CHAPTER IX

CONCLUSION
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In the foregoing pages we have presented a comprehensive and critical study of the poem. Now, in the conclusion it remains to sum up the results that are emerging from the study. It is known that the present poem is a best one and it fulfills all the requirements of the mahākāvya.

Acarya Dandin holds that despite the short-falls of the epic poem with discrepancies of construction, it fulfills the basic requirement of literature if it pleases the readers and won their admiration and unstinted praise. Therefore incontestably this great poetic work has rightfully won its place on the aureole shelf among the glorious epic poem in Sanskrit literature.

In the poem descriptions constitute another dimension in which poet excels. He has interspersed generously the etc. We also found the descriptions of the various cities of India and abroad. The poet has also described the poor condition of the disciples which increased the sentiment of Pathos in the readers' mind very effectively. Besides this the poet also gives the description of Goddess Kali which makes a great spiritual emotions. His descriptions are graphic, original and natural.

From the over-all study of this epic poem it seems that it can only be classed as first rate in merit.
The study begins with the introduction. In introduction we discuss about the *carita-kāvayas* which play an important role in the field of Sanskrit language. Biography is a significant from literature. The biographical works are the combination of history and literary art. Then we discuss about the different meanings of the word *carita*. Then there is the discussion about the subject matter of the *carita-kāvayas*.

The first chapter contains an outline of the tradition of the Sanskrit *mahakavyas* form the classical period upto the modern period. Here we discuss about a origin of *mahākāvyā*, definition of *mahākāvyā*, special features of *mahākāvyā* and types of *mahākavya* have been also given in this chapter.

In the second chapter we discuss about the work which are based on Swami Vivekananda. We give detail information about the different types of works like *Visvabhāmu* (epic poem) which is written by Dr. P.K. Narayana Pillaya, *Vivekānanda Vijaya* (play) which is written by Sridhara Bhaskar Varnekar, *Swāmi Vivekānanda Caritam* (a prose work) written by Gajananda Palasule, last work *Śrimad Vivekānanda Pañcakam*, collection of five slokas dedicated to Swami Vivekananda which is written by Swami Srimad Ramakrishnananda.

In the third chapter we discuss about the life, date and works of the poet Dr. Trayambaka A. Bhandarkar the author of the epic poem *Śrī Śwmi Vivekānanda Caritam*. We provided detail information about all his works viz. *Śrīraṇakṛṣṇopadesa Sāhasrī*, *Pāśchchatya-darśanaḥ*,

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Vidyarthī (Atmacaritam), Vivekadīpa, Rāmakṛṣṇa-Gītā, Ānandamayī
Stavanam.

The exact date of poet is not known. However, it is known that he has
passed away on 13th April 1974. So we may think that he had lived a
successful and active life his time is 19th century A.D.

In the fourth chapter we gave the complete summary of the following
cantos:

Canto I: Positive Negative Thoughts
Canto II: Union
Canto III: attainment of initiation
Canto IV: Achievement of fulfillment
Canto V: Determination
Canto VI: Salvation of Guru
Canto VII: Visit to Himalaya
Canto VIII: Visiting to India
Canto IX: Going to Chicago
Canto X: Presence in Religion Parliament
Canto XI: Post Activities
Canto XII: Visit to England and America
Canto XIII: Visiting to Europe
Canto XIV: Establishment of Ramakrishnashrama
Canto XV: Advices
In the fifth chapter we discuss about the life of Swami Vivekananda as given in the mahākavya. We came to know that the poet has not given the complete biography of Swamiji. He has left also many important incidents and many religious and philosophical teachings of Swamiji. However, it does not affect the poetic merit of the poem as the poet has written an epic on Swamiji’s life neither a biography nor a history. Keeping in view the dimension of the poem the poet has given the important incidents that have occurred in Swamiji’s life.

In the sixth chapter we discuss about the sentiments of the epic poem. Śānta rasa is the main sentiment in the poem. However the Vīra, Karuṇa, Adbhuta rasas are also found. The poem is rich in sentiments. Vaidarbhi is the main style adopted by the poet. The Prasāda guṇa is found,. The poet has nicely depicted the characters of all the persons viz. Swami Vivekananda, Rāmakṛṣṇa Paramahansa. Śārada Devi, Bhuvneshvari Devi at al. A study of the SVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of alamkaras, both of sound and sense. Many of them heighten the sense implied and rise to the state of Rasāyād alamkāra. In the present thesis thirty four figures have been identified, but the ones most commonly met with are Alliteration, Simile, poetic fancy and
Metaphor. All the figures occurring in this work have been identified and arranged and their references indicated. While these *alaṅkāras* have been arranged in an order, their definitions have been supplied from the works of poetics like *Kavyaprakāśa* of Mammata, *Kavyādaraśa* of Dāndin and *Sāhiyadarpana* of Viśvanātha. These definitions and elucidation thereof are intended to facilitate the study of the work from the point of view of its *alaṅkāra* content.

A poetic composition has its two aspects: words, which constitute its outer figure, and the connotations of those words, i.e. meanings. Thus the *alaṅkāras*, which add charm to any poetic piece, can be of two types; decorating the works i.e. the *Śabdalaṅkāras* and decorating the meanings i.e. *arathālaṅkāras*. Those which decorate the words, entirely depend upon the words for their existence, for they cease of survive, as soon as another replaces a word. On the other hand, the *alaṅkāras* based on meaning continue to exit even with the change of letters and words.

The seventh chapter contains the descriptions and narrations about the various cities of India and abroad. Here we can found also the description of goddess Kali and the poor condition of disciples. We also discuss about the social and political condition of the *mahākavya*.

Chapter eight contains the religious and philosophical thoughts of Swamij as given in the poem,