CHAPTER IV
In Brajabhasha Ki Vibhutiyan as said in the previous paragraphs, he has criticised altogether nine poets of high rank, Sur Das, Bihari, Ratnakar, Harishandra etc. In his criticism Acharya Sharma is analytic and impartial in his findings of their works and in ascertaining their posts as they seem to be or deem proper.

Likewise, in Hindi Kaviya Ka Mulyankan, which I have considerably discussed in the preceding paragraphs, Acharya Sharma is similar in his treatment of the famous fourteen poets of Hindi. Among these, fourteen six (Sur Das, Raskhan, Bihari, Deva, Chanananda and Kariah Chandra) have been discussed in Brajabhasha Ki Vibhutiyan. The style and manner of criticism are the same which have been adopted in Brajabhasha Ki Vibhutiyan. That is, the process of approach to and findings about, are fully similar.

The third valuable book of essays by Acharya Sharma is Rashtrabhasha Hindi : Samasyayen Aur Samadhan in which his sixteen independent essays have been collected. These essays are the guarantee of his critical and inquisitive nature. In these essays he has discussed various problems, questions and objections setforth by the opponents of Hindi in the way of making it a national language.
His thorough analysis and examinations of the problems and objections regarding gender, case-endings, definitory terms, with script etc. have finally been concluded with the healthy and conducive solutions.

Although in these essays Acharya Sharma's style is comparative and philological; his conclusions or solutions are philosophic and scientific based on facts which have been pointed out in introduction to the 2nd edition.² Acharya Sharma has beautifully unmasked and exhibited the sham of the objections and has made the pseudo-problem politically and communally motivated, posed and imposed so far, completely groundless and useless. Acharya Sharma has judged those problems from many angles of vision, e.g., political, social, religious and so on. His balanced view in this regard is worthconsidering.

In short, in his critical or in other sorts of longer essays Acharya Sharma is equally original and free from any binding of 'ism'.

Brajabhasha Ki Vibhutiyan²:

This is a critical study of the famous Brajabhasha poets. Its first and second editions came out in 1949 and in 1955 respectively as a mark of its evaluation.

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1. Rashtrabhasha Hindi : Samasyayen Aur Samadhan, p. 7
In the part of the "Nivedan" of the book, the author has clearly declared its limitations for some reasons. He greatly emphasizes the need of the common trends which, here, serve as the background of the subject.

In the first edition there are eight poets. Whereas in the second theme are nine with the inclusion of Kabi Deva who is absent in the first edition. They are Sur Das, Nand Das, Bihari, Ghanamania, Harish Chandra, Jagana Nath Das, Ratna Kar, Satya Narayan and others.

The list of the selected poets in the book is arbitrary, because Rahim, Mati Ram, Senapati, Bhushan also are not less than those "Vibhutiya" included in the book. The author's liking and the popularity of the selected poets are the causes, advanced by the writer, for the above said arbitrariness.

However, the author has done full justice in treatment of the life sketches of the poets, with the critical appreciation of their works, of their cherished philosophic and devotional tenets, principles or cults, and of their styles, languages and ideas as well.

It is true, Acharya Sharma is nowhere bias in his dealings with post or value of the poets. This is partly due to the fact that Acharya Sharma is himself a good critic, and artist and partly because he has a great affection to Brajabhasha of which he has
clearly stated in the 'Preface' of the book, that very few languages can compete with Brajabhasha so far its sweetness is concerned.

Hindi Kaviyon Ka Mulyankan\(^1\) I Part:

This book also is a critical study of the famous fourteen poets of Hindi literature belonging to the Medieval period. Although almost all the fourteen belong to the medieval Age, i.e., the Bhakti and Reeti periods, the first and the last that is, Vidyapati and Harish Chandra fall in between the end of the Adikal and the beginning of the Bhakti Kal, and in between the end of the Reeti Kal and the beginning of the Adhunik Kal respectively.

This book was published by Motilal Banarasi Das in 1952 A.D. Just after Acharya Sharma's glory reached its height after the success of his Brajabhasha Ki Vibhutiyan. Acharya Sharma's treatment of the poets in this book is more or less in the same fashion. He has sketched the lives of the poets with allusions ascertaining the dates regarding birth and death, has given a brief information about their works, languages, style and ideas in clearcut separate headings. So, the book enables the reader to grasp and understand easily.

