

## CHAPTER – VI

### CONCLUSION

Śrīrāma Dave was a great poet and a good translator in the field of modern Sanskrit literature. Because of certain social circumstances he left the Sanskrit field and he worked in the Bank. But in thirty years of his career in Bank he never left the study of Sanskrit. This is the best thing in the poet that he maintained continuous love for the divine language. His love and dedication for Sanskrit earned him name and fame in the field of modern Sanskrit literature. He was not only the poet but also a good translator and he knew Hindi, Urdu, Sindhi and English languages. He was humble by nature and the ardent devotee of Goddess *Lalitā* since from his childhood and he wrote two poems viz. *Lalitā-laharī* and *Apāṅgalīlā* which are based on the glory of Goddess Lalitā. She is the family Goddess of the poet. He was practical man and therefore social reality gets reflected in his works. In his epics the poet includes the problems of the modern society like corruption, attitude of corrupt leaders, problems of job, the problems relating to pension after retirement, and so on. Most of his works are full of satires like satire on the education system, corruption, bribe etc.

The state of Rajasthan has been a great centre of literary activity. Many great poets have taken birth in this state and they have substantially enriched the field of modern Sanskrit literature. Lalashankar Gayavala<sup>1</sup> informs about the following *Mahākāvyas* like *Aparājitāvadhū* of Purnachandra Shastri, *Indirāvijaya* of

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<sup>1</sup> Gayaval, Lalashankar, ‘Svātantryottara Rājasthānīya Mahākāvyas’, In: *Sanskrit Writings In Independent India*, pp, 61-79

Taradanta Joshi, *Uttaranaiṣadha* of Madan Sharma, *Kumbharāyacarita* of Chhatradhara Sharma, *Gaṇapatisambhava* of Prabhudatta Shastri, *Gandhi-Gāthā* of Madhukar Shastri, *Gandhīgauravam* of Shivagovind Tripathi, *Candraṣekhara Mahākāvya* of Satyanarayan Shastri, *Carcāmahākāvya* of Shivadatta Sharma, *Citaudacūdāmaṇi* of Ramadeva Sahu, *Jayodaya* of Jnanasagar, *Jayabhāratādarśa* of Goswami Falguna Bhatt, *Jarāsandhavadha* of Goswami Hariray, *Tulasī Mahākāvya* of Raghunandan Sharma, *Śrītulasīyaśastilaka* of Madansharma, *Tulasīsaurbha* of Madhukar Shastri, *Dakṣiṇāvarttavilāsa* of Subhash Taneja, *Dharātmajā* of Madhukar Shastri, *Puruṣasambhava* of Goswami Hariraya, *Pūnārhrsavijaya* of Ramabhagat Sharma, *Pauruṣakaustubha* of Dwijendralal Sharma, *Praṇayapariṇaya* of Goswami Hariraya, *Bhāratavijaya* of Prabhudatta Shastri, *Manjunāthīya* of Badariprasad Sharma, *Mahārathī* of Gulabachandra Chulet, *Mahāvīrasaurbha* of Madhukar Shastri, *Mahīmaha* of Dwijendralal Sharma, *Mohabhanga* of Rasik Vihari Joshi, *Racanābhyudaya* of Narayan Shstri, *Ratnodaya* of Madanasharma Sudhakar, *Rāmacaritābdhiratna* of Nityananda Shastri, *Rāmabhaktakallolinī* of Madanasharma Sudhakar, *Rāmadevacarita* of Ramadeva Sahu, *Rāmāśvamedhīya* of Satyanarayan Shastri, *Rāyasinhadigvijaya* of Chhatradhar Sharma, *Lenīnāmṛta* of Padmashastri, *Vijayodaya* of Mulachandra Shastri, *Vīrodaya* of Muni Jnanasagar, *Viśvamānavīya* of Vidhyadhara Shastri, *Saktijaya-mahākāvya* of Bholashankar Vyas, *Śaraṇoddharaṇa* of Goswami Hariraya, *Śāmbhasambhava* of Gopikrishna Vyas, *Śrīmajjavāharayajñovijaya* of Kasinath Chandramauli, *Śrīmadamṛtacarita* of Shankarlal Sharma, *Sudaśanodaya* of Jnanasagar, *Sudāmnaścarita* of Madana Sharma, *Samudradattacarita* of Jnanasagar, *Haranāmāmṛtam* of Vidhyadhar Shastri.

From the record of all these great works we know that there was a strong literary culture prevailing in the state of Rajasthan. That culture has inspired and

influenced Śrīrāma Dave also for writing many *mahākāvyas* as well as other works in Sanskrit.

I also observe that our poet does not strictly follow the *Sandhi* rules. Some of the examples are given below.

