CHAPTER VI

CONCLUSION

Going through the study undertaken so far it can be said that the SBG exhibits almost all the relevant features of a literary composition. So there cannot remain any second thought in accepting the SBG as a work of literary merit and poetic style. Though this work appears to deal with different philosophical concepts and theories primarily, it does not lack in any of the prominent literary elements in its form and essence from the beginning till the end. It is known to all that the SBG forms a very important part of the Mahābhārata which has already been established as a literary composition in the realm of Sanskrit literature and being a part of it, the SBG automatically falls under the category of Poetry in general. This hypothesis has been proved to be true after undertaking the separate academic investigation and study in this regard. The study and corresponding analysis conducted here is the maiden effort to confirm the fact that the SBG cannot only be called a mere poetical composition, but it can prove itself as an excellent piece of Poetry also which is undoubtedly the best of its kind. In this present dissertation a humble attempt is carried out to explore into the literary aspects of the SBG with proper analysis from all the premiere dimensions of Sanskrit classical literature in general. Thus in the previous chapters several poetic elements of the SBG are judged on the podium of various literary concepts which have been established by the age old views of the famous rhetoricians of the Sanskrit language as important elements of Poetry. Starting from the Upanisadic dictum raso vai sah till the opinion of the rhetorician of 16th century A.D, all have been taken as the standard of measuring the intensity of
the poetic elements of the verses of the SBG. Thus the treatment of metre, figures of speech, sentiment, suggestion, style of writing, language, delineation of character, poetical convention, literary merit and demerits - all have been taken for experiment and judgment in this project.

In the First Chapter of this thesis the story of the Mahābhārata is presented in a nutshell to get a quick view about the base behind the origination of the subject matter of the SBG. As the SBG is primarily a philosophical work, any discussion on this book cannot be complete without throwing light on its philosophical aspect anyway. So a short discussion how the doctrines of the Upaniṣads along with the prominent ideas of Indian philosophy are mirrored upon the SBG is added in this chapter. The influence of the SBG on human life and society is immense which is announced by different scholars like Mahatma Gandhi, Swami Vivekananda, Sri Aurobindo etc. in various places of their works. In this connection the references of the impact of the SBG even on some of the occidental scholars are also shown with proper mention of those. While showing the impact of the SBG on the life of the great scholars both of India and abroad, it is specifically notified that how some of these stalwarts have taken the SBG as a specimen of Poetry. This is followed by discussions on the title attached to this composition, the time or the date of its origin, the commentaries and other expositions based on the SBG, other works running under the title Gītā with a very minimal alteration under corresponding heads. It is important to note here that there are some works of different nature in the world of Sanskrit literature the title of which carries the term gītā. But even though these works bear the term gītā in their title, those have nothing to do with the SBG. In essence the works are completely different from the SBG. As the purpose of the
present dissertation is to establish the SBG as a kāvyā, so a detailed discussion on
the term kāvyā and its scope following the views of various rhetoricians is furnished
here. This is specifically done with an attempt to find out the ambi̇ts of the important
notions of each definition in the aesthetic sphere of the SBG. It can be said that
whatever definition of the term kāvyā is followed, it remains applicable to the SBG.
It is found in course of our discussion that kāvyā represents that kind of creative
composition where meaningful words are employed with a view to giving aesthetic
pleasure. In this process rasa becomes the main element and other poetic elements
like figure of speech, quality, style etc. remain as the auxiliary ones. Kāvyā in Indian
context not only aims at giving pleasure in the mind of the readers but it also takes
active part in the process of attaining the four goals of human life i.e. dharma, artha,
kāma and mokṣa. In this sense the SBG can be a specimen of kāvyā of highest value.
