CHAPTER-VII
CONCLUSION

In all the preceding chapters, we have made an attempt to study the various aspects of Madhvacārya’s stotra literature, along with that of the life and date of the Madhvacārya which is crystal clear. Relevant sources have been referred to, while discussing the life and date of Madhvacārya. The different aspects of stotra literature such as, survey of stotra literature and its origin which is traced to Rgveda, Madhvacārya’s life history in brief and his works with a brief summary, with special reference to his stotras, Dvaita philosophical tenets inserted in his stotras, aspect of Bhakti and poetic conventions and alaṅkāras are studied with appropriate illustrations. The thoughts of the various aspects developed in the preceding chapters may now be gathered together as a single synthetic whole. We have adopted for this study, the method of highlighting the tenets of dualism inserted quite effectively in stotras and also literary merits of the stotras at the appropriate juncture. Keeping in mind the over-all picture that emerges out of the present critical study, one can hardly contest the opinion held by Dr. P. Nagaraj Rao which he emphatically puts forth that the prime object of Madhvacārya in composing this stotra was to teach the path of devotion which is the only means for the final beatitude. “This delightful hymn to Lord Śrī Nārāyaṇa, ranks as the foremost stotra of Śrī Madhva expressing intense devotion and intimate association with the Lord. The occasion for writing the poem is sacred. It was composed when the Ācārya installed the Bālakṛṣṇa vigraha of ineffable beauty and transcendent loveliness in Udupi. The Ācārya knew with the acute insight of a psychologist that men involuntarily and naturally love
children. To love a child is a joy for ever and it is a thing of beauty. No extraneous inducement is necessary to love a child. It is an end in itself. Hence, he installed the idol of Lord Śri Kṛṣṇa in the form of a child.

The great Bhakta, the Ācārya was burst into Kṛṣṇas praise and then into the description of the other incarnations. It is music, poetry, philosophy all combined into one.”1

The following is survey of the study in the different chapters, making a critical appraisal of the merits of the stotras in all its aspects and drawing relevant conclusions.

In course of the thesis, the subject is analysed in various stages. The origin and the development of stotra is traced right from the Vedic period and a glimpse of the nature and value of this stotra-heritage is being dealt with, stotras formed an integral part of Religion. Gradually, poets also, in an act of glorifying their Iṣṭadevatas, started composing stotras of learned type. These stotras enhanced the value of stotras. These stotras indeed are the spontaneous outpouring from the innermost devout heart contained notable Kāvyā features.

On the model and inspiring of Vedic and Upaniṣadic stotras, the stotras began to be composed. Later, the epics marked with such stotras of a highly learned type, but with an aesthetic appeal evolved. Thereupon, followed a rich tradition of stotra as a result of Bhakti movements. The simple ardent prayers of the vedic seers, in this stage developed into highly poetic lyrics presenting a wide spectrum of intellectual and emotional radiation.

From this survey, it is well established that, the merit of stotra lies in the integration of vision, devotion and erudition of the saint-poets. It has been observed that the great saint-poets viz, Śankarācārya, Rāmānujācārya and
Madhvacārya had a unique fusion of the spirit and consciousness of a philosopher soaring imagination and the creative faculty of a poet and the felicitious apprehension of an aesthete.

Madhvacārya’s life and achievements have been narrated by Nārāyaṇapaṇḍitācārya, son of Trivikrama paṇḍitācārya, one of the great converts of Madhvacārya’s fold, in his Sumadhva Vijaya which has been accepted as an authentic biography by ancient as well as modern scholars. Accordingly Madhvacārya was born in the village Pājaka near Udupi in the South Canara district of the present Karnataka state. His father was Madhyagehabhūta and mother Vedavati. He was named as Vāsudeva on his birth.

Regarding his date though in controversy, it has been finally declared that 1238-1317 A.D. appears to be the most satisfactory date for Madhva. Madhvacārya has left thirty-seven works which are known as Sarvamūla. He commented on the first forty hymns of the Rgveda and thereby indicated that a true vedāntin cannot and should not ignore the Vedas. He wrote commentaries on major ten Upaniṣads and proved successfully that not the monism, nor the māyāvāda was their purport. It was Madhvacārya who revealed the true purport of the Upaniṣads taking into account all evidences - grammatical, exegetical, contextual and etymological with the illustrations. Madhvacārya has written four commentaries on the Brahmaśūtras and two on the Gīta, which have been held to be sacred and authoritative sources of right knowledge about Brahman. The Bhāgavata and the Mahābhārata are the two voluminous works which are quoted by Indian philosophers whenever they come across passages supporting their views. Madhvacārya took upon himself the task of bringing out the main teachings of these two works, which he named as Bhāgavatatātparya and Mahābhārata.
Besides these works Madhvacārya has also composed ten independent works which are known as Daśaprakāraṇas, dealing with topics connected with ontology, epistemology, and theology of the Dvaita vedanta. Among them Viṣṇuatattvavinirṇaya tops the list.

