

CHAPTER - VII

MAJOR FINDING AND CONCLUDING OBSERVATIONS

MAJOR FINDINGS ARE SUMMARISED AS BELOW:-

The first chapter is an introduction of the present study and it includes a brief introduction to the Buddhist literature, background of the study, date and works of Asvaghosa, a brief summary of the contents of Saundarananda, Saundarananda: a mahakavya and study conducted on Saundarananda.

(a) Background of the Study:-During the previous period while searching a suitable subject matter for the research work, this topic became attractive one for the researcher due to that the very common people easily know about the Buddhacarita of him (Asvaghosa) but very few people hardly know about the Saundarananda except a few Buddhist Monk or Scholar. So, it has been taken by the researcher as a proposed research work with a hope to find out something new by the vision of the present or modern society and different religion or the religious people.

(b) Date and Works of Asvaghosa:-During the previous period while searching a suitable subject matter for the research work, this topic became attractive one for the researcher due to that the very common people easily know about the Buddhacarita of him (Asvaghosa) but very few people hardly know about the Saundarananda except a few Buddhist Monk or

Scholar. So, it has been taken by the researcher as a proposed research work with a hope to find out something new by the vision of the present or modern society and different religion or religious people flourished during the age of King Kanishka and for that his date may consider about second century B.C. to first century A.D. The ancient traditional literature of Chinese and Tibetan sources also supporting the famous poet Asvaghosa was the contemporary of king Kanishka, approximate 100 A.D.

We can consider, by heart and soul, Asvaghosa undoubtedly a famous Buddhist writer purely follows the path of Lord Buddha and Buddha philosophy. So, we are very confirming among his several works, the three main genius works of him are based on Lord Buddha. these are-- Buddhacarita, Saundarananda and Sariputraprakarana.

The Buddhacarita has two parts and each part is allocated into fourteen cantos. The former is dealt with the life of Buddha up to his enlightenment and the later part is again allotted to the description of his return to Kapilavastu.

While Asvaghosa was silent about himself, but the second and third celebrated works as Saundarananda and Sariputra-Prakarana where he wrote that he is the son of Suvarnaksi and a dweller of Saketa (Ajodhya or अयोद्धा).

‘Saundaranande Mahakavye.....saketakasya.....krtiriyam’ etc.

besides this no reliable information is known about the parentage of Asvaghosa. It is difficult to determine the date of Asvaghosa with a fair degree of certainty. Hence different opinions need verification. It is generally supposed that Asvaghosa flourished during the age of Kaniska and his date is about 100A.D. (Upper limit 2nd century BC, lower limit 1st Century AD). The traditions embodied in the Chinese and Tibetan sources agree in asserting the Asvaghosa was contemporary of king Kanishka. (1st cent. A.D.)

We can take Asvaghosa undoubtedly as a writer of three works –Buddhacarita, Saundarananda and Sariputrprakarana. Interestingly, almost all his works are relates Lord Buddha in one way or the other.

The Buddhacharita has two parts and each part is divided into 14 cantos. In the first part, the life of Buddha since his enlightenment is dealt with and the part two is devoted to the description of his return to Kapilavastu. Unfortunately out of a total of 28 cantos, the Sanskrit text of this invaluable work comprises 17 cantos only. The Standard English text of Buddhacarita as edited by E.H.Johnston runs up to 14th canto verse number31 only, however he thought it fit to fill in the missing portions with the Chinese and Tibetan translations of Buddhacarita. The edition of Cowell runs up to the 17th canto.

The Saundarananda is also a Mahakavya with 18 cantos. The epic relates the life history of Buddha but the central theme is the history of the reciprocal love of Sundari and Buddha's half-brother Nanda and it also deals with the conversion of Nanda into Buddhism.

The 3rd great work of Asvaghosa is Sariputraprakarana. It gives the life histories of two of the most celebrated disciples of lord Buddha – Sariputra and Maudgalayana. This drama is styled Prakarana and contains nine acts.

Asvaghosa has been credited with a large number of works but there is controversy about the authorships of these works. Those worth mention are Sutralamkara, Mahayana- Sraddhotpada, Vajrasuci and a lyrical poem Gandistotragatha.

(C) A brief Summary of the contents of Saunandarananda: Summaries of the Sargas are as follows:- The name of the 1st sarga is “Kapilavastu Varnanam”, in this sarga, the description of hermitage of saint Kapila-Gautama has properly mentioned. The Arrival of home-leaving Ikshaku's eldest sons and by the order of saint Kapila-Gautama they built a new kingdom and they selected the eldest among them as the King.