\(^1\) Published in 1952 By Motilal Banarsi Das, Patna.
Undoubtedly Acharya Sharma has distinctly proved his mastery over the language and in unimitable style.

Regarding the dates of birth and death Vidyapati Acharya Sharma does not arrive at any continued conclusion, but after critically assessing certain documents he rightly infers 1360 A.D. as the date of birth and 1450 A.D. as the date of death; but this inference is approximate not axiomatically true.

So far the works of Vidyapati is concerned, Acharya Sharma has classified them on the basis of language and emotion. That is, Vidyapati wrote 10 books in Sanskrit, 2 in apavramsha and 1 book in Maithilee, and with regards to emotion, his works may be divided into three classes that is, the amorous, the devotional and thirily miscellaneous which subject-matters are attributes to Shivasinghi, battles, riddles and so on.

Vidyapati was Shaivite by cult. He was an artist more than a poet. His excellence lies in the artistry of his poems. The fame of Vidyapati as a poet chiefly rests on his verse written in Maithili. In this connection Acharya Sharma writes — If Vidyapati glorified Maithili, Maithili gave him immortality. The most attracting feature of the poems of Vidyapati is its unparallel beauty and fragrance. In

1. Hindi Kaviyon Ka Mulyankan, p. 7
2. Ibid, p. 25
3. Ibid, p. 19
this connection this point is also highly striking that Vidyapati
is the pioneer predecessor of all the great Hindi Bhakta Kavi like
Sur Das, Meera Bai, Tulsi Das etc. who themselves are unparalleled
and incomparable. Thus, the influence of the art of Vidyapati
must not remain without an impact on his successors.

The treatment of Kabir's work is started with the circumstances
of the age as the background of his work. To make it brief, the
advent of the Musalmans in the Indian soil was something unique for
there was no such upheaval in the political life of India before.
And this political change under the alien rule had done many worse
things like disintegration and scattering of the normal and natural
course of the national life which required not less a great personal-
nality like Kabir in the field of art, specially the art of Muse
which requires the utmost stability and peace in life which was
left far far behind. Kabir's existence during the turbulent age is
that he seemed unique in the sense/to be a stem in the current of disturbance of
ups and downs.

About Kabir's life Acharya Sharma supported the view of
Dr. Hazari Prasad Dwibedi who has solved the riddles regarding the
descendence of Kabir Das and says plainly that he (Kabir Das) belonged
to a sect of Nath Panthi Yogi who long ago adopted the life of a

1. Hindi Kaviyon Ka Mulyankan, p. 32
weaver called Jalaha, quite different from an ordinary \#X \#X \#X Muslim.\(^1\) Kabir was born in 1398 A.D. at Ka\#fi and died at Magh\#bar, a village in the district of Bas\#ti, in U.P. Kabir ca\#ses very little about the artistry of his verses regarding their language and ideas except the devotion to the truth and love to his Ab\#olute dear one.

**In connection**

In addition to this other aspects regarding Kabir Acharya Sh\#ma has generally accepted the traditional view but narrating in his own unique style.

Finally, he concludes the study of Kabir confirming the forceful power of his language which is equal to none of his successors, and so far the influence of Kabir's verses is concerned Kabir knows no rival but the great poet Tulsi Das.\(^2\)

In the short study of Malik Muhammad Jayasi, Acharya Sh\#ma has left no aspect of his untouched beginning right from his biographical A.B.C.D. to the number of his works (Padm\#vat, Akbarawat, Akh\#ri Kales), their language, style, ideas, theme and finally their evaluation. Jayasi born in about 1493 A.D. and died in about 1542 and not handsome to look Eric Padm\#vat, a long narrative verse of love-tale of Padm\#vati, the princess of Ceylon, and Ratna Sen, the king of Chitor written in the Awadhi

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1. *Hindi Kaviyon Ka Mulyakan*, p. 40
2. *Hindi Kaviyon Ka Mulyakan*, pp. 61-62
dialect. The Padmavat is the first great epic written in Awadhi. Jayashri was a very influential and respected person of the time. He was generous and kind to all creeds and well-versed poet of the time. Acharya Sharma's short comment on the term Sufi and Sufism\(^1\) is very helpful to the beginners on Jayasri. Of course the Padmavat is a shining star of the Hindi Literature.

Like Jayasri Acharya Sharma has beautifully pointed out the inner beauty of the poems of Sur Das and establishes his place in the Hindi literature after discussing about his life history, his cult of devotion, philosophic principle, ideas and language. The imagery, the style, the poetic-diction and the ideas of Sur Das are incomparable.

