CHAPTER VII
EVALUATION OF
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Orissa was rich for her cultural acquisitions in the past. It is clear from the various architectures in her magnificent temples and sculptures carved in them. Numerous works both in Sanskrit and Oriya on various subjects of humanities and science, most of which still remain unpublished, stand unsordid proof there to.

The book under review is one amongst those valuable MSS. This significant work is very important from the point of view of mythology and literature both. After RP of Kavirāja Pandita it occupies an important place not only in Orissa but also in India and abroad. This type of Kāvyā is very rare in Sanskrit Literature. This new device of DS gives a new light to the readers when they go through it.

It gives a vivid picture of the Rāma and Bhāg as a whole, the two important religious scriptures of the world. Each verse refers to the story of Rāma and Kṛṣṇa which shows the poet's artistic skill in depicting the subject matter. The poet VP is famous for his two fold meanings i.e., 'Ślesa'.

In order to appreciate the merits of the poet VP, reference may be made to certain standard works that point
out the inherent qualities of a poet. There is a verse of AP quoted in SD:

*naratvaṁ durlabhāṁ loke vidyā tatra sudurlabhā/
 kavītvāṁ durlabhāṁ tatra saktīṁ tatra sudurlabhā//

It means to be born as a man is rare, and only few among men so born are educated. Among such educated persons only a few have the qualities of a poet and among the poets the real creative genius is very rare.

It is further to be seen that even a genius is not able to produce a creditable work unless he is conversant with the social discipline prescribed by the scriptures and is well-versed in various subjects of science and humanities, knowledgeable at that time. He is also required to have sufficient practice in the art of writing.

The opinion of Acārya Mamata about the inherent qualities of a poet is seen in his KP.¹ He says that three qualities are absolutely expected of a good poet. They are: (i) sakti or ability, (ii) nipunatā or efficiency, (iii) abhyāsa or practice.

Sakti or ability is a sort of inner and inherent power or inspiration which is the seed of poetic faculty. Without this ability, the Kāvyā cannot come into being.

¹. KP, I.1.
If anyhow the Kāvyā takes a form, it is not accepted rather people laugh at it. Nipunatā or efficiency arises out of the following acts such as the study of the world (loka) along with its movable and immovable objects, the scriptures like metres, grammar, dictionary, encyclopedia; the sixty-four arts, the four ends, the Kāvyas having the characteristics of elephants, horses, sword and the study of history like Rām and MBh. Abhyāsa or practice indicates that one should always come in contact with Kāvyajñā (one who is efficient in the part of writing Kāvyā and also is a critic, who can judge the merits and demerits of a Kāvyā) and practise writing again and again according to his instructions.

All these three together are the causative factor of Kāvyakarma (the art of writing) without which one cannot be considered a successful poet. Rājaśekhara also holds similar opinion. In the fourth Chapter of his book Kāvyā Mimāṃsa (KM) the discussions on the ability and work of a poet as well as the qualities required to be a good poet are dealt with. In this work of VP most of the above mentioned subjects are found and one can imagine his vast knowledge in different branches of poetry, prosody, rhetorics, grammar and philosophy.
Metrical Review

Metres in Sanskrit Literature are the cadence of an expression that either makes or mars the appreciation of a sentiment. The correct use of metres is highly essential in Sanskrit Literature, at the time of composing verses in dramas, Kāvyas and Mahākāvyas. These metres are of two types: (i) Vedic (ii) Classic. All the six Mahākāvyas in Sanskrit Literature have been composed in classic metres. Similarly the poet VP has used several classic metres in his RVN. Out of eleven types of metres the most favourite metre of the VP seems to be the Upajāti. In every Canto of the Epic he has used this type of metre including other type of metres. Next to Upajāti the favourite metre is Anustubh. The use of this metre is found in most of the Cantos excluding first and second Canto of the Epic. The third favourite metre of the poet is Vasantatilaka. He uses this metre in most of the Cantos excluding Canto V, Canto VIII and Canto X. Poet VP has used the metre Prabharsini in one verse of the first Canto (verse 21) and the metre Mandakranta in one verse of Canto II (verse 39). His other favourite metres in the Epic are Vamāstāvīla, Puspitāgarā, Malini, Sikharini, Saratāvākridita, Svagata.

A list of metres used by VP in different Cantos along with their characteristics have been shown in the
alphabetical order in a separate Chapter known as 
Chāndo'nmukramanika. Hence it will not be difficult on the 
part of the readers to have a knowledge about the metres 
that VP has used in his Epic. The most peculiarity lies 
with VP that in 226 verses he has only used the Upajāti 
metre and in rest verses he has used other 10 metres. Those 
are Anustubh in 27 verses; Vasantatilaka in 21 verses; 
Vaśāstahvilā in 16 verses; Puspitāgrā in 3 verses; Mālinī 
in three verses; Sārāula'vikrīdita in 3 verses; Śikharinī 
in 3 verses; Svāgata in 2 verses; Praharṣini in one verse 
and Mandākranta in one verse.

So, from the metrical point of view VP's RYM 
occupies an important place in Sanskrit Kāvyä-Literature.

2 SENTIMENTS

"Vākyam rasātmakanā kāvyam". This view has been 
established by Viśva'ṃtha Mahāpātra a rhetorician of the 
14th Century A.D. The sentiments have gathered prominence 
in the Kāvyas and Mahākāvyas. Realisation of different 
sentiments by the readers in the Kāvyas is essential. So 
VP was very serious about the overwhelming effect of the 
sentiments on his readers. The Heroic sentiment (Vīra) is 
the main sentiment in the Mahākāvyā. The sentiments like 
love, pathos, terror and others have subsidiary place in 
this Mahākāvyā.
2.1 Heroic Sentiment (Vira)

Courage is the determinant feeling in this sentiment. This is the principal sentiment that one finds in this Mahākāvyya. Śrī Rāma and Śrī Kṛṣṇa have killed as many demons by their strength and courage. In the third Canto one finds the death of the demoness Pūtanā caused by Kṛṣṇa. Kṛṣṇa was a baby of the cradle while He sucked the life of Pūtanā along with the milk from her breasts. In the same Canto the poet VP has shown the heroic activities of Kṛṣṇa with the uprooting of the two Arjuna trees, by killing the demons like Baka, Pralamba, Dhenuka and Vyoma. The next wonder is the action of subduing of the serpent Kāliya and upholding the mountain Govardhana. Rāma's fight with Khara, Dūṣana, Mārīca, Subāhu and Tātakā shows His unique strength and valour. Side by side Kṛṣṇa's fight with Kaṁsa and killing of Kaṁsa show His invincible power. In Canto IV one can mark the courage of Rāma in breaking Śivadhūmaṇus and accepting Sītā as His spouse. On the contrary the defeat of King Śakrajit and Jambavat by Śrī Kṛṣṇa, the majestic one paved the way for Him to accept their daughters Satyabhāmā and Jambavatī. In Canto V the death of the demon Śāmbāra by Daśaratha and Pradyumna gives their heroic spirit. The death of the demon Vyādha by Śrī Rāma and death of the demon Naraka by Śrī Kṛṣṇa also exhibit their strength.
and courage. No one can dare going across the sea unless he is sufficiently adventurous. Hanumat is the bright example when he has crossed the vibrant ocean and reached Lanka and detected Sītā in Aśokavana. His strength is found in Canto VII when he has killed Aksakumāra, the son of Rāvana.

The heroic activities of the Vānarasenaś like Nala, Nīla, Jāmbavat, Sugrīva and Angada have astonished each and all which find place in Canto VIII. In Canto IX the war between Rāma and Rāvana and Śrī Kṛṣṇa with the demon Bāṇa shows their immense strength and courage. The whole Epic is shrouded with wars and battles. The slaying of demons and others by Śrī Rāma and Śrī Kṛṣṇa described in different Cantos, no doubt, shows their heroic spirit. So the main sentiment of this Epic is Vīra.

2.2 Erotic Sentiment or Love (Śṛigāra)

It dominates among all other sentiments. But VP is not keen to give a clear-cut picture of love in this Rāmāyaṇa. Love is of two types one is union and other is separation.

2.2.1 Union of Love

Rati or dalliance is the main feeling in this love. In the description of Jalavīhāra and Vanavīhāra the poet has given the picture of union of love. In a verse of Canto III,
he has given the Rasalila of Sri Krsna in Vrndavana.\(^2\)

In the beginning of Canto V the description of Vanavihara is portrayed in a lucid way. Rama was roaming about with Sita in Citrakuta and Sri Krsna with Rukmini in the mountain Govardhana.\(^3\) Moreover the poet has depicted the love or Sriagara in the same Canto and in Canto X.\(^4\)

In Canto IV we find the marriage of Rama and Krsna with Sita and Rukmini respectively. How at the first sight they were attracted towards each other have been narrated in a lucid manner.\(^5\)

2.2.2 Separation of Love

The poet has not shown the picture of Vipralambha properly. But in Canto VII it is found that Sita was in deep grief when she was alone in Asokavana without her

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2. sa Radhikai'pi Lalitakrtinaviśākhā
     nalpaśrīvābhuvā vaṁa tamocapavidyā/
     cītte tadaivakalita sarasena sadhu
     Vrndāvane navapalāsini rasanā/
     RV\(\text{I}\), III.16.

3. sanirjhare cāru-nikuṇjapunye manohare bhūbhṛti citrakūte/
     Govardhane saktamātir mahāsvī priyāsametovidadhe vihāram/
     ibid., V.7.

4. ibid., V.17,21; X.6.

5. ibid., IV.20-25.
Lord Śrī Rāmacandra and she became delighted after receiving the message from Hanumat and seeing the Golden Ring sent by Rāma. At the separation of Śītā how Rāmacandra wandered from forest to forest, place to place and mountain to mountain to detect her, that is found in Canto VI.

2.3 Filial Affection (Vātsalya)

Śrī Rāma and Śrī Kṛṣṇa are described to be born in the second part of the second Canto of the Ṛgveda. Both the kings Daśaratha and Vasudeva became very happy and performed the nomenclature festival with much pomp and ceremony. The parents forgot all their worries and anxieties. They also appointed efficient teacher to teach Rāma and Kṛṣṇa. The hearts of the couple were sprinkled with affection. Affection is the determinant feeling (Sthāyibhāvah) of Vātsalya rasa. Moreover, we find the birth-place of Bharata, Laksmana, Śatrughna and in the other side Balarāma, Yogamāya in the same Canto. From 36 to 44 verses of the second Canto the sentiment 'Vātsalya' or filial affection has been suggested.

6. ibid., III.7.
2.4 **Pathos (Karuna)**

Sorrow is the determinant feeling of this sentiment. The poet VP is not so keen in depicting this sentiment in his *RVN*. Still this scene is found in some of the places. With the departure of Rāmacandra, the grief-stricken Daśaratha felt very much desolate. Added to it, the evil omens like earthquake and other dreadful dreams augmented his grief and finally he met his end. Side by side with the departure of Śrī Kṛṣṇa, the demon Naraka sprouted his anarchic strength in the celestial forest Nandana. Having seen this Brhaspati, the Devasūrya was lacerated with grief. Moreover certain Brahmin was overwhelmed with sorrow due to the untimely death of his son.

The pitiable cry of Śravasakumāra and the lamentation over the death of Śravas in so intense for the sage Aṅdhaka that everybody's heart will be submerged with sorrow. Simultaneously the death of all sons of Devakī by the demon Kaṁsa was painful not only to Vasudeva and Devakī but also to all. This pathetic sentiment is also noticed in the second Canto of the poem. The objects of

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8. *ibid.*, X.11.
the description of the pathetic sentiments are the intense torture with anxiety and sorrow and pitiable condition of the body.

