

CHAPTER VI

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CONCLUSION

Dr.Keshab Chandra Dash's literary works bring forward a deep philosophy of life and aesthetic strength. His words are chosen like pearls from deep sea shells and sentences, thus formed look like rare necklaces. The paragraphs thus formed, have rarity in style and diction while the novels are based around themes which we come across in every day life.

The first chapter provides an insight into the academic brilliance of the author alongwith his rich professional experience, numerous publications, awards and distinctions received globally.

In the second chapter, I have explained about the development of Sanskrit Prose literature starting with the age of *Samhitās*, *Brāhmaṇas* and *Upaniṣads*. Thereafter, in the classical era, the development of *ākhyāyikā* and *kathā* and the works of Daṇḍin, Subandhu and Bāṇa have been discussed. It is followed by the *Pañcatantras* which lead to the medieval era, where Campū literature is evolved and the development across various centuries is brought out. The discussion continues to enter the modern era where the shift from imagery to reality is discussed through examples of various writers. The political, social and religious conditions prevalent in the modern era are also discussed. It is to be noted that the objective of modern Sanskrit Literature is well fulfilled by the writings of Dr. Keshab Chandra Dash. He has been successful in bringing out the burning issues revolving around modern urban lifestyle involving political turmoil, economic undulations, government services, entrepreneurial challenges etc. and same are presented in contemporary style in modern day Sanskrit prose literature of today.

In the third chapter, a brief summary of all the novels is prepared by me. While carrying out the work, it is observed that at many places, the author has used

thoughts and sentences which are difficult to absorb in a leisurely reading. Simplicity in style being one of the objectives of novel reading, such complex material renders difficulty to the readers to internalize the essence of the novel. Some of such examples are provided below.

तथापि ममकारे वरुणः अरुणिमः । (*Aruṇā, Oum Śāntih*, P.152)

गोपनीया रुधिरझरी अभिशप्ता । (*Āvartam, Oum Śāntih*, P.207)

प्रचलत् इविधे व्यत्यासः । (*Visargah, P.20*)

कुक्कुटविरुतिषु लघुजनपदस्य उपान्तभागः अनुमेयः अभवत् । (*Oum Śāntih*, P.18)

The variety in his novels can be seen as follows. *Tilottamā* is a complete love story of a college couple. *Śitalatṛṣṇā*, is a story of suppressed human desires, centering on the male character R̥twik's platonic love for her wife R̥ti and the latter's unsatisfied married life. *Madhuyānam*, another novel, is written by the author exploiting the religious history of India. The story shows the breakdown of both Jainism and Buddhism as a result of extreme and inhumane physical disciplines and the entrance of a woman to the monasteries. *Añjaliḥ*, another novel encompasses a family drama with many of the characters offering their comfort to the feet of time for the sake of self esteem and truth. *Visargah*, is a novel on a potter's family and their struggle for escaping the shooting pains of life. *Śikhā*, another novel, depicts the story of a village boy who spurns off his father to proceed to city life where he establishes himself successfully. The age old tussle of village life and city life is brought out. *Śaśirekhā* is another novel that brings out the ill effects of arrogance in human nature. The story shows the dying down of false pride of all individuals and exposes the readers to the metaphor of moonlight in the path of darkness traversed by various characters in the novel. *Oum Śāntih* is

a series of novels which demonstrate that human life shall only be peaceful, provided selflessness prevails and all deeds are done for the benefit and betterment of others.

Dr. Dash's journey from *Tilottamā* to *Śaśirekhā* and later on *Oum Śāntiḥ*, reflect his diversity of social illustrations amidst the characterization, plot construction, sentiments and analysis. The novels have a style which engrosses the reader in visualizing the characters and situations displayed in the novels to the ones they come across in their daily lives.

