CHAPTER IV
ANALITICAL STUDY

TREATMENT OF RASA

The theme of the poem is the story of the Pandava-s and Kaurava-s. Krsna and Arjuna are portrayed as the two main characters and the episodes concerned with them are narrated in detail. The great Mahabharata war is the salient feature of the poem which is displayed as the background. This story ends with the victory of the Pandava-s over the Kaurava-s. This victory was gained by sole heroism of Arjuna with the full support of Lord Krsna. The descriptions of Bhima’s encounter with Jarasandha, the death of Sisupala in the hands of Lord Krsna, the battle between Krsna and Bana in the 4th canto, the fight between Susarma and Arjuna etc. contribute to the heroic sentiment of the poem. Moreover we find that the heroic sentiment is intensified by the sentiment of Raudra, which dominated Bhima in his encounters with Krmmira, Kicaka, Duryodhana, Dussasana etc. Hence it is very clear that the predominant sentiment of the poem is Vira, the Sthayibhava of which is Utsaha.

The sentiments like Srngara, Hasya, Karuna, etc are introduced as accessories of Virarasa. In the descriptions of battle the sentiments of Raudra and Bhayanaka are introduced occasionally to project Vira the dominant Rasa.
The sentiment of Srngara is developed in the description of the marriage of Arjuna with Subhadra and Usa with Anirudha which is dealt with in the first and third cantos respectively. The sentiment of Karuna can be well experienced while describing the story of the Brahmin couple who lost their children. The 10\textsuperscript{th} canto describing Visnu and his abode stands as an independent devotional lyric.

**Figures of Speech used in this work**

Dandin, the author of kavyadarsa is the first person who gives a clear definition for Alankara. After Dandin, Bhamaha of the 6\textsuperscript{th} century A.D. established the Alankara school. According to Bhamaha, Poetic beauty occurs only by figures of speech. Alankara-s have an important place in the world of poetry. The Alankara-s embellish the poem and helps to enhance its beauty. An expression composed of figurative speech and lofty ideas enhance the beauty of the poem. Upanisad-s, Ramayana and Mahabharata contain several passages consisting of Alankara-s.

The poet has made use of a number of important Alankara-s in this work. The figures of Speech both (Sabdalankara and Arthalankara) used by the poet reveals his skill in using them in the relevant situation in an appropriate manner.
Generally, most of the poets will use Sabdalankara-s here and there in their works. The Sabdalankara-s like yamaka and Anuprasa used in the poem make a special appeal to the listeners on account of their rhythmic nature. The poet is extremely fond of alliteration which makes the verses more fluent and impressive. Some examples are given below.

The following verse is an example for Yamaka;

\[
\begin{align*}
tatras bhoomasya purvesh & \\
beemanaumbeju sahco muuknd: | & \\
antragheeshadbhumartupaknya- & \\
ratnani ratnani ch sanddarsha | |
\end{align*}
\]

[Canto-III -79]

Lord Krsna who is a friend of Arjuna entered the city of Bhouma. Inside the palace he happened to see the extremely beautiful ladies (कन्यारत्नानि) and wonderful jewels (रत्नानि).

Here in the given illustration the word ‘Ratnani’ is used to convey the meaning of jewels as well as beautiful ladies (the best among the women). This is an example of Yamaka. The repetition of the same word which denotes different meanings is called Yamaka\(^2\).
The following verse is a very good example of Anuprasa;

विषीदन् स निषीदश्च
मण्डवन् मलिननन् |
कृषिेवल इवाक्रोश |
स्त्राशाद् समभाषत ||

[Canto-IX -92]

Here in the given example the letter “ष” is repeated several times which gives special appeal to the reader as well as the listener. The repetition of the letter in the same verse is called Anuprasa.

The poet also has used Arthalankara-s such as Upama, Rupaka, Utpreksa Pratipa, Apahnuti etc. All these Alankara-s are used in appropriate situations. Few examples are given below:-

The following verse is a beautiful example of upama and is quite appropriate to the context;
Lord Krsna who is shining with the royal umberllas and chawries held by the beautiful ladies looked like the moon in the sky at night surrounded by the stars. A comparison of two similar objects is upama⁴. Upama becomes an Alankara only when the similarity is attractive.