The name of the 2nd sarga is “Rajovarnana” has described the society and culture. The description of Suddhadhana and his sons was (named as Gautama and Nanda) spread all over the chapter. The

description of pre-birth and post-birth of both princes and their marriage ceremony etc. explain very briefly.

The name of the 3rd sarga is “Tathagata varnana” where Meditation and enlightenment of Buddha through after seeing a dead, ill and a old man, he decided to leave his house to know the real cause of it and finally returned to Kapilavastu and started to spread Buddhism all around. This chapter also describes the life style of Shakyas and their religious customs etc. This chapter also has the description of hard penance by Buddha.

The name of the 4th sarga is “Varyayachitaka”, where there are various description of a beautiful woman who absorbed love to her husband deeply. They are the Lord Buddha’s half broth ‘Nanda’ and his beloved wife ‘Sundari’. The chapter is infact based on the sensual love between Nanda and Sundari, here the story of mirror or ‘darpana’ also included, Tothāgota’s arrival and departure are also mentioned in this chapter.

The name of the 5th sarga is “Nandaprobajanana”. This sarga deals with the determination of Gautama to leave the palace. When Nanda came to know that Tothagota (Buddha) had arrived in his palace but no one cared to greet him, then he run from his palace to call him back. But,

when Nanda came to meet him, Buddha put his 'vikshapatra' to his palm and turned him into a Buddhist Vikshu.

The name of the 6th sarga is "Varyarbilapa". When Sundari came to know about the initiation, she cried out, then she scolded him (Lord Buddha) and Nanda, who is her husband and she was not at all self-possessed. In short, sorrows and sadness are the main themes of this chapter.

The 7th sarga describes the sadness of Nanda. Therefore name of the chapter is "Nandarbilapa". Actually, On the other side Nanda also wants to go back to his palace due to that he never gains his victory over his 'Indriyas', and so he seems that the monk's life is not fit for him, for that he has taken the decision to return him back.

The 8th sargas name is "Stribighata" deals with grief of the beautiful prince Nanda when one of the disciples came to him to solve the problem and gave advice to stay in Ashram by showing different types of examples. This advices are very knowledgeable for the common people to maintain the mental stagnancy for Nanda for not to return back to his palace.

The 9th sarga describes the name of the chapter is 'Madapabada', and this chapter shows that after a long time when he fails to satisfied Nanda he starts his valuable and knowledgeable speech

about youth and Beauty which is not forever. Lastly, when he unable to satisfy Nanda, he was informed to Lord Buddha.

‘Swargarnidarshana’ is the name of the 10th sarga which means the visit of Swarga, Then Lord Buddha called him and took him to the Himalaya and showed a one-eyed monkey and asked him is it more beautiful than his wife? Nanda mumbled “what type of comparison it is!” Then Buddha reached to the heaven with Nanda, showed some celestial nymph and asked the same question. Actually, by seeing them Nanda forgot his beloved wife Sundari. He asked Buddha, how he could obtain them (celestial nymph). Then Lord Buddha replied, with a hard penance and great devotion that one can be able to stay in heaven. After listening to this, Nanda peacefully returned back to the earth.

The 11th sarga is entitled with ‘Swargapabada’ where the prince Nanda starts a hard penance. By seeing him, disciple Ananda asked him, what is his aim, only a sensual pleasure or Nirvana? Because heaven and celestial nymph, all are not for forever. So, Nanda must be taken the target of muksha or nirvana.

The 12th sarga is entitled with the name of “pratyabamarsha”. Here we can see, Nanda realizes that for the attraction of nymph he forgets Sundari but, this is also for the time being. Nanda prays to Buddha

that he does not want celestial nymph and Sundari; on the contrary, he wants permanent pleasure.

The name of the 13th sarga is “Shilendriyajaya”. Here the efforts of Mara- Lord Buddha start his eternal spiritual teaching regarding restraint and continence.

The 14th sarga is entitled with the name of “Adiprasthana”. It described the essential discussion based on the activities for a disciple.

The name of the 15th sarga is “Bitarkaprahana” This chapter is based on the control over mind and soul and rule over mental condition and positive thoughts.

The name of the 16th sarga is “Aryasatyabyakhyana”. This chapter is based on the four number of Aaryasatya, that is (i) Life is full of sorrows and sufferings, (ii) Cause of sufferings, (iii) Relief from this sufferings, (iv) Obtain nirvana through Eight noble path.