2.5 Terrible (Raudra)

Profound use of harsh diction and cerebral words is in concordance with the terrible sentiment. The sentiment Raudra is depicted in the Canto VII when Hanumat and Pradyumna have crossed the vibrant ocean and the anger shows their physical reactions. Moreover, this sentiment is seen in Canto VIII.

2.6 Fearful (Bhayānaka)

In this RVM this sentiment is found in the fighting of Rāma with Rāvana and Kṛṣṇa with Bāṇāsura. A thundering and scintillating uproar was heard when the soldiers of Rāma and Rāvana had clashed together. So also a dreadful and a dragonian cry was audible when the soldiers of Śrī Kṛṣṇa and Bāṇāsura collided together. The terrible

10. ibid., VII.12-13, 18-19.
11. ibid., VIII.12-14.
12. ibid., VII.13-14.
scene of the war is also depicted in Canto IX. In Canto VI we find the war of Jātayu with Rāvana and side by side Garuda with Nīkumbha which gives a fearful picture. In the same Canto the war between Bāli with Sugrīva and side by side Bhīma with Jarāsaṃdha terrifies one and all. The terrible war of Mārīca and Subāhu with Śrī Rāma and the war of Cānūra and Kamsa with Śrī Kṛsna is found in Canto III.

In this way the poet VP has shown a variety of sentiments as required in the conventional characteristics of a Mahākāvya.

3. RELIGIOUS VALUE

The poet VP has prayed to the Ardhanārīśvara form of Śiva at the outset of his Mahākāvya, the Rāy. In this verse in shape of Ślesa he has also prayed Rāma and Kṛsna the architects of the Rām and Mēh respectively. On the contrary the whole Mahākāvya is glorified with the glorious deeds of Rāma and Kṛsna. Moreover, the poet VP has given the Daśāvatāra description in which he delineates the ten incarnations of Lord Visnu in Canto II from verses 9 to 21.

13. ibid., IX, 5-7, 10-12.
14. ibid., VI, 7-12.
15. ibid., VI, 21-24.
16. ibid., III, 32-33.
The description of Lord Viṣṇu and His highness in the
Canto II from verses 22 to 29 which shows the poet's
religious power in depicting the same.

Secondly, the Rām, Bhārata and NK the last part of
MBh are regarded as religious scriptures of the world which
are the sources of the RV.

Thirdly, in his RV the poet has given a vivid
picture of the religious rivers like the Ganges, the Yamunā,
the Sarayū, the Godā and the religious mountains like
Govardhana, Citrakūta, Mālyavat, Rṣyamūka, Suvela, Rajata
and the religious places like Ayodhyā, Mathurā, Mithilā and
Dvārakā. Moreover, one can see most of the religious
characters in this Epic like Ikṣvāku, Kakustha, Yuvalaśva,
Hariścandra, Sagara, Bhagiratha, Raghu, Aja, Daśaratha,
Laksmana, Bharata, Śatrughna, Lava, Kuša, Hanumāt and
Sugrīva, and others. In Yadava side the religious characters
like Purūravas, Yudh, Madhu, Vrsni, Saśavindu, Śūra, Vasudeva,
Balarama, Pradyumna, Aniruddha, Nanda, Akrūra and others
are also seen. The poet VP has given some women characters
like Kauśalyā, Sītā, Aḥalyā, Anasūyā and Devakī, Rohini,
Yaśodā, Yogamāyā, Rādhā and Revatī and others. The
description of sages like Viśistha, Viṣvāmitra, Rṣyaśrīga,
Janaka, Agastya, Śarabhaṅga, Sūtikṣa, Atri and sages like
Vyāsa, Garga and Sāndīpani which shows the religiousness of
the Epic as a whole.
3.1 Vaisnavism

In the DS of VP the description of the worship of Visnu is found. In the beginning of Canto II the poet has praised Lord Visnu and in this Canto he has given the description of ten incarnations of Lord Visnu. It was perhaps due to the influence of the Gitagovinda which enjoyed great popularity during this period. Certainly VP has been influenced by Vaisnavic thoughts and philosophy. In the Canto III there is the description of Rasaila-\textsuperscript{17} by which the poet has definitely been influenced by Vaisnavic thoughts and culture. He also mentions a good number of popular Krsna legends like killing of the demoness Putana,\textsuperscript{18} subjugation of the serpent Kaliya\textsuperscript{19} and uprooting the trees Yamalajaran,\textsuperscript{20} etc. In the time of VP the Oriya literature was enriched with Vaisnavic thoughts that is noticeable from the works of Kavisamrat Upendra Bhaaja who was very close to VP.

\textsuperscript{17} RVM, III.16.
\textsuperscript{18} ibid., III.3.
\textsuperscript{19} ibid., III.12.
\textsuperscript{20} ibid., III.9.
3.2 Śalivism

The poet VP is a strong follower of Śalivism. At the outset of this Epic he has prayed the Ardhanarīśvara image of God Śiva. He has built many Śiva temples like Kāleśvara temple in his village and Viśvanātha temple in the village Chiṅgudighā. From the above aspects VP's RVM is a famous religious Kāvya.

4 DIFFERENT HISTORICAL PLACES LIKE CITIES, RIVERS, MOUNTAINS, FORESTS AND THEIR EARLIER REFERENCES

The poet VP in his RVM has referred to a few cities by their name without elaborating their geographical location. Still it is sure that VP has a deep knowledge in history and geography so far the description of the cities, rivers, mountains and forests are concerned.

4.1 Cities

Some of the names of the Cities found in this DS-Kāvya are as follows:

4.1.1 Ayodhya

A City in North India which enjoyed great importance and reputation for many years as the capital of the kings of

the solar dynasty. Till the time of Śrī Rāma the City Ayodhya maintained its pomp and glory and after that gradually it had to set due to decay and fall. This city was built by Manu, the father of Ikṣvāku and it was the capital of the country Kośala. The poet has given a vivid description of Ayodhya in the first Canto. It was the world famous city (I.6) and rich in all respects (I.23). It was as holy as the body of Nārāyana (I.13). VP has compared this city with Bhogavati (I.19), Amarāvatī (I.12), and Vaikunthapurī (I.15). The poet has given the description of Ayodhya in Canto IX. It was otherwise known as Nandi Grāma.

4.1.2 Amarāvatī

It is the city of Indra, the king of the Devas. Its location is described in the Devī Bhāgavata (VIII). There are nine cities at the top of the Mahāmeru. They are i.e. Brahma's City, Manovatī; Indra's City Amarāvatī; Agni's City Tejovatī; Yama's City Saṁyamanī; Nīrtī's City Kṛṣṇānjanā;...
Varuṇa’s City Śraddhāvatī; Vāyu’s City Gandhavatī; Kubera’s City Mahodaya; Śiva’s City Yaśovatī.

In course of the description of City Ayodhyā the reference of the City Āmaravatī is made by the poet. Even gods came forward to Ayodhyā on so many occasions. So VP compares Ayodhyā with Āmaravatī.

4.1.3 Bāna Purī

Bāna began his reign with the city of Šonitapura as his capital. Aniruddha who was determined to marry Usā was confined in the city of Bānasura. The poet VP has referred to the city of Bānasura only. The city of Bānasura was subdued by the soldiers of Śrī Kṛṣṇa.

4.1.4 Bhogavatī

A town in the nether world is known as Bhogavatī. It is also known as Nāgaloka or Pātāla. When Sugrīva sent the monkeys in all directions in search of Sītā he instructed

26. ibid., I.12.
27. ibid., IX.2.
28. ibid., VIII.10.
them to go and search for her in Bhogavatipura. *Ram* (4.41) describes the place as the city infested with serpents and guarded by them. Vāsuki, king of serpents, lives there. The poet VP has referred to this city in the first Canto. 31

4.1.5 Dvāraka

Its other name is Dvāravatī (III.35) or Dvāravatī, the place where the capital of Śrī Kṛṣṇa stood. The king Jāraśāndha was the enemy of the Yādavaś. To save themselves from the attack of Jāraśāndha, the Yādavaś united themselves under Śrī Kṛṣṇa and built a strong city in the western Islands. That beautiful city was called Dvāraka. The poet VP has given the nice description of the city Dvāraka in his *RVM*. 32 Kuśasthalī is another name of this city. 33

After the death of Śrī Kṛṣṇa, this city was swept over by the sea. 34 According to the modern researchers Dvāraka was situated in the sea to the West of Gujrat. There is a small locality near the sea, still called Dvāraka and the principal occupation of the people of this place still is cattle-rearing, and trading in milk. They claim to be the descendants of the family of Śrī Kṛṣṇa. 35

32. *ibid.*, VII.14; IX.21.
34. *MBh.*, 16.7.41.
35. Vettam Mani, *op.cit.*, p.266.
4.1.6 Girivraja

It is a city which has gained great importance in all the Purānas. There was once a king named Kuśa in the Puru dynasty. Kuśa had four sons named Kuśamba, Kuśanābha, Asūtarajasa and Vasu. Girivraja is the magnificent city built by Vasu. Vasu had a son named Brhadratha and Jaraśāndha was the son of Brhadratha. This city lying in the midst of five mountains was the seat of prosperity then. In the Canto VI of RVM one finds the description of Girivraja, the city of Jaraśāndha. Śrī Kṛṣṇa, Bhīmasena and Arjuna entered Girivraja in disguise and engaging Jaraśāndha in a duel killed him and crowned his son as king. Jaraśāndha kept many mighty kings of his time, as prisoners in this city. By the help of Śrī Kṛṣṇa those kings were free from the cells of Jaraśāndha (VI.25). King Dumḍhumara abandoning the gifts offered by the Devas came and slept in Girivraja.

36. ibid., p.292.
37. MBh, 2.21.
38. RVM, VI.20-26.
4.1.7 Hastinā

It is also known as Hastināpura. Hasti, a king of the lunar dynasty. His father was Suhotra and mother Suvarṇā, who belonged to the Iksvāku dynasty. This Hasti married Yaśodharā, daughter of King Trigarta, and a son called Vikanta was born to them. Hastināpura was the city built by Hasti. It is the capital city of the Pāṇḍavas. The poet VP has referred to this city in Canto VII of his RVM. Samba, the son of Jāmbavatī obtained the city of Hastinā and tried to get Laksmanā, the daughter of Duryodhana. The anger of Baladeva was so powerful as to shake the whole city of Hastinā when he found the unwillingness of Duryodhana in handing over his daughter to Samba. That Hastinā was more charming than the heaven.

4.1.8 Kīkata

In the description of Daśāvatāra we find the name 'Kīkata', a country which is the birth place of Lord Buddha, the ninth incarnate of Lord Viṣṇu. Yaska declares

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40. Vettam Mani, op.cit., p.311.
41. MBh, I.95.34.
42. RVM, VII.1-3.
43. ibid., II.21.
44. Nirukta, VI.32.
that Kïkata was the name of a non-Aryan country, and later Kïkata is given as a synonym of Magadha.\(^{45}\)

4.1.9 Kïskindhâ

An ancient kingdom of the monkeys in south India. This kingdom is mentioned in the \(\text{Râm}\)\(^{46}\) that it was the capital of Bâli and was at some distance from Rayamúka. Rksarâja was the ruler of Kïskindhâ. After his death Bâli became king and after the death of Bâli, Sugrîva became the king by the grace of Šrî Râmâcandra. Mainâda, Dvîvida, Hanumat and Jîmbâvat were the ministers of Sugrîva. Râmâcandra and Laksmana entered Kïskindhâ in the course of their search for Sîtâ throwing dust into the eyes of the guards.\(^{47}\) The poet has given the description of the City Kïskindhâ that it was as rich as Uttarâkuru and was more charming than the heaven.\(^{48}\)

4.1.10 Kuberapûrî

In \text{Devî Bhâgavata} one find the description of nine cities which are situated on the top of the Mahâmeru. Kubera's city is one of them and known as 'Mahodaya'. But \text{VP} in this


\(^{46}\) \text{Râm}, 4.13.1.

