem. *Śānta rasa* is the main sentiment in the poem. However the *Vīra*, *Karuṇa*, *Adbhūta* rasas are also found. The poem is rich in sentiments. *Vaidarbhi* is the main style adopted by the poet. The *Prasāda guṇa* is found,. The poet has nicely depicted the characters of all the persons viz. Swami Vivekananda, Rāmakṛṣṇa Paramahansa. Śārada Devi, Bhuvneśvari Devi at al. A study of the SVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of alamkaras, both of sound and sense. Many of them heighten the sense implied and rise to the state of *Rasayād alamkāra*. In the present thesis thirty four figures have been identified, but the ones most commonly met with are Alliteration, Simile, poetic fancy and

Metaphor. All the figures occurring in this work have been identified and arranged and their references indicated. While these *alaṃkāras* have been arranged in an order, their definitions have been supplied from the works of poetics like *Kāvyaṣaṣṭakā* of Mammata, *Kāvyaḍḍaraṣa* of Daṇḍin and *Sāhityaḍḍarpaṇa* of Viṣvaṇātha. These definitions and elucidation thereof are intended to facilitate the study of the work from the point of view of its *alaṃkāra* content.

A poetic composition has its two aspects: words, which constitute its outer figure, and the connotations of those words, i.e. meanings. Thus the *alaṃkāras*, which add charm to any poetic piece, can be of two types; decorating the words i.e. the *Śabdāṃkāras* and decorating the meanings i.e. *arathāṃkāras*. Those which decorate the words, entirely depend upon the words for their existence, for they cease of survive, as soon as another replaces a word. On the other hand, the *alaṃkāras* based on meaning continue to exist even with the change of letters and words.

The seventh chapter contains the descriptions and narrations about the various cities of India and abroad. Here we can find also the description of goddess Kali and the poor condition of disciples. We also discuss about the social and political condition of the *mahākāvya*.

Chapter eight contains the religious and philosophical thoughts of Swamij as given in the poem,