The name of the 17th sarga is “Saundarananderomritadhigama”. In this way, Nanda takes the advice about the gist of life from Lord Buddha. Nanda fixes a strong determination about his enlightenment through self- realization. After a long penance he attains Nirvana.

The name of the 18th sarga is “Aagyabyakaranaa”. After making a constant attempt when Nanda obtains divine grace or spiritual power, he

worships of Lord Buddha's feet. Buddha expresses his benediction to Nanda and felicitated him for his divine enlightenment.

(d) Saundarananda: A Mahakavya: We come across various classifications of Kavya in Sanskrit poetics. Dandin has divided poetry into Gadya, Padya and Misra. Further he divided Padya into Mahakavya, Mukataka, Kulaka, Kosa and Samghata. Rudrata divided Kavya into Sanskrit, Prakrt, Magadha, Pisaca, Surasena and Apabhramsa.

Viswanatha Kaviraja divided poetry into Drsya Kavya and Sravya Kavya. The Sravya Kavya has been further divided into Gadya and Padya. Again Padya has been divided into Muktakam, Yugmakam, Sandanitakam, Kalapakam and Kulakam.

(e) Study conducted on Saundarananda: There are almost all the ancient Sanskrit Kavyas have different commentaries of different writers by different angles. But in the case of Saundarananda, till now no commentary has come to our notice. However some critical, comprehensive and comparative studies had already been published on Saundarananda such as "Saundarananda of Asvaghosa by E.H. Johnston", "Saundarananda of Asvaghosa by Suryanarayan Choudhury", "Saundarananda Mahakavyam by Acharya Jagadishchandra Mishra (Hindi)", "Asvaghosa's Saundarananda IV --VI : A Study in the Poetic Structure of Buddhist Kavya" by R. Saloman, "Saundarananda : Sahittyic

abom Darshonic Gobeshona” by Dr. Brahmachari Brojomahan Pandey”
“Mahakavi Asvaghosa Aur Unke Kavya by Dr. Haridutta Shastri, “ A
Metaphorical study of Saundarananda” by Linda Covill, etc.

In the second chapter, life and doctrine of Buddha as reflected in Saundarananda are discussed. The life of Buddha starts from the second chapter with the description of parentage life of Buddha. In the first chapter of Saundarananda, we find that the Ikshaku’s sons after leaving home for maintaining the truth of their father and searching a place where they can build their new kingdom. They first come to the Saint Kapila Gautama’s hermitage to stay and take the shelter under the trees of Shakos. So after a certain period, they considered as Shakyas.

In this epic, there is very little description about the life stories of Lord Buddha and his wife and his son Rahul and about his leaving kingdom in the mid-night without informing anyone. But, the love description heaving in this chapter has taking from the gist of whole epic. This second chapter deals with the sensual love between Nanda, half-brother of Lord Buddha, and his wife Sundari. There are different types of noble teaching towards Nanda by Lord Buddha. The Four Aaryasatya in this epic.

In the third chapter, treatment of love and nature in Saundarananda is discussed. Asvaghosa wrote his Sundarananda in order

to establish the superiority of Lord Buddha and preached the doctrines of Buddhism. If we examine carefully then we will see that Asvaghosa has also depicted the sentiment Srimngara as the subordinate sentiment though santarasa as the main sentiment. In the Saundarananda, we find the depiction of both the kinds of Srimngara sentiments. As for instance of Vipralambha Srngara, we may cite the verse in canto IX – 1 of the Saundarananda, “Aathaibamuktaashi....priyangproti....tothahi.....bing shogyabaddhacha” etc’. Nanda was unable to bear the pangs of separation from his wife Sundari. Sambhoga Srimngara may be illustrated in the 4th and 5th sarga of the Saundarananda.

We also find some references made by Asvaghosa is always more of a poet than a monk at both in the Buddhacarita and Saundarananda, but in the Saundarananda, so that he maintains a bridge both monk and poet as fulfills these requirements as presentation of love scenes is one of the indispensable elements of a ornate court poem.

Asvaghosa has given beautiful descriptions of flora and fauna in the first chapter of Saundarananda. He has mentioned forests and Vanas, Aranyas and Kantaras, the hilly tracks and lofty mountains, etc. which were largely covered with thick forests and cities were also green belts. The poet has mentioned numerous trees such as Pipal tree, Tala Brksa, Lodhra trees, Ashoka tree, and Kurvaka tree and some forest

trees such as mango (Aamro) banana (Kudali), Jambu trees etc. In these descriptions we can make an idea of the poets knowledge for life science specially botani. We have got mention of the mountains like Himalaya, Kailasa, Swarga, Sumeru, Vindhya, and Kanchana. We also find the description of some rivers such as Ganga, Yamuna etc., all these geographical descriptions are found in the middle part of Saundarananda. Traditional different seasons also mentioned along with their characteristics in this epic.

