(A) SIMILARITIES OF KAVINDRA’S VERSION OF THE
MAHĀBHĀRATA WITH THE ORIGINAL.

There is similarity of Kavindra’s version with that of Vyāsadeva’s Mahābhārata. He follows the same procedure as adopted by the great arranger of the Vedas ie. Vyāsadeva.

Kavindra begins his Mahābhārata with the salutation (mangalācaranā) generally presented in the beginning of a Purāṇa (the Mahābhārata is also a Purāṇa):

Nārāyaṇam namaskritya narancaiva narottamam /

deviṁ Sarasvatincaiva tato jayamudirayet //

In addition to this mangalācaranā (a preliminary propitiatory invocation) śloka, the poet invokes and salutes respectfully to God Kṛṣṇa as appeared in the following lines :-

pranāmaho Kṛṣṇa Kṛpāmaya avatāra /

yāhāka smarile haya pātaka nistāra //

Kṛṣṇa japa kṛṣṇa tapa kṛṣṇa kṛpā maya /
I pay my respectful homage to Kṛṣṇa the Kind incarnation of God. Taking the name of thou, the sinner attains salvation. Kṛṣṇa is 'japa' (uttering the name of God inaudibly), Kṛṣṇa is 'tapa' (religious austerity) Kṛṣṇa is 'Kṛpāmaya' (full of love) knowing fully that Kṛṣṇa is the superior and illusive. I salute Vyāsadeva, the treasurer-house of virtue who is well versed in all sāstras with unlimited greatness. I salute to your feet for innumerable times.

Inspite of his limitations Kavindra’s indebtedness to Vyāsadeva is indeniable as far as the mode of arrangement of episodes, presentation, description of the battle-field, depiction of touchy scene of lamentation, description of flora and founa are concerned. The parvas and the number of ślokas of the original Mahābhārata and the geneology of the Kurus, the

birth of Vyāsadeva, Satyavati’s marriage with Sāntanu, Kauravas birth
mystery and the birth of five Pāṇḍavas and hundred sons of Dhritarāṣṭra
and their different skills concerning using of different weapons are all
embeded like that of Vyāsa’s Mahābhārata.

It is quite natural that Kavindra has to follow Vyāsadeva’s
Mahābhārata if he wished to keep his Mahābhārata true to the original. The
poet’s indebtedness to Vyāsadeva is unquestionable and understandable.

We find a close similarity between the version of Kavindra and
Vyāsadeva as is evident from the illustrations cited here in:

\[ \text{lotoh senēhādharīhayam drsta rangāvalokinānvw} \]

\[ \text{Bhāskaro'pyanayannāsain samipopgałatān ghanān //} \]

\[ \text{meghacchāyopagurhastu tato' drsyat Phālgunaḥ /} \]

\[ \text{suryyatapa pariksptah Karno'pi samadṛsyate // 51} \]

Kavindra’s Mahābhārata follows the suit:

\[ \text{putra śoke āpane āśila Devarāja /} \]

---

51 Sidhāntavāgish, Haridās, (ed), op. cit. vol 3 Adhyāya. 131, vv 24-25
Owing to the sorrowness of his son Devaraja Indra comes along with his courtiers. Dhananjay perceives Karna's discomfiture from the sunshine. The clouds are following Arjuna. There the sun has restricted the sunshine in the place where Karna vira, the son of Ravi stands.

(2) angarājyaṇaṁ nārhaftamupabhoktam nārādhama / 

svāhutāsasamī pastham purrodaṁśīmibadhvare // 53

Kavindra follows the thread of the above contents –

ardha rājya tomāra nāhaya upayogy / 

kathāle yajñera ghṛta kukurera bhogya // 54


54. Sāstri, Gaurināth, (ed) op. cit, Ádi Parva. v 248. Tulāpāt MS. P. 14
You are not fit to enjoy the kingship of the half part of the kingdom as the ghṛta of yajna is not meant for dog.