\(^{47}\) \text{RYM}, VI.20.

\(^{48}\) \text{ibid.}, VII.1.
Epic has referred to it as 'Kuberapuri'. There is the mention of this city in one place of the Canto VIII. Śrī Kṛṣṇa entered the pristine City of Kubera which was inhabited by Nilambha. The assembly hall of Kubera is 100 yojanas in length and 100 yojanas wide. High walls surrounded the city. In the centre of the city, there is a beautiful mansion studded with gems where Kubera sits.

4.1.11 Kundina

It was the capital of ancient Vidarbha. DaMayantī was born and brought up in this city. Rukmini, the daughter of the king Bhīsmaka was also brought up in this city. Śrī Kṛṣṇa had been to the city Kundina to get Rukmini and this city was impenetrable by the enemies. Moreover this city was brightened with flamboyant flags and sky-scrappers. Nothing more is seen in this poem about this city.

4.1.12 Laṅkā

This was the kingdom of Rāvana. It is believed that the present Island of Cylon was the Laṅkā of the Purāṇas.

49. ibid., VIII.9.
51. RVK, IV.1.
52. ibid., IV.4.
the city of Rāvana. This city of Laṅkā was situated on the top of the mountain Trīkūṭa, a peak of Mahāmeru. Viśvakarmā constructed a magnificent city on the top of the mountain Trīkūṭa for the use of Kubera. Once Rāvana drove away Kubera from Laṅkā and took possession of it. The beauty of the city Laṅkā and took possession of it. The beauty of the city Laṅkā has been described in Sundarakānda and Yuddhakānda of Rām in detail. The poet VP has given a beautiful description of the city Laṅkā in Cantos VII and VIII. It was as superb as the Trīkūṭa mountain. This big city was fortified by the brave soldiers and was impenetrable by the lethal weapons like Vajra, etc. Moreover it was adorned with elephants and shrouded with the demon Nikumbha and others. That city looked decorative with beautiful women. Hiralal Rai Bahadur identifies Laṅkā in the Amarakantaka peak of the Mekhala range on the Vindhya mountains in central India.

54. dadarṣa laṅkāma amarasatīṁ āvai/ 5.1.19.
   cf. divi devapūrīṁ āvai/ 5.2.17.
56. RVY, VII.14-15.
57. ibid., VIII.7.
4.1.13 Mathura

It is famous as the birthplace of Sri Krsna. Now it is a famous town in North India in Uttar Pradesh province. In the first Canto of the poem, the poet has given a vivid description of this city along with city Ayodhya. It was the world famous city (I-6) and rich in all respects (I.23). This city Mathura was as holy as the body of Narayana (I.13). VP has compared this city with Amaravati (I.12), Vaikunthapuri (I.15) and Bhogavati (I.19).

4.1.14 Mithila

A celebrated country of ancient Bharata. Mithila was ruled by the renowned Janaka King. The country which was ruled by Mithi got the name of Mithila. Sita was born in Mithila. She is also known by the name of Maithili. This was the capital of the extensive country of Videha. It was also noted more for its sattvic virtues than for the pomp and glory of the kings. The poet VP has given a brief description of this city in Canto IV. Sri Ramacandra had been to Mithila which was impenetrable by the enemies to obtain Sita. This city was brightened with flamboyant

60. *RVR*, IV.1.
flags and sky-scrapers.\textsuperscript{61} The marriage ceremony of four brothers was solemnised in this country.\textsuperscript{62} Nothing more is seen in this poem regarding this city.

4.1.15 \textit{Nikumbhapuri}\textsuperscript{7}

Nikumbha was a mighty Rākṣasa born in the dynasty of Hiranyakāśipu. He had a formidable city known as Nikumbhapuri. The poet VP has given reference of this city in Canto VIII. Śrī Kṛṣṇa had gone to the city of Nikumbha which was guarded by many disguised armed soldiers.\textsuperscript{63} This kingdom was also safeguarded by brave soldiers and was impervious to all and dear to Kubera.

4.1.16 \textit{Vaikunthapuri}\textsuperscript{7}

It is the dwelling place of Mahāvīṣṇu. It is otherwise known as Vaikuntha. The name of this city is noticed in the first Canto. The poet VP has compared the city Ayodhyā and Mathurā with this Vaikuntha.\textsuperscript{64}

\begin{itemize}
\item \textsuperscript{61} \textit{Ibid.}, IV.4.
\item \textsuperscript{62} \textit{Ibid.}, IV.20-25.
\item \textsuperscript{63} \textit{Ibid.}, VIII.2.
\item \textsuperscript{64} \textit{Ibid.}, I.15.
\end{itemize}
4.1.17 Vṛndāvana

It is a city in North India which is very close to Mathurā. It is situated on the bank of Yamunā. Lord Śrī Kṛṣṇa spent his childhood days here. VP has referred to this city in Canto III that Śrī Kṛṣṇa with Rādhā and her friends Viśākhā and Lalitā was engaged in Rāsalīlā in Vṛndāvana. 65

In addition to the above cities the poet has mentioned the city of Avantī and the country Madra in the third canto without giving any description. Definitely the poet VP has shown these cities in his RYṁ which are of mythological importance.

4.2 Rivers, Ponds and Lakes

4.2.1 Gaṅga

This river is a famous and holy river of North India. There is the description of different synonyms of Gaṅga used in the MBh. Those are Ākāśagaṅga, Bhagīratha-suta, Bhagīrathī, Šailarāja-suta, Saiva-suta, Devanadī, Haimavatī, Jahnāvī, Jahnukanyā, Samudramahīśī, Tripatha-gā, Tripathagāmini. 66

65. ibid., III.16.
Two more synonyms of Gaṅga like Viśnupadī and Trisrotā are found in Amarakośa. The poet VP has referred to this river in Canto I that it surges out of Śiva's matted lock and has descended on the earth in the name of Bhagirathī and Jahnāvī. Celebrated Rāmacandra crossed the celestial river the Ganges during his exile and came in contact with the sages and hermits. The description of this river is noticed in Rām as nadiṁ bhagirathīṁ rāmyān.

4.2.2 godāvari

It is a river of South India. This river originates from Brahmagiri, situated near Tryambakajyotiśīṅga of Nasik District in South India. The river is very deep and giver of prosperity to those who worship her. This river has been glorified much in the Purāṇas. If one bathes in this river one will get the benefit of performing a Gomedha Yajña. After one's death one will go to the land of Vāsuki and also will attain Devaloka. The description of this river is seen in Canto V. Śrī Rāma, Laksmana and Sītā stayed for a long time during their exile in Pancavati on the shores of this river Godāvari. The hermitage of Agastya is situated

67. RVś, I.4.
68. ibid., V.6.
70. Vettam Mani, op.cit., p.292.
71. MBh, 3.83.30 and 3.83.41.
near the bank of the river Godāvari. The description of this river is found in Rām that nāḍīṁ Godāvariṁ rṣayāṁ.

4.2.3 Sarayū

It is a river very famous in the Purāṇas. The city of Ayodhyā is situated on the banks of Sarayū. It is one of the rivers to be remembered both at dawn and dusk. Seven tributaries of Ganges originate from the golden peaks of the Himalayas and Sarayū is one of them. Those who bathe in the river will be absolved from sins. The very reflection of this holy river washes away all the evils and reserves a place in Vaikuntha. On the bank of the river Sarayū Śrī Rāmacandra meditated on Vala a Vidya Yoga and became successful. Here Viśvāmitra, was fortunate enough to see some of the divine emblems of Rāmacandra which bore the insignia of His God-hood. The poet VP has glorified this

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73. RYM, V.23.
74. MBh, 3.82.65.
75. Rām, 1.5.5.
76. MBh, 13.165.21.
77. ibid., 3.82.65.
78. RYM, III.24.
79. ibid., III.25.
river as one of the famous pilgrimage. The inhabitants of Ayodhya, bathing in this river had attained a charming glow. In this river Śrī Rāma drowned himself to death and ascended to heaven with His subjects and attained Viṣṇupada. The description of this river as seen in Kiskindhā Kānda.

4.2.4 Sarasvatī

This is a holy river. It joins the river the Ganges and the Yamunā at Prayāga and this confluence of the two rivers is called Saṅgama, which is a sacred place. Those who bathe in this Saṅgama become free from all sins and get salvation. Nothing more description is seen about this river in this poem. Its description is found in Rām that Sarasvatī ca sindhum ca sōnam maninibhodakam. The description is also found in MBh as nadānām uttama nadā mahāpunyā Saravati.
4.2.5 Tamasā

It is a sacred river. People of Bhārata were using the water of this river for drinking. The famous āśrama of Valmiki was on the banks of this river. This place was the seat of the scene of the well-known episode of the Kraunca birds and the famous curse of Valmiki beginning with maṅgīsāda. It is regarded as a pilgrimage. The description of this river is in Canto II. King Daśaratha aimed his bow at Śravanakumāra from this bank of the river and mistook him as an elephant. The lamenting citizens of Ayodhya followed Rāma up to the river Tamasā. Rāma spent a night near Tamasā along with Śītā and Lakṣmana.

4.2.6 Yamunā

Yamunā alias Kālindī is one of the holy rivers in India. It joins the Gaṅgā with Sarasvatī at Prayāga and

86. Vettam Mani, op.cit., p.765.
87. Rhā, 1.2.3.
88. ibid., 1.2.6 (tamasā tīrthen uttamaṃ)
89. RV, II,2-7.
90. Rhā, 2.40.30.
91. ibid., 2.41.15.
this confluence of the two rivers is called Saṅgama, which is a sacred place. This Yamunā gave way for Śrī Kṛṣṇa. As soon as Kṛṣṇa was born Vasudeva stealthily removed the child to Gopapura. Due to heavy rains the Yamunā was overflowing and Vasudeva begged Yamunā for a passage, and the river gave way for Vasudeva to take Kṛṣṇa to Ambādi. Poet VP has shown this story in his poem. Once Balabhadrā dragged her (Yamunā) by his plough. She was the sister of Yama and the daughter of Sun God. There is a story in Bhāp (x) about how Balabhadrā subjugated Yamunā by his plough. Balabhadrā once stayed in Gopapura for two months. One day he was playing on the banks of Yamunā with the Gopīs. Under the influence of liquor he desired to play with his companions in the waters of Yamunā. He called Yamunā to his side but the chaste Yamunā refused to oblige him, so he dragged her by his plough hooking her to it. In great fear Yamunā saluted him, and he enjoyed with the Gopīs for sometime on its water.

The glorification of the river Yamunā is found in different cantos of this Epic. On His way to Mathurā along with Akrūra, Śrī Kṛṣṇa enjoyed the sight of the Yamunā.

92. Bhāp, x.
93. Ryg, II. 45.
94. Ibid., v. 6.
flooded with water of murmuring sound. Evil force disappears the moment the name of this holy river comes to mind and one is redeemed. She is regarded by the people and worshipped by the gods. While Śrī Kṛṣṇa arrived at the holy bank of Yamunā Akrūra could visualise the real form of Śrī Kṛṣṇa. He found Him standing in the company of Lakṣmī and surrounded by Jaya and Vijaya, the dvarapālas. There is a story how the colour of Yamunā became black. Kāma (Cupid) shot arrows of flower at Śiva, who was lamenting over the death of Satī and he (Śiva) thus excited to a condition of insanity jumped into this river with the result that its water turned black in colour. The Pāṇḍavas, during their life in exile in the forest drank Yamunā water, got over their weariness and continued their sojourn. The river Yamunā sprang from the Yamuna mountain, and we find its description in Rām that Kālindī Yamunāṁ rmayām Yāmunaṁ ca mahācīrīm.