In the fourth chapter, the Saundarananda provides us sufficient socio-political information in respect of the times of Asvaghosa. At that time the society was obviously traditional and consisted of four casts – Brahmanas, Ksatriyas, Vaisyas and Sudras. From Saundarananda we learn about the different activities and the status of the Brahmanas and Ksatriyas but Vaisyas and Sudras has not come to our notice. The rules of polity for the Kings are repeatedly mentioned mostly in the first part of this epic. He uses the term Rajasastra or Rajadanda for the science of politics, while niti, and means the principles of worldly conduct. The king Suddhodana administered his kingdom according to the traditional law. Asvaghosa has not elaborated the services of the spies but their existence and help have been mentioned in this epic. Ministers play a very significant role in the administration of the kingdom and Asvaghosa

endows the ministers of the ideal as Suddhodana with necessary qualities. The royal tax (Rajakara) also had to be paid by the subject (sarga II-33). The law of inheritance is also mentioned in the epic where after the death of a property owner the wealth was inherited by his legal heir as... kalenatadbapakulakramat ... (sarga 2-1).

We get various information in the Saundarananda in respect of the education system of the time of Asvaghosa(sargaII-63) Prince Siddhartha gets educated in various branches of learning such as archery, military science etc (sarga I-45). Asvaghosa shows special courtesy and honour towards Brahmanas, teachers, parents and guests. The women at that time used to receive high respect from all classes of people. They used various kinds of ornaments like necklace, Suvrnasutra, Kantasutra, Monikundala, Bhujapasha etc, the poem reflects several references of the of the existence of painters (sarga IV-11, 17). Asvaghosa has not written in details about the Upanayana in this epic but he has mentioned the custom of the initiation to the rite called Upanayana (canto II-63). Jatakarma or birth ceremony of a son, marriage, sacrifices etc were performed according to the traditional Sastras. Existence of Brahmanical asceticism (sarga II-20), Saiva ascetics, Vaishnavas has inferred from the various verses. There are some references of the Swarga or heaven and the celestial nymph. The poet does not mention different varieties of food in

general but, there are references of ‘Somarasa’ as intoxicating drink (sarga-I=15).

Alamkaras and meters in Saundarananda are discussed in the fifth chapter. Saundarananda is full of figures of speech belonging to both the categories – Sabdalankara and Arthalankara. Anuprasa, Slesha, Yamaka, Kaku, Vakrokti etc are included in the category of Sabdalankara, again Upama, Rupaka, Atisayokti etc are called Arthalankara. Asvaghosa was very fond of Upama (simile). He used Upamas derived from the nature such as the Sun, the Moon, stars, night, mountain, creeper, trees etc. The verse 2 to 12 from the first sarga is also a beautiful example of Upama. But Asvaghosa’s use of figure Upama does not conform to the classical standard. In Saundarananda, there are plenty of Alamkara used, these are Anusthup, Aparabaktra, Udgata, Upajati, Upasthita Prachupita, Kusumolata-Ballita, Pushpitogra, Praharshini, Ruchira, Biyogini, Banshasthabilo, Basantatiloka, Sharabha, Shardulabikridita, Shikhorini, Subodona, etc. used properly in the whole epic. We find an illustration of Yamaka in canto I-86 of the Buddhacarita. Beyond the remark that Arthantaranyasa, almost kalidasa’s favourite figure occurs rarely in Buddhacarita except a good example of it in canto X-26 ‘*evam hi nasyat....pranayam mayi tvam samriddhi* etc’

Meters used by Asvaghosa in saundarananda are both the varieties of Samavrttas and Ardhasamavrttas. There are no references of Visamavrttas, considering that the continuity of narration in epics does not allow as many varieties of meters as in the plays or prose stories. The favorite meter of Asvaghosa as can be inferred from his uses in the Buddhacarita are Upajati, Anustup and Vamsasthivilam. He has rarely used the other meters like – Rucira, Praharsini, Malini, Puspitagra etc. for other meters the striking fact is the preponderance of the Upajati almost in every canto (I-XVIII). The monotonous effect of its trochaic cadence makes it difficult to handle for continuous narrative and that Asvaghosa was alive to these dangers is shown by the way he rings the changes on the possible variations of the rhythm.