Such as,

Likewise the poet has exhibited marvellous capacity in making use of simili enhancing the level of appreciation in the minds of readers.

Again,
This poem reveals the poet’s talents in the use of Utpreksalankara. In this verse we get a beautiful description of Dvaraka.

When an object is poetically fancied as another one due to the presence of some common trait, it is Utpreksa\(^5\). The poem shows the authority of the poet in using Utpreksa in a very remarkable manner. This verse reveals his ability to make use of this particular Alankara to its highest level of poetic imagination. Here the poetic fancy is very attractive.

The poet says that the bejeweled mansion is constructed by Lord Krsna in order to remove the grief of Varuna. Varuna is aggrieved on account of the fact that the western region is not charming unlike the eastern region which shines with the lustre of the rising sun in the east. The creation of the bejeweled mansion is not made for removing the grief of Varuna. But it is fancied as the cause. It is quite an appropriate example of Utpreksa.

The following verse forms a good example for the figure of speech Pratipa;

अरुणत्वमिहास च बिबंधले यदिदं तदभूदधर्षेः तदा।
तरुणी विततेर्धिंकं विलस-तरलात्ममपते:कुरलात्तरुचे: ।।

[Canto-VIII -7]
The Bimba fruit has the same redness like that of the lower lip of the beautiful lady whose face is adorned with the curly hair falling from her forehead. Here the relationship of upamana and upameya is reversed and hence it is called pratipa which means reverse.

The poem shows the poet’s ability to bring out the effectiveness and power of this particular Alankara Pratipa. He has used this Alankara very aptly in this context.

An example for Rupakalankara is given below -

[Calligraphic script]

This poem is an example for Rupakalankara. This verse gives the description of the visit of Lord Krsna to Indraprasta along with wives. Here in the word क्रमेन संभावे च पाण्डुपुत्रा - नन्त्र: पुरुं प्राप्च सावरोध: || || [Canto-II -38]

Krsna’s face is identified as the lotus. Here we find that the face of krsna (upameya) is identified with the upamana Lotus.
The following verse is a good example of Apahnuti Alankara -
इयमपि न पुरी सा स्वर्गलक्ष्मीरुदारा
न खलु नरवधूत्वस्ववर्धूत्वस्तिवहेता ।
अयमपि वसुदेवस्यात्मजो नो मुरारि:
न च स तु बलदेवशेषभोगी च साक्षात् । ॥ [Canto-VII -21]

This is not the city, it is the glorious heaven. The women are not human brides, they are celestial brides, He is not the son of Vasudeva, he is the enemy of the demon mura, and he is not Balarama, he is the original Visnu himself lying in the Serpent Adisesa.

Apahnuti means denial or concealment. In all these four lines we find the denial of the real character of the upameya is made in order to attribute the very character of upamana, to upameya.

The following verse illustrates the Arthantharanyasa;

अतःपरमहं जातं
रक्षामि तव बालकं ।
पीडापनोदो विप्राणं
क्षत्रियस्य ब्रतं परम् ॥ ॥ [Canto-IX -35]

In the first part of the verse, Arjuna states that he is ready to protect the Brahmin child; in the second part, he points out that the removal of the grief of the Brahmin couple is the prime duty of kshatriya-s. Where a general and particular statement is expressed, the figure of speech is Arthatharanyasa. When a particular idea is relevant, it is substantiated by a general statement and when a general idea is relevant it is substantiated by a particular statement.
Here the particular statement relevant to the context (I shall save the boy) is substantiated by the general statement (Ksatriya-s prime duty is removing the grief of the Brahmana-s). This verse reveals the poet’s deep thinking and originality in expressing the ideas.

The following verse can be pointed out as a beautiful example for Nidarsana;

उडुपनिवहयोगात् तं तितीर्षुःपयोधिः
गगनतल विलंगनां तारकां स्मृष्टुकामः।
हिमधरगिरिजां लंघनेःसो कृताशः
यदुवर्णगराभा वर्णनायोद्यतो यः ||

[Canto-VII -27]

One who wishes to describe the beauty of the city of Yadus is just like a person trying to cross the ocean with country boats, or like a person desirous of touching the stars in the sky, or like a person trying to cross the Himavan, the king of mountains.