(3) \[ yathā Karkataki garbha mādhatte mṛtyumātmanah / \\
\textit{tathāvidhamahām manye vāsang tava sucismate //} \ 55

The rendering of Kavindra is true to the origin:

\[ karkatira garbha yena mṛtyura kārana / \\
\textit{tathābidhi māni āmi tomāra dhārana //} \ 56

As the pregnancy of the crab is the cause of its death, so will be the cause of my death if I allow you staying here.

(2) \[ Sirasām patatam rājan Sabdohabhudva sudhālale / \\
\textit{kālena Paripakkānam tālam patatamiva //} \ 57

Kavindra’s Mahābhārata follows the origin:

56. Sāstri, Gaurināth, op. cit, Virāta parva, v. 1507, Tulāpāl Ms, p. 86.
The falling and tumbling of the detached heads severed by Arjuna is resembling as like as the falling and rolling sound of the palm fruits.

It is found that Kavindra has rendered 17 (seventeen) parvas of the Sanskrit Mahābhārata except the Asvamedhika parva. The Jaimini Asvamedhika parva seemed to be found more popular to the poets of the North-eastern region right from the 13th century and onwards. As a poet of the 16th century, Kavindra is also attracted towards the episodes of the Jaimini Asvamedhika parva especially the episode of Babruvāhana. These episodes are full of praise for Kṛṣṇa and Vaiṣṇavite nature is mentioned especially towards the end of every parva.

The patron Parāgal Khān who happens to be general of king Hūsain Shāh of Gaura is very much interested in the story of the fighting of the father and the son. It narrates that Arjuna has to embrace death though temporarily at the hands of his son Babruvāhana due to the insult and the humiliation meted out to his mother Citrangada. No son can tolerate any

kind of unkind words especially in a great assembly. The story reveals that the great archer like Arjuna has limited power and he is powerful in the presence of Kṛṣṇa. This episode is directly connected with the horse sacrifice of the king Yudhiṣṭhira.

Kavindra seems to adhere to the story of Babruvāhana through Jaiminiśvamedha parva still we are convinced that the poet follows Harivara Vipra’s ‘Babruvāhanar Yuddha’ for writing the story in a lucid manner.

The nature of narrating of Sanskrit Mahābhārata in a language of North – eastern region is a great work and the similarity shows that the poet has not deviated from the origin.
CHAPTER – III

(B) DISSIMILARITIES OF KAVINDRA’S VERSION OF THE

MAHĀBHĀRATA FROM THE ORIGINAL.

Kavindra’s Mahābhārata is based on the Sanskrit Mahābhārata. Parāgal Khan had the privilege of listening up to the Virāta parva through the narration of the poet. This has arisen further inquisitiveness of Parāgal Khan to have knowledge of the whole Mahābhārata. As his patron Parāgal Khan was curious to know the ups and down of the Pāṇḍavas in a nutshell, he advised the poet to render the whole Mahābhārata in an abridged form to enable him to listen to the Mahābhārata within the day. This compelled to confine to the indispensable episodes and incidents out of the multifarious nature of the story of the Sanskrit Mahābhārata. The poet has to take this recourse in order to complete the Mahābhārata comprising of 18 parvas keeping in mind of the views expressed by his patron. Although Kavindra’s Mahābhārata has shown abridgement still it contains dissimilarity which is apparent from the following paragraphs:

