

CHAPTER- VIII

CONCLUSION

The present thesis embodies comprehensive and critical study of sixty *mahākāvyas* of twentieth century. The *mahākāvyas* highlight some of the significant aspects of modern Sanskrit. From the analysis of the above seven chapters, it is understood that the author of the *mahākāvyas* are brilliant poets of modern time. They have composed various epics on the theme of the *Rāmāyaṇa*, the *Mahābhārata*, *Purāṇa*, Great Saints and others.

The poets of modern era have followed the style and language of ancient poets but with some modifications and innovations in modern way. For instance, *Dhanañjayavijaya* epic consists of two changes from the original text of the *Mahābhārata*. Indra in the course of giving some advice to his son Arjuna has alluded to the story of Nala and Damyanti. In the original text, a sage to Dharmaputṛa narrates this story. Similarly, Indra speaks about the nature of 'Dharma' in various 'Yugas' in the course of his advice. In the original text this is told by Hanumān to Bhīma.

The poet of Twentieth century was genuine and practical for society. His creation is the mirror of all the human beings. For example, 'Tarjanee' is a *mahākāvya* written on the theme of various social problems, which are prevailing in our society. It is one of the best poems of twentieth century discussing the social problems.

The simple language and the easy way of expression are the motto of the modern poets, keeping in the view of modern connoisseurs. *Vāmanacaritam* of Iccharama Dwivedi and *Vāmanāvataraṇam* of Rajendra Mishra are the best example of lucid language, minimized the use of compounds and extra ordinary narrative style. The poets have also avoided the irrelevant subjects in modern times and hence, the epics of this century are remarkable for its richness of forms. The poets have used mainly popular metres and figures of speech.

Most of the works do not abide by the principles of ancient rhetoricians. Some modern poets have glorified the characters of women. The heroines are depicted as the heroes of the *mahākāvyas*. It is the new trend in the modern Sanskrit poetry. For instance, *Urmiliyam-mahākāvyam*, *Jānakājīvanam*, *Sitacaritam*, *Satīcaritam*, *Śrī-Lavālī-Pariṇaya*, *Yasodharā-Mahākāvyam*, *Śāradāmaṇi-Līlā-Caritam*, *Indirā-Gāndhī-Caritam* are the best examples of holy women depicted as a heroine of epic poem. In these epic poems, we saw the difference between the women of ancient time and modern time.

Some modern poets have used the regional metres in the epic. It is the clearly the sign of modern poetry. For example, *Śrīmat-Pratāparānāyaṇam* of Ogeti Parikshit Sharma has used the regional metres like Marathi viz. “*Ovī*”, and Telugu viz. “*Tetgītī*” and “*Āṭaveladi*”. There are many metres in the Sanskrit literature but only few of them are found in use. For example, *Paraśurāma vijaya* is a *mahākāvyā* consists of *Anuṣṭup* metre only. It is a substandard epic, which does not come in the category of the best poem.

Some epic poems are larger in size like *Vaināyakam* of Bala Krishna Palsule which consists of 3029 verses, *Swātantryasambhavam* of Rewa Prasad Dwivedi comprises 6064 stanzas, *Śrīmat Pratāparānāyaṇam* of Ogeti Parikshit Sharma contains 4233 verses, *Śivarājyodayam* of Shreedhar Bhaskara Varneker contains 3852 verses etc. are the best compositions of the twentieth century. These epic poems are the best not only quantity of verses but in quality of the characters, narrations, sentiments, metres and so on. *Śivarājyodayam* is the best examples of Twentieth century wherein the poet has very faithfully presented the life of *Śivāji* in historical epic. The poet has full command over the metres and style compatible with the subject matter. The author's diction and style are mature and weighty without being heavy. He preserves the dignity of the Sanskrit language without sacrificing clarity.

Satyavrat Shastri's *Bodhisattva-caritam* epic poem is a unique epic, the different form of stories of an adventure to attain knowledge divided into fourteen chapters. The noble value of life in this 7th chapter shows the stable rise in character of *Bodhisattva*. This poem also represents the maximum noble human nature. The plot of the poem is based on the pre birth of the Buddha. The title of SBC is perfect based on the previous birth of the *Bodhisattva*.

Subhāṣa-caritam of Keshav Chatre is composed in lucid style though it is a very small poem. In this poem we can enjoy the real expression of the poet in simple style. Without any doubt, we can say that the poet has balanced both language and structure in this epic.

The trend of *mahākāvyaś* has received much appreciation. The poets like Satya Vrat Shastri, Abhiraj Rajendra Mishra, P. C. Devasiya, Iccharama Dwivedi, Rewa Prasad Dwivedi, Ogeti Parikshit Sharma, Shridhara Bhaskara Varnekar, Gajanan Balakrishna Palsule have enriched this tread and achieve satisfactory success.

From the above presentation, we conclude that, the poets of Twentieth century have given the new trend in subject matter, narration, characters, and plot suggestions and so on. Modern poets tell the old stories in new imaginary thoughts like old wine in new bottle. In style of writing, Modern poets have changed the style keeping in view the modern readers. The tradition of *mahākāvyaś* in Sanskrit is unique and appreciable for many reasons. The authors and the works deserve praise as they have done great service to the Sanskrit language in the modern era. There is no doubt that an analysis of these trends will open up new way in the field of Sanskrit creative literature.