

## CHAPTER – XI

### GENERAL ESTIMATE AND CONCLUSION

Right from the Vedic age the contribution of women has played an important role. Female seers like Lopāmudrā, Viśvavārā, Apālā, Ghōṣā etc. have addressed various deities through their hymns for their well-being and marital happiness. The poetic acumen and multifaceted scholarship found in the hymns of the Vedic poetesses are also reflected in the poetry of the talented ladies belonging to the medieval and modern era. The poetesses like Viśvāsadevī, Gaṅgādevī, Bīnabāyī, Tirumalāmbā, Rāmabhadrāmbā, Devakumārikā, Lakṣmī Rājñī etc. belonging to 14<sup>th</sup>-18<sup>th</sup> century AD, have beautifully expressed their thoughts and feelings, have given us a great deal of historical and cultural information and also have thrown enlightening light on the social and family life prevalent in those days. This feature is rarely found in the contemporary poets contributing to Sanskrit literature. Secondly these poetesses of medieval period have also highlighted the political struggles as well as the glorious deeds performed by the powerful kings who will therefore be remembered by the generations to come. In short, the literature of these poetesses serves as a mirror showing different aspects of the spectrum of the contemporary human life.

The title '*Madhurāvijayam*' is appropriately given by poetess Gaṅgādevī, since it depicts the victory of king Kampana over the Sultan of Madhura.

Rāmabhadrāmbā has aptly named the *Mahākāvya Raghunātha-Abhyudaya* as describing the gradual rise of king Raghunātha.

In the case of the text *Vaidyanātha-prāsāda-praśasti* the word '*Prāsāda*' primarily means 'a palace', but it is applied to the temple of *Vaidyanātha* out of honour and devotion for that deity.

Composition *Santānagopāla* depicts the story of a Brahmin who gets back his *Santāna* (Progeny) through the divine grace of Lord Kṛṣṇa.

Among the *Campū* compositions contributed by the learned ladies, I have discussed in chapter II, three *Campū* texts, viz., *Gangāvākyaāvali*, *Dvārakāpattalam* and *Varadāmbikāpariṇaya*, which are divided into the chapter variously called as *Prakaraṇa*, *Viveka* and *Varṇana* respectively.

The word पत्त(ट)ल means section or chapter of a book. The *Campū* text written by Bīnabāyī is named *Dvārakāpattalam*. The printed text edited and published by J. B. Chaudhari carries the title 'द्वारकापत्तलम्'. Accordingly *Dvārakāpattalam* contains the depiction of the city *Dvārakā* taken from *Dvārakāmāhātmya* found in *Prabhāsa khaṇḍa* of *Skandapurāṇa*.

As per the definition of *Campū*, these texts not only contain the combination of prose and poetry but also the depiction of important personalities, episodes as well as the description of various cities, rivers, sacred places of pilgrimage and the rituals performed by the people in those days.

Similarly, in the modern period, we find the compositions of Pandita Kshama Rao's *Satyāgrahgītā*, *Uttarasatyāgrahagītā* and *Svarājaviṇaya* which describe the freedom struggle and extra ordinary personality of the father of Nation, Mahatma Gandhi. Other compositions are *Mīrālaharī*, *Tukārāmacharitam*, *Rāmadāsacaritam* and *Jñāneśvaracaritam* which depict the great deeds of these saintly personalities.

Like wise other texts of some modern poetesses like *Bhāvāñjaliḥ* and *Arcanam* consist of the poems glorifying certain divinities, great sages as well as the celebrated scholars and poets. 'Pragna Bharti', S. B. Varnekar has rightly observed,

“स्फुटकाव्यसंग्रहात्मकम् 'अर्चनम्' नाम पुस्तकं मुद्रणसंस्कारानन्तरं इदित्येव सा मां प्रति प्रेषितवती । 'कवित्वं दुर्लभं लोके' इति वचनानुसारं संस्कृताध्ययने कृतभूरिपरिश्रमाणापि सुदुर्लभं कवित्वम् उमायाः वक्तित्वम् अलंकरोति इति 'अर्चनम्' अवलोकयता मया अनुभूतम् ।

एवं इदम् ‘अर्चनम्’ रचयित्वा श्रीमती उमा अनादिकालतः रससिद्धैः कवीश्वरैः विविधैः  
वाङ्मयोपहरिः समाराधितायाः सुरभारतीदेव्याः ‘नभः पतन्त्यात्मसमं पतत्रिणः’ इति न्यायेन  
यथाशक्ति अर्चनां कृतवती । सेयं वाङ्मयी अर्चना भगवत्याः शारदादेव्याः कृपानुग्रहाय  
कल्पताम् इत्येव आशास्यते ।”

‘*Agniśikhā*’ (the flame of fire) written by Pushpa Trivedi, describes the burning pain and fire of anguish experienced by the lady poet separated from her lover.