It teaches us the essence of the famous expression rāmādi vat pravar ti tavyaṁ na
rāvaṇādi vat1 and in this way it directly paves the way to achieve dharma - the first
goal of any human being in this world. The recitation of the SBG still brings wealth
for those who have engaged themselves in this professional practice. The money
earned can be used to get other desire fulfilled. Lastly the SBG is the highest tool to
get emancipation from this material world. So the traditional utility of a kāvyā as per
the norms of the Sanskrit rhetorician which is referred to as the
caturvargaphalaprāpti is conspicuously generated from the SBG. It is obvious that
the SBG cannot be placed in the genre of a court epic or lyrical Poetry anyway. It is
rather, can be acclaimed as a pure and successful amalgamation of śāstra and kāvyā.
Thus the context of the discussion on the term śāstra arises. To cope up with this, a

1 Sahd., Vṛtti on I.2, p. 4
comprehensive note on the term ṣāstra and its scope has been taken into consideration in the initial chapter. Here the concept of ṣāstra as laid down by the rhetorician like Rājaśekhara has been dealt with in a detailed manner to exhibit the close connection between Poetry and scripture as a whole. The program of the divisions of ṣāstra as laid down by Rājaśekhara directs to the class ṣāstrakāvyā in which the SBG generally falls. In this type Poetry is composed by intermingling the features of a scripture. Our objective of the present dissertation is to establish the SBG as a poetical composition without affecting its salient features as a scripture for which it is so renowned throughout the globe. The most striking feature of the SBG is that it can be treated as one of the unique literary pieces having a balance between the traditional literary components and its scriptural features. The SBG is a unique scripture as its subject matter centers round the suggestion and teachings offered by a teacher to his favourite pupil to induce utmost interest in the mind of the latter to follow the right path of action and knowledge. After projecting the subject matter and the essence of the book on the plane of Poetry, as well as that of scripture separately, it can be deduced that the SBG fulfills the necessary criteria of both the Sanskrit Poetry as well as the scripture in general. As a scripture the SBG is full of instructions and advices which help the people in the society to lead a good and meaningful life. It also establishes sufficient impetus for the benefit of the society in a greater perspective. It advises to follow one’s duty and also removes the doubts which haunt the individual every now and then in this materialistic world. The SBG starts where Arjuna is under the influence of ignorance towards his duty and like a good counselor Lord Kṛṣṇa here discloses the real nature of the facts related to human life so that Arjuna would incline himself towards his main goal. Many people
around the globe follow this book in their day to day life seeking answers for the miseries and sufferings they have been facing in life and as a result the SBG has achieved the status of a holy book of great utilitarian value in the world parlance. Hence, as a scripture the SBG is able to build a strong group of followers with the teachings and advices through the mouth of Lord Kṛṣṇa which indulges a man to do good for all and to live a harmless life in the society. Thus it directly leads to the path of dharma in any way. Similarly, the poetic attraction of this work cannot be avoided in any case for which it can easily come under the domain of a śāstrakāvya. In the following chapters the literary aspects of the SBG are focused one by one on the basis of the established views offered by the scholars in this field.