Finally, Acharya Sharma concludes his study of Sur Das in the words that Sur knew the art of producing anything in the manner which was perhaps known to very few. In the formation of new ideas and the way of its expression no poet can be compared with Sur Das.\(^2\) The Sur Sagar is the stalwart work of Sur Das, a collection of thousands of fragmentary poems synthetically.

An ardent betrothed devotee to Lord Krishna from her childhood Meer has occupied a rank and position equal to the great Bhakta poets. She was a close contemporary of Malik Muhammad Jayasri. Her verses are

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1. Hindi Kaviyon Ka Mulyankan, pp. 65-70
2. Hindi Kaviyon Ka Mulyankan, p. 111
the offerings at the altar of devotion to her Lord without any pompous show, that is, her poems are pure, holy and undressed with poetic ornamentation. Meera is like Sur Das unparallel so far the sweet musicality of her verses are concerned. Most of the Meera's verses are sung by her before the statue of her beloved Krishna. Meera was a songstress of Krishna's love and beauty. So her popularity is due to the fine musicality and simple sweet words of her emotional verses.

The great poet Tulsi Das was a poet par excellence. His emotional and intellectual aspects of literature are equally great. In grandeur of style, ideas, language, prosody and subject Tulsi Das is unequal in the long range of Hindi literature. His works are more than a dozen in number, but his fame is immortal due to the perfection and grandness of the Ram Charit Manas. The profundity of Tulsi Das as a poet surpasses, even over shadows his saintliness, though he himself never admits that he has any poetic gift or talent. According to Acharya Sharma the popularity of Tulsidas's poem is due to his comprising attitude and the well being of the general-ty rather than his self interest, and good, leaving aside all other artistic and emotional qualities relating to his works. Finally Acharya Sharma concludes his study of Tulsi Das quoting a

1. Hindi Kaviyon Ka Mulyankan, p. 128
2. Hindi Kaviyon Ka Mulyankan, p. 144
well-known line of poetic tribute by Hari Auodh to Tulsi Das which means that it was poesy itself which was obliged by Tulsi's art, not Tulsi was honoured by its composition.  

The full name of Rasakhan is not known to us even today. He is known by his surname Rasakhan. Rasakhan holds a very important place among the poets of Brajabhasha. Rasakhan is purely a poet of love and devotion which can be easily understood by the very names of his two books named (1) Premvatika and (2) Sujan Rasakhan. Rasakhan's devotion to Krishna was a transference from the earthly love, so his love to Krishna's beauty is firmed on the solid basis than a mere abstraction.

The language of Rasakhan's book is spontaneous, natural, sweet, lucid and very pleasant to read and hear. There is a wonderful blending of ideas and language, meaning and words in the verses of Rasakhan. Finally, Acharya Sharma concludes his study of saying that "Rasakhan is really Rasakhan all around," as Bhartendu Harish Chandra sometimes told about Rasakhan that at such Musalman devotees to God crows of Hindus can be sacrificed.

1. Hindi Kaviyon Ka Mulyankan, p. 162
2. Hindi Kaviyon Ka Mulyankan, p. 163
3. Hindi Kaviyon Ka Mulyankan, p. 173
4. Hindi Kaviyon Ka Mulyankan, p. 175
After a considerable assessment of Acharya Keshwā Das, Shri Sharma is of clear opinion that Keshwā was neither a successful poet, now Acharya. However, he praises him for this that he had well understood the needs of his age. The importance of Acharya Keshwā is in the fact that he was the first of all the poets of this Restīkal, who wrote elaborately on the rules, forms and theories of poetry. Although Keshwā Das was a Sanskrit scholar, he could not show the talent and genius of a great poet. He was poet under compulsion of his age as it. His major works do not prove him above mediocrity. He wrote altogether 7 books of which the Ramchandrika is the most important. The other two are the Kavi Priya and the Rasik Priya. These three only are the important of his poems. Acharya Keshwā never tried to dive deep into the well of poetry. Through the deliberation of Keshwā Acharya Sharma has shown his brilliance of his critical faculty undoubtedly so far the characteristic of Restī Kal—and and essence and irrelevance of Keshwā's poetry are concerned.

