CHAPTER V
CONCLUSION-A RESUME AND FINDINGS

The artistic, literal, and cultural spear has become an essential element for the existence and growth of human race. They have turned a magical fire centre which has attracted the spirit of human consciousness, when inquiring the ancient literary world; it is early found that the great epic as Ramayana and Mahabharata has made a rapid progress in social development as well as the cultural and literary upgradation.

The 20th century witnessed the birth of profound Sanskrit literary works. When there spread the whims that, the Sanskrit literature has not produced enough literary works, comparing the works of other literary works of other languages, took birth of many literary forms in Sanskrit literature as Mahākāvyās, laghu Kāvyas, stotra Kāvyās, Cambu kāvyās, plays and many grammar texts.

The historical epic poems dealing with the freedom struggle are actually pronouncing the dump stories of an age, the unknown fables packed with different sacrificial incidents. Similar Sanskrit works are written in Kerala too. Keralodayam of K.N.Ezhuthacchan, Āngala Sāmrājya of A.R.Raja Raja Varma, Navabhārata of Mutukulam Śrīdhar are not worthy in these series.
As already discussed in the four chapters, Mutukulam Sridhar’s *Navabhārata* Mahākāvyā is the latest creation in this category in Kerala. It is a total historical episode telling the stories of many heroes, who sacrificed their life and soul for the mother country to bring freedom from British. It is not only a historical poesy, but a true picture of the great Indian freedom struggle. In poetic allegories and poetic descriptions he portrays the vivid picture of Indian freedom struggle and a sufficient commentary about the national freedom movement.

This unique Mahākāvyā is written in 18 cantos making Nehru as the protagonist. His heroic actions, sufferings, sacrifices, attitudes, are hereby described by the author with the at most poetic talent. This history in verse is well qualified and created with supreme elegance and is equal to provide complete rapture to the readers.

*Navabhārata* remains unique with its high performance and its well setup. As the title shows, it conveys the idea of New India after years of yearning for free India. It also introduces a new sculpture of India, Nehru the brave son of India, and who sacrificed all most everything for the national freedom. Nehru is the protagonist of this epic poetry, and Kamala is the heroine. This great historical poetry also portrays the suffering of many Indian national leaders like Mottilāl Nehru, Mahatma Gandhi, Subhash Chandra Bose, Lalalajpat Roy and other endless brave sons. This Mahākāvyā describes lot of Indian personals, including social cultural leaders, literatures, political leaders, and their liberal participations and contributions in the task of Indian freedom struggle. The poet shows high poetic talent not only in
describing the major historical leaders but also in portraying the historical incidents not losing the importance and seriousness.

The romantic elements are described in the style of realistic method. There can be seen the combination of imaginary and romanticism in these Kāvyās. In Mahabharata Mahākāvya these type and descriptions are rare. In a realistic episode like Navabharata romantic description is unsuitable and it will produce abhorrent emotion about the Kāvya in the readers, especially the author is dependent on the advantage of historical incidents. Hence in this book, the author describes the freedom struggle and co-related stories, in verses, evaluating their importance.

Here in Mutukulam’s Mahākāvya, he has combined the most unique body of kāvya, and the most auspicious merits equally. The poet here showed his poetic talents combing most suitable figure of speeches and most apt metres in the unique production of the Mahākāvya.

This book is aimed to arouse the national love to the country among the readers. It also helps us to know the very life of the national leaders, and their devoted service to the nation. Nehru could build a new India after the independence. The very relevance of this great poetic episode is that Nehru saw nothing impossible.

In Navabhārata, Mahākāvya, the author has won in combining the artistic quality in his Kāvya. But imaginary talent is very limited in the stanzas. He has kept decent approach in keeping the norms and conditions of
the Mahākavya in language, style, metre, and in figures of speech with extreme aptness.

A serious observer of this Mahākavya can find easily that the poet has adopted modern theme and produced a great Mahākavya adding all the norms and regulations of Mahākavya. This particular kind of approach can be seen in the Mahākavya, which are produced after the independence. When the ancient masters insisted that ‘sringāra rasa’ is the most apt rasa, which can be added in Mahākavya, the modern poet give importance to vīra rasa, and sānta rasa, in their poems. In Navabhārata, he established the ‘vīra’ rasa.

The description about the common people can be seen in Navabhārata. The poet thus made a deliberate attempt to make his hero, a well prudent, and admitted by the common men. In historical epic poetry, the modern authors follow this new trend, quite different from the ancient historical epic poetry.

The author of the Navabhārata tried to produce his kavya with utmost care using soft and legible language, and to suit the common people. Thus, when coming to final judgments, it can be asserted sincerely that Mutukulam Sridhar’s, Navabhārata has total coherence with the concept of Mahākāvya as well as a historical exploration.