In the Second Chapter of the present project the metres and the figures of speech of the SBG are dealt with. This chapter starts with a general note on chanda to trace the string of bond between chanda and Poetry in the world of Sanskrit literature. This part basically correlates the importance of the application of metre in Poetry and shows that how its application is necessary to create the intensity of rhythm. Such rhythm always remains capable of giving pleasure to the reader and the audience. Moreover, if the metres used in a poetic piece are adapted in coordination with the underlying sentiment as well as the subject matter undertaken, the piece undoubtedly comes up as an example of a good Poetry. With a view to proving this accordance in the SBG, the metres applied here are notified and discussed one after the other. Thus comes the discussion on the metres like Anuṣṭup, Indravajrā, Upendravajrā and Upajāti. This part of our discussion shows how the varieties of these metres have created the rhythmic effect in the whole body of the book and it thus leads the proposed study towards its objective. After the analysis of
the employment of *chanda* in the SBG it appears that in the SBG the use of *Anuṣṭūp* seems to be very effective and it can be considered as the main metre of this composition because of its dominancy over maximum number of verses. This metre in general is said to be fit for the work composed with a view to imparting instruction and suggestion of any kind. From this point of view the employment of *Anuṣṭūp* in this book is most suitable and quite appealing as the core matter of the SBG revolves round the advices and teachings of the Lord. It is important to point out that exceptions are also shown in this part where no definite metrical rules are followed in connection with the employment of the metre pointed earlier. In the SBG, as in many places, the general rule of *Anuṣṭūp* is not followed and as the same exceptions are repeated in a group of verses, the variations can be taken up as the feature of somewhat a different sub division of *Anuṣṭūp* itself. With regard to the employment of other metres also, in the SBG many peculiarities are shown in their application. As for example, according to the general norm the *upajāṭichanda* arises with the mixture of *Indravajrā* and *Upendravajrā* metre. But some verses of the SBG are seen to carry the norms which are the amalgamation of *Indravajrā* and Śālinī, of *Indravajrā*, *Upendravajrā* and Śālinī and surprisingly the amalgamation of *Indravajrā* and *Upendravajrā* with *Vaṁśasthavila* has also been found here. It is important to note here that such a feature is not uncommon in the works of later poets like Kālidāsa, Māgha and the like.\(^2\) There are other eleven syllabic verses in the SBG which do not possess any specific rule of Prosody thus forming a different variety in this regard. There are again some verses in this work where we find eleven syllables

\(^2\) *kiṅ brute revyomacarā maāsurāḥ smarārisūnupratipakṣa vartinaḥ/ mādiyabāṇavaṇavedanā hi sādhunā kathaṁ viṁśṛtiṉocarīkṛtāḥ/ Kumārasambhavam, XV.40, this verse is constituted with *Indravajrā* and *Vaṁśasthavila* metre.
in three quarters while there remain 12 syllables in the fourth one. This also can be taken as an exception in case of eleven syllabic verses. Interestingly, the SBG shows a verse which is composed according to the rule of Triśūp - the famous among the Vedic metres. So, on the basis of the overall analysis on the metres used in the SBG, it can be said that though the number of varieties of chanda used in the SBG is not wide but the verses are composed with variation even in that small number. This characteristic feature of metrical application in the SBG establishes its strength to give rise to a distinct sub variety in most of the cases. It moreover, brings difference in taste which is unusual in the field of Sanskrit Poetry. In the second part of this chapter, the figures of speech used in the SBG are discussed and the discussion opens up with a general note on the concept of alaṁkāra where the opinions of various Sanskrit rhetoricians are taken into account. This part of the dissertation tries to establish the role of alaṁkāra in the Sanskrit literary composition. It is a unanimous fact that the presence of figure of speech in a poetical composition enhances the beauty of the piece and can make it a charming one. This remains true in the case of the SBG also. The employment of figures of speech in the SBG brings a charismatic charm to the apparently difficult or so called puzzling ideas of philosophy and makes those concepts comprehensive for the general readers in a much better way. Though the SBG is a work of deep philosophical thought, yet each and every figure of speech is seen to get utilised for the achievement of the poetic charm and beauty. Both the varieties of Sanskrit figures of speech i.e. śabdālaṁkāra and arthālaṁkāra are employed in this work. The use of Anuprāsa and Yamaka is very appropriate in each case with the synchronization in the desired description. It can be said that the employment of these śabdālaṁkāras in this work has upgraded