A critical analysis of the Saundarananda is presented in the sixth chapter. Under this chapter a critical and thoughtful study has been presented as far as possible to analyze the qualities of a ‘great poem’, Is Asvaghosa successfully expressed his theme? Has he written a good poem or a great poem? Has Saundarananda satisfies all the norms of a Mahakavya laid down by the rhetoricians. All the queries have been examined under these chapters. In the light of a famous epic, salient features of a Mahakavya this epic already proved its greatness.

It is said that the subject matter of a Mahakavya must be historical and the hero should be of some good or great personage. The subject matter of the saundarananda is also considered as historical as we get in the work the description of the great King Suddhodana who was of Sakhya dynasty. The hero of this Kavya is Gautama Buddha and he belongs to great holistic personage. As required by the rules for a classical Mahakavya, the Saundarananda has also been written in the sargas and there are altogether 18 sargas. At the end of each sarga the poet has changed the meter and the hero of this kavya has been chosen from the famous Sakya dynasty. There is an indication of the subject matter of the next sarga at the end of each sarga.

The name of the 1st sarga is 'kapilavastu varnanam'. Like other classical Mahakavyas, the work is also enriched with the description of the cities, seasons, the rising and the setting of the sun, battle, counsel, birth of princes etc. in the Saundarananda, we come across the sentiment of Santarasa as the main sentiment. The prince Siddhartha left the palace and his dear ones including his wife and his son in order to get enlightenment. Here we get the elements of Santarasa.

Besides in the description of hermitage, penance grove etc shows depiction of Santarasa. In the 4th, 5th, 6th, 7th, sargas of the sentiment of Sringara has been depicted as a subsidiary sentiment. In addition to

these characteristics of Mahakavyas, we have got the description of the birth of princes in the Saundarananda, Gautama Buddha and his half brother Nanda but very little about Rahula (the son of Lord Buddha).

From the above discussion it is evident that though it is a work of poetical narrative of heroic character and deeds, yet it is not a composition of the type of the Great Epics, The Ramayana and The Mahabharata which are classified as historical great epic. Though Saundarananda is not included in the list of Great Epics yet it can be acclaimed as a Mahakavya as it satisfies almost all the prescribed norms.

CONCLUDING OBSERVATIONS ARE SUMMARISED AS BELOW:-

The seventh chapter discussed the concluding observations of the research work entitled “The Saundarānanda of Aśvaghoṣa: A critical study”.

- In the introductory chapter it is find out that essentiality heaving for new findings, so, research work done on this subject matter.
- Asvaghosa was contemporary to Kushana King Kaniska. His talent flourished during the period AD 78 - AD 150.
- Apart from his three masterpieces though he has some more prominent work which is not free from controversies about the name of the author.

- It is also learned from this chapter that the Saundarananda was originally composed in 18 sargas and was rendered into Chinese and Tibetan. Sanskrit text etc. the summary of Saundarananda, may consider as the Srimadvagbodgita of great epic Mahabharata for its divine doctrine by Lord Buddha.
- From the summary of contents of Saundarananda we got an idea about biography of Gautama Buddha and his half-brother Nanda from their birth to Nirvana.
- This also gives some philosophical doctrines of Buddhism and let us knows how Buddhism spread throughout at that time.
- In this famous work Saundarananda of Asvaghosa, there are eighteen sargas. This epic is also classified in various categories for classification of kavya and mahakavya. Moreover, this epic maintains all the qualities of a Mahakavya.

So many scholars and eminent writers like, E.H.Johnston, Suryanarayan cuoudhury, R. Salomon, Acharya Jagadishchandra Mishra,Linda Covill, etc. already done some work on Saundarananda, which become more famous in the field of research.

- From the summary of the contents of Saundarananda we get an idea about the gist of Buddhism and the doctrine of Buddha with a very short description about the life of Buddha and his half brother Nanda, and his beloved wife Sundari's sensual love stories.

- So many scholars and eminent persons give their opinion on Saundarananda of Asvaghosa also provides critical, comprehensive and comparative studies.
- Asvaghosa has depicted Santarasa as the main sentiment in the Saundarananda. But, we find the Sambhoga and vipralambha Shrimngararasa which increase the beauty of this Saundarananda Mahakavya.
- He has also depicted the sentiment Srngara as the subordinate sentiment even then we find some references where his apathy regarding the worldly passion has revealed.
- The beautiful descriptions of flora and fauna in the Saundarananda reflect Asvaghosa's botanize knowledge.
- We got a beautiful and brief description about the parentage period of Buddha.
- A short life story of Nanda and Sundari also can be found in this chapter which is the main cause of his doctrine and we got an idea about some passions which are harmful to human beings.
- Lord Buddha elaborates the several knowledgeable ideas and thoughts which are also very essential for a person to attain enlightenment.

