Chapter VII
CHAPTER VII

CONCLUSION

Although I have tried my best to cover up my study of Acharya Sharma in my paper practically divided into seven chapters, yet much has been left out to speak about him, specially his speeches or lectures which require a separate study.

Besides, Acharya Sharma holds a great personality of many dimensions which can never be studied in a single unified form justifiably. From different corners and angles light should be thrown to understand Acharya Sharma properly. For example, in his early years of life he wrote some short stories which are not yet published. In him undoubtedly there is a great probability regarding this art. This fact is personally known to me. Again, I personally know that he is an implicit poet, meaning thereby, he possesses all the qualities and virtues, ability and capability of composing poems. By virtue of his holdage of many dignified posts and offices he has been getting no time for creating a mood for thinking and rethinking which is but essential for composing poems. Acharya is acquainted with music too. He sings well but he does not want to reveal this fact. He is rather shy to some extent. What actually Acharya Sharma is, he does
not want nor craves for showing that. The full form of art latent or dormant in him has not yet been exhibited.

Acharya Sharma's personality may be divided into two broad aspects: (a) cognitive and (b) emotive. Something has been said or written about the former, while latter, which is far greater than the former, has not been paid attention to; nor has been able to assemble a group of followers to be called a school. One of the reasons of it is the mischief of the party politics, and sectarian and sectional feelings. Acharya Sharma cares very little for any backhand. Nevertheless he has done many things for many disinterestedly. For Hindi and Hindi literature Acharya Sharma's contribution is great. Similarly his creative works for high and low are also great.

His works in India and abroad are extensive. His work for spreading Hindi require a special consideration. A separate Ph.D. work entitled "Devendra Sharma: a Hindi Missionary or a Missionary of Hindi" would be essential.

It is not something unmeaningful or without any credit that under his examinership more than six dozens of persons have taken their Ph.D. degree. Very few scholars of India has such credit.
In one or two works like this will not engulf the total personality of Acharya Sharma. Acharya is a par excellence teacher and preacher both, yet he is more constructive in other respects which require a separate study.

In this present work I have treated Acharya Sharma chiefly as a dramatist, essayist, critic, poetician, and philologist. In the first chapter of the present work I have briefly said about his edited or compiled works along with a summary note on almost all the published and available works of Acharya Sharma. In this chapter I have categorised his total works into seven groups:

(a) Acharya Sharma's edited works, (b) Translation, (c) Poetics, (d) Philology, (e) Dramas (one-act-plays), (f) fine or personal essays, (g) criticism of the works of the poets (Hindi) and the criticism of the Indian and European critics. For example, the commentary on Acharya Sharma's Kavyalankar, and the critical evaluation of the principles of the foreign critics from Plato to I.A. Richards.

In the second chapter I have dealt with Acharya Sharma's dramas reflecting their elegance of style, expression, ideas and emotions which are superb in quality.
In the third chapter I have treated his fine essays which are, in short, akin to the fine essays of Francis Bacon and Charles Lamb so far their brevity, simplicity and artistry is concerned. They are rather much more refreshing and readable.

The fourth chapter of the paper is meant for Acharya Sharma's critical essays which are shaped in his two books entitled "Braja Bhasha Ki Vibhutiyan" and "Hindi Kaviteran Ki Mulyankan". Here I have tried to exhibit Acharya Sharma's fine taste and inner talent to grasp and understand the cardinal points or the inner being or essence of the works of the poets under his purview. His approach to the art of criticism is mainly analytic, scientific and impersonal.

In the fifth chapter of the present work the points of my deliberation are about Acharya Sharma's dealings of the Indian and European thoughts regarding poetics. Acharya Sharma's knowledge and understanding of this branch of discipline is deep, wide and multifarious. His supervision over the history of thousands of years of poetics of India and Europe both is the justifiable proof of his well-erudition in the field of poetics and of many languages of India and abroad. All these things have been the subject-matter of the discussion of this chapter.
The subject-matter of the discussion of the sixth chapter is the contribution of Acharya Sharma in the field of philology. There are three books of Acharya Sharma relating to this subject namely, Bhasha Vigyan Ki Bhumika, Hindi Bhasha Ka Vikas, and Rashtra Bhasha Hindi: Samasyayen Aur Samadhan. These books are glaring examples of Acharya Sharma's thorough knowledge of each and every aspect of philology. Side by side these books throw light on how greatly Acharya Sharma is well-versed in this field of knowledge. This thing has been well-dealt in this chapter.

Thus, in short, Acharya Sharma is tried to be establish as a renowned editor, an able translator, a first rate essayist and dramatist; and well balanced critic on the one hand, and a poetacist and philologian of great merit on the other. There is no trace of doubt about this fact. Besides, one may have naturally much more hopes from Acharya Devendra Nath Sharma so far the Hindi language and literature are concerned. Possibility in Acharya Sharma's genius is far the greater.