The number and name of cantos (parvas), nos of chapters and slokas of the Sanskrit Mahābhārata edited by Haridās Siddhānta Vāgish with commentaries and Bengali translation are shown below in a tabular form.
<table>
<thead>
<tr>
<th>Cantos (parvas)</th>
<th>Nos. of chapters</th>
<th>Nos. of ślokas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ādi parva</td>
<td>227</td>
<td>8884</td>
</tr>
<tr>
<td>2. Sabhā parva</td>
<td>78</td>
<td>2511</td>
</tr>
<tr>
<td>3. Vana parva</td>
<td>269</td>
<td>11664</td>
</tr>
<tr>
<td>4. Virāla parva</td>
<td>67</td>
<td>2050</td>
</tr>
<tr>
<td>5. Udyoga Parva</td>
<td>186</td>
<td>6698</td>
</tr>
<tr>
<td>6. Bhīṣma parva</td>
<td>117</td>
<td>5884</td>
</tr>
<tr>
<td>7. Droṇa parva</td>
<td>170</td>
<td>8909</td>
</tr>
<tr>
<td>8. Karna parva</td>
<td>69</td>
<td>4963</td>
</tr>
<tr>
<td>9. Salya parva</td>
<td>59</td>
<td>3220</td>
</tr>
<tr>
<td>10. Sauptika parva</td>
<td>18</td>
<td>870</td>
</tr>
<tr>
<td>11. Strī Parva</td>
<td>27</td>
<td>775</td>
</tr>
<tr>
<td>12. Śānti parva</td>
<td>339</td>
<td>14707</td>
</tr>
<tr>
<td>13. Anuśāsana parva</td>
<td>146</td>
<td>8099</td>
</tr>
<tr>
<td>Nos and name of the Cantos (parvas)</td>
<td>Nos. of chapters (Adhyayas)</td>
<td>Nos. of ślokas</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>---------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>14. Asvamedhika parva</td>
<td>130 ..</td>
<td>3320</td>
</tr>
<tr>
<td>15. Āsramvāsika parva</td>
<td>42 ..</td>
<td>1111</td>
</tr>
<tr>
<td>16. Mauṣala parva</td>
<td>8 ..</td>
<td>320</td>
</tr>
<tr>
<td>17. Mahāprasthānika parva</td>
<td>3 ..</td>
<td>123</td>
</tr>
<tr>
<td>18. Swargārohan parva</td>
<td>5 ..</td>
<td>323</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2001</strong></td>
<td><strong>73940</strong></td>
</tr>
</tbody>
</table>

The above chart shows (cantos / parvas, episodes/chapters, padas / verses) that Kavindra has maintained the order of the 18 (eighteen) parvas of the original Sanskrit Mahābhārata, yet he has opted for Jaiminiāsvamedha parva in respect of the Asvamedhika parva. He has deviated slightly from the order of the serial of the origin.

Actual nature of the deviation is evident from the comparative chart of both the Sanskrit Mahābhārata and Kavindra’s Mahābhārata as shown here side by side:
<table>
<thead>
<tr>
<th>Parvas of Sanskrit Mahābhārata.</th>
<th>Parvas of Kavindra's Mahābhārata.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ādi parva</td>
<td>1. Ādi parva</td>
</tr>
<tr>
<td>6. Bhīṣma parva</td>
<td>6. Bhīṣma parva,</td>
</tr>
<tr>
<td>8. Karṇa parva</td>
<td>8. Karṇa parva</td>
</tr>
<tr>
<td>10. Saupatika parva</td>
<td>10. Gadā parva</td>
</tr>
<tr>
<td>11. Śtri parva</td>
<td>11. Sauptika parva</td>
</tr>
<tr>
<td>12. Śānti parva</td>
<td>12. Śtri parva</td>
</tr>
<tr>
<td>13. Anusāsana parva</td>
<td>13. Śānti parva</td>
</tr>
<tr>
<td>15. Āśramavāsika parva</td>
<td>15. Asvamedha parva</td>
</tr>
<tr>
<td>16. Mausala parva</td>
<td>16. Ācārya parva</td>
</tr>
<tr>
<td>17. Mahāprasthānika parvsas</td>
<td>17. Musala parva</td>
</tr>
</tbody>
</table>
### Astādasa parva Mahābhārata by Kavindra

(Edited and compiled by Gaurināth Sāstri)