Like other poets in the study of Bihari too Acharya Sharma gives a fine account of his life history, work — the Bihari Satsai, its linguistic and ideal merits and demerits and so on. Bihari was specially the poet of love which he has depicted excellently with its diverse nature, form and mode in behaviour.

1. Hindi Kaviyon Ka Mulyabkā, p. 302
2. Hindi Kaviyon Ka Mulyabkā, p. 188
Really, Bihari's excellence lies in the mastery of his artistic sense of diction, power of words and his well-wide cognizance of the art of putting words at the proper place. Secondly, the brevity, figurativeness, gentility, clarity and or nation of his language is unsurpassable. His words are like the precious stones in rings which can not be removed or altered without altering and removing the essence of the ideas and meanings attached to them. No other poet except Bihari knows better to fill the ocean of ideas in a little jar of words or couplets.¹

In addition to the discussions of the life history, works, language and the subject-matter of Bhusan Acharya Sharma equalizes Bhusan to the poems of Chivalry. Bhusan has wrote efficiently on the valour of Chhatrapati Shivaji and Chhatrasal, and his popularity as a great poet is due to his narratives of patriotism and heroism. His language may not be very orderly and graceful, but for stoutness and sturdiness of his language he will be ever memorable.²

Devadutta, known as Deva in literature, was intrepid, outspoken, self-esteemed and grave in nature. In short, he was well-studied, sentimental and full of genius.³

¹ Hindi Kaviyon Ka Mulyankan, pp. 215-216
² Hindi Kaviyon Ka Mulyankan, p. 236
³ Hindi Kaviyon Ka Mulyankan, pp. 238-239
He wrote many books, but eighteen are available. In most of them the subject is the earthly love, that is, amorous; and in that too, the major portion is meant for different kinds of the beloved. Deva’s greater emphasis is on the sentiment rather than the art of the poetry. And in this he is successful. However, Deva’s language is not free from faults. Still, on the whole, he holds a good position among the poets of the Reeti Age.

In the study of Chanananda Acharya Sharma pays a high tribute in the words that Chanananda is a poet who worries of his ideas, he has not even the slightest desire for exhibiting the skill. He has not to do any mental exercise for composing poems.

In short, he is one of a few poets in the Hindi literature in whom there is a fine blending of ideas and language. The subject-matter of his verse is love and pang of love. Love is the axis of his poems, may be it earthly, or celestial. He had a good grip over the language which followed as he wished.

In the estimation of Padmakar Acharya Sharma after discussing his life history, his works and the subject, he extols his language.

1. Hindi Kaviyon Ka Mulyankan, p. 259
2. Hindi Kaviyon Ka Mulyankan, p. 260
3. Hindi Kaviyon Ka Mulyankan, p. 259
in the words that melody and 

1. Hindi Kaviyon Ka Mulyankan, p. 285
2. Hindi Kaviyon Ka Mulyankan, p. 287
3. Hindi Kaviyon Ka Mulyankan, p.
In the estimation of each and every poet included in the Hindi Kaviyon Ka Mulyakan Acharya Sharma has followed a teacher-like style making each point of his discussion in a very lucid, simple and analytical style and language which none but he only can do. The power of his criticism is of high rate, and his judgement passed on the poets are based on facts and logic.

Like Brajabhasha Ki Vibhutiyan, in this book of critical study also Acharya's style and language are enviable. In this book too he shows the power of his observation in finding out the inner meaning and essence of a piece of work going deep into its bottom.

Baahtra Bhasha Hindi : Samasyayen Aur Samadhan :

There are sixteen comparative and critical essays of Acharya Sharma in this book. By this book Acharya Sharma has logically and scientifically proved that none but Hindi can be the National language of India; and the makers of the Indian Constitution has rightly and justly done this. Before his final judgement in favour of Hindi Acharya has compared and examined other languages too so far their intrinsic and extrinsic values are concerned and came to realize the superiority of Hindi. Acharya Sharma is of this sort of opinion regarding Hindi as a natural and logical sequence rather than his prejudices or personal attachment to Hindi. Although Acharya
Sharma's approach in the establishment of the superiority of Hindi is critical, the topics for discussion and the method adopted in the book is philological. Therefore this book falls in the category of criticism and philology both. So far the basis of this treatment of this subject is concerned, Acharya has clearly accepted and mentioned this in the introduction to the second edition of the book as follows:


1. Introduction to the 2nd edition: Rashtra Bhasha Hindi: Samasyayen Aur Samadhan, p. 7
The writer has forwarded eight specific reasons or grounds in connection with the importance of Hindi. "On the background of these eight causes it is clear that how far Hindi is powerful and how much its future is bright."¹

Besides, Acharya Sharma has meted out all sorts of objections raised against the opinion accepting Hindi as National Language. He has beautifully rejected those fictitious and presententious objections on the logic of the merit of Hindi as its scientificness, practicality, simplicity and uniformity in reading and writing in comparison to almost all major Indian Languages and to many of the foreign speeches like Russian, English, French, and Arabic etc. The problems reading gender, spelling, and pronunciation of Hindi are comparatively much lesser and unattendable or sometimes not at all, if we closely observe the similar problems of many of the languages in the world. Some problems, or, to speak plainly, objections, says Acharya Sharma, are the creations of the mind of the antagonists of Hindi. For example, for them the four gendered — English is easier than the two-gendered Hindi.²

¹ Introduction to the 2nd Edition, Rashtra Bhasha Hindi i Samayayen Aur Semadhan, p. 11.
² Rashtra Bhasha Hindi : Samayayen Aur Semadhan, p. 73.
Similarly, for them Hindi is unscientific because one can write exactly what he hears, while English is scientific because there is no correspondence at all between what is spoken and what is heard like the words — Laughter, daughter, laugh, write, wrought etc.\(^1\)

Regarding the Devanagari Hindi grammar script and the language itself Acharya Sharma's findings are true and natural based on impersonal logical analysis. He has shown the method of Devanagari script in comparison to the Roman. He has proved the comparative faultlessness of the Hindi Grammar in comparison to Arabic, French, English, Russian, German even to Sanskrit of which it is grownout.

In the essay entitled Hindi Ke Virodha Mein, Days Gaye Turk (The arguments put forth in against Hindi) Acharya Sharma has extraordinarily shown and proved the sentimentality, biasness, childish logic of Dr. Smiti Kumar Chatterjee forwarded against Hindi. The wilful and motivated drawbacks in Hindi as language shown by Dr. Chatterjee have been completely unmasked by Acharya Sharma by his cool, balanced and patient deliberation with facts and figures like a lawyer with ironical cross-questioning. After putting the arguments of Dr. Chatterjee in favour of English and against Hindi making it National or state language as they are Acharya Sharma writes:

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1. Rashtra Bhasha Hindi : Sansayyen Aur Samadhan, p. 100
The arguments forwarded in favour of English and against Hindi looked all on a sudden they create confusion seem exonerable (unobjectionable). But none of them is so, that is why, I have before hand said them paradoxes. It makes anybody surprised that the person who supported Hindi whole-heartedly before Independence and declared Hindi to be fit for the National language, is today speaking vehemently against Hindi, why! This all is the illusion of politics. When Smiti Baboo supported Hindi, he was philologist. Hence, his stand point was classical and scientific; then what he said was being inspired by the reality and impartiality. And what he said afterwards it was in the form of an M.L.C. of West Bengal. The point of view of politics is different than the neutral stand point of science, everybody knows it. ... when he supported Hindi he was (1937) a staunch Congress man in confirmation of the policy of the Congress. But when, for certain reasons he parted with the Congress his chief aim was to nullify all the principles and ideals of the Congress. Hence, there is no wonder in the paradox of the view or views of Dr. Chatterjee when he utters the following statements from the same breath and mouth — 'standard Literary Hindi is a recent speech barely 150 years old.'¹ Before this statement he had written 20 years ago — 'Hindi was here for ever.'²

1. Languages and Literatures of Modern India, p. 111
2. Bharatiya Aryabhasha Aur Hindi, p. 155
An ordinary person can not decide which of his statements he should accept.\(^1\)

To speak in short, this book entitled Rashtra Bhasha Hindi: Samasyayen Aur Samadhan only is sufficient for proving Acharya Sharma's talent of critical approach and the special and immense erudition of so many languages. Acharya Sharma's logical approach with glaring examples for uprooting or cutting the very roots of the opponents' footing of the objections to Hindi is marvellously shown in the book. He leaves no ground for the opposition to stand again.

Besides the essays discussed above, there are dozens of masterpiece essays written on the Indian and western principles of poetics which will be dealt separately in the chapter of poetics.

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\(^1\) Rashtra Bhasha Hindi: Samasyayen Aur Samadhan, p. 151