Where the ideas expressed in two or more parallel sentences are figuratively identified, the figure of speech is Nidarsana⁹. Here in the given example, the ideas expressed in the first three lines and those expressed in the fourth line are figuratively identified. The figurative expression in the given eg. is very beautiful.
Just like the other mahakavya-s, the poet has lavishly used the Arthalankara-s like Upama, Utpreksa as well as the Sabdalankara-s which make the poem more appealing for chanting. The Arthalankara-s used in the Mahakavya make the poem beautiful making the meaning of the word “Alankara” fruitful. All these figures of speech used in the poem reveals the poet’s deep knowledge in the field of Alankarasstra.

**Metres**

The different metres used in the work enhance the beauty of the poem. This is a particular feature of a Mahakavya in which that the verses are composed in one metre with a metrical change at the end of the canto. We find that the verses of each canto are composed in one particular metre and the canto ends with a verse composed in a different metre.
In the first canto of the poem the verses are composed in ‘Salini’ metre:

गोरक्षार्थ चापमादाय गेहात्
कृत्वामोदं ब्राह्मणस्यास्तवोऽरः।
तीर्थस्नायी गामटन्नेष पार्थः
नागीपाण्ड्वस्त्रीवरोऽगात् प्रभासम्। [Canto-I-12]

The canto comes to a close with a verse set in the ‘Vasantatilaka’ metre:

एवं विभ प्रसृतप्रणयप्ररोह
संवर्द्धमानमितरतरसख्यबन्धं।
तौ तेन तुष्च नररूपमुपाश्रयन्तौ
नारायणो नर इति प्रथितो पुमांसो। [Canto-I-15]
The metre in the II canto is ‘Indravajra’;12

श्रुत्वच्च वांच स युधिष्ठिरस्य
प्रोकाच कृष्णं स्मितपूर्वमेनं।
राज्ञिः संप्रति पीड़या ते
भीतादयस्ते सहजा विधेया॥। [Canto-II-6]

The canto ends with the verse composed in ‘Malini’ metres.

तदनु यजनमेतं संप्रशास्याखिलेषु
स्वगृहमभिगलेषु प्रयशोऽसौ नरेषु।
निजसुहद्मुदारं वासुदेवं सदारं
चिरमिह पुरि सोख्याद्वासयामास सम्राट्॥। [Canto-II-72]

In the third canto the verses are composed in the metre ‘Upendravajra’ Indravajra and Upajati.15

For Example:- कुमारयोर्युद्मतीव रेजे
मयूरनागाशनवाहयोश्च।
शराद्वित्तशक्तिधरोपयाश्चतो
निराक्रमद्वीक्ष्य स नीलकण्ठम्॥। [Canto-III-44]
Example for Indravajra:-

भक्तानुकम्पावशतः स शंभु: ।
द्वारस्थायमान: पुरस्कणाय ।
सार्ध निजेन्द्रमूलगणेकार्षात् ।
बाणेकहेतोर्भुवाणमोक्षम् ।।

[Canto-III-39]

Example for Upajati:-

मोहं गते मृदभति: पुरारो ।
बाणोपि बाणावलिवर्षिचाप: ।
सहस्रबाहु: समुपाजगाम ।
सहस्रनेत्रावरजाजिभूमिम् ।।

The canto ends with the verses composed in the metre Vasantatilaka.

सर्वसु तासु भगवानरविन्दनाभः ।
प्रत्येकमेव जनयन्नरविन्दबाणः ।
क्रीडाविनोदसिको भवनान्तरेषु ।
भीष्मस्य स दुहरीव ततोद्भिरेमे ।।

[Canto-III-90]
In the fourth canto the verses are composed in Vasantatilaka metre.

For Example:-

सरस्थ्रिलेशायवपुश्रमसंभृतेन 
पाणिद्वयेन परिकल्पितपुष्पम्। 
कैरात्वेषकलितस्य पिनाकपाणे- 
रालोकताथ शिरसि स्फुरिति प्रसूनम्।। [Canto-IV-24]

At the end of this canto the verses are composed in ‘Sragdhara’ metre16.