4.2.7 Pampa

The description of this pond is traced in the sixth canto. Rāmacandra came across this lake on the way of His

95. *ibid.*, III.24.
96. *ibid.*, III.25.
quest for Sītā. This Sarovara was of extreme happiness for the heavenly beings. Five divine fairies also displayed their dance excellently. \(^{100}\) It is a lake near Rṣyamukācala. Sugrīva used to stay near this lake. \(^{101}\) Moreover the description of this lake is seen in Rām, i.e. pampā tāṁ priya-darānam. \(^{102}\) The hermits living here were always afraid of the demons. \(^{103}\) After kidnapping Sītā, Rāvana returned Lāṅkā over this pond. \(^{104}\) This pond was adorned with the lotus and sweet sounds of swans, Karanda and Krauṇca birds. \(^{105}\) Its shore was adorned with different trees and flowers. \(^{106}\) The description of forest near Pampā has been descended in a lucid manner. \(^{107}\)

4.2.8 Mānasā

It is a beautiful lake or pond on the peak of the Kailāsa mountain. One who bathes in that pond would

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100. Rām, VI.14.
102. Rām, 3.71.6.
103. ibid., 3.6.17.
104. ibid., 3.54.5.
105. ibid., 4.1.27-29.
106. ibid., 4.1.35-40.
107. ibid., 4.1.5-11.
cf. MBh, 3.82.141.
acquire *moksa*. Mānasa-saras is called Ujjānakā also.\(^{108}\) Vaśistha and Arundhatī became the souls with realisation at this place.\(^{109}\) It was Brahma who made this lotus lake and the river Sarayū starts from here.\(^{110}\) Arjuna visited this lake once.\(^{111}\) The poet VP has referred to this lake in the first canto. The lake Mānasa was beautified with the golden lotus and the swimming swans.\(^{112}\)

4.3 **Mountains**

4.3.1 **Citradūtha**

This is a mountain renowned in the Purāṇas. It is on the banks of the river Mandākini.\(^ {113}\) Here Śrī Rāma with His brother Laksmana and wife Sītā lived for a period of time. Daśaratha died when Rāma and others lived in Citradūtha. Bharata went to this mountain to retreat Him back.\(^ {114}\) Those who visit

\(^{108}\) Vettam Mani, *op.cit.*, p.547.
\(^{109}\) *MBh*, 3.130.14.
\(^{110}\) *Rām.*, 1.24.9.
\(^{111}\) *MBh*, 2.8.4.
\(^{112}\) *RVM*, 1.9.
\(^{113}\) *MBh*, 3.83.55.
\(^{114}\) *Rām.*, 2.87.
this mountain peak become free from all sins\textsuperscript{115} and who bathe in Citrakūṭa attain salvation. It is said that Rājalakṣmī (royal wealth and welfare) will embrace those who fast on the Citrakūṭa after bathe in the Mandākinī\textsuperscript{116}.

The beautiful description of Citrakūṭa is seen in Rāmā.\textsuperscript{117} Sṛī Rāma points out the beauties of Citrakūṭa to Sītā, as
defēdhatuvibhūsitah, vahupaksisamākulaḥ, vahumūlaphalodakah.\textsuperscript{118}

Bharadvāja told Rāma to go to Citrakūṭa and showed them the way as:

\begin{verbatim}
gamyatam bhavata ūailaś citrakutaḥ sa viśrutah/
punyaḥ ca ramanīyaḥ ca vahumūlaphalayutah/\end{verbatim}

The poet VP has described this mountain the fifth canto. Rāmacandra had solely concentrated his attention on the mountain Citrakūṭa which was beautified with the sounding cataract, the tender tendrils and groves. It appeared like the paradise on the earth.\textsuperscript{120}

\begin{itemize}
\item \textsuperscript{115} ibid., 2.54.30.
\item cf. MBh, 3.83.56.
\item \textsuperscript{116} MBh, 13.26.27.
\item \textsuperscript{117} Rāmā, 2.50.6-12. and 2.87.8-14.
\item \textsuperscript{118} ibid., 2.88.3-13.
\item \textsuperscript{119} ibid., Ayodhyā Kānda, foot noot 1155, p.296.
\item \textsuperscript{120} RYM, V.7.
\end{itemize}
4.3.2 Govardhana

There is the description of this mountain in Canto V. Śrī Kṛṣṇa was roaming about with contented Gopīs and His brother Baḷarāma in the mountain of mountains, Govardhana which was decked with sounding cataract, enchanted tendrils and groves and variegated peaks. Indra informed Śrī Kṛṣṇa the terrorism of demon Naraka, helpless plight of Brhaspati and kidnapping story of Aditi's ear-rings in the mountain Govardhana. Śrī Kṛṣṇa held the mount Govardhana on the tip of His finger and protected the people of Gokula from danger. Nanda, the head of Gokula arranged a Yajña in Govardhana and it was initially started by Śrī Kṛṣṇa. It is a mountain of Ambādi. This is believed to be a form of Kṛṣṇa. This is also called Girirāja. There is a brief description of this mountain in BhāP.

4.3.3 Mālyavat

It is a mountain situated in the country of Kiśkindhā. The fight between Bāli and Sugrīva took place near this mountain.

121. ibid.
122. ibid., V.13.
123. ibid., III.14.
124. ibid., III.13.
125. Vettam Mani, op.cit., p.295.
This is on the banks of the river Tuṅgabhadra.\textsuperscript{127} \textit{Uttara Rāmāvana} states that the palace of Sugrīva was on the top of this mountain. Śrī Rāma stayed on the beautiful peak of this mountain while He was in search of Sītā.\textsuperscript{128} Rāma lived here during monsoon.\textsuperscript{129} This mountain is also known as Prasravana on which Rāma lived during monsoon.\textsuperscript{130}

4.3.4 Maināka

This mountain was the son of Hemavān and father of Kraunca.\textsuperscript{131} Sāgara once gave refuge to Maināka and brought it up. In the early Yugas mountains had wings and they used to fly and drop to the ground as they liked. People used to live in fright always and on the request of the people, Indra made the mountains stand in a row and cut off their wings. At that time the God Vāyu took away this friend Maināka and put him in the ocean. From that day onwards Maināka and the ocean developed an intimacy which even death could not wipe off.\textsuperscript{132} Hanumat was the son of Vāyu.

\textsuperscript{127} Vettam Mani, \textit{op.cit.}, p.473.
\textsuperscript{128} RYM, VI.31.
\textsuperscript{129} Rām, 4.27.1.
\textsuperscript{130} ibid., 4.26.1.
\textsuperscript{131} HV, 18.13.
\textsuperscript{132} Vettam Mani, \textit{op.cit.}, p.468.
the friend and saviour of Maināka. It was because of that Maināka gave refuge to Hanumat on his way to Laṅkā, while he was in search of Sītā. Because the ocean(Sagara) was the creation of the sons of Sagara, a king of the Ikṣvāku race, Maināka felt indebted to Sagara and the entire race to which he belonged. Maināka thus had great respect for Śrī Rāma who belonged to the Ikṣvāku race. The description of this mountain is noticed in Canto VII. On His way to Laṅkā Rāmacandra was propitiated by the mountain Maināka. Hanumat was also adored by this mountain. Nothing more description of this mountain is seen in this poem. One, who bathes in the pond of Maināka, becomes free from all sins. This mountain is situated near the lake Bindusaravara which was to the north of Kailāsa. Bhagiratha practised penance to bring Gaṅgā to the earth on this mountain. This mountain stands next to Kailāsa and here Mayadānava had build a palatial building.

133. Rām, 5.1.108.
134. RYM, VII.11.
135. ibid., VII.12.
136. MBh, 15.26.56.
137. Vettam Mani, op.cit., p.468.
138. Rām, 4.42.29.
There is the description of this mountain in the ninth canto of the poem. In the front to front fight with Rāmacandra, Rāvana was defeated and lastly took shelter in this mountain. There he breathed his last. The demon Bana was also defeated by Śrī Kṛṣṇa in fight. He retired to mount Rajata and illusioned there.  

4.3.6 Rṣyāmūka

This mountain is very close to Pampāsarovara. Sugrīva and other four Vānaras lived here. It is termed as Parvatendra and Girivara also. The mountain is adorned with different diamonds and gardens with flowers. It is situated towards the east of Pampa. It is bounded on all sides by different trees and also deer. The poet VP has given the description of this mountain in Canto VI of

139. RYM, IX.16.
140. Rām, 3.71.7.
141. ibid., 4.3.9.
142. ibid., 4.4.26.
143. asyas tīre tu pūryocketah parvato dhatumanditah/ 
    rṣyāmūka iti khyataś citrāuspitakānane//
    Rām, 3.71.23.
144. Rām, 4.2.49.
the poem. It is the sacred and the greatest among the mountains. Rāmacandra was very much happy and anxious to visit it where Sugrīva and others lived. Ramā and Laksmana visited Markandeya on the top of this mountain.

4.3.7 Suvela

A mountain on the banks of the southern sea. Rāma and Laksmana, before entering Lāṅkā with the monkey force, had surveyed the city from the top of this mountain. This mountain is bounded on all sides by grove of trees and looks very charming. Here Rāma spent night happily with the Vānaras. This mountain is adorned with diamonds.

The description of this mountain is seen in Canto VIII of the poem. Rāmacandra crossed the ocean and reached Suvela. There He was united with Sugrīva and other Vānarasenaś. Then He got into the famous city of Viśravas. Nothing more

145. RKM, VI, 15.
146. MBh, 3, 26, 8.
147. Vettam Mani, op. cit., p. 776.
148. Rām, 6, 29.
149. ibid., 6, 37, 36.
150. ibid., 6, 29, 18. (suvelaprsthe nyavasad yathāsukham)
151. ibid., 6, 29, 3. (suvelaṁ sādhu śailendraṁ imaṁ dhātuṣataś citam)
description is found. The poet has only mentioned this mountain rather giving the description in detail.152

4.3.8 Trikūta

The city of Laṅkā was situated on the top of the mountain Trikūta.153 This mountain peak looks very charming.154 The poet VP has given the description of this mountain in course of the description of the city Laṅkā in Canto VII.155 Nothing more description of this mountain is noticed in this work.

4.4 Forests

4.4.1 Aśokavanikā

A famous park in Laṅkā. It was the park where Rāvana kept Sītā having stolen her from Śrī Rāma. Rāvana put her in this garden under the control of Rāksasa women and gave her the time limit of one year for deciding the question of

152. RYm, VIII.9.
153. Ram, 5.2.1.
154. ibid., 6.30.18.
155. RYm, VII.14.
marrying him. It fulfils all desires and this Vātikā is adorned with Kalpa trees and other trees. Hanumat entered the paradisiacal Asoka garden and he detected Sītā. It is also a holy garden. Hanumat destroyed this forest. The poet VP has known the description of this park in Canto VII of the Epic. Hanumat detected Sītā here while she had solely concentrated herself on Rāmacandra.

4.4.2 Dandaka

Danda was the son of Iksvāku. He once raped Arā, the daughter of hermit Śukra, who had been practising penance in a forest in the middle of the country of Danda. Śukra, the hermit got angry and destroyed the country of Danda by a shower of fire. From that day onwards that country was known as Dandakāranya. He who bathes in this forest attains cāsahasrāphala.

