CHAPTER – II
RENDERING OF KAVINDRA'S MAHĀBHĀRATA.

a) PRELIMINARY OBSERVATION OF THE MAHĀBHĀRATA.

The Mahābhārata is the greatest epic in the world literature. It is not bigger in size but it is greater for its multifariousness. Tradition believes Vyāsadeva, Known as Kṛṣṇadvaipāyana, is the author of the Mahābhārata. He writes the Mahābhārata in 60 lakhs ślokas with 100 cantos. We find four recensions of the original Mahābhārata. The first recension contains 30 lakhs ślokas. In the second recension, there is 15 lakhs slokas. The third recension comprises 14 lakhs slokas and the fourth recension includes 1 lakh slokas.

The fourth recension which comprises 1 lakh slokas recited by Vaisampāyana to Janmejaya and later deciples at the snake sacrifice of king Janmejaya. Suta Ugrasravā who attended the sacrifice heard the recitation and he recited the epic in Naimiṣāranya forest during twelve years sacrifice of Saunaka.

Although, Vyāsadeva completed the Mahābhārata in 100 cantos Ugrasravā divided the epic into 18 cantos at the time of snake sacrifice. "The present Mahabharata retains the same division of 18 cantos as divided by Ugrasrava. 21

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"Vaisampayana, his great nephew Jajnavalkya and Saunaka, are clearly mentioned as the revisers of the Mahabharata (Santi Parva, Ch. cl-11, verse 12 & 13) Janjnavalka's edition starts with the Aisika parva and that of Saunaka from paulama parva which deals with the account of Bhrigu. Actually, the current Mahabharata begins with Saunaka's twelve years sacrifice with Sauti reciting the Mahabharata. It is therefore, somehow accepted that Sauti's edition is the current Mahabharata.

About the origin of the Mahabharata "Macdonell remarks that the length of the original poem of Vyasa is mentioned as 8,800 shlokas. This in our opinion is not true and for the remark, perhaps, a footnote in weber is responsible. This figure is given in the Mahabharata, as the number of the Kuta or riddles of which we shall have to speak here after not as the number of shlokas in the original Mahabharata itself. It is mentioned in the Mahabharata that the industrious Krisna Dwipayana or Vyasa composed his poem in three years, working day and night. It would be natural to expect that Vyasa would begin his work with an account of himself, and the idea that Bharata really, begins with Uparichara seems very justifiable indeed".

The Mahabharata has four editions. The episodes are described briefly and also elaborately according to the nature of the volume. How the Mahabharata comes into being will be apparent from the following sloka.
The thirty lakhs slokas of the first edition were recited by the great sage Narada to the ‘Devta’s of the ‘Devaloka’. The second edition was recited by the sages Devala and Asita to the fathers of the ‘father land’. This consisted of fifteen lakhs slokas. The Gandharva, jakṣa and Raksasas heard the third edition from the mouth of Sukdeva who recited fourteen lakhs of slokas. Lastly, Vaisampayana recited one lakh of slokas to the king Janmejaya in Manuṣyaloka and to his disciples.

“etat parvasatam Puram Vyasanoktam Mahatmana
Vaisampayana recited the Mahabharata by the order of Vyasa in the 'snake sacrifice' of the king Janmejaya and suta Ugrasrava heard the recitation of the Mahabharata for the first time.

Next time, suta Ugrasrava recited the whole Mahabharata in the 'twelveth years Yajna' of the king Saunaka in the Naimisaranya forest. The great sage Vyasa completed the Mahabharata in hundred parvas. Suta Ugrasarva narrated the whole Mahabharata in eighteen parvas".  

Notwithstanding, traditionally it is believed that Vyāsadeva is the author of the great epic Mahabharata but critics do differ. In the opinion of the critics the Mahābhārata is not the work of one poet, it has grown up to this voluminous size as it is passing through several stages. A.D. Pusalkar holds the view. "The great epic in its present form is the outcome of a continuous literal activity". 