the literary attraction of the piece. There are several verses in the SBG where the use of Anuprāsa and Yamaka can be traced. In the use of the arthaśāstra, the SBG has shown a great variety. The employment of Upamā in the SBG can be taken up as a very successful one in delineating with some major concepts of Indian Philosophy. In most of the cases of Upamā the similitude is established between a common or known fact and a philosophical concept. This, in almost all the cases, can generate a normal vibe towards the comprehension of some complex ideas more or less philosophical in nature. This is because similitude always makes the sense easily understandable with the help of the behaviour of a common or known object. In most of the cases all the four elements of Upamā i.e. upamāna, upameya, sāmānyadharma and sādṛṣyavācīśabda can be easily discernable. The use of Rūpaka also produces literary charm and makes the idea easily intelligible in the work. It can be said here that like the use of the simile, the use of metaphor also uplifts the effect of the sentiment in this work. The application of Arthāntaranyāsa is charming as well as effective in the SBG. In the battlefield of Kurukṣetra what Arjuna has faced, turns out as a problem of every human being and what Lord has suggested can be the ultimate solution of all types of problem. Thus the scope of expression is generalised through the help of the use of the Arthāntaranyāsa. Thus in this part of the thesis it is shown how with the help of the Arthāntaranyāsa the range of an individual problem has crossed its boundary and touch the general forum. Through the employment of the Kāvyaliṅga the relation between a cause and effect has been established and in this way the philosophical essence of the piece is also highlighted. Such application has added extra charm and poetic fervor to the verses used there. In connection with the figure called Virodha it is shown in this part of
the dissertation that how the employment of this apparently opposite figure of speech can create a poetic excellence with the infusion of some opposing thoughts and expression. Under the dark shadow of illusion or ignorance, people see every entity as separate individual. But in reality it is not so and this along with such other philosophical parameters are established in the SBG through the employment of the Virodha. Again because of the various essence of the Lord, He appears to be different time to time but in reality He is the Supreme Reality. To delineate such situation in many verses, the Ullekha is employed where Lord is said to be one in all. Similarly the use of figures like Arthāpatti, Kāraṇamālā and Sāra in the SBG also seems to be perfect as those are also used as the tools of poetic charm as well as expressing some important philosophical issues. Thus, the applications of the two main components of Poetry i.e. metre and figure of speech are found successful in the SBG and these elements establish the literary attraction of the work as those usually do in any other form of Poetry in Sanskrit literature.

The **Third Chapter** of the present dissertation is devoted to the concept of *dhvani* and *rasa* and also to the discussion about the successful employment of those in the SBG. Here also, a short account on the concept of *dhvani* with its division has been laid down to have an overall view on this important poetic element. It is a well known fact that in the world of Sanskrit Poetics the existence of *dhvani* or suggestion is regarded as the most essential literary element to get the highest status among the varieties of Poetry as a whole. It is also known to all who are convergent with the field of Sanskrit Poetics that the *dhvani* or suggestion is that device of Poetry through which an implicit meaning arises in the mind of the person with good taste and judgment. In every case the suggested meaning appears as much more
appealing than the primary one. Actually the concept of *dhvani* was correlated with the first literary expression of Sanskrit coming through the verse *mā niśāda* etc. from the lips of the great sage Vālmīki where the feeling of pangs was converted to a verse. As the whole *Rāmāyana* shows the perfect application of suggestion, the great poet Vyāsa with deep intellect and superb observation has shown his mastery over the treatment of *dhvani* in the SBG also. In many places of this work the primary meaning of the verse or that of a particular term carries some more important and effective suggestive sense alongside. In this part of our dissertation we have shown by supportive examples that in almost every case, the suggestion brings out the philosophical sense that correlates the motivating ideas. So, there is no exaggeration in saying that through the employment of *dhvani* or suggestion the sense of great value soars high in the intellect of the connoisseurs in the body of the SBG. It is also pointed out here that even there are many words in this work which can bring a new idea with the help of their suggested meaning. The suggestion or *dhvani* used in the SBG is established on purely philosophical and transcendental plane in every step. The narration here establishes how the very first verse of the SBG can be a fine example of suggestion. With the power of suggestion, the important terms used in this particular verse surpass the boundary of the primary meaning and suggest that whatever is going to happen in this field it will go in favour of virtue and against the vice - the universal philosophy of humanity that virtue always wins over vice. Again the name Pārtha attached to Arjuna bears suggestion in many places as in most of the cases the composer intends to incorporate the valour of Arjuna as a Kṣatriya and it is done with the intention of directing Arjuna’s upset mind towards the great battle. The universal form of the