- In this chapter some examples have been given, which are very easy to understand for the common people and it also helps to spread Buddhism all over the universe.
- Cast division prevailed at those times in the society, for example, Brahmanas and Ksatriyas were described almost everywhere in this epic.
- Different activities and the status of the Brahmanas and Ksatriyas were mentioned by him, but no such details were mentioned for Vaisyas and Sudras.
- The law of inheritance is also mentioned in the epic where after the death of a property owner the wealth is inherited by his legal heirs.
- We can get much information in the Saundarananda in respect of the educational system of the time of Asvaghosa.
- The women at that time used to receive high respect from all classes of people.
- The chapter informs us about the existence of painters & sculptures, arts and creative works in the society at that time.
- There are mentioning of the customs like the initiation to the rite called Upanayana for the Brahmana class of society, and for the Ksatriya, there were coronation ceremony perform in the society at that time.
- Anna was the important cereal food and compared by the gift of God and somarasa was the important drink at that times.

- Asvaghosa was very fond of Upama (simile). He used Upamas derived from the nature such as the Sun, the Moon etc. But his use of figure Upama does not conform to the strictest classical standard in the epic Saundarananda. These faults are later clarified by Dandin under the ruling of Kavyadarsa.
- The other figures whose descriptions fill the pages of the treatises on poetics hardly need notice, as their identification is of no aid in estimating the quality of his poetry.
- Meters used by him are both the varieties of Samavrttas and Ardhasamavrttas.
- His largely used meters are Upajati, Anustup and Vamsasthivilam and have rarely used the other meters like – Rucira, Praharsini, Malini, and Puspitagra.
- Qualities of a Mahakavya are related to the epic Saundarananda of Asvaghosa as satisfies all the requirements.
- So far as, this epic may be considered as the Srimadbhagavadgita due to its wisdom. Actually, for a follower of Hinduism, Srimadbhagavadgita is very much valuable same as for a Buddhist Saundarananda will be the same precious.
- Due to missing or destroying the essential pages of manuscript, there are some sorts of mismatch in the verse of a particular chapter also found (chapter-13, verse-55).

- It is also a noticeable fact that like other Mahakavya or epic, Saundarananda was not able to follow the rules always. Like as opens with a benediction, salutation or naming of the principal theme continuous course of events etc.

Lastly, we can conclude that through Saundarananda, it indeed for the first time an actual epic of Buddha composed by a real poet, who filled with intense love and reverence for the Buddha, is able to present the life and doctrine of Master one in noble and artistic way. It appears that Saundarananda bears all the necessary qualities of Mahakavya.

The doctrine of Buddha which has been mentioned in this epic always bears the same contemporary value. As a romantic writer, Asvaghosa described his scholastic knowledge and deep feeling on love. He may be considered as the earlier Kalidasa by his apparent love included in his work. He draws touching pictures of nature in his creation. Asvaghosa sets up a standard for the future 'Mahakavis' by his compact noble deeds. His rhetorical skill, his knowledge of different Sastras, his mastery over words and phrases place him among the great poets of Sanskrit literature. Asvaghosa was well acquainted with political ideas, ethical codes, traditions and customs of ancient India. Asvaghosa's words are not merely poetic but also embody a social philosophy adumbrated in the Smritis and practiced by the people at large.

Some scholars also considered that he followed the precious advices from Purana's and Bhagavata's and twisting this included in his famous epic Saundarananda. Asvaghosa was well acquainted with poetic ideas, ethical codes, traditions and customs, polity of ancient India. His Buddhacarita, and Saundarananda epics in Sanskrit occupies a prominent place in Buddhist and Sanskrit literature. Without the study of Buddhacarita, Saundarananda may not be understood by the common people, same as, beside Saundarananda only Buddhacarita may unable to satisfy the scholars and Buddhist followers regarding the quench of their thirst of knowledge. Without the study of Saundarananda, the knowledge about the life and philosophy of Buddha can't be completed. With not only its poetic beauty and literary merits but also the divine and excruciating speech with example, Saundarananda receives attention and extra value from the reader.