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23. The cultural Heritage of India, reprint, 1993, p. 56
The court bards and minstrels used to sing the heroic songs during the festivals and in the battle field. In course of time these songs are accumulated and processed by some talented poets to a unitary work. Though, Vyāsadeva has composed the Mahābhārata on the basis of the floating bards’ songs the complete Mahābhārata is not the work of one poet. Winternitz says’ ..... who observe the Mahabharata not as a pious Hindu but as a critical literary historian it is nothing less than a work of art; and in no case we see in it the work of one author, indeed not even that of shrewd collector and compiler”. 24 In course of many centuries there appears various interpolation in the Mahābhārata, such as, “sagas of gods, mythological stories of Brāminic origin and even didactic pieces of greater contents connected with Brāhminic philosophy and ethics and Brāhminic law”25 and “the earlier history of heroes having any connection with the great battle’. 26

Analysing all these interpolations heterogenous character of the Mahābhārata Winternitz says “ In really one can speak of the Mahābhārata as an epic and as a “poem” only in a very restricted sense 27

25. Ibid, op. cit, p.298.
But "the character of the Mahābhārata as a Kāvya indisputable".  

The Mahābhārata for its enormous subject matters styles itself as itihasa, purāṇa, dharma śāstra, artha śāstra, Kāma śāstra, niti śāstra and mokṣa śāstra. Besides, it is also a Kāvya. The nucleus of the Mahābhārata is the battle of Kuru race fought between Kauravas and Pāṇḍavas. But the numerous sagas of earlier history of the heroes, the sagas which are not connected with the heroic poem, the sagas of Gods, the mythological stories of Brāhminic philosophy and ethics and Brāhminic law, all are proved later addition. Inspite of extraneous addition the Mahābhārata does not lose its character as Kāvya.

The Mahābhārata is the veritable store of Indian lore. The Mahābhārata is not a single homogenous work, it represents whole literature. Embracing the diverse forms of poetry the Mahābhārata styles itself a whole literature, a unique epic, which gives an insight into the innermost depth of the soul of people. Thus the Mahābhārata styles itself as the biggest epic in the world.

The nucleus of the Mahābhārata is "related to high personage and its language and metre". 29 is "simple and dignified". 30 It "contains

28. Ibid op.cit p.296
29 Ibid p.55.
30. Ibid
vigorous dialogue and there are large number of episodes. The Mahābhārata preserves "a high and noble purpose". It propagates the eternal law-dharma, artha, kāma and mokṣa, -the highest moral object of the human values. Of these dharma is the massage of the great Mahābhārata. It is again regarded as fifth Veda.

Analysing the characteristics and the greatness of the Mahābhārata A.D. Pusalkar comments "The appellation " Mahabharata" is said to have been conferred on it on account of its superiority over other works both substance (mahattva) and gravity (bharatattva) or its Indianness (bharatattva)".

The Mahābhārata is not only the popular epic of India, but the Rāmāyaṇa is also the popular epic of India. But the Rāmāyaṇa is much shorter in volume than the Mahābhārata. Inspite of that the Rāmāyaṇa is an unified work of Vālmīki. According to the Tradition, Indian believe Vālmīki is the ornate poet. (Ādi Kavi) and the Rāmāyaṇa is the ornate poetry (Ādi Kāvya). Critic like A.A. Macdonell opines "The original part of the Rāmāyaṇa appears to have been completed at a time when the epic kernel of the

31. Ibid

32. Ibid

33. Ibid p. 68.
Mahābhārata has not yet assumed definite shape".  

As regards the date of the Mahābhārata, scholars after analyzing several literary and epigraphical evidents, have inferred that "the Mahābhārata was even as early as about 500 A.D. not merely an epic any more but a holy text book and an edifying work and it was to a large extent essentially not different in content and volume from the work as it is available to us now".  

Besides the literary and epigraphical evidents there are documents of land gift of 5th and 6th century. Analysing all these documents M. Winternitz holds "Between the 4th century B.C. and 4th century A.D. the transformation of the epic Mahābhārata into our present collected work has taken place – probably gradually."  

The Mahābhārata has made tremendous impact and exercise far reaching influence on the cultural and ideal life of the Indians as well as the world. The influence of the Mahābhārata is unimaginable in moulding the

36. Ibid. p. 454.
cultural life of the people of India. "It has given both materials and inspiration to poets, artists and law givers; it has proved itself to be a source of joy and a means of moral instruction, and it has afforded solace in time of stress and strain to the common man". 37 The Mahābhārata is regarded as the fifth Veda, because when other Vedas closed the doors for the women and sudras the Mahābhārata was the guide for all.