Lord is presented before Arjuna to make him understand the omnipotence of Kṛṣṇa that leads to the universality of Vāsudeva which is suggestive of the Supreme Reality. The purpose of suggestion in the SBG seems to be fulfilled and as such there is no harm in saying that the work can be ranked as one of the best specimens of classical Sanskrit Poetry in this regard. Just after the discussion on dhvani in the SBG, the concept of rasa has been treated with its components like sthāyibhāva, vibhāva, anubhāva and vyabhicāribhāva along with their definitions in a manner to present the importance of sentiment in Poetry in general. Rasa or sentiment is the prime element in Poetry the others being its subordinate, stay in support of sentiment, be it metre, figures of speech, quality or the style. The sentiment is directly related to the feeling of relish in the heart of a connoisseur and the purpose of Poetry will not be fulfilled if a reader, though in the presence of other literary elements cannot get the ultimate taste of its sentiment. To get an overall idea on rasa all the nine types of rasa have been discussed in this chapter along with the corresponding deities and colour attached to those by the rhetoricians; but the main stress has been projected here to the discussion on the principal sentiment of the SBG. The predominant sentiment of the SBG is undoubtedly the Śānta. Both the form and essence of the book support this. In this discussion it is explained that as a part of the Mahābhārata with Śānta as its main sentiment, the SBG automatically comes up as a literary piece with Śānta as its principal rasa. Some other sentiments like Karuṇa and Adbhuta also have made their corresponding marks in places proportionate to their context, but those can only help the principal one to flourish throughout the piece. Moreover, with the help of the method of elimination, the presence of some other sentiments which are in no way conducive to the sentiment
of quietude has been discarded through proper discussion and projection. Such a point can strengthen the footing of the effect of the principal sentiment called Śānta in the work and that is why the discussion is taken up before establishing the Śānta as the predominant one in the literary piece. Though the outer background of the SBG is the great battle of Kurukṣetra and the piece is initiated under the coverage of an ensuing battlefield and though Lord’s speech is generated to motivate Arjuna towards the battle, yet the heroic sentiment or viररaरa is not the principal one in this piece. Though the said conditions excite the flavour of heroic sentiment in a general backdrop, but in the SBG it just gives us the spark of the momentary feeling and is no way elevated to the status of a sentiment. Similarly, the touch of the pathetic sentiment or karurārāsa is found at Arjuna’s grief-stricken situation as he observes his relatives and friends in the troop of opposition. This feeling is aroused when we see the dejected Arjuna before the Lord. The poet’s expression in projecting Arjuna’s pathos really touches the heart of every reader, but it is just a momentary feeling and it goes away as we proceed gradually in the actual subject matter of the SBG. The marvelous sentiment or abdhutarāsa also lies in a dormant nature in the SBG when Sañjaya expresses his feeling of astonishment on hearing the conversation of Lord Kṛṣṇa and Arjuna. Again after perceiving the universal form of Lord Kṛṣṇa, Arjuna is left with the sense of fear. It is highlighted in this part of our discussion that though the narration in this regard, no doubt, helps in relishing the sense that is conducive to the bhayānakarāsa but it cannot achieve the position of a full-fledged sentiment of strong existence. Thus the way of accepting the Śānta as the predominant sentiment of the SBG has been cleared on the basis of sufficient poetic reasons. After such an analysis of elimination our discussion comes to the
point that how the *rasa* called the Śānta can undoubtedly be taken as the predominant sentiment in the SBG. It is a universal opinion that the subject matter of the SBG is devoted predominantly to the discussion on renunciation by way of keeping the fruit of one’s action on the feet of the Supreme which paves the way to the final emancipation. As one realises the Supreme Reality, one is free from any materialistic desire and ego. At this state one remembers only the existence of God. With this feeling the mind is filled with tranquility and happiness which gives rise to the necessary conditions conducive to the sentiment called quietude. It is the nature of this sentiment that under its delineation the mind rests in peace without any attachment to the worldly desire. This non-attachment brings true joy in life and makes one selfless and free from the tendency to hoard and possess. In connection with the message of Lord Kṛṣṇa in the SBG, it can be said that the essence of this work crosses the boundary of time and place and it remains as a universal message for the people of all time. Thus as per the norms of Sanskrit Rhetorics this is the ideal situation for the delineation of the sentiment called Śānta. The poet in the SBG has rightly chosen this as his tool to deal with the message properly. Thus on the basis of such analysis we are not in fault to deduce the fact that, Śānta is the best suited sentiment in the SBG to stand as the predominant one. After the analysis done here it also becomes clear that with the help of suggestion the sentiments of the respective descriptions can also be sensed fully.