156. Rām, 3.54.22.
158. *ibid.*, 5.12.1.
159. *ibid.*, 5.13.62. (aśokavanikā punyā sarvasaṃskārāsamskṛtā)
161. RYM, VII.16.
162. Rām, 3.1.17. (pujaiyaśca mañyaśca rājā dandadharo guruḥ)
164. MBh, 3.83.38.
It is a mahāranya, where the great sages like Agastya and others lived. This forest is encircled by great trees, sweet fruits and roots and is vibrated with the chantings of Veda-mantras of the sages. Here the sages welcomed Rāma with Śastric principle. This forest is also inhabited by deer, tigers and lions, etc. Entering Dandakāranya Rāma visited the āśrama of Agastya, Sarabhaṅga, Sūtikṣṇa and Viśvāmitra and stayed with them for ten years. Here Rāma killed Vīrādha and other demons. This is also called Janasthāna. The poet Vyāsa has given the description of this forest in Canto V of the Epic. He names it as Vṛhadvana and mountain Citrakūṭa is within this range. Uttarakānda of the Rām also gives the picture of Dandakāranya. Every Hindu of Mahārāṣtra begins his ceremony with the words, asmin Dandakāranyadesa. From this it is clear that to a native

165. Rām, 3.1.1.
166. ibid., 3.1.4-5.
167. ibid., 3.1.15.
168. ibid., 3.2.2.
169. ibid., 3.10.25.
170. ibid., 3.20.17.
171. RYM, V.5-10.
172. Rām, 7.72.18. (tatāh prabhṛti kakustha Dandakāranyam ucyate)
of Maharastra Dandakāranya can be no other than the country where he lives. Moreover there is a place near Nasik which is called Pañcavati. Near this Pañcavati flows the river Godāvari. 173

4.4.3 Nandana

It is a divine park in the world of Devas. Those who had brought the organs of senses under control and who had not killed any living being, would be permitted to enter this park. 174 There is the description of this paradise in the fifth canto. It was packed with the five celestial trees. 175 This celestial forest looked charming with its tender leaves and flowers. Satyabhāma enjoyed the beauty of this forest and asked Śrī Kṛṣṇa for Pārijāta. Śrī Kṛṣṇa satisfied her. 176 The episode of Pārijātabharana is traced in different Epics. 177 The demon Naraka sprouted his anarchic strength in the celestial forest Nandana. Śrī Kṛṣna destroyed this demon. 178

174. MBh, 13.102.24.
175. RYM, V.23.
176. ibid, V.25.
177. MBh, 7.10.22-23; HV, 92.63-67; BhāP, X.59.39-40.
178. RYM, V.10-14.
4.4.4 \textit{P\=ancavat\=i}\textsuperscript{155}

This is a sacred and famous place where \textit{S\=r\=i} \textit{Ram}\=a built an \textit{\=Ar\=ama} and lived for sometime with \textit{S\=ita} and \textit{Lak\=s\=mana} during their exile in the forests. Five \textit{V\=atav\=r\=kasas} stand here in a circle and therefore, the place got the name \textit{P\=ancavat\=i}.\textsuperscript{179} It is in the bank of the river \textit{God\=avari}.\textsuperscript{180} It is also far from \textit{dv\=iy\=e\=jana} of \textit{Agastya\=rama} and filled with deer, many fruits and roots, etc.\textsuperscript{181} The forest \textit{P\=ancavat\=i} looks beautiful.\textsuperscript{182} This is always blossomed with flowers.\textsuperscript{183} It is bounded with different trees like \textit{s\=ala}, \textit{t\=ala}, \textit{tam\=ala}, \textit{kharjura}, \textit{panasa}, \textit{\=am\=ra}, \textit{candana}, \textit{sam\=i} and \textit{kim\=\=u\=ka}, etc.\textsuperscript{184} This is as sacred as heaven and \textit{R\=ama}\=c\=andra with others lived here with easy and comfort.\textsuperscript{185} The poet \textit{VP} has given the description of \textit{P\=ancavat\=i} in fifth canto of the poem. \textit{R\=ama}\=c\=andra left the hermitage of \textit{Agastya} and went to the forest \textit{P\=ancavat\=i} for the happiness of \textit{S\=ita}. It was encircled

\textsuperscript{179} \textit{Vett\=am Mani, \textit{op.cit.}, p.550.}
\textsuperscript{180} \textit{R\=am, 3.12.18.}
\textsuperscript{181} \textit{ibid., 3.12.13.}
\textsuperscript{182} \textit{ito \=dv\=iy\=ojane \=t\=ata vahum\=ula\=phalodakah/ de\=so vahumru\=ga\=h \=\textit{\=rylic} \=P\=ancavat\=yabhiv\=i\=sr\=ta//}
\textsuperscript{183} \textit{Ram, 3.14.2, (\=\textit{vanar\=amanya\=k\=a\=h yatra jala\=r\=amanya\=k\=a\=h tath\=a})}
\textsuperscript{184} \textit{R\=am, 3.12.12, (\=\textit{kh\=yatah \=P\=ancavat\=ity\=ya nityapsip\=titak\=a\=n\=a\=h})}
\textsuperscript{185} \textit{ibid., 3.14.28-29.}
with the five celestial trees. Here Sītā prayed Him for the tender tendrills and lovely flowers. He satisfied her by giving the flowers, etc. as desired. According to Bhandarkar it is near Nasik of Maharashtra.

5 STYLE OF THE RĀGHAVA-YĀDAVĪYA-MAHĀKĀVYAM

The poet VP has shown his poetic talents in this Mahākāvya while narrating the highness of Rāma and Kṛṣṇa. Both Vaidarbhī and Gaudī styles are used in this Mahākāvya. The expressions where the compound words have been used and the syllables ta, tha, da and dha are found in most of the sentences are of Gaudī-style. The poet has used some conjunct consonants such as nda, sta, sta in some verses which express the firmness or heavy construction of the language. This is the sign of Gaudī-style. Verses of this type are seen in Canto VIII, 189 Canto IX, 190 and Canto VII. 191 Excepting these few places the entire Mahākāvya has been composed in Vaidarbhī-style.

186. RYM, V.23.
187. ibid., V.25.
188. D.R. Bhandarkar, op.cit., p.47.
189. RYM, VIII.12-14.
190. ibid., IX.6-7; 10-12.
The expression having no compound words at all or a less number of compound words in it and which contains sweet sounding words is the example of Vaidarbhi-style and one can find the explicit, clear, even, sweet and soft characteristics of poetry in this DS-Kāvyā which are essential for the Vaidarbhi-style of expression.

The equanimity or Madhūrya guṇa has become prominent in this RYM. The gracefulness of the language has been expressed in the whole Mahākāvyā.

5.1 Descriptions

One can expect neither graphic and sentimental descriptions like those of the Meghadūta nor vivid grand portraits like those of Bana from this DS-Kāvyā of VP. If Bhāravi dominates in the profundity of meaning, Maṇḍa in diction; Śrīharsa in the lucidity of expression and Jayadeva in alliteration VP excels in DS-usages.

VP is fond of descriptions in the approved manner. The minute observation of the poet is marked in the RYM

192. SD, IX.2b-3a.
from the description of the city of Ayodhya - Mathura, Dvārakā - Lanka, Mithila - Kunāīna, etc.; the auspicious birth of Rāma and Kṛṣṇa and their nomenclature; hunting expedition of Daśaratha, etc. In the first canto the description of palaces, in the tenth canto the description of courtyards have become very attractive and alive. The lucidity of the description knew no bounds when Rāmacandra and Śrī Kṛṣṇa returned to their own country after getting married with Sītā and Rukmī respectively. When Rāmacandra arrived at Ayodhya the people of Ayodhya felicitated Him with bouquets and the entire atmosphere of Ayodhya was luminous with decorated altars and gates, watered pitchers, the auspicious and rhythemic dance of the harlots. So also the people of Dvārakā and the royal attendants heralded Śrī Kṛṣṇa with bouquets just like the wavering waves welcoming Viṣṇu, Lord of the Milk-ocean. The pregnancy of the queen has been narrated in a lucid manner.

193. RYM, I.6-24.
194. Ibid., VII.14-15; IX.21.
195. Ibid., IV.4-5.
196. Ibid., II.36-40; III.1-2.
197. Ibid., II.2-4.
198. Ibid., X.3-4.
199. Ibid., IV.34-35.
200. Ibid., II.33-35.
The poet has narrated the auspicious moment when Rāma and Krṣṇa were born which shows his thorough knowledge on astronomy. The description of mountains is also lifelike. The lucidity of the description can be seen in the fifth canto. The description of nature appeals the heart of every reader. Such type of description is noticed in sixth canto, while Sītā was being kidnapped by Rāvana and Bhānumati by Mūkumbha. Nature, spreading her lotus hand and in the tone of noisy voices of birds condemned the heinous works of Rāvana violently. So also the noisy voices of birds represented nature's sympathy and blamed the sinful activities of the wicked demon Mūkumbha.

Daśaratha's sacrifice with the help of the sage Rṣyaśṛṅga, Mānasaviṣṇa of Vasudeva and the Rajasūya sacrifice of Yudhishthira have been depicted for the purpose of poetic discipline. The marriages of Daśaratha and Vasudeva, Rāma and Krṣṇa, Laksmana, Bharata and Śatrughna, Pradyumna and Aniruddha have been presented with fine touch of a master craftsman. In the beginning of the

201. ibid., II.36-37.
202. ibid., V.7.
203. ibid., VI.5.
204. ibid., II.8
205. ibid., VI.30.
206. ibid., IV.23-25.
second canto there is the description of the marriage scene of Daśaratha and Vasudeva which touches the core of the heart of the reader:

\[ \text{Slowta\v sūla ā na rohini} \]
\[ \text{sāmīksyā sābhaḥ sahajan yudhājitah} \]
\[ \text{tathā sūmitrādhigato vaḥāriyam} \]
\[ \text{sa devakāryaprabhavām upādade} // \]

II.1.

Daśaratha, the husband of Kauśalyā was attracted and got married to Kaikeyī when she was of nine years old. She was the sister of Yudhājit. Then he succeeded in marrying Sūmitra and was enriched with wealth for the celebration of rites and rituals. Vasudeva, the victor lived happily and true friends were always with him. Being attracted towards the beauty of Rohini, he got married. He also married Devakī, the daughter of Devaka.

In the first part of the fourth canto the poet has given a brief description of the kings of solar dynasty and simultaneously the Lunar dynasty which is very charming.207 In one verse one can imagine the poet's power of description which is very simple, clear and elegant:208

\[ \text{ākhyaśaum etasya guṇānaśeṣan śaktīi sāksād api naiva vānī/}
\[ \text{pañcānanaio vā caturānanaio vā sādānanaio vā'pi katham samarthah} // \]

207. ibid., IV.6-17.
208. ibid., IV.18.
When Goddess Sarasvatī was incapable of expressing the unimaginable fame and popularity of Ramacandra and Śrī Kṛṣṇa how could Pañcānana, Caturānana, Sadānana and others would succeed. Moreover the minute observation of the poet is found in the description of Rāma and Kṛṣṇa while they were forbidden by their mothers at the time of taking soil. 209

The picturesque description of the march past of the soldiers shows the poet's power of keen observation:

\[ sa \text{viśvakarmañjanañalādīstān} \]
\[ \text{setum saṃsādyā balena-yuktah} / \]
\[ \text{vādoqanair bhīsanam ambuśāṃ} \]
\[ \text{vyalaṅghyata tena nivediṭādhya} / \]

Setubandha was built by Nala, one among the Vānarasenaś who flowered in the race of Viśvakarman. On close heels of the Vānarasenaś Ramacandra crossed the ocean by the help of this setubandha. The ocean was full of dreadful and monstrous sea-creatures. Śrī Kṛṣṇa followed the soldiers and crossed over the ocean which was fierce by the formidable sea-creatures. Moreover when Vāyuputra Hanumat, Aśvinikumāras and others were united with Sugrīva for the battle, it created a shudder amongst the army of Rāvana. Likewise when Vāyuputra Bhīma,

209. ibid., III.6.