लब्ध्वापि लोकोत्तरशौर्यसारं  
हिन्दुः किमर्थं भजतेऽद्य दैन्यम्।  
राष्ट्राभिमानो हृदये न किञ्चित्  
न चापि खेदोऽस्ति हि दास्यभावे ॥ २.९ ॥

It should be ज्चि -न्न not किञ्चित् न.

यः स्वर्ण-रौप्य-मणिमौक्तिक-वैभवाद्यः  
यत्रावहंश्च दधिदुग्ध-धृतौघनद्यः।  
लक्ष्मी-प्रसाद-परिपूर्ण-समस्तकोशो  
दैन्यं गतः कथमयं वसुधा-वरेण्यः ॥ २.११ ॥

It should be वैभवाद्यो यत्रावहंश्च, not वैभवाद्यः.

He was a gifted poet and he has natural love for Sanskrit language and literature. Though he was not serving in any academic higher institution still his strong passion and commitment for the cause of Sanskrit are very surprising and at the same time very inspiring for the reason that he could devote so much time for compositions. Being a banker by profession he had studied only up to masters degree still he had perfectly learnt all these scientific disciplines like metrics, poetics, grammar, etc. He has not strictly followed the definitions of the epics given by the great poeticicians like Bhāmaha, Daṇḍin, Viśvanātha and so on. Talking about his works, qualities and language, we say that his works are interesting and magnificent with good and appropriate descriptions. The language of his works is

interesting, without using heavy words, long compounds, etc. The descriptions of seasons, animals, actors, politicians, etc. speak of poet's talent and subtle observations. By the correct use of description he maintains the flow of expressions. The poems are full of *Bhāvas* and *Rasas*. The delineation of sentiments is aptly done by the poet and it makes his works more interesting. Use of varieties of metres by the poet makes his works rhythmic and interesting.

We also notice some of the metrical flows in his compositions. For example, the poet in the beginning of *Srṣṭilīlā* section in the poem *Apaṅgalīlā* writes the following verse.

सृष्टिर्विचित्रा सचराचरात्मिका  
दृष्टिर्बुधानां सदसद्विवेका ।  
पुष्टिः प्रकृत्याः परितो लसन्ती  
ह्यपाङ्गलीला ललिताम्बिकायाः ॥ १ ॥ पृ. ५

In this verse the first line is of *Indravamśā*-metre, second line is of *Indravajrā* - metre, third line is of *Upendravajrā*-metre and the fourth line is of *Upendravajrā*-metre. So it cannot be a proper combination of *Indravajrā* and *Upendravajrā*. It is not a proper example of *Upajāti* metre. The verse is suffering from the metrical defect.

There are 9 syllables in the last line of the following verse.

भ्रष्टाचारं दिशि दिशि व्याप्तं पश्यत भोः,  
शिष्टाचारो व्रजति विनाशं पश्यत भोः ।  
कष्टं विन्दति नीतिरतो भृशमद्यत्वे,  
दुष्टो हृष्यति वित्तं क्षिप्तोदधिपारे ॥ १२ .७२ ॥ (RS)

The poet has not taken care of the grammatical rules e.g. मोऽनुस्वारः ॥ १३ ॥ १२३<sup>2</sup>. There are obvious mistakes in the following verses.