The **Fourth Chapter** of the present dissertation deals with the language, style of writing and *kavisamaya* employed in the SBG. Here it is shown that the SBG is composed with a refined and lucid language without the use of much complex and compounded expressions which is commonly seen to remain as one of
the salient features in most of the other šātrakāvyas. In this connection we have shown that how the style of the Bhaṭṭikāvyas remains very difficult as it is a poem composed to teach the rules of Grammar of Paninian school. Again another point notified in this regard is that some of the Sanskrit poems, though falls under the category of pure literary creations, show difficult expressions which a general reader finds difficult to understand. This is applicable in the verses of the Naiṣadharacarita—the great creation of Śrīharṣa as declared by the poet himself. In the present chapter we have shown that though the SBG is the amalgamation of some complicated philosophical thought yet all these are conveyed through easily understandable expressions throughout the work. Nowhere in the book the employment of long or complicated word can interrupt the process of understanding the actual meaning of the verses or the process of relishing the sentiment either. Such type of expression is reflected in the famous Sanskrit drama the Prabodhacandrodaya of Śrīkṛṣṇamiśra. In this discussion it is shown that in the SBG the poet has brought variety in taste by using his knowledge of vocabulary in projecting various synonyms with effective meaning and propriety of expression. Thus the poet has used a good number of synonyms for expressing war, knowledge etc. in the body of the whole work. Besides these, in case of address towards Kṛṣṇa and Arjuna uttered by each other, Vyāsadeva has used different names sometimes pointing to various epithets and thus it proves his choice of words and mastery over Sanskrit vocabulary. The clear expression of thought coming out of the verses makes it possible to place this book in the hearts of the admirers. Moreover, the sweet sounding and rhythmic verses create melody in the heart of the reader. The proper application of the word in accordance with the suitable meaning has easily established its style as a balance
between word and meaning. It is shown in this discussion that the application of proper style seems to be perfect in the SBG and it remains in accordance with the relevant sentiment all along. Though the theme of the book projects the sense of a battle between two groups of the same race, there is no such war like descriptions and it generates very few chances for the poet to apply hard sounding words or letters. So, the style of the SBG can be said as graceful and intense. The analysis on the style of composition of the SBG establishes the fact that it is written in Vaidarbhi style which goes successfully with the poetic quality called the Mādhurya. This quality with majority of words in soft sounds is apt to delineate the sentiment called Śānta. Next we have come to discuss the topic called kavisamaya in the SBG. Though the application of this poetic tool is very rare in this work, yet whatever is found in this regard is charming. We have discussed in this context that the concept of kavisamaya actually is a traditionally handed over convention that came up from the usage employed in the works of the great poets like Vālmīki, Vyāsa, Kālidāsa etc. It is important to note here that the characters play a great role in every poetic creation. The beauty and charm of a piece may go upwards or downwards with the employment of the characters in Poetry. It is important to note here that though the discussion on the characters of the SBG has not been included in the title of this particular chapter, sensing its importance in weighing the literary grandeur of the SBG, a note on this point has been included here. This note on the characters of the SBG establishes the fact that the poet, though has used very less number of characters in this piece, all of those are drawn with proper conformity and decorum. In this part of our discussion it is shown that how the poet Vyāsadeva has projected great mastery over the portrayal of the characters like that of Śrīkṛṣṇa, Arjuna,
Dhṛtarāṣṭra and Sañjaya. From the analysis of the characters it can be made out that the poet of the SBG has presented the characters in three fold division. In the first level, the characters of Śrīkrṣṇa and Arjuna are highlighted as the speaker and the listener respectively where the character of Śrīkrṣṇa seems to be great councilor and adviser as well as the Lord of the universe. The character of Arjuna is showed as a confused person at the beginning of the story but at the end comes up as regaining his lost spirit and strength. In the second phrase, the characters of Dhṛtarāṣṭra and Sañjaya are portrayed who, though act as the listener and the speaker too, yet do not get much involvement in this work as the central theme of the work carries the messages of Śrīkrṣṇa towards Arjuna. Besides these, some other minor characters are also shown there though in a secondary way relating to the battle scenes, the presence of whom can be sensed through the utterance of Sañjaya.