सत्ये निष्पातु यस्मिन् सरसिजनयेन भक्तियोगश्च यस्मिन् 
विप्राणां भोजने च प्रतिदिवसमहो प्रीतियोगश्च यस्मिन्। 
सोदयं सर्वानं विहाय स्वजनमपि तथाकर्तृत्तमज्ञातवां 
धर्मस्यानुग्रहवेण प्रसूतमतिरभूतं धर्मजो मात्स्यागेहे।। [Canto-IV-83]

Again the verses of Vth canto are also composed in ‘Vasantatilaka’ metre.
For Example:-

The canto ends with the verses composed in the metre ’Prthvi’.

The metre used in the VIth canto is ‘Sardulavikriditam’.

For Example:-
This canto ends with the verse composed in ‘Sikharini’ metre;

स्वपिन्त्रा सांक सोप्यधिरजनि वार्तामिह वदन्‌
स पिन्त्रा स्यादक्ष्यकृतसिद्धायाथायायुनमतः।
पृथ्याय: पुत्राणं प्रथितयशसाङ्च स्मृतवत्तां
सुखं विषुस्तसमिन् विहतिमभिपेदे यदुपुरे।। [Canto-VI-112]

In the VIIth canto the metre used in the verses are ‘Malini’.

For Example:-

अलमिह वचनीप्रवर्णनीय गुणाठ्या
कथमिव कविमुख्यैद्वरका द्वारसम्या।
सदुपवनविचिन्त्रां सौभी माननीया
सदरपुपुरजातिज्ञालैंगौरपाले।। [Canto-VII-43]

This canto also ends with the verse in ‘Vasantatilaka’ metre.

तस्यं हरिस्सरसमद्भुतराज्ञान्यां
आवासमातुन साधुजनैससमं:।
पुन्नार्जिरपि च दारगुणैऽदारे:
भूषासमुच्चयविराजितविग्रहश्री।। [Canto-VII-61]
In the VIIIth canto the verses are composed in ‘Totaka’ metre

For Example:-

अवहत्तनुतां तटिनीषु रयो
मथिनीषु तु न प्रियसंगमने।
शुचिकालगुणे सुशिरीष सुमे
शिशिरापगमे स्फुरितेःत्र सति॥ [Canto-VIII-8]

This canto ends with the verse composed in the Vasantatilaka metre;

पर्ययतश्च परिवर्तितसंकरेण
संसृष्टिमयिन्तं स्वयमात्मानः।
तासामिहालमरवन्दंदृशां स मायी
चिक्रीडः पोड़शसहस्स गृहेशु कृष्णः॥ [Canto-VIII-42]

Quite different from all these cantos the 9th canto begins with three verses set in Vasanthatilaka metre;

चिक्रीडित सुरगणेश सदैव साकं
चिक्रीडिताभिरह तुडङकुवचद्रयभि:।
वक्रीकृतातुलकट्टकलाकुलाभि:
विक्रीतकायहदयाभिरतीव सैख्याद्॥ [Canto-IX-3]
All other verses are in the Anustup metre; 22

अतीतेन किमागामि
रक्षणीयोस्य चात्मजः ।
प्रजापतियमस्माकः
ममिषां विविवितं खलु ।। [Canto-IX-18]

This canto ends with a verse composed in ‘Sikharini’ metre;

प्रतीचिं प्रायवेण प्रभुरथ दिशं प्रत्युनुलपन्
सखेः सम्यगवदं परविभुपदं सांप्रतमिति ।
गुडंकेशः केशीदिशदिह सशोकप्रशामनं-
प्रसन्नात्मानन्तं प्रकृतिमहुरं प्रस्थितशनाः ।। [Canto-IX-138]

In the 10th canto the verses are composed in the metres ‘Sragdhara’, ‘Pancacamara’ 21 and Sardulavikriditam.