The Mahābhārata was so popular to Indians that from Bhāsa of third century A.D. down to Kavindra of Sixteenth century and others have been inspired by the Mahābhārata and the poets have over and above again picked up their materials from the Mahābhārata. The impact of the Mahābhārata is not confined only to Sanskrit, its impact extends up to the modern literature of vernacular. From Sangadās and Jinadās down to Kavindra and other poets of India may have taken to translate the Mahābhārata according to their need and aspiration.

CHAPTER – II

(B) RENDERING OF THE MAHĀBHĀRATA IN EARLY ASSAMESE LANGUAGE.

The multilarious subject matter is treated coupled with unparalleled skill of the poet Vyāsadeva and excellent human narratives exercise tremendous influence on the several frontier states of India. The rendering of the Mahābhārata into different languages, such as, Assamese Bengali, Uriyā etc., is the outcome of such influence.

The history of Assamese Mahābhārata begins in the 13th century A.D. We find Harivara Vipra renders the Jaimini's Asvamedha Parva under the patronage of Durlavanārāyaṇa, the King of Kamatā in the 13th century No evidence is available to bring the history of Assamese Mahābhārata to an earlier period than the work of Harivara Vipra. But from the flourishness of composition of Harivara Vipra we can convince that a clear tradition of such rendering are invariably and undoubtedly developed even earlier than Harivara Vipra. Otherwise Harivara Vipra would not be in a position to give the shape of such flourished style.

Harivara Vipra composes 'Babruvāhanara Yuddha' by extracting the legendary story from the Asvamedhika parva of Jaimini Mahābhārata. Babruvāhanara Yuddha is not a literary translation, although traces of
actual translation is noticed there. The poet borrows the story and has "embellished the theme with exquisite description and dramatic situation". Kaviratna Saraswati has also rendered *Jayadratha Vadhya* based on *Drona Parva*. He was patronized by king Indranārāyana, the son of Durlavanārāyana. It may be mentioned here that the successive Muslim invasions since 1205 A.D. to conquer Kāmarūpa made instability of the very foundation of the Kingdom. Conversely, under the leadership of Sukhāfā, who conquered the eastern part of the country in 1228 A.D. and founded a separate kingdom. The Kachāries also founded a Kingdom in the south bank of the Brahmaputra. Most probably due to this political dissen­sion and frequent change of power the cultural integrity was disturbed. The literay works could not be carried as the environment was not conducive due to the rise and fall of power in the region. The damp climate also added another factor which caused the loss of such literary evidence.

Regular translation of Sanskrit *Mahābhārata* had been taken during the reign of Koch King Naranārāyaṇa who invited learned person to his court. The erudite scholar Sarikardeva, the Vaiṣṇavite preacher and the poet was introduced to his court by Chilārāi. Other poets also were invited to his court and provided necessary help and books to produce valuable

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38 Baruā, B. K. *The history of Assāmes e literature*, 1964. p. 11
contribution of Assamese literature. It is in his reign that Assamese literature had flourished and reached its highest zenith.

Assamese Mahābhārata is not the work of a particular poet. Various poets are encouraged to render different cantos of the Mahābhārata. The present edition the ‘Astādasā parva Asamiyā Mahābhārata’ as we find today, is the rendered collection of cantos and episodes by several poets. Most of the parvas of the Sanskrit Mahābhārata are rendered under the patronage of Koch King Naranārayana.

The whole Sanskrit Mahabharata was translated as early as the 15th century A.D. Several poets belonging to Naranārayana’s court were engaged and entrusted by him to translate the epic Mahābhārata according to their choice and preference. Among those poets Rāmasaraswati was the notable poet who shouldered to translate the major portion of the Mahābhārata. He alone composed thirty thousand verses while other poets could contribute only three thousands.

It is to be mentioned that Rāmasaraswati under different tittles, such as Aniruddha, Kavichandra, Bhāratbhusan, Śrināth Brāhman translates the bulk of Sanskrit Mahābhārata.

Rāmasaraswati renders the entire Ādi Parva. He renders the Sabhā Parva with the collaboration of his son Gopināth. Gopināth assists him with
the verses from 812-1028. In collaboration with another poet named Vidyā Panchānana Rāmasarasaraswati renders the Bhiṣma Parva. Drōna Parva was the joint work with his son Gopināth and Dāmodardās. Rāmasarasarwati, further writes Sudhārṇa Vadha an episode taken from Asvamedha Parva. He translates the entire Udyoga Parva and the Karna Parva.