Besides these major works outlining the tenets of the Dvaita vedanta, Madhvacārya composed stotras viz; Dvādaśa stotra, Nṛṣimha-Nakha-stuti which are revealing his ardent devotion to Lord Viṣṇu and other minor works dealing with the modes of religious worship and rituals.

At the outset, we can say that, Madhvacārya is not only the builder of a systematic philosophy, but is also a spiritual guide. He has not only given us a view of life but also a trained way of life. His is the self-conscious critical system of philosophy arguing its conclusions on the plain of pure philosophy well supported by scriptural evidence with a completely dialectical vindication of his position against the rival schools of vedanta and other schools of philosophy.

The third chapter of this thesis, contains the summary of Madhvacārya’s stotras viz., Dvādaśa stotra. Nṛṣimha-Nakha-stuti and Kanduka stuti. The Dvādaśa stotra of Madhvacārya is one of the devotional works intended mainly for singing the glory of the Lord. It consists twelve chapters composed in different metres lending itself to musical rendering. It is not strictly a literary poem, for, it is richly robed, at appropriate places, in the folds of philosophical raiment. Madhvacārya never indulges in ornate style either in his prose works or in his works written in verse. He is content with a simple, direct and forceful style.

The work starts with a salutation of Lord Vāsudeva, who is always full of auspiciousness and devoid of all defects. The first chapter indicates the
imperative need on the part of the devotee to meditate upon the various aspects of
the divine-person, from foot to face especially at the time of the souls
departure from the human body. The second chapter highlights, that the, Lord is
the sanctuary of the worthy travellers travelling wearily the path of worldly
existence and is metaphorically described as an incomprehensible house-holder.
The Lord’s chief aim is to fulfill the aspiration of the devotee. Under such
comforting and confidence-inspiring circumstances the devotee need not despair
of his existence in this material world. His path is safe under the protective arms
of the Divine house-holder.

Madhvācārya in the third chapter of his favourite hymn, makes the most
fervent and compassionate appeal to the distressed humanity, not to despair, but
to live a dutiful purposive life with absolute devotion to the Lord. In brief the
eight verses of this chapter which are named as Hariyastakam, give in a nut shell
of the fundamentals of Dvaita philosophy.

The fourth chapter tells us that the visible, sensible and intelligible world
is a manifestation of divine thought that is not apprehensible by mans sense and
intellect. Because the Lord creates multifariously this world containing many
wonders, His Omnipotence stands supremely vindicated. The fifth chapter is the
description and praise of the twelve forms of the Lord beginning from Keśava to
Dāmodara. The ten major incarnations of the Lord are praised in the sixth chapter
with special reference to the object of the incarnations. The entire seventh
chapter is devoted to the glorification of Lakṣmi the divine consort of Viṣṇu. The
whole process of creation, sustenance and destruction of the universe, the
various activities of the gods beginning from Brahma, the multifarious penances,
meditations and such other acts of devotion conducted by sages and saints, in respect
of the Lord and the accompanying auspiciousness, fortune and bliss are all regulated by the benign grace of Lakṣmi who in her turn derives all her greatness from Viṣṇu. The subject matter of the eighth chapter is the propitiation of Vāsudeva who is the integral ornament to the assemblage of divinities. The ten major incarnations of the Lord are again praised in the ninth chapter which is already done in the sixth chapter. The purpose in repeating the praise seems to be to establish the fact that there is no fundamental difference between the original and the incarnated forms of the Lord. The tenth chapter exemplifies that the Lord is full of compassion and He bestows the boons on the devotee, for making the devotee worthy of knowing the greatness of the Lord. Madhvācārya after proclaiming again and again the supremacy of the Lord concludes the eleventh chapter with a fervent hope that the devotee who recites the hymns may attain the state of blessedness, the highest goal of all human endeavour. In the final chapter the recital of the prayer rises to a crescendo.