210. ibid., VIII.6-10.
Indraputra Arjuna, Nakula, Sahadeva and others were ready for the war the soldiers of Nikumbha were terrified. The description of war scene terrifies everybody. One can well observe this scene in the war between Rāma and Rāvana; Śrī Kṛśna and Bāṇa respectively. The weapons used in the war have been described in a lucid manner. The bright example is such:

\[
\text{agneyam astraṃ \text{ prativarunāstraṃ}} \\
\text{saparvatāstraṃ \text{ pratimarutāstraṃ}} \\
\text{surārirājasya bhujāṅgam astraṃ} \\
\text{samākhyā gārutmatam astraṃ ādhat/}^{213}
\]

In the war-field Rāmacandra counteracted different weapons of Rāvana. He shot Varunāstra against Agneyastra, Mārutāstra against Parvatāstra and Garudāstra against Sarpāstra respectively. So also Śrī Kṛśna counteracted these weapons against Bāṇāṣura. Rāma's fight with the demons Khara, Dūṣana and Marīca; Kṛśna's fight with the demons Pralamba, Dhenuka, Baka, elephant Kuvalaya, Cānura and Kaśa astonishes each and all.

211. *ibid.*, VII.8.  
212. *ibid.*, IX.1-10.  
213. *ibid.*, IX.11.  
214. *ibid.*, III.12.  
Moreover the terrible war between Sugrīva and Bāli, Bhīmasena and Jarāsaṁdhā touches the heart of everybody. Sugrīva was engaged in war time and again against Bāli in the manner Śrī Kṛṣṇa and Madhukaitabhas, Varāha and Hiranyākaśa, Śiva and Gajasura fought against each other. So also Bhīmasena fought against Jarāsaṁdhā in this manner. This type of description shows the poet's erudition at the apex.

The description of Jalavihāra is also very charming when the reader goes through it. The poet has given a beautiful description of the city Laṅkā and the city of the demon Nikumbha which shows his power of minute observation. After crossing the ocean Rāmacandra captured the city Laṅkā which was intricated by well-weaponed soldiers, adorned with elephants and shrouded with the demon Nikumbha and others. The city looked adorned with beautiful women. So also Śrī Kṛṣṇa seized the city of the demon Nikumbha which was adorned by the well-decked soldiers who were expert in gimmick. It was glorified with the warring elephants, integrated by the demons and endowed with the belles.

Moreover the lucidity of description knew no bounds when the poet VP has described the beauty of Rāma and Kṛṣṇa:

\[ \text{padmādi-sundara-drśā tenu-tungāvidyā} \]
\[ \text{candrāvalirucirāpadanakhaprabhena} / \]
\[ \text{svāmābhirāmavapusā'dhigatā'nurakta} \]
\[ \text{justā'munāgnavatāmadhurādharāni/} \]

III.15.

Śrī Rāmacandra possessed divine beauty with His lotus-eyes, limbs akin to the beauty of Candravalī, dazzling nails and bewildering glaze of His body adorned the earth. He also acquired archery which added to His sublimity. So also Śrī Kṛṣṇa looked beautiful with His dazzling eyes, nails, healthy and spectacular body.

The charming description of the river Sarayū which has been termed as the pilgrimage and the place of pilgrimage of Pravāsa appeals the heart of the reader.\(^{219}\) From all these discussions it is ascertained that the poet VP has magnificent skill in the descriptions and his poetry is not blended and interwoven with grammar. So it is quite pleasant and aesthetic expressions are found in the Epic.

\[^{219}\text{ibid., X.15-16.}\]
5.2 Vocabulary

Generally speaking, the vocabulary used by VP is simple, clear, sweet and soft. It is not tedious, technical and grammatical like Dvīṣārāya-Śāvya of Hemacandra⁵²²⁰ and Vyosa-Śāvya of Bhūbhāṭṭa.⁵²¹ He had an extraordinary command on the Sanskrit languages. He never faces scarcity of words in the expression of any of his ideas. In almost of all the last verses of each canto the poet has used the words like prasāda, pramoda, manohara, śubha, suramya and ramya, etc. which are popular in Oriya-literature and language also. Poet VP has not forgotten to mention these refined Oriya words in form of Sanskrit while composing this Dś-Kāvya.

The poet has used a series of words and epithets which shows his wonderful command over the language. The words which attributed to Rāma and Kṛṣṇa respectively are Gokulanandanaḥ (III.25,27), Gokularāja-putraḥ (III.20,21,22; IV.4; VI.16), Śūrakulottamaḥ (IV.20; V.30; VI.1,2,13), Śūrakulasvatanasah (V.12), Khalakṣayārthī (V.28), Kharaprahartta (IX.1), Śūrakulabhartta (VI.24), Mitrakulabhartta (VI.31), Jismuh (V.28), Arisṭahanta (V.29), Śūrakulodbhah (VIII.1), etc. Likewise the words attributed to Rāvana and the demon Nikumbha

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⁵²⁰ S.P. Narang, op.cit., p.56.
are rajanīcarendraḥ (VI.6), surārīrājah (VI.7; IX.4),
bhumipatih (VI.8), niśācarendraḥ (VI.9), suravairirājah (IX.2),
etc., to Kuvera as dhaneśo (IX.19), dhanapati (IX.17),
dhanadah (IX.27) and rajarājah; to Hanumat as samiraputrah (VIII.15), harekhumāraḥ (VII.13), harehutah (VII.14), harestanūjah (VII.10), vātasutah (IX.26), mārutanandanaḥ, etc.
In this way the poet has used a great deal of attributary words in case of most major and minor characters of the work.

Moreover, VP has used a number of beautiful idioms which are in harmony with the spirit of a spoken language and the real idiom of the Sanskrit language. He has used the words like abipallabah (X.9), vṛsalopajāta (X.12), sakāḥdisikatva (VI.9), etc., which shows his power of imagination and command over the language. Definitely the language used by VP is simple, clear, elegant and lucid.

5.3 Figures of Speech

The poet VP is very simple in use of figures of speech. Amongst the figures of speech used in the RV, ślesa

222. papagrahesya vidhunudena/ (VI.4)
śuddhamminām api cittavṛttih/ (V.8)
sapaundrakah vāyur ivānivaryah/ (V.29)
pavodharantah kutīlāpi cancala/ (III.3)
sasaṁskṛtovahmir ivā bahhāse/ (III.7)
is found in profundity. Āśīṣa is both a figure of sound and sense. The appeal of this figure is more to the head than to the heart, for to understand its beauty one has to be well-versed in various lexicons especially in the dictionary of homonyms. The use of double entendre was a marked characteristic of classical poetry. VP is the pioneer of describing Āśīṣa in his Mahākāvyā. He has been influenced by Kavirāja and Dhanamājaya who were apt in describing Āśīṣa.

5.3.1 Āśīṣa (Paronomasia)

\[ \text{āśīṣaḥ padār anekārthābhādhāne āśīṣa isyate} \]

The expression of more than one meaning by words naturally.

This work is overloaded with twofold meaning i.e., Āśīṣa because almost of all the verses are used in case of Rāghava and in case of Yādava simultaneously which shows poet's mastery over words. Few examples are:

\[ \text{sadustabuddhiḥ pratipadyamāvāya-} \]
\[ \text{mrgaṁ tato biśruta-vaibhabasya/} \]
\[ \text{kulāvalāya harmonāya tasya} \]
\[ \text{samudyatāḥ sūrakulottamasya/} \]

Poet VP has interpreted this verse that Śrī Rāmacandra, the reputed king was versatile in Veda. Śiṭā was His spouse.
The wicked Rāvana attempted to run away with Sītā under the pretext of an illusory golden stag.

In other way Śrī Kṛṣṇa was the pioneer of the heroes and very conversant in Upaniṣad. Bhānumatī was his wife. The wicked demon Nikumbha tried to steal away Bhānumatī with a delusion. VP has tried his best to give the figure ślesa in a simplified manner. Another example:

\[
\begin{align*}
\text{aghasyahanta'gama} & \text{d rṣya} \text{mukam} \\
\text{tatah śubham bharatagotravaryam/} \\
muda sameto harinandanādyair \\
nisevitaṁ dharmabhuvan didrksuh/ \\
\end{align*}
\]

RYM,VI.15.

Here the word 'aghasyahanta' is applicable both to Rāma and Kṛṣṇa as dispeller of all sins and the killer of the demon Agha respectively. The word 'bharatagotravaryam' implies the greatest among the mountains of India and the noblest off-springs of Bharata race; harinandanādyair refers to Sugrīva and others while in case of Yādava it refers to Bhīma and others. So the use of figure ślesa is very much interesting. Another example may be taken:

\[
\begin{align*}
\text{bismāpane harasyā'pi vyāpare svikrto'munā/} \\
\text{prākāra-gopurayutā kampitā sakalā purī/} \\
\end{align*}
\]

RYM,VII.6.

In this verse the poet has given ślesa in a simplified manner. The entire Kiskindha trembled with the anger of Laksmana.
whose anger was as like as the anger of Śiva. On the other way the anger of Baladeva was so powerful to shake the whole city of Hastinā which created wonder among the people.

Here in the word 'harasya' the poet has shown his power of vocabulary and interpreted the same as Śiva and Baladeva i.e. ralavoh akvāt. As VP was the court poet of the king of Athgarh he impressed not only the king but also the readers with this īlesa variety through subtleties of grammar, niceties of language and ingenuity of diction. The poet is very particular in using this figure, as it is evident from the Epic as a whole. Some important verses of īlesa may be taken into consideration.\(^{223}\)

5.3.2 Upāna (Simile)

Though the figure īlesa is found in profundity in this poem still the poet has not forgotten to give the figure simile which touches the heart of the reader. His mastery over using simile is attested by the following examples:

\[
\begin{align*}
\text{andasya tovāvarane sphuranti} \\
\text{prakāśamane parikhāchhalena/}
\end{align*}
\]

\[
\begin{align*}
vibhāti vaikunthapurīva saksād \\
yā kīrtīta vedavatīva loke/
\end{align*}
\]

This is the fifteenth verse in first canto of the ŠRM. The city Ayodhyā and Mathura have been compared with Vaikunthapurī

\(^{223}\) ŠRM, I.13,14; II.4,24; III.14,16,19-22; IV.30,33; V.1,15; VI,16,18; VII.5,19; VIII.11,18; IX.4-5; X.9.
and the city Vedavatī. Here the comparison of the poet is very charming. In second canto the poet has given a beautiful scene of the figure upamā at the auspicious moment of the birth of Rāma and Kṛṣṇa. Moreover the charming description of upamā is seen in the fourth canto:

\[ \text{tamāgataṁ vikṣya vadhūsanetam} \\
\text{paurā jana harsabharaprayuktāḥ} \\
\text{avākiran lājsukalir adhīśam} \\
\text{yathāṃmayah ksiraništeh pradebbih} \]

The people of Ayodhyā and Dvārakā felicitated Śrī Rāma and Śrī Kṛṣṇa with bouquets just like the fluttering waves welcoming Viṣṇu. No doubt the simile given by the poet is charming. The beautiful description of simile is noticed in verse four of the sixth canto:

\[ \text{pidhāya bāhvanenadosarūpaḥ} \\
\text{tato vrhaḥhadma videhakanyā} \\
\text{hrta'munā bhānumatī śubhābha} \\
\text{papagraheneva vidihunudēna} \]

The poet has compared the beauty of Śītā and Bhānumatī with the Sun. They were kidnapped in disguise by Rāvana and Nikumbha respectively as the Sun was swallowed up by

224. RYM, II.37.
the cursed Rāhu. Moreover another description of simile shows the power of poet's imagination:

\[ \text{cakrīva bhūyo madhukaitabhadhim} \]
\[ \text{diteh suteneva mahāvarāhah} / \]
\[ \text{gajāsureneva pinakadhārī} \]
\[ \text{sa tene cakra bhudhāniyuddham} / \]

**RHY. VI.22.**

Here the poet has given a nice comparison of war between Sūgrīva and Bāli with that of Śrī Kṛṣṇa and Madhukaitavas, Varāha and Hiranyāksa, Śiva and Gajāsura fought against each other, so also the war between Bhīmasena and Jarāsaṁdha held in a like manner. In other place there is the use of śastraṇa upama. The poet VP has used this simile at the time of fight between Rāmacandra and the demon Virādha; Śrī Kṛṣṇa and the demon Naraka. Śrī Rāma killed Virādha as a sinner was thrown to hell to be purged off the evil. So also the Great Śrī Kṛṣṇa killed Naraka to establish good over the evil. Moreover the use of this figure simile is noticed in the description of the cities. The poet has compared the City Kiskindhā with Uttarakuru. The City Lāṅkā was as superb as the Trikūṭa mountain. VP has also

225. ibid., VI.28.
226. ibid., VII.1.
227. ibid., VII.14.
used this upama in case of human organs. The angry eyes of Lakṣmaṇa were as bright as the eyes of God Mahādeva.²²₈

In other cantos the use of upama is depicted in a lucid manner which attracts the heart and mind of the reader.²²⁹

So his mastery over using similes is attested by the above examples.