‘*Anubhūti*’ primarily means direct perception or cognition. Pravesh Saxena has however highlighted her experience pertaining to the worldly objects and empirical matters.

The *Ṛśikās*, during the Vedic period have invoked deities like Indra, Agni, Aśvins through their hymns. Well known kings like Asmāti, Bhāvayavya, Purūravas, Kṛtavīrya and sages like Ambhṛṇa, Kakṣivat, Cyavana, Bhṛgu, Aṅgiras, Agastya, Atri, Kaśyapa etc. are rightly mentioned by *Ṛśikās*.

Similarly, medieval poetesses have shown their love and reverence for celebrated kings like Bukka, Kampana, Raghunātha, Rāṇā Amarasiṃha, Rājasīṃha, Udayasiṃha, Saṅgrāmasiṃha etc. who ruled during 14<sup>th</sup> to 18<sup>th</sup> century.

The poetesses of the medieval period have shown their calibre and talent by giving a graphic picture of the places like Madhura, Vijaynagar, Kanchi, Penugonda, Tanjore, Chittor, etc.

This delineation sheds light not only on the super deeds of the emperors like Kampana and Raghunātha, but also on the great development of urban design and city planning during 14<sup>th</sup> – 18<sup>th</sup> century AD.

People enjoyed happiness during the reign of these kings. There were festivals and ceremonies celebrated in their kingdom. The kings used to attend prominent social functions and religious ceremonies.

Glorification of divinities occupies a prominent place in Sanskrit poetry right from the Vedic age. The poetesses of the medieval period have

offered the prayers to the great deities like Śiva, Pārvatī, Gaṇeśa, Viṣṇu, Rāma and have followed the footsteps of the earlier Sanskrit poets.

Different types of literary beauty are found in the works of Poetesses belonging to Vedic, Medieval and modern period. In the compositions of medieval poetesses we find different literary aspects like *Rasa*, *Guṇa*, *Rīti*, *Alaṅkāra*, *Aucitya*, *Pāka* etc. depicted by them in their poetry.

Poetesses of Medieval period should have mentioned the names of the contemporary Muslim rulers like Mohammad Shah Lodi, Ibrahim Lodi, Akbar, Shah Jahan, Aurangzeb etc. and their time. Moreover poetess Rāmābhadraṁbā has not given any information regarding the life and works of king Timma, one of the prominent ancestors of the *Tuluva* dynasty in her *Mahākāvya Raghunātha-Abhyudaya*. The royal court of king Raghunātha was embellished by learned scholars, artists and scholarly ladies. Poetess Rāmābhadraṁbā has not referred to the names of these learned scholars and poets even though they lived during the reign of famous and valorous king Raghunātha of 17<sup>th</sup> Century.

Some of the verses are not found in the manuscript of *Mahākāvya Madhurāvijayam* as stated by the commentator P. S. Shastry. On the basis of the in-depth study of the *Mahākāvya Madhurāvijayam* and *Raghunātha-Abhyudaya*, we find different literary aspects in their composition (vide chapter-X). Among the *Khaṇḍakāvyas*, *Vaidyanātha-prāsāda-praśasti* is more interesting and more enlightening than the other similar text studied by me. *Santānagopāla Kāvya* merely follows and imitates the story delineated in the tenth *Skanda* of the *Bhāgavatapurāṇa*. There is neither novelty of the theme nor skill of presentation.

Among the modern texts composed by the learned ladies the poetry of Kshama Rao at once impresses us with the variety of the theme and mastery over linguistic skill and literary diction. Since other poetesses like Vanmala Bhavalkar, Nalini Shukla, Mithilesh Kumari Mishra, Pushpa Trivedi, Uma Deshpande and Pravesh Saxena have composed small poems

depicting different topics there is hardly any poetic skill or special literary beauty found in these texts. In this way we find the composition contributed by the Sanskrit poetesses belonging to different eras.

Right from the Vedic age upto the modern period, the ladies have attempted to compose the poetry replete with mythological, historical and social information. We also find literary charm and Philosophical majesty in their poetry. Moreover the ladies of the medieval and modern period were living in different regions of our motherland; accordingly we get references to the cities, rivers, mountains and prominent historical events, which took place in those parts of the sub continent.

In this thesis, I have humbly attempted to study the poetry of these talented ladies who have contributed to Sanskrit Literature through the ages. This is a modest attempt to present the brief profile of some Sanskrit poetesses who have adorned our nation and who have made valuable contribution to Indology in general and Sanskrit Poetry in particular.