The remarkable work of Rāmasarasarwati is the Vana Parva all together with its various upaparvas. Ādi Parva, Puṣpaharaṇa Parva, Manichandra ghosa parva, Vijay parva, etc. are the several sections of the Assamese Mahābhārata. Sindhura Parva is an unique creation inside in a book entitled 'Vyāsāsāram'. Rāmasarasarwati’s Vadha Kāvya further includes Kulāchala Vadha, Baghāsura Vadha, Khatāsura Vadha, Janghāsura Vadha, Kurmāwali Vadha, Asvakarna Vadha and Bhajakata Katha.

Poet Sīsta Bhattacharyya writes Sisupāl Vadha based on an episode of the Sabha Parva. Virāta parva is the joint work of three poets - Karfār, Śrimanta Gābharu and Pitāmbara. At the request of queen Ambikā Dwija Ramānanda writes another Udyoga Parva. Vidyā Panchānan has also written another version of Karna Parva. Viṣṇurām Dwija wrote Dāta Karna in which Karna offered the flesh of his son to satisfy Kṛṣṇa in disguise of Brāhmaṇa. Dāmodardās wrote the entire Salya parva.

Sauptika parva was written by Devarām alias Durgā prasād. Gada parva was the single handed work of Kavirāj Miśra. Aśīka parva was
rendered by Kālidās Khātāniār. He further rendered Āsāṃvāsika Parva. Strī Parva was composed by Dharmeswar Mahanta. Sānti parva was the work of Laksināth Dvija. Asvamedh parva was the joint production of Gangādās, Subuddhirāy and Bhabānīdās. Śrīdhar Kandali wrote another Sudhanva Vadha. Dvija Subhanāth wrote Dharma Saṁbād at the advice of King Śiva Singha. Mahāprasthanika and Swargarohana parva was the work of Prithurām Dvija. Another version of Swargarohaṇa parva was written by Gopinath. The poet Vidyā Chandra Āgamācāryya rendered the Harivarnśā, a supplement of the Sanskrit Mahābhārata. The other poet of Harivarnśā was Gopāl Charan Dwija.

Rāmasarvaswati, though, has rendered the major portion of the Sanskrit Mahābhārata his popularity as a narrative poet can not be justified on the basis of other rendering works. He becomes famous and popular for his unparalleled composition of Vadha Kāvyā which shows the unique characteristic of creation towards the enrichment of Assamese literature. So, his Vana Parva is quite distinct from the Vana parva of the Sanskrit Mahābhārata. The Vadha Kāvyā of the Vana Parva of Rāmasarswati is a collection of books. The sections are usually known as Vadha Kāvyā. "Each of these sections of the Vana parva styled as Vadha Kavya is on prodigious length and is independent in conception and execution. These Vadha Kavyas are mainly made up of superhuman feats and exploits of the Pandavas
mingled with various myths, legends, gnomes, demons, deities, sages and kings of antiquity. Besides imparting religious instruction and telling wonderful stories, the Vadha Kavyas went a great way to educate the common man in morality, truth and righteousness. Naturally, these Kavyas deal with problems relating to the clash between good and evil, the oppression of the righteous by the wicked, the ultimate triumph of righteousness over wickedness and the victory of truth. These sections have very little common with the original epic. 39

It appears that the poet keeps his constant touch in the original book in the time of rendering. But in some cases the poet purposefully takes an expository style. He expands the substance deliberately. This mode of translation is called explanatory rendering. The following illustration will exhibit the expository style of the poet Kavindra. His expanding nature of the episode of the original Sanskrit Mahābhārata will speak for itself (self-explanatory).

\[
\text{toto } \text{Droṇābhyanujñataḥ } \text{Karnaḥ PriyarAnaḥ } \text{sadā } / \\
\text{yat } \text{kṛtanga } \text{atra } \text{parthena } \text{tacchakāra } \text{mahāvalaha } / 40
\]

Then Karna, with Droṇa’s permission performs the same feats with equal brilliance alike ‘mahāvala’ Arjuna.