5.3.3 Utprekaśa (Poetical Fancy)

The poet VP is also very sincere in using poetic fancy in his Epic Rāmāyaṇa. While describing the uncommon beauty of the City Ayodhya and Mathura the poet has used this poetic fancy.²³⁰ In the second canto the glorification of Daśaratha and Vasudeva is depicted. When Daśaratha reached near the river, the Tamasa, he was glorified in accordance with the beauty of sweet sounding river the Tamasa. Vasudeva was magnified with his wives, the sacred thread and a huge platoon of charioteers and elephants. Here the description of poetic fancy is seen.²³¹ The poet has narrated sacredness of the river the Ganges and the noble deeds of the king Daśaṅa

²²₈. ibid., VII.6.
²²⁹. ibid., IV.16; V.6,9; VI.27; VII.21,22; IX.10,18; X.5,17.
²³⁰. ibid., I.11.
²³¹. ibid., II.2.
in fourth canto which gives the scene of poetical fancy:

\[
\text{bidhyarcita visnupadaḥ prapanna} \\
\text{śivena sāksat śirasādṛtā'pi/} \\
\text{jagatprayāī pavanatāṁ dadhāna} \\
\text{surapāga vasya vasah pataka/}
\]

\text{RYM, IV.13.}

The charming description of poetic fancy is traced when Sītā and Rukminī garlanded Rāmacandra and Śrī Kṛṣṇa respectively.\textsuperscript{232}

The poet has given this figure in fifth canto:

\[
\text{samīksya caśnem anaya pravṛttam} \\
\text{nījapriyayā bhayam āvahantīm/} \\
\text{nāsāpanodena saṃsāṁ nīnāya} \\
\text{parābhavam tatra nījeyudhena/}
\]

\text{RYM, V.26.}

Śurpanakha was indulged in evil practices and evil machinations. Her nose was cut off by Rāmacandra and He insulted her. So also the attacking soldiers were indulged in creating continuous fear for Satyabhāma. Śrī Kṛṣṇa defeated them and they were insulted just like nose-cutting. Here the nice picture of poetic fancy is seen. The poet has given the fine picture of this figure in the seventh canto while Hanumat and Pradyumna crossed the vibrant ocean.\textsuperscript{233} The ocean was looking dreadful by the volcanic erruption. Hanumat conquered the sea of which

\textsuperscript{232} ibid., IV.21-23.

\textsuperscript{233} ibid., VII.12-13.
the mountain Mandara was the churn-staff. It was as dreadful as the furious snakes, fierce crocodiles, the flames of burning mountains and dancing high tides.

Moreover the description of poetic fancy is noticed in verses 3, 6 and 16 of eighth canto; 2, 3, 15 and 20 of Canto IX and verses 3, 4, 10, 11 and 15 of Canto X. Poetical fancy is the imagining of an object under the character of another. The expressed utpākṣa occurs when particles like iva, etc. are employed. The poet VP has shown this figure in different cantos of his Epic.

5.3.4 Anuprāśa (Alliteration)

Anuprāśa is defined as varṇasāmyam anuprāśah. The repetition of the same letters (consonants) constitutes anuprāśah. It is possible ways e.g. (i) the same consonant may be repeated twice (ii) many consonants may be repeated only once and in the same order or (iii) the same consonant may be repeated a number of times.

The poet VP is very fond of alliteration or anuprāśa and uses the word of similar sounds; for this the alliteration of figure of words is very charming to ear by virtue of the melody of sound. There is the description of this figure in the verses 10, 18, 21 of the second canto. This
has been used prominently in verse 30 of the third canto:

\[
\text{kare kuvalayapidamadeva bhranayannasaun/mallan suradviso drstya samaraya samudvatah/}
\]

Here the sixth letter 
\(v\) is similar to the sixth letter of the second 
\(p\)ada. The seventh letter of third 
\(p\)ada is similar to the letter of fourth 
\(p\)ada. In fourth canto the melody of sound of words is noticed in a verse. The poet has used the consonant 
\(na\) very often which is very charming to ear:

\[
\text{akhyutum etasyagunanafesan/}
\text{baksoti saksad api naiva vani/}
\text{pancanaana va caturanaana va/}
\text{saanana va'pi katham samarthah/}
\]

Moreover the poet has given the figure 
\(amupasa\) in other cantos which touches the heart of every reader. But this figure is very scanty in this poem. Anyway VF's mastery over using alliteration is attested by the above examples.

5.3.5 Rūpaka (Metaphor)

\(Rūpaka\) \(rūpitāropād vissavenire-pahnave\). Metaphor consists in the representation of the subject of description, which (subject) is not concealed, as identified with

234. \textit{ibid.}, VI.7,12,14,17; VII.3,11; IX.11.
another (a well-known standard). The poet VP is also very keen in depicting the figure Rūpaka in his RV. This figure is noticed in verse 20 of first canto. In the description of the City Ayodhya the poet has given this figure which is very natural. In fourth canto the poet has given this figure while Śrī Rāma and Śrī Kṛṣṇa entered to the city of king Janaka and Bhīṣma and they beautified themselves. Their eyes were like a blooming lotus. The charming figure metaphor is seen in verse 35 of fourth canto. Likewise this figure is depicted in other cantos of the Epic.

5.3.6 Svabhāvokti (Natural Description)

Svabhāvokti. The description of such actions and characteristics of an object as are peculiar to it and are not easily perceived by all is Svabhāvokti. We find this figure in verses 17 and 18 of third canto. In the same canto the poet has depicted this figure Svabhāvokti which is very natural:

\[
tataḥ pravātah sahajena sārdhaṃ
dadarśa mārga gurūnā sametah/
\]

\[
phalair udaraḥ stvakair upetāḥ
\]

\[
prapadya śakha pathato dvijendraḥ//
\]

RVM, III.26.

235. ibid., IV.20.

236. ibid., V.2; VI.15,16,21,23,28; VII.23; VIII.5,7,8,10; IX.9,16,21.
Only a few examples of Svabhāvokti are found in DS-Kāvyā of VP (IV.4; V.7).

5.3.7 Atiśayokti (Hyperbole)

The poet VP is very particular in using this figure in his RYM. This figure Atiśayokti is found in different cantos i.e. I.9-10; II.38,46; III.7,9,13,23; IV.7,24,36; V.14,21; VII.7,16; VIII.1,12,15; IX.8,12,26; X.12.

5.3.8 Tulyayogita (Equal Pairing)

When objects in hand or others are associated with one and the same attribute, the figure is Tulyayogita. We find the use of this figure in almost of all the cantos: I.22; II.20,27,28; III.11,24,29,33; IV.8,9,17; V.3,4,19,31; VIII.2; IX.1.

5.3.9 Vyatireka (Dissimilitude or Contrast)

When the upameya exceeds or falls short of the upamāna, it is Vyatireka. This figure is depicted in verses II.6,13,41; III.10,15; IV.6,33; V.8,22; VI.10,31; VII.4; VIII.4,9,13; IX.13; X.6,14.
5.3.10 Dipaka (Illuminator)

When a thing, which is the subject in hand and another which is not the subject in hand, are connected with the same attribute, there is Dipaka. It is found in the verses: I.2,8; II.29,35; III.1,4,25,28,31,35; IV.12,30; V.1,20,30; IX.27; X.8.

5.3.11 Parisaśkhyā (Special Mention)

When, with or without a query, there is owing to the very mention of a thing, the exclusion of something else similar to it, whether that exclusion be expressed or implied, there is Parisaśkhyā. The poet VP has used this figure in verses: II.42; IV.26; V.12,25; IX.22.

5.3.12 Prativastūpama (Typical Comparison)

That is Prativastūpama, where in two sentences, resemblance between which is implied, the same common attribute is differently expressed. We find the use of this figure in verses: I.25; II.7,8; IV.10,25,27,37.

5.3.13 Parināma (Commutation)

When what is superimposed serves the purpose in hand as being identified with the subject of superimposition
(the upameya), it is Parināma. The figure is depicted in the verses: I.18; IV.28,29; V.15,24; IX.23.

5.3.14 Viśesokti (Peculiar Allegation)

Where, in spite of the existence of a cause, the effect is absent, there is Viśesokti. The poet VP has used this figure in the verses: II.12,23,47; III.34; V.32.

5.3.15 Nidarsana (Illustration)

When a possible or as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is Nidarsana. This is depicted in the verses: II.36; III.2,6,27,30; IV.18; VII.20; IX.6,25; X.7.

5.3.16 Aprastuta-Praśaṇī (Indirect Description)

This figure of speech is found only in the fifth canto. This is depicted in the verses: V.23,29.

5.3.17 Anumāna (Inference)

Anumāna is the knowledge of the sadhya, expressed in a striking manner, from the sadhana. The poet VP has used this figure of speech in some of the cantos: IV.5,14; V.11; VI.30.
Beside the above figures of speech VP has used the charming figures like Drstanta (I.16), Virodhabhāsa (III.3; IX.7), Ananvaya (III.8, 32; V.28), Amukula (V.17), Sahokti (IX.19), Smarana (IX.24), Parikara (IX.14, 17), Kāramālā (II.15, 16), Kāvvalīka (VII.8, 15, 17), Uleka (II.17, 19; V.16), Pratīpa (II.40; IV.15), Sandeha (V.27), Bhrāntimāna (II.5), Vibhāvena (II.48; III.36, etc. in this De-Kāvya.

6 POET'S ERUDITION

The poet VP had a command on all the fields of Sanskrit learning that is known from the De-Kāvya. His scholarship is thoroughly reflected in this work. Besides his mature expression and deep thinking, he has a wonderful command on diction. He immediately comes across the vocabulary adjustable to his sense, sound and metre. He is not only a writer of Mahākāvya but also he had knowledge in every branch of learning which is inferred from his work.

6.1 Vedas

VP has referred to all Vedas that Kuṣa and Lava went through it at their childhood (X.8).

6.2 Vedāṅgas

The poet has referred to six auxiliary branches of the Veda called Vedāṅga (X.8).
6.3 Vedānta

He has mentioned the Vedānta Śāstra which is written by Vyāsa (X.4).

6.4 Other Śastras

VP has described various Śastras like Vaiśesika written by sage Kanāda; Ancient Nyāya Śāstra written by Gautama; Nīmaṃśa written by Jaimini; Sāṅkhya written by Kapila and Yoga written by Patañjali, etc. (X.3, 4). He has also mentioned about scientific scriptures (X.5).