In the fourth chapter, I have conducted a literary study of all the thirteen novels. It contains deep discussions about plot, characterization, narration including description, scene, summary, socio-economic conditions, elements of feminism, style, language, sentiments and figures of speech. Various characters span from a proud Lipsā and Abhṛapad in *Śaśirekhā* to a romantic Indra and torturous Vṛtta in *Āvartam*, the middle class family person Vimala in *Añjaliḥ*, the deicated Yaminī and big hearted iconic Nilamani, alias Nīludā in *Aruṇā*, the orthodox and strict disciplinarian Sāmpratima and noble Śīlaprajña in *Madhuyānam*, the shrewd Govinda and dutiful and compassionate Charaka in *Nikaṣā*, Cakradhara's immense sacrifice in *Oum Śāntiḥ*, the ever confused Mānā in *Pratipad*, the strategist Avanī, the ill-fated Subhāṇika and short sighted Kulabhadra in *Rtam*, the unethical Vilāsa and dedicated Murmu in *Śikhā*, the platonic R̥twik in *Śitalatṛṣṇā*, the charming Tilottamā, wayward Bhāgyadatta and magnetic character of Puṣpavallava in *Tilottamā* to the weak Nakula who attempts multiple suicides in *Viśargah*. A variety is seen in all the characters which speak volumes about the socio-economic conditions highlighted in modern Sanskrit literature. It may be noted that majority of the novels penned by Dr.Dash may be classified as social novels with some exception like *Āvartam* being a mythological one and *Madhuyānam* being a religious one.

The author has also stressed a lot on feminist issues that modern day woman are facing in various spheres of life. I have specifically dedicated a section of the discussion on such issues highlighted through various novels.

Thereafter, I have studied the elements of description, scene and summary in each of the thirteen novels and illustrated the same with specific examples from each novel. It is observed, that the writings are full of vivid descriptions and dialogues. While, the dialogues are absorbing for the readers to run through the novels, the descriptions, at times, bring down the speed of the readers. It is felt, that the author has tried to reflect his own philosophical thoughts through the descriptions given in the novels.

The author has used various *Rasas*, which have rendered beauty to the novels. I have identified *Hāsyā Rasa*, *Adbhut Rasa*, *Bhayānaka Rasa*, *Sānta Rasa*, *Karunā Rasa*, *Śṛṅgāra Rasa* and *Raudra Rasa* and explained them in the context of the novels. The author has also used various figures of speech (*Alamkāras*) such as *Upamā*, *Rūpaka*, *Anuprāsa*, *Vyatireka* and *Atiśayokti*.

The fifth chapter consists of translation of two of the most popular novels of Dr.Dash – *Tilottamā* and *Śaśirekha*. It has been the intent to preserve the feelings and emotions present in the novel to the fullest, so that a successful translation work could be achieved.

During the course of my thesis work, I have also carried out a field study by visiting Dr.Keshab Chandra Dash's residence at Puri, Orissa and interacting with him to have a better understanding of his perspective towards his novels. Dr. Dash's outlook towards his creations is relatively different from what may be commonly perceived.

The culture of Orissa had influenced the author to graft his novels. His approach towards his novels has always been philosophical. Quoting his words, "No literature is aimless. Through literature, one can reach God. Through the novels, I can feel God." This approach is quite different from that experienced in

the western literature. As per Dr. Dash, he had also realized the feeling of oneness with All Mighty after writing .



DR.KESHAB CHANDRA DASH AND MYSELF
– AT HIS RESIDENCE, MAY 2012.

While describing Dr.Keshab Chandra Dash’s works, Dr.Ar un Ranjan Mishra has mentioned²⁷, “His tireless sincerity in serving the Sanskrit language as a medium for expressing the modern life, thinking and emotions through novels, poetry and stories has ignited inspirations in many to hold pen for Sanskrit. Sanskrit prose as a canvas for reflecting the rural characters and life and free verse Sanskrit poets as a tool to provide aesthetic pleasure by delving deeper into man’s psychic existence and his quest for various truths in the fastly changing universe are two main streams running parallel in the creative in the creative endeavour of Dr.Dash. His drive to be modern in theme and approach is praise-worthy.”

²⁷ Mishra, Ar un Ranjan, *Contemporary Sanskrit Writings in Orissa*, P. 204.