The following verse is an example of Sragdhara;

प्लक्षाद्वीपं च लक्षीकुरु सरस सखेः लक्षिताश्चर्च्यं दृष्टयोः
जम्बुद्वीपात्म वार्ष्टितं गुणपरिमितं प्रशंसन्ति सन्तः ।
इक्ष्वाकुद्वन्त्मेत्तत् स भितमविश्वेशलिं पश्चा-
ताक्ष्याधिवासं तथा तरुपरमधुशन्मलं पश्य साक्षात् ।। [Canto-X-2]
This verse is cited as an example of Pancacamara;

परंपंद तद्व्यूंत प्रतीत वेदसंकुलं
प्रसत्रवेदकोषमबुजाक्षवीक्षितं मय।
प्रतिष्णि कृतञ्चतन्मुकुन्दबिबम्बरा-
द्यलकृतेःत्र धाम्मि तं वदश्रिहासच्च सः || [Canto-X-46]

Example of Sardulavikriditam;

अज्ञानात्त्वरयाथवा विरचनात्मोहाकुलत्वेन वा
भक्त्युद्रक्कृतो विभक्तिविपरीतार्थोपशब्दादिकं ||
यत्किन्नित्तम जातमेवदखिलं देशान्तरं साधवः
सन्त साधविह साधयन्तु सुधिय: कृष्णार्जुनीयाः || [Canto-X-49]

The use of the different metres in this work is an ample evidence for the poet’s poetic skill and excellence.

**Style**

The verses are beautiful and written in a lucid style. Throughout the poem the poet uses the Vaidarbhi style. We can easily understand the meaning of the verses. For example:-
What to say about the fortune of the son of the God of Dharma, This Krsna, the best among the men, is his helper (wellwisher, adviser), his brothers are very powerful, Draupadi is his Dharmapati. In this verse, the meaning is very easy to understand. Again the poet has proved his talent in using long compounds in an easy manner. For Example:-

In this verse, we get a beautiful description of the war between Arjuna and Krsna. Arjuna drawing the bow up to the ear, (कर्णन्तकृष्टे:) discharged arrows at Karna. Thus by sending arrows Arjuna has made Karna to be a man of Kundalas( कुण्डलयाज्ञवल्क्य) who has come to the battle field without any Kundals (निष्कुण्डल:)

[Canto-II-58]

[Canto-VI-94]
**Rare words**

The use of a variety of rare words by the poet is an ample testimony of his command over the sanskrit language. For example - In fifth canto we find the word Morata. This is a rare word, the meaning of this word is fresh milk. So also, we can see another word used in IXth canto krpitabhava. The meaning krpita is firewood. So, the meaning of this word is Agni (fire).

**Descriptions**

Descriptions of various things, like Nature, War, Seasons, Cities, Hills etc. are inevitable characteristics of Mahakavya. The fine pieces of descriptions in this work provide delightful reading. Here, we get a detailed and beautiful descriptions of the city of Dvaraka, Seasons, the great Mahabharata War etc. This reveals the poet’s artistic consciousness.

**Descriptions of Dvaraka**

The VIIth canto gives a detailed and beautiful description of the city of Dvaraka. The description of the city is remarkable with its simplicity of style. We also get a beautiful description of the houses of the city in the following verse;
The city of Dvaraka shines with hundreds and thousands of mansions having whiteness excelling the whiteness of clouds that rest on the top of their parapets, adorned with abundance of pure jewels, and glorified by the lusture of the moon like faces of the chaste ladies. The poet describes the city of Dvaraka as a noble creation of Brahman in the following verse:

The city of Dvaraka was viewed with extreme wonder by people who came from all over the world, as it was built by Brahma (the creator of the whole world) collecting together the sculptures from various cities of the world.
The poet describes the garden of the city very beautifully in the verse;

यदुप्रवनमक्ष्य प्रस्थितो नन्दनान्तात्
मधुमधुरिमपूर्णा चिन्तायन्ततस्तु भृजः।
बहुपरिचययोगान्नुति पुष्पाभिरामः
परिजहति च हंसा: मानसं यद्यसज्जः।।

[Canto-VII-58]

To see the attractive garden of Dvaraka the beetles avoided the Nandana garden, and the heavenly swans avoided the supreme lake manasa.

Thus the poet describes Dvaraka in such a way that its captivating attraction of all positive qualities of human characters and dazzling charm of its nature, cannot be compared to any other capital city on earth.