In the **Fifth Chapter** the literary qualities and the doṣas detected in the SBG are discussed. After going through a detailed discourse on *doṣa* on the basis of the opinions of different rhetoricians, one can hardly find any specific defects in the body of the SBG except the ones where the corresponding names of the particular rasa etc. is uttered, thus giving rise to the literary defect called *svaśabdavācyatva*. But such cases are very few in number and it has not affected the literary string in a strong way. After *doṣa* the concept of *guna* or the idea of poetic qualities are taken into consideration. In Sanskrit Rhetorics the poetic quality is attributed to the word and meaning of the concerned piece which always stays in support of the sentiment. Without specific literary qualities a poetical composition becomes lifeless as in that case the work does not remain capable of manifesting the underlying emotion of a sentiment by the mere arrangement of letters in a proper manner. It is found that in
the SBG the qualities like Mādhurya and Prasāda are effective. The SBG is a composition with Śānta as its prime sentiment and it is characterised with the quality called sweetness where pleasure arises due to the melting of hearts. The sweet sounding words create harmony and pleasure in the heart of one who either recites it or listens to it. So the literary quality called Mādhurya stays in a stronger form in the SBG. Many people do not understand the meaning of the verses of the SBG or they cannot even read it, but still the work can generate attraction in the mind of those through its sweetness of sound and melodious nature. This can be witnessed by the existence of its infinite number of followers throughout the globe. The reason behind this popularity is that by only hearing or uttering the verses of this holy book one can get happiness, serenity and the inner strength of the mind. Again with the presence of the literary qualities like Mādhurya and Prasāda, Oja is also present in many places in the SBG and it tallies with the existence of other type of taste other than the Śānta. The existence of Oja can be noticed in the passages where the scenes of the battle, the arousal of astonishment in the mind of the Third Pāṇḍava at the sight of the viśvarūpa of the Lord etc. are narrated. Some descriptions are also found in the SBG which express ferocity or heroism and in such occasions the existence of the quality called Oja can be traced. It is important to point out here that because of its universal applicability to all the sentiments, the quality Prasāda resides in this composition more or less in the whole texture. Thus the successful arrangement of letters in the SBG in accordance with the depicting sentiment can fix its place of honour in the realm of Sanskrit literature. So the balance between the poetic quality and sentiment found in the SBG can incorporate great poetic charm in the piece.
Thus, on the basis of this analysis it is seen that the SBG is composed with almost all the prominent literary elements which are common in other literary pieces of Sanskrit literature. It is true that this work has the strongest appeal as a scripture but this can not affect its literary charm and poetic value. So, it can undoubtedly be accommodated as a śātrakāvyā. The literary charm and value of this work cannot be avoided anyway. Actually the Poetry and the philosophy have brought here a striking charm which no other literary works of this type could show. This can be supported by the famous statement of Bhāmaha who is of opinion that even some literary pieces are there which can be understood only through the help of the commentaries like the śāstras, but such type of literary compositions always remain as the source of delight for the scholarly persons and the dull headed person fails there.

\[kāvyānapi yadimāṇi vyākhyaṃvīṇi śāstravat/\]

\[utsavāḥ sudhiyāmeva hanta durmedhaso hatāḥ//\]

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3 Kavlmk., II.20