The rendering of the Kavindra elucidates the above mentioned verses as shown below –

\[
\text{40. } \text{Siddhāntavāgish. Haridās (ed) Mahābhārata, Ādiparva.} \\
\text{Vol. 3, adhyāya, 131, v. 12.}
\]
hena Kāle Karṇa āila dhari dhanu śāra /
salvare āsiyā bole sabhāra bhitara //
yata astra sikṣā torā karilā akhana /
tatodhika sikṣā karo dekha sarvva jana //
nāhi digbīga nāhika samādhāna /
hena mate karṇa vire karila sandhāna /
lohāra cātaka sṛj cakra bhramāila /
ekebāre pañcā śāra dhanuke sāndhīla //
astre astra sāndhileka gaganamandale /
save andhakāra haila drṣṭi nāhi cale //
ksēne astra śūnye raila ksēne bhumiṭale /
āstra sikṣā dekhi save dhanya dhanya bole //
maḥā kalarava vāna anguṣṭhēra deśē /
ekaśāta vāna māre ākhirā nimiṣe. 41

41. Sāstri, Gaurināth. (ed), op cit Ādi parva vv.216 – 222, Tulāpāt MS, p 9
Meanwhile Karna appears with bow and arrows, enters in the arena and utters, behold! I shall display more than you have performed. Karna discharges arrows to all sides, creates iron bird with arrow and moves it in a circle. He discharges five arrows at a time. The sky becomes covered with arrows, darkness engulfs everything and the eye sight has fallen. The weapons seen in the sky for a moment and appears next on the earth. All praises Karna for his immaculate skill of archery. The arrows make tremendous noise in the finger tops.

Karna does not take Droṇa's permission. Kavindra gives an impression that whoever comes to the arena is allowed to perform even defying code of conduct.

ii) ECLECTIC RENDERING

Eclectic rendering means the short form of rendering, especially, the accumulation of best form from every source. The poet has shortened the detailed and simplified the philosophical deliberation. This type of rendering is also called compendium (an abridgement) rendering. For example, Kavindra has not entered into the details of the Sāṅkhya Yoga chapter of the Mahābhārata and rather he simplified it.

\[ \textit{dehīno'smin yatha dehe Kaumāram yauvanam jarā /} \]

\[ \textit{tathā dehāntaraprabṛtiḥhirastatra na mujhyati // 13 //} \]
ya enam vetti hantāramyaścaināṁ manyate halam /

ubhau tau na vijānilo nāyain hanti na hanyate // 19 //

na jāyate mṛyate vā Kadacinnāyām bhutvā
bhavitā vā na bhūyah /

ajo nityāḥ śaśvata'yaṁ purāṇo na hanyate

hanyamāne sātire // 20 //

vedāvināśināṁ nityaṁ ya enamajam vyāyam /
kathāṁ sa puruṣaḥ pārtha kāṁ
ghātayati hanti kāṁ // 21 //

vāsāṁsi jīrnāṁ yathā viḥāya

navāni grhnāti naro' parāni /

tathā sārīrāni viḥāya jīrnānyanyāni

sanyāti navāni dehi // 22 // 42

Like the body attains childhood, youth, and old, similarly at the passing of the soul from one body to another, the wise does not succumb to it. He who considers the soul to be a slayer or can slain is lack of knowledge of inner-self. The soul can not slay nor can be slain. The soul never takes birth nor dies. It never prospers like other living being. The soul is everlasting. It is unborn, eternal, perpetual and old. The body perishes but it is not perishable. Oh partha! How can a person comprehend that imperishable, eternal, unborn inexhaustible soul kills any one or caused to be killed? Like a person puts on a new dress by discarding the worn-out old garment, the soul leaves the worn-out old body and accepts a new one.

Kavindra's rendering of the ślokas of Sanskrit Bhīṣma parva does not correspond to the origin so far as the order of the ślokas is concerned. The Sanskrit ślokas and the corresponding rendering shall speak for itself the nature of the poet's comprehension, Even the poet fails to supplement the exact words and leave out the vital portion, especially, to the important śloka number 22.

Keeping the principle of making an abridged form of the Mahābhārata Kavindra completes the philosophy concerning the soul in only ten lines. His rendering covers only the ślokas 13,19,20,21,22 of Sanskrit Bhīṣma
Parva. In fact, instead of maintaining the order of the ślokas he arranged and confines first two lines each below to śloka no. 22 and so on to Sl.no 19 and 20 ślokas. It must be admitted that the literal translation of Kavindra are insufficient to carry all the meaning. Still he is successful to the eighty percent perfect in his endeavour.