सुभाशिषः पर्वणि भूसुराणाम् वैतालिकानां स्तुतयश्च रम्याः ॥ २.३३ ॥ RS

किं छायाया वा कलिकल्मषाणाम् किं वात्मकृत्योदद्भवपातकानाम् ॥ २.३४ ॥ RS

आकर्षितुं हि जनसङ्कलनं सभायाम् नानाविधान् हि जनमोहनमन्त्रयोगान् ॥ ५.२२ ॥ RS

In the first chapter, I presented a brief survey of prominent *Mahākāvyas*, *Khaṇḍkāvyas*, *Laharikāvyas*, and *Śatakakāvyas*. There are more than two hundred *Mahākāvyas* written by poets of modern Sanskrit literature, but I selected sixteen out of them, viz. *Śrī-Rāmakīrti-mahākāvyam*, *Śrī-Bodhisattva-caritam*, *Indirā-Gandhi-Caritam* of Satya Vrat Shastri, *Sītā-caritam*, *Swātantryasambhavam* of Rewa Prasad Dwivedi, *Bhāratamātā Brūte*, *Bhīṣmacaritam*, *Rādhā-Caritam*, *Śrīgvalladevacaritam* of Harinarayan Dikshit, *Jānakījīvanam*, *Vāmanāvataraṇam* of Abhiraja Rajendra Mishra, *Kristubhāgavatam* of P. C. Devassia, *Śrīmat-Pratāparāñāyanam* of Ogeti Parikshit Sharma, *Śrīmat-Sītā-Rāmāñjaneyam* of Arka Somayaji, *Śrī-Rāma-caritābdhi-ratna* of Nityananda Shastri, and *Vāmana-carita-mahākāvyam* of Iccharama Dwivedi. In these epics I give brief summary, metre, sentiments, etc. I presented a brief survey of prominent *Khaṇḍakāvyas* viz. *Sudāmācaritam* of Pundarikaksa Mishra, *Rājārāma-caritam* of Kesava Paṇḍita, *Bhaktasinhacaritam* of Svayamprakasa, *Parāmbāśatakam*, *Śatābdikāvyam*, *Dharmānandacaritam* of Abhiraja Rajendra Mishra, *Godhrāghaṭanam*, *Madamardanam* of Rabindra Kumar Panda, *Paśupakṣīvicintanam*, *Ajamohabhaṅgam* of Harinarayan Dikshit. The brief survey of *Śatakakāvyas* are *Te Ke Na Jānīmahe śatakam*, *Bhavārṇavaśatakam*, *Viśveśvarīśatakam*, *Truṣṇāśatakam*, *Samsāraśatakam*, *Durjanaśatakam* of Rabindra Kumar Panda, *Anubhūtiśatakam* of Jitarama Bhatt. The brief survey of the *Laharī-kāvyas*,

<sup>2</sup> Dikshit, Bhattoji, *Vaiyakarana Siddhanta Kaumudi*, Ed.: Harekant Mishra, p.44

*Mīrālaharī* of Kshamadevi Rao, *Karuṇālaharī*, *Gurugauravalaharī*, *Samsāralaharī* of Rabindra Kumar Panda is also made.

The second chapter *viz.* Life, date and works of the poet consists of information regarding the life of the poet, birth of the poet, poet's education and his works. In this chapter I have also given the detail account of poet's achievements and honorarium in respect to serve the Sanskrit literature. In this chapter, I have discussed about those works which were written by the poet. The poetic art and subtle understandings to compose *kāvyas* are inherited in him by the inspiration of the famous poet Nagarjuna. Moreover, personal details of the poet and the analysis of his original works as well as translated works are given here in this chapter.

In the third chapter I have discussed about the epics that is the highest form of literature. Pt. Śrīrāma Dave composed three epics *viz.* *Bhṛtyābharaṇam*, *Rājalakṣmīsvayaṁvaram*, and *Sāketasaṅgaram*. All the three epics are mainly satirical poem wherein the poet has described the different issues of current affairs which were prevalent in today's society like nature of politician, bribe, dowry system, government policies and others. The poet of twentieth century was practical for society. His creation is the mirror of all the human beings. As a result of my study I can say that the poet does not follow the rules and regulation of the epic which were given by the ancient rhetoricians.

In the fourth chapter I have discussed about the *Khaṇḍakāvyas*, *Śatakakāvyas*, *Laharīkāvyas* and *Laghukāvyas* of the poet. Veer Savarkar has said about Sanskrit:

“Our gods spoke in Sanskrit, our sages thought in Sanskrit, our poets wrote in Sanskrit. All that is best in us the best thoughts, the best line seeks instinctively to clothe itself in Sanskrit. To millions, it is still the

language par excellence; a common inheritance, a common treasure that enriches all the family of our languages, and constitutes the vital nerve thread that runs through us all vivifying and toning our feelings and aspirations into a harmonious whole. It is not a language alone; to many Hindus it is a Mantra, to all it is a music.”(Hindutva pp.77-78)<sup>3</sup>

Śrīrāma Dave was influenced by this ideology of *Hindutva* and importance of Sanskrit language. His long association with RSS also influenced his writings. The two poems *Sāketasangaram* and *Kāmadhenuśatakam* clearly evinced this fact. In other works also we can observe patriotic spirit. He has struggled and sacrificed his entire life for the cause of Sanskrit language and Sanskrit culture.

In the fifth chapter, I have evaluated all the translated works by Śrīrāma Dave and my study has brought to light his merits, proficiency and labour associated with his translations.

In the conclusion, I have summarized the essential feature of all the five chapters and I have also given my critical remarks about his personality and works.

A Bibliography containing the list of the works both primary and secondary which are used in the preparation of the thesis is given.

A proper appendix is given at the end of the thesis in which I have collected all the good sayings that are found in his works. At last the website pages and a good photograph of the poet is also attached.

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<sup>3</sup> Quoted in the *Prāstāvikam of Vaināyakam*, a Mahākāvya by G. B. Padasule. P. 24