<table>
<thead>
<tr>
<th>Name of the cantos / parvas</th>
<th>No of episodes</th>
<th>No. of padas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adi parva</td>
<td>13</td>
<td>601</td>
</tr>
<tr>
<td>2. Sabhā parva</td>
<td>7</td>
<td>308</td>
</tr>
<tr>
<td>3. Vana parva</td>
<td>6</td>
<td>502</td>
</tr>
<tr>
<td>4. Virāta parva</td>
<td>6</td>
<td>680</td>
</tr>
<tr>
<td>5. Udyoga parva</td>
<td>8</td>
<td>551</td>
</tr>
<tr>
<td>6. Bhiṣma parva</td>
<td>7</td>
<td>385</td>
</tr>
<tr>
<td>7. Drona parva</td>
<td>10</td>
<td>743</td>
</tr>
<tr>
<td>8. Karna parva</td>
<td>13</td>
<td>506</td>
</tr>
<tr>
<td>9. Śailya parva</td>
<td>4</td>
<td>175</td>
</tr>
<tr>
<td>10. Gadā parva</td>
<td>4</td>
<td>268</td>
</tr>
<tr>
<td>11. Sauptika parva</td>
<td>4</td>
<td>142</td>
</tr>
<tr>
<td>12. Strī parva</td>
<td>6</td>
<td>198</td>
</tr>
<tr>
<td>13. Sānti parva</td>
<td>10</td>
<td>344</td>
</tr>
<tr>
<td>14. Anuśāsana parva</td>
<td>2</td>
<td>102</td>
</tr>
<tr>
<td>15. Asvamedha parva</td>
<td>35</td>
<td>1244</td>
</tr>
<tr>
<td>16. Ācārya parva</td>
<td>1</td>
<td>151</td>
</tr>
<tr>
<td>17. Muśala parva</td>
<td>1</td>
<td>150</td>
</tr>
<tr>
<td>18. Swargarohana parva</td>
<td>7</td>
<td>186</td>
</tr>
</tbody>
</table>
Kavindra follows the order of the Sanskrit Mahābhārata upto the Sālya parva (i.e. 9th parva). The Gadā sub parava of the Sanskrit Sālya parva is elevated to that of a parva in Kavindra's version as is evident from the 10th parva in the serial order. So far as Mahābhārata of Kavindra is concerned, the serial from Sauptika parva to Anusāsana parva is maintained, although the insertion of Gadā parva as a full parva has naturally pushed down the serial (in order). That is to say, 13th Anusāsana parva of the Sanskrit Mahābhārata has come down to the 14th Anusāsana parva of Kavindra’s Mahābhārata. Asvamedhika parva becomes Asvamedha parva of the poet Kavindra. The renaming of parvas does not alter the contents of the story. So we get no difference of incidents in case of Āśrāmatvāsika parva of Kavindra. Swargārohaṇa parva of Kavindra consist of both Mahāprasthānika and Swargārohaṇa parva of Sanskrit Mahābhārata.

So to say, Kavindra has appended his Swargārohaṇa parva comprising the contents of Mauṣala, Mahaprāsthānika and Swargārohaṇa parvas of the Sanskrit Mahābhārata.

Kavindra’s Mauṣala parva contains the story depicting the destruction of Yudu race which resembles with that of the episodes of Aisika / Gadā sub parva of Sanskrit Sauptika parva.

There is a striking similarity that both Sālya and Gadā parva of
Assamese Mahābhārata retain the same content as that of Kavindra's Mahābhārata. This astounding fact leads us to believe that there might be some sort of a special recension of the Sanskrit Mahābhārata prevalent in the easternmost side of India during the 15/16th century. This possibility can not be ruled out easily. Even, the poets of this area have shown fascination for the stories imbibed in the Asvamedha parva of Jaimini as is evident from the incorporation of the materials in their respective Mahābhāratas. The special types of treatment of materials from sources than the original Mahābhārata has given ample proof of our contentions.

Uttarā's marriage with Abhimanyu can not be considered as the part and parcel of the original Virāta parva although there exists a significance in respect of the bond of friendship with the Virāta king which ultimately brings the king to the great war as ally of the Pāṇḍavas.

On the other hand, there was a custom prevalent during Kaurava – Pāṇḍavas war to appoint a commender – in