

CHAPTER

VIII

CHAPTER VIII

CONCLUSION

Dr. H. V. Nagarajarao has made a valuable contribution to the field of translation as he has translated *Sārthaḥ* in Sanskrit. The first chapter contains about the history of the evolution of Sanskrit Prose, which is one of the continuous and gradual growth. The beginning of Sanskrit prose goes back to the Mantra period of Vedic literature, which is the first stage. Sanskrit prose undergoes a remarkable change in the beginning of *Sūtra* period. How the simple and direct prose of *Brāhmaṇas* and *Upaniṣads* convey the sense is explained in this chapter. I have even explained about the simultaneous growth of another type of prose that represents the translation from the prose of *Brāhmaṇa* to that of later classical Sanskrit literature. Buddhists and Jains also used the prose style to convey their ideas and made the language understandable even by common people. I then explained about the prose, which is fairly represented in Pali, Prakrit and Sanskrit which have come to us from the time of Aśoka downwards. Even I have explained about the development of prose in classical Sanskrit literature that becomes readable and understandable with simple Sanskrit style so that the modern society can easily accept.

I further explained about the development of Sanskrit prose accordingly to the requirements and interest of the society. I have mentioned here almost all details of works of prose of pre-independence period as well as post independence period. Even details of translations and adaptations of regional languages is also given here in this thesis. Thus, the detailed introduction of prose work is given in the first chapter. The second stage of Vedic literature is the *Brāhmaṇa* Texts of other Vedas are all written in simple but vigorous prose. The third stage of Vedic literature is the *Upaniṣad* period where the prose is direct, expressive and easy.

The second chapter contains the origin and development of prose Sanskrit

literature from ancient to modern period in detail. The prose existed and developed very slowly and gradually. In *Brāhmaṇas*, *Dharmasūtras* and *Upaniṣads* we can see the earliest form of prose with verses. The Vedic prose, which is freely and extensively used in literature, is simple and composed of short sentences. All this is deeply explained by me. In classical period how the prose literature is developed is also explained. The *Patañjali Yoga-Sūtras* are also in literary form, which are concise, but effective and clear. Even today, the common person can understand and follow the *Sūtras*. Even I pointed out all the prose work of poets like Subhandu, Bāṇa and Daṇḍin who are well known expert writers of medieval period (i.e. 700-800 A.D.). I have given some examples from *Upaniṣad*, *Aitareya Brāhmaṇa* etc. Even we can see the prose translations of *Pañcatantra*, *Hitopadeśa* and *Āraṇyakas* in different languages, which are the milestones of Sanskrit Literature.

I have even discussed the opinion of foreign scholars as well as Indian scholars like Weber, Peterson, A. B. Keith, Prof. Sushil Kumar De etc. I even discussed the types and characters of Sanskrit prose literature with suitable quotations of different rhetoricians and their views. The translated literature in prose made a lot of difference in the history of Sanskrit literature. Even a common person who just started his Sanskrit reading can also understand the novel and enjoy. I have discussed about the novels of modern period in my thesis that can give the full account of modern Sanskrit prose translations. I have mainly referred Kalanath Shastri's book "आधुनिक काल का संस्कृत गद्य साहित्य" that gives a vast account of modern Sanskrit prose and also about the translated works.

In the third chapter, a brief account of Dr. S. L. Bhyrappa's life and works is given by me. He is the original writer of the present novel *Sārthaḥ*. He is a Kannada writer, philosopher settled in Mysore of Karnataka. He is internationally famous writer as his most of the Kannada fiction (novels) are translated in English also. S.L. Bhyrappa is famous as novelist among the novelists of his time for two reasons. Most of his novels are famous and get four to six editions where as the other

novels are hardly get two or three publications. I have given a brief account of all most all the novels and even given the summary of each novel.

Even I have given the brief account of his life that was full of hardships. In between his hardships, he had so many hobbies like swimming, writing, reading, debating, singing etc. He had to carry the dead body of his brother on his shoulder and cremate it with shrubs and bushes as a funeral pyre, as he had no money for cremation. Every novel is live description of his life and every hobby becomes a theme for his novel. He writes so simply and briefly with deep meaning. Most of the writers do not discuss about the ideas, the circumstances, or all about their writings as why and how they were inspired towards writings in their lives. S. L. Bhyrappa is the only writer who discusses openly all about his writings in his book *Naneke Bareyullene* published in 1980. 'Why do I write' is the meaning of the novel. His style of writing is very simple, beautiful and readable. The author has received several awards too. I here made brief account of all his achievements and recognitions. His novels are eminently film worthy and his novels *Vaṁśavṛkṣa*, *Tabbaliyu*, *Ninade Magane*, *Matadāna* have seen the screen. Well known directors like Girish Karnad, B. V. Karant, Girish Kasaravalli and others have chosen his work to their screen interpretation. His *Gṛhabhaṅga* is being serialized for Television. Thus, I have discussed every situation of his life and corner of Dr. S.L. Bhyrappa in my thesis.