_Nṛṣimha-Nakha-stuti_ is the short eulogy of the nails of god Nṛṣimha in two beautiful verses. Which are prefixed to the Vāyustuti of Trivikramapanditācārya one of the favourite disciples of Madhvācārya. _Kanduka stuti_ is also a short _stotra_ in praise of Lord Kṛṣṇa in two alliterative verses, said to have been composed by Madhvācārya as a boy.

In the fourth chapter philosophical tenets of the Dvaita philosophy in his _stotra_, are examined. The cardinal doctrines have been summed up as nine in an oft-quoted verse, which is composed by Vyāsaraṇa.
The nine doctrines can be listed as under:

1) The Lord Viṣṇu is Supreme.
2) World is really real.
3) Difference is fundamental and foundational.
4) Souls are dependent on Viṣṇu.
5) Souls are graded as higher and lower.
6) Liberation is enjoying one’s own bliss.
7) Pure devotion is the only means to Liberation.
8) Perception and two others are means of valid knowledge.
9) Lord Viṣṇu alone is made known by all scriptures.

Lord Viṣṇu alone is the Independent reality and all others are dependent on Him, for their existence, action and knowledge. There cannot be two independent entities in a rational system of philosophy.

In the second aphorism of Brahmāsūtras it is established that, Lord Viṣṇu alone is the Creator Destroyer, Protector, Guide, Giver of knowledge. Ignorance, Bondage and Bestower of liberation and none else.

The world created by Viṣṇu is real.
The word *Prapanca* is explained as meaning प्रकृतिः प्रतिविधि भेदः प्रपन्धः. The five-fold differences viz., Between *Paramātma* and *jīvatma*, *Paramātma* and *jada*, *jīva* and *jada*, *jīva* and *jīva* and finally *jada* and *jada*.

The difference is true to our common experience also. To say that the difference is not real or only apparent, is opposed to common sense and actual experience. We see every day in every walk of life the difference and there could be healthy society only when this difference is accepted and acted upon.

Souls are subordinate to Lord Viṣṇu always. Even after attainment of liberation, in *mokṣa* the souls are servants of Lord Viṣṇu. They do not feel anything as a matter of fact, the liberated souls are very happy always in serving Lord Viṣṇu in various forms and capacities. The happiness for the liberated souls is also attained only by the grace of Viṣṇu. There is a hierarchical system among the *jīvas*. The status of each soul is intrinsic and inherent. There is a basic difference between the three sets of *jīvas* namely *sātvic*, *rājasic* and *tāmasic*. Madhvācārya affirms that this gradation of souls persists even in the state of liberation, where there exists a gradation in the bliss enjoyed by them as declared in the *Ānandavalli* of the *Taittirīya-Upanīṣad*.

The realization of one’s own inherent happiness is called liberation. And among the *Puruṣārthas*, *mokṣa* is the real happiness.

There is no other aid or way except devotion to Lord Viṣṇu, for attaining one’s salvation. Devotion is love to God which is preceded by perfect
knowledge of His greatness, and which is deeply firm and surpassing attachment to all other things. Such devotion alone leads to liberation. There are only three modes of attaining knowledge viz., Perception, Inference and right Scriptures. Nothing less and nothing more.

Lastly Lord Viṣṇu is capable of being known only through right scriptures. Hence the main purport of scriptures is to impart knowledge of God and His greatness.

यदसुसिगतोष्फ हरि: सुखवानु सुखलिपिणभावतो निगमाः । (D.S.IV,2)

The purpose of this chapter is to bring the essence of Dvaita philosophy which is intelligently inserted by Madhvācārya in his stotras. Madhvācārya through the media of stotras wanted to propagate his system. And he is successful in doing that. Madhvācārya is the only Ācārya who has inserted lightlogic in his stotra works. The following is the best example

यदिनाम परो न भवेत् हरि कथयत कथमस्य वशे जगदेवतमूलः ।
यदिनाम न तत्स्य वशे सकलं कथमेव तु नित्यमुखं न भवेत् ।। (DS,III,5)

"If, indeed, Hari should not be Supreme, how did the universe come under His control? If, verily, the entire universe should not be under His control, truly why should not eternal happiness be its lot?