Kavindra’s rendering is cited here below:

\begin{quote}
kāke ke mārile pāre Kāhāra śakati / 
dharma anusāre jiva saṁsāre vasati //
yena bālya yuvaka vrddhaka upasthāna /
teheja jāniba ye dehāra saṁnidhāna //
jima bastra edī yena bhina vastra pare /
teheja dehāka jāna cāriyā saṁcāre //
yehi ātmā jaṁe sehi puruṣa uttama /
tāhāra vināsā nāhi kahilo pramāṇa //
rānīre nāsā jiva nāhike vināsā //
tāka buli dhanaṁjaya parama prakāśa // \end{quote}

Who can kill any one and who is capable to do so. Man lives in
this world according to his dharma (deeds). The body attains childhood,
youth and approaches old. Likewise it (body) passes the same stages. As
worn-out clothes are thrown out by the man and wear other garment so also
the soul leaves the body and moves out. One who realises the Ātmā (soul)
he is Puruṣottama (best man). It cannot be destroyed, it is proved. Body is
perishable, not the soul.

ii) DIDACTIC RENDERING.

The poet has discarded the philosophical doctrines and other such
descriptions which are beyond the comprehension of ordinary readers or
listeners. There is an apprehension that such narration would reduce the
sweetness of his version. Conversely, the poet adds passages of religious
teachings and concludes every chapter with devotional statements in the
style of humility and prayer, as the order of the day of his predecessor poet
following the nature of rendering.

Kavindra summarises the Gitā’s philosophical doctrines appeared in
the Bhīṣma parva by rendering the sīlokas 23-24 in 14 lines (7 padas).
Instead, Kavindra decides to conclude each chapter with devotional
statement in the style of ‘vinaya’ and ‘prārthanā’. As for example –
1. *Vijaya Pāṇḍava kathā śūna niṣṭhā kari /*

   *ihāka sūnile sarvva dukha taṇi //*

   *śūna sarvva jane ito bhārata kathana /*

   *āpada chaḍāka krṣṇa bola sarvva krṣṇa // *44

   Listen 'Vijaya Pāṇḍava Kathā' (story) with rapt attention. If you listen to this, you will be relieved of all miseries. All should listen to the 'bhārata kathā'. Misfortune disappears. Chant the name of Kṛṣṇa every moment.

2. *Vijaya Pāṇḍava kathā aṁṛtera dhāra /*

   *ihaloka paraloka kare upakāra // *45

   *Vijaya Pāṇḍava Kathā* (story) is the continuous flow of aṁṛta (nectar). It gives benefit in this world as well as the next world.

(iv) **FREE RENDERING.**

The poet although keeps his constant touch with the main theme of the story, in many respects he appends his own elements that seem to supplement the verses. This type of rendering is called free rendering.

   *tata enam vicestantaṁ vaddhā Pārthau Vṛkodaraḥ /*

44. Kavindra's Mahābhārata, Tulāpāṭ MS. Udyoga parva, p. 140

45. Ibid, Saupatika parva, op cit. p. 211.
Though Jayadratha can move his body, Pārtha and Bhīma chain the half conscious dirty Jayadratha and push him into the chariot. Then Bhīma gets into the chariot followed by Arjuna to the āśrama (hermit) and produces Jayadratha before Yudhiṣṭhira.

But kavindra renders and reproduces the Sanskrit sūka in a lucid manner by supplanting and appending his own diction.

46. Siddhāntavagish Haridas (ed), op cit, vol. 6, Adhyāya 26, vv. 13 14

47. Sāstri, Gaurināth (ed) op cit, Vana parva, vv. 1373-74, Tulāpāt MS p 79.
of the bow like the string bag with the end of the dissected bamboo meant to carry loads and then carried him on the shoulder and produces him before Yudhiṣṭhira.

v) LITERAL RENDERING.

In many cases the poet renders the original slokas verbatim. This type of rendering is called literary rendering.

\[ \text{tatah snechāddharihayam drṣṭā rangāvalokinam} / \]

\[ bhāskaro apyanannāsain samipopgatān ghanān} / 24 // \]

\[ meghacchāyopagurhstu tato 'drṣyat Phālgunāḥ} / \]

\[ suryyatāpapariksptah Karna'api samadrṣyate} / 25 // \]

Then, having seen that as Devarāj comes to the arena out of affection to his son, the sun has dispersed the clouds in order to deprive Karna of the shadow. It is seen that the clouds are shadowing Arjuna and Karna is suffering from sunshine.

It many cases Kavindra renders the original slokas of the Sanskrit.

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