**Seasons:** We get a fine description of the six seasons in the VIIth canto.

The loveliness of the lotus flower in the autumn season is described in the verse given below;

भुवने परमं कमलं कमले
सुरभिमृदुलस्तिःकह केसरकः।
मधुसारतया च ततो मधुलित्
सुखशरदीह बभूव परम्।।

[Canto-VIII-19]
In this world, in the autumn season, lotus is the best thing within which the tender filament with its fragrance is considered to be the best and there too on account of its honey a honey-bee is considered as the best thing.

While describing the spring season the poet compares the Bimba fruits with the lowerlip of the beautiful women in the verse.

अरुणत्वमिहास च बिंबफले
यदिदन्तदभूदधर्षु तद्
तरुणीवितेदधिकं विलसः
तरलात्मगते: कुरलात्तरस्चे: ||

[Canto-VIII-7]

The redness of the lowerlip of the beautiful curly haired women is seen in the Bimba fruit.

The poet also describes the Kutaja trees in that season in the following verse;

कुटजा कुसुमानि दधु:करिणां
अह ह प्रचरन्ति तु मत्तगजा: ||
मदवारि सदृक्क सुरभीणि परं
इति च द्रवलिस्म च पान्त्यगणा: ||

[Canto-VIII-12]
The Kutaja trees shine with flowers which smell exactly like that of the rut of the elephants (madajala). Taking the smell of kutaja flower to be that of rut of elephants, the travellers used to run away from the place out of the fear of the elephants.

Battle

In the 6th canto of krsnarjuniya, the poet gives an elaborate account of the Kuruksetra battle. The great battle between the two enemies (Kaurava-s and Pandava-s) is depicted well according to the situations. The description is so beautiful and hence the reader feels as if the battle is seen by him in person.

For example;

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\text{CaVIII-19}
\]

We get a beautiful description of battle between Bhagadatta and Arjuna in the verse quoted above. That king, Bhagadatta whose chest was pierced by the arrows, suddenly discharged the Narayanastra. Visnu accepted it as a garland in his chest out of his affection for Arjuna. Then Arjuna Praying Lord Siva, cut off the head of Bhagadatta with the pasupata weapon and also killed his elephants.
OTHER WORKS WHICH INFLUENCED THE POET

We can notice the influence of the Bhagavata and Raghuvamsa in this poem Krsnarjuniya.

Certain verses in the poem have got resemblance with the verses of Bhagavata;

1. गन्धद्रिपोद्दन्मदवारिधारा
   संसिकतस्थं शुभतोरणाध्यं।
   संपूर्णिन्निसंख्य सुर्वर्णकुम्भं
   सदीपदीप्यकुमस्थलीकम्।।
   [K.A II\textsuperscript{nd} canto - 25]

Krsna entered the beautiful city, with shining roads which have got the smell of madajala, which is decorated with beautiful festoons, filled golden pots,etc and which has got a garden illuminated by lights.
The verse in Bhagavata;

Krsna entered the beautiful city sprinkled with the fragrance of water mixed with the madajala, which is decorated with flags of different colours, golden festoons and filled up pitchers and with beautiful men and women wearing new dresses, ornaments, garlands and sandal wood.

Oh Brahman, where Brahmins with their children are sad, the king of that country is merely an actor dressed like a king (not performing as a true king). The verse in Bhagavata;
Those ksatriyas who are not concerned with the agony of the Brahmins, their wives and children, wealth and welfare are mere imposters (not performing their respective roles).

3. तिर्यगृह्वधर्मश्चापि  पञ्जरं कुञ्जरद्धुति:
मन्त्रास्त्रयोजितैवार्जणास्त्रवेच्छा  चकार सः ।।

Oh Brahman, He (Arjuna) created a protective cover (Shining like an elephant) by shooting arrows reciting the mantras of the deities in all directions.

The verse in Bhagavata;

Arjuna protected the labour room (of the brahmin women) with arrows invoking the deities by chanting different mantras. He made the hut placing arrows, across, above and beneath in all directions.
Let Suyodana take charge of treasury, Karn take charge of giving gifts, 
Bhima take the responsibility of cooking food, Drupada take charge of receiving visitors and the twins - Nakula and Sahadeva, take up the charge of collecting various materials for worship.