The Bhakti or the path of devotion, is a great lift-up that is in the possession of man, which he should practise unremittingly at all the stages in the spiritual sādhanā. It is not merely a means but is also envisaged as an end-in-itself. ‘It generates great Bhakti, which in its turn leads to God-vision. That again accelerates and intensifies Bhakti which brings about liberation.’
Thus we see that *Bhakti* has to be present at all stages from *śravaṇa* to the post-liberation stage. In the preceding pages the views of Nārada, Śāṅkīrya, Patañjali, Vyāsa (commentator of Yoga sūtra), Śāṅkara, Bhāskara, Rāmānuja are discussed, with special reference to the origin and nature of *Bhakti*.

Madhvacārya being both theist and realist has shown that the path of devotion is the only perfect path to attain salvation. Madhvacārya looks upon *Bhakti* as the chief instrument which awakens the grace of the Lord and also is an end in itself. One of Madhvacārya’s acts which stands even to this day as a monument of his devotion to the Supreme Being is the installation of Lord Kṛṣṇa’s image in Udupi and construction of a temple for the purpose. Udupi has by this act of Madhvacārya become a famous place of pilgrimage in South-India that too for the devotional cult. *Stotra* and *Bhakti* are the two elements which are immensely dependent on one another. *Bhakti* is quite necessary for everybody who performs *stotra*, without which *stotra* is not fruitful. One should utter *stotra* with deep sincere devotion and only then it is more fruitful. *Bhakti* is considered as rasa, since it is the ineffable bliss that is not tainted by even a grain of sorrow.

Thus, by way of conclusion, we can say that, Madhvacārya has shown the importance of moral purity which potentializes the knowledge and *Bhakti* leading to salvation. By and large the concept of *Bhakti* in the Dvaita system of vedanta embraces all necessary aspects which are beneficial to both the aspirant and the society. Therefore Madhvacārya befits the place of social reformer.
besides his being a philosopher-saint.

The importance of *alaṅkāras* in a literary work can hardly be overemphasized. The excellence of literary work, in the main lies not only in its richness of sentiment, but also in the employment of figurative language. It is true, as rightly observed by Anandavardhana, that the excessive use of the figures of speech with special efforts would amount to artificiality, and that they should be employed with great discretion in such a way as to subserve the delineation of *rasa*. Madhvācārya, may be said to be very well-versed in the science of Rhetorics, as can be seen from copious examples of various rhetorical embellishments. It becomes evident from a thorough perusal of the *stotra* literature that he has employed the figures of speech in appropriate contexts to adorn the descriptive parts of the text and to win the hearts of the readers.

Further, both the *Śabdālaṅkāras* and *Arthālaṅkāras* consist in a big group of figures of speech that have been used by Madhvācārya. We have also noted that the use of *Śabdālaṅkāras* is considerably more as compared to that of the *Arthālaṅkāras*. Yet, in *Śabdālaṅkāra*, *Anuprāsa* is brought in beautifully. The poetic skill of Madhvācārya however, becomes more glaring as can be seen from his apt method of employing a number of *Arthālaṅkāras* throughout the *stotras*. Of the figures of speech he has brought in, it is evident that he has given special preference to *Rūpaka*, *Upamā*, and *Virodhābhāsa*.

Thus, we can say that a profuse but apt use of figures of speech and various metres has been made by the Madhvācārya, using great discretion, in order to embellish his writings and thereby to gain the hearts of devotees.

A few words about the importance of stotras of Madhvācārya here, may not be altogether out of place. Madhvācārya in deed has rich vocabulary and full
command over language is established in his stotras especially in *Dvādaśa stotra*, due to his equipment in synonyms, he is quite efficient in the use of the appropriate synonyms in different occasions without resorting to the repetitions of the same words.

*Dvādaśa stotra* is enriched with sayings and idiomatic expression, for ex.

\[ \text{DS, I,12} \]

\[ \text{DS, III,1} \]

*Dvādaśa stotra* of Madhvacārya is specially a philosophical *stotra* in which he has inserted Dvaita philosophy in brief. It is better to quote the foreward written by S.S.Raghavacar, “It is well known that the philosophy Śri Madhvacārya propounded, elaborated and defended in all his treatises is one continuous hymn of praise to Viṣṇu. It is saturated with the spirit of *Bhakti*. But in the actual execution of this act of devotion, the Ācārya had to offer dialectical battle on countless exegetical and philosophical fronts. It is a relief to see him, in this hymn, conducting his moving personal devotion in the privacy of his soul and addresses himself to his God in his choicest modes of adoration. All the *śāstras* he laboured at, are here in their essence and he sets the pattern for future devotional poetry. But the atmosphere is that of the worshipper face to face with his deity.”