6.5 Epics and Purāṇas

VP has referred to the mythological facts of the Ram, the MBh and the Bhāp. In the illustrations, he has given the list of mythological kings (IV.6-16) and sages (II.34; III.7, 17; V.19, 20). Many stories and anecdotes contained in Hindu mythological literature are referred to by the poet on the whole Mahākāvya. The characters of the Ram and the MBh are found in the poem.

6.6 Music and Dance

In his poem the poet has referred to some instruments of music like conchshell, bell, drum, etc. (I.11; III.2).
Dundubhi was the one of the musical instruments (VI,18) and he has mentioned the sound of the instruments known as dhaka (IV,35) and Pattaha (X,13). Moreover VP has described about the rhythmic dance (IV,37; VI,14).

6.7 Ratnāśtras

Vasu has referred to a variety of jewels in his poem. He has mentioned the dimond Kaustubha, Kirita, Kasikanahara, Mekha, Ratnāligha, Kundala, etc. (II,25). The description of glittering diamonds and pearls are also seen in his poem (I,10,12). He has mentioned some nidhi out of Nava nidhi 237 which are enumerated as saṅkha, padma, etc. (I,13).

6.8 Asvaśāstra and Gajaśāstra

The poet has mentioned the name of uccaśāravas as the most powerful horse. He has referred to the horse of Sūrya Deva and Anūru, the charioteer (I,7). The description of mammals is found in the poem (I,8). The elephant Airāvata and his counterpart Abhramū is described in the work (I,8). The minute observation about the elephants and horses, etc. is not found.

237. mahāpadmaśca padmaśca saṅkho makarasakacchapaśu/mukundakundanīlāśca kharvaśca nidhavo nava//
6.9 Grammar

VP has written a grammar book known as Vasu Prakriyā and in it he has simplified the sutras of Pāṇini. This RVM is a marvellous proof of his practical grammatical knowledge. Unless and until one has thorough knowledge in grammar, he cannot interpret his views in Ślesa. So this DŚ-काव्य shows the poet's deep knowledge in grammar.

6.10 Arms and Amunations

The poet has mentioned different kinds of arms used in the war. He has described the swords like varunāstra, marutāstra, āgneyāstra, parvatāstra, garudāstra and sarpastra, etc. (IX.11). He has described the celestial astras like Visnuvāra Bha, Meheśvara Bha (IX.7) and Cakra Sudarśana (IX.14). Moreover VP has referred to the shaft arrows used in the battle (IX.12,13).

6.11 Astronomy

VP has through knowledge in astronomy which is found from this poem. He has mentioned the name of some Nakṣatras like Punarvasu, Rohini (II.36). The situation of Sun in Karkataka (cancer) lagna and the situation of Moon in Vṛṣa (taurus) lagna are described (II.37). The month Caitra
is named as Madhumāsa (II.36) and Bhādrava is named as Navasa (II.36). He has described the planet Rāhu as Pāpagraha (VI.4). He has given some astronomical observations and explains that when the Sun is in conjunction with Mesā, it becomes very bright (II.37).

6.12 Astrology

The poet has referred to the astrological marks of human body. He has mentioned the eighteen emblems of divinity (II.41); four auspicious symbols like sañkha, cakra, gada and padma (II.24). The astrological mark i.e. matsyarekha is found in human body (X.10).

6.13 Philosophical Systems

VP has referred to six systems of Indian Philosophy (X.3,4). He has not gone into details of these systems.

6.14 Rituals

The poet has described various rituals. Putresti-yajña is performed for getting son (II.8) and the sacrifice is performed by the preceptor. He has referred to Rājasūya-sacrifice (VI.30,32), Mānasā-yajña (III.35), Aśvamedha-sacrifice (III.19) and Dhanuryajña (III.23).
7 CHARACTERS IN THE RĀGHAVA-YĀDAVĪYA-MAHĀKĀVYAM

The poet VP has followed the conventional characteristics of a Mahākāvya and his royal characters possess the qualities like handsomeness, stout-heartedness, moral rectitude, tolerance, benevolence, religiousness and sagacity. On the other hand the enemies and depicted as proud, horrible, tyrant and irreligious. As the work is dealt with the theme of Rāma and Bhārata, therefore the poem is full of mythological characters.

Sri Rāmacandra and Sri Kṛṣṇa are the heroes of this Epic. In Indian history and religion they are the most interesting and the important characters. Different Epics glorify about the characters of Rāma and Kṛṣṇa. As the RVM is dealt with a great deal of characters it is not possible to elucidate them. Hence, only the names of the characters are shown here. They may be divided into four categories.

1. Principal Characters
2. Minor Characters
3. Little known Characters
4. Female Characters.

7.1 Principal Characters

The following principal characters are seen in this work. In case of Rāghava there are characters of Rāma, Laksmana, Bharata, Śatrughna, Ikṣvāku, Kakustha, Yuvanāśva,
Hariścandra, Sagara, Bhagīratha, Raghu, Aja, Daśaratha, Kuśadhwaja, Rāvana, Kumbhakarna, Bibhīṣaṇa, Nikumbha and in case of Yādava there are characters of Balarāma, Śrī Kṛṣṇa, Yudhisthira, Bhīma, Arjuna, Nakula, Sahadeva, Purūravas, Yādu, Madhu, Vṛṣni, Saśāvindu, Daśāya, Śātvata, Śūra, Vasudeva, Nanda, Kaśa, Akrūra, Indra, Brhaspati and Garuda.

7.2 Minor Characters

The following characters like Vaśiṣṭha, Viśvāmitra, Rṣyaśīrṣa, Mañjūha, Janaka, Agastya, Sarabhaṅga, Sūtika, Ānanda, Atri, Viśravas, Bharadvāja, Śūdra-Mini are considered as minor characters. In case of Yādava the characters like Vyāsa, Garga and Śaṅdiṣṭhāni are found. Besides these characters other minor characters are seen in the work like Hanumat, Sugrīva, Bāli, Aṅgada, Jāmbavat, Nala, Lava, Kuśa, Kārtavīryārjuna, Jatayu and in the Yādava side there are characters like Pradyumna, Aniruddha, Śamba, Gada, Mucukunda, Kakudma, Bhīṣma, Paundraka, Kāśīrāja, Mādra, Dantavāli, Brahmadatta, Sakrajit, Bāna and Śīśupāla.

7.3 Little known Characters

In this division some demon and demoness characters are found. They are: Tātaka, Mārīca, Subāhu, Khara, Dūsana.
Sambara, Virāḍha, Śūrpanakhā, Kabandha, Dundubhi, Māyāvīṇ and Svayaṁprabhā. In case of Yādava the characters like Pūtanā, Śakata, Baka, Vyoma, Dhenuka, Keśin, Jarāsañdhā, Kālayavana, Sambara, Nikumbha, Agha, Brhatkeyūra, Vajranābha, Sunābha, Cānūra, Kuvalayāpīḍa are seen.

7.4 Female Characters

The poet VP has given a number of female characters in his poem. In case of Rāghava he has given the characters i.e. Śīta, Kaśalyā, Kaikeyī, Sumitrā, Ahalīyā, Urmilā, Māndavī, Śrūtakīrti, Mantharā, Anasūyā, Śabarī. In case of Yādava there are characters like Devalī, Yaśodā, Rohini, Rādhā, Lalītā, Trivakrā, Revatī, Rukmini, Satyabhāmā, Jāmbavatī, Kālindī, Nityāvidyā, Leksmāṇā, Bhānumatī, Prabhāvatī, Usā and Sairindhri.

8 DEVIATION FROM THE MAHĀKĀVYA-TRADITION

With all the good points in favour of this great work some defects not ideal to a work of this stature do not escape the notice of a serious reader.

The main sentiment in this Mahākāvya is Vīra. Other subsidiary sentiments do not clearly come to the picture. It is felt that the poet has not been careful to strictly follow the rules of poetics in treating the sentiment
of love or śrīkāra so far as the time and place are concerned. He has introduced it through Vanavihāra and Jalavihāra. It is further noticed that most of the cantos are not in keeping with the instructions laid down in Sanskrit poetics some of them are long and some of them are too short. In the notes of KD it is mentioned that one canto should not have more than 90 verses and not less than 20 verses. Whereas in the work of VP less than the required number of verses in Canto X are found which can be known from the following table:

<table>
<thead>
<tr>
<th>Name of the Cantos</th>
<th>Nos.of verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canto I</td>
<td>24</td>
</tr>
<tr>
<td>Canto II</td>
<td>49</td>
</tr>
<tr>
<td>Canto III</td>
<td>38</td>
</tr>
<tr>
<td>Canto IV</td>
<td>38</td>
</tr>
<tr>
<td>Canto V</td>
<td>33</td>
</tr>
<tr>
<td>Canto VI</td>
<td>33</td>
</tr>
<tr>
<td>Canto VII</td>
<td>24</td>
</tr>
<tr>
<td>Canto VIII</td>
<td>20</td>
</tr>
<tr>
<td>Canto IX</td>
<td>28</td>
</tr>
<tr>
<td>Canto X</td>
<td>19</td>
</tr>
</tbody>
</table>

Moreover, the poet is not particular to give the description of seasons which is a main characteristics of a Mahākāvya. In second canto at the birth of Rāma and Kṛṣṇa VP has only
mentioned the Madhumūsa and Bhādrava respectively. The keen observations of the poet in giving the description of morning, evening, day and night, etc. are not sufficiently seen in the RV.

Though this RV has some minor defects still it occupies an important place in Sanskrit Literature for its double entendre.

9 SIMILAR NAMES AND WORKS IN SANSKRIT LITERATURE

There are four RV. One is written by Someśvara Pandita of Gautama Gotra, disciple of Covinda and son of Kṛnasūri of Vinjimuri family. This is a poem narrating at the same time the story contained in the first six kandas of the Rām and the story in the tenth Skandha of the Bhārata. Another RV, a poem narrating when read in the usual way, the story of Rāma and when read in reverse order that of Kṛṣṇa, together with a commentary, by Venkatadhvari of the Atreyas family.


of. V. Krishnamacharya, An Alphabetical Index of Sanskrit Manuscript, Adyar Library, Madras, 1944, p.103.
The other RV has been written by Raghunāthacarya\textsuperscript{241} and another is written by Śrīnivāsaacarya\textsuperscript{242} which consists of some ślokas.

9.1 Similar attempt in Orissa

Mahamahopādhyāya Narahari Panda, famous poet of Orissa of the mid-eighteenth century was born in the Khajuria Sasana of the Chikiti estate in Ganjam district. He is credited with the authorship of some commentaries, two of which one on Mrochakatika and the other on Meghadūtam have been discovered.\textsuperscript{243}

His tīkā on Meghadūtam is called Brahmaprakāśikā in which he has displayed his poetic talent by giving an altogether new interpretation of each stanza of this work.\textsuperscript{244} In it Lord Jagannātha has been conceived as a cloud fulfilling the eternal human desire for caturvarga i.e., dharma, artha, kāma and mokṣa. The journey of the cloud-messenger has been compared to the Gūndīcā or car-festival.

\textsuperscript{243} DCSMs, op.cit., p.CLXXXI.
\textsuperscript{244} ibid., p.99.
of Lord Jagannātha. The poet Narahari has tried his best
to interpret each verse in the way of Kalidāsa's Meghadūta
and the Rathayātra of Śrī Jagannātha. Like RP of Dhananājaya
and RP of Kavirāja it may not satisfy the DS characteristics
but the poet has shown his skill in that way. No doubt it is
an unique commentary which still remains hidden from the
view of the Sanskrit scholars, who alone can realise the
importance of this tīkā.

9.2 Telugu Literature

Like Rāgava-Yadava-Pandaviyam of Rājacūdamani
Dīksita there are at least four such works in Telugu
Literature. E.V. Vira Raghavacharya has not mentioned
the works in detail. Only there is the reference of such
works in Telugu.

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245. FCY, op.cit., p. 379.