In chapter IV, a brief account of the translator Dr. H. V. Nagaraja Rao is discussed. He is a Sanskrit scholar settled in Mysore of Karnataka state. I have given all information about H. V. Nagaraja Rao here. I met him personally in his residence. He is a Sanskrit scholar, researcher, poet, translator etc. He has translated *Sārthaḥ* which is originally a Kannada novel written by S. L. Bhyrappa who is close friend of H. V. Nagaraja Rao. Both are settled in Mysore only and many a time they go for morning walk together. He told that S. L. Bhyarappa only inspired him to translate the novel into Sanskrit. The language is very easy, understandable

without more compounds. H. V. Nagaraja Rao has tried to carry the same thoughts in his translation. Thus, I have given a brief account of Life and works of H.V. Nagaraja Rao.

In the fifth chapter, I have given a brief summary of the Novel *Sārthah*. *Sārthah* written by S. L. Bhyrappa has a complicated plot that is physical journey across India as well as a spiritual inward journey of a scholar of 8th century, who is born in a Vedic tradition. *Sārthah* can be discussed at several levels. It is a historical novel defying western critical opinion that Indian fiction lacks a sense of the history. Thus, in the summary I have briefly covered full story with all chapters in sequences. So, the reader can enjoy the reading of *Sārthah* in brief summary form.

In the sixth chapter, I have discussed the critical and literary study of the novel. It contains the deep discussion about plot, characters, dialogues, sentiments, philosophies, culture, descriptions, style, language, and even other literary aspects. Plot is of the eighth century Vedic Scholar who narrates his story as he goes forward with the *Sārthah*, a trading caravan. This is a very interesting novel, which we can call it as historical as well as mythological novel of eighth century India. It is a readable story about the true love of Nāgabhaṭṭa and Candrikā. The characters are well placed according to the situations. I have here explained the main characters like Nāgabhaṭṭa, Candrikā, Jayasimha Maṇḍana Mīśra, Kumārilabhaṭṭa and Śaṅkarācārya in brief in my thesis. Dialogues are also beautifully and meaningfully used and placed properly to make the novel more interesting and meaningful. I have discussed about some interesting dialogues in my thesis by which the author successfully created a beautiful world of 8th century India and made the novel very interesting, real and readable. The writer as well as the translator used many sentiments, which enhance the beauty of novel. The author has used *Śṛṅgāra-rasa*, *Karuṇa-rasa*, *Adbhuta-rasa*, *Hāsyā-rasa*, *Bhayānaka-rasa*, *Bībhatsa-rasa*, which

made the novel more beautiful, readable and famous.

I have identified the *rasas* and explained them separately in my thesis. I have identified all the Philosophies from the novel *Sārthaḥ* which are used beautifully and properly. The author S. L. Bhyarappa himself is a farmer and former Professor of Philosophy. I have separately studied all the philosophies and put them separately as per my ability. This type of study is the first time in the history of Sanskrit literature as per my knowledge.

The different philosophies like Vedic Philosophy, the Buddhist Philosophy, the *Pūrvā Mīmāṃsā*, the *Uttara Mīmāṃsā*, Advaitic Philosophy, *Tantra* Philosophy and *Yoga* Philosophy are discussed and explained properly and made the novel more rich valuable and mature. The culture is purely Indian as in 8th century India is facing the transitional period from one stage of our history to another. Description power of the author is non-comparable. He describes almost all situations so lively that every reader becomes a fan of him.

I have discussed all descriptions separately as mythological description, historical description, description of *Caitya*, description of Nālandā University etc., which shows the ability of author. As far as style of the novel is concerned S. L. Bhyrappa has his own style which is natural. He uses simple flowing language without much complications. I have observed this and highlighted this in my thesis. Even the translator has also used simple readable Sanskrit.

Here I have compared the original work with the translated work by giving some common examples as quotations. I found that as far as language is concerned there is very much similarity between Kannada and Sanskrit. So accordingly, I listed the words, some verses of *Upaniṣad* and debates of Śaṅkarācārya and Maṇḍana Miśra. I have kept my views clearly and understandably. It is generally feared that whenever a transition from one language to another language takes place, another faces a bit of loss of central theme of the original book. However, in this case I feel

no such loss of theme as the whole translation is of highest order. Hence, the original author Dr. S. L. Bhurappa himself exclaimed, "The translated work is more effective and better than the original."