The *Dvādaśa stotra* has influenced the later Madhva saints namely Vādiraja and others to compose many stotras in praise of Viṣṇu and other deities. The *Dāsa sampradāya* with its illustrious exponents like Purandara, Kanaka, Vijaya Viṭṭala, Gopāla, Jagannātha, etc, has for its songs the inspiration of the *Dvādaśa stotra*. In the words of M. Rajagopalacharya, “In the 12th century, in Kannada literature two forms of important literary writings namely *Dāsa sāhitya* and *Vacana sāhitya*.
came to light. The taste of philosophical truth which was carried to learned pandits, through this media reached out to every man who were eager to know it. The chief source of Dāsa sāhitya is Śri Madhva’s philosophy. In the songs of the dāsas, the philosophical categories of Śri Madhva’s philosophy are expounded in simple language and fluent style. The love of the Lord informed by the knowledge, that He alone is Supreme, is the cause for mokṣa. In Dāsa sāhitya flow of the waves of live experience of the doctrines such as, the fruitfulness and fulfilment of human life, through devotion to Hari, the reality of the perceived world, the reality of the absolute difference between jīva, Īśvara and jada, the gradation in the intrinsic nature of the souls and so on.

Though devotion was there from ages, it was resuscitated by Śri Madhva. The essence of Śri Madhva’s writings is Haribhakti. The internal and formal characteristics of Dāsa sāhitya are clearly discernible in Śri Madhva’s Dvādaśa stotra.3

Madhva ācārya, as has been seen in preceding chapters of this thesis, was not only a great philosopher and a prolific writer, but also was an ideal teacher and social reformer. In this regard, we might quote the words of Dr. D.N. Shanbhag. “Madhva as a true socio-religious teacher took care to establish a sacred centre of perennial inspiration to all his followers so that they would remain united forever and concentrate on his teachings and receive the inspiration to live as he taught. (SMV IX, 40). Udupi has ever since the installation of Lord Kṛṣṇa’s idol by Madhva, remained not only a pilgrim-place for his followers, but also a fountain of eternal inspiration to one and all. The sanctity of this sacro-sanctum has been more and more increased by ordaining that the worship of the Lord should be performed by holy mendicants who have devoted their entire life to live a
sage-like life as laid down by Madhva. Even to this day, the Madhvas treat it as their sacred duty to pay a visit to Udupi and have the Darşana of that ever blissful Lord, at least once in their life.\(^4\)

And now it is better to quote the words of the former Vice-President of India, B.D.Jatti, \textquoteright{}In fine. Madhva was a highly religious man who tried utmost to establish a school of religious thought in order to build up a society of God-fearing men who would live a life of vigorous moral austerities. Prohibition of blood-shed in sacrifices (so very much associated with priest-ship at one time in the dim distant past, resulting finally in the declaration of an intellectual war against it by Lord Buddha himself) was a commendable reform that has added light and lustre to the glory of the religious thought propagated by Madhva. This may be taken to be a significant contribution of the great preacher to the domain of Indian culture. In these days of scientific exploration when human beings are likely to forget their limitedness, the preachings of Madhva may go a long way in combating the feelings of individual arrogance, conducive to moral degeneration and in the building up of a society where the Vedic ideals of human relationship will be seen at their best, paving the way of international amity, good-will and understanding.\(^5\)

Here the main intention is to find out the literary merits of the stotras of Madhväcārya and to emphasise the truth that theistic tradition of the past achieved its full realization that found only in the philosophy of Madhväcārya. It is in Madhva's system that, the doctrine of grace as the ultimate instrument of human emancipation and Bhakti as the means of invoking grace are found a perfect intellectual foundation.
In general, religious poets or saint poets, while composing *stotra*, gives more importance to their philosophy and the greatness of the deity whom they praise than the literary aspects, which are secondary. For instance Puṣpadanta in his *Śivamahimna stotra* eulogizes the greatness of Śiva, and deals mainly with his philosophy, Śankarācārya, in his work *Saundarya Lahari*, extols Śiva and Śakti dominating Advaita philosophy. Here also literary aspects are secondary. Similarly, Madhvācārya, who is not merely a poet, but a saint-poet praises Lord Viṣṇu in his *Dvādaśa stotra* mainly illustrating the tenets of Dvaita vedanta. For him the literary aspects are secondary.

Thus we can conclude, that in *Stotra-sāhitya*, philosophy is given more importance than literary aspects. However literary aspects are not completely ignored.
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