The verse in Bhagavata;

Let Bhima be the chief of kitchen, Suyodhana be the treasurer, Sahadeva take charge of worship and Nakula must take up the responsibility of the various things meant for the sacrificial ceremonies.
As songs and sounds of instruments rending the air along with the recitals of Vedic hymns, the Pandava-s overjoyed with happiness went forward to receive Lord Krsna.

The verse in Bhagavata;

Krsna was accorded a warm welcome by Yudhisthira with music, sounds of drums and Vedic recitals. The poet says that Yudhisthira followed Krsna just as the individual self merging with the supreme being.

Resemblance between the verses of K.A. and Raghuvamsa -
Where is that great city of Lord Vasudeva and where are the words of foolish poet like me, the effort of writing the poem is like one who is desirous of going to heaven by trying to climb a ladder made of wood, which can be attained only by the collection of good deeds.

The person who wishes to describe the beauty of the Yadunagara is just like that person who wishes to cross the ocean in a small country boat like me, who wishes to touch the stars in the sky like me and who wishes to cross the Himalaya Mountain.
The verse in Raghuvamsa;
क्वसूर्यप्रभवो वंश क्वचाल्यविषयो मति: 
तितीषुदुस्तरं मोहादुरपेनास्मि सागरम्।
मन्द:कवियश्चापार्थैं गंमिष्याम्युपहास्यतात
प्रांशुलभ्ये फले लोभादुद्बाहुरिव वामन।।

R.V-Ist

Where is the great dynasty that sprung up from the sun and where is my intellect with limited capacity (range)? In my stupidity, I wish to cross the great ocean by means of a small country boat. Dull witted and yet seeking a poet’s fame, I will become an object of ridicule, like a dwarf who lifts his hand out of greed for the fruit which can be reached only by a taller person. We can see a verse in this kavya got resembleness with famous poem attributed to Melputtur.

The verse in K.A;
अथो किरीटी वचनं बनाशे
तं वृषियीरं विजितेन्द्रश्चू।
खर्वाटकस्येव शिखाड्गसेना
दुर्योधनस्याश्रित कर्णमूल।।

[K.A IIIrd canto-25]
Duryodhana’s army frightened by the club of Bhimasena, approached Karna (कर्ण्मूल), like the hair on the head of the bald man.

Then Arjuna told Krsna, the best among the Vrsnivamsa and the one who defeated the enemy of Indra, that the army of Duryodhana approached Karna (कर्ण्मूल) like the hair on the head of the bald man.
POET'S DEVOTION TO GOD

The Author Vasudeva is an ardent devotee of Lord Krsna. On going through the lines of this poem, we can see so many verses revealing his devotion to God. The poem starts with a Ganapatiastuti. We can see several verses praising Lord Krsna and Siva. More verses are in praise of Krsna. The poet brings out the glory of his favorite deity, i.e. Purnatrayisa (Santanagopala) in the ninth and tenth cantos. Therefore, the objection of the poet is to spread the message of Bhakti to the world through the greatness of Bhagavatgita.

नारायणायाखिलसृष्टिकर्त्रेऽ
नमस्तत् क्षेममथो विधात्रे।
संहारकर्त्रे सकलाय तुभ्यं
पराय सच्चिन्न्यविग्रहाय।। [Cno -II:34]

My salutations to you Narayana, the creator of the whole world, giver of happiness, the destroyer of everything and the supreme self, who is in the form of Saccinmaya.
The lines expressing devotion towards Lord Siva are very beautiful and devotional. While performing penance, Arjuna praises Lord Siva thus:

शीतांशुमंडलसमानकपद्भाजे
गंड्गातरड्गपरिपूरितमस्तकाय ||
शुंभन्तिटालनयनानलभासुराय ||
शंभो प्रसीद भगवन् भवते नमोऽस्तु || [Cnto -IV:26]

Oh Sambhu, be pleased, I bow to you, who, having matted hair which has got the resemblance of the Moon’s aura whose head is filled with waters of the waves of the river Ganges and shining who is with the third eye on the forehead.

Finally, one can therefore, say that all the characteristics of a Mahakavya have been covered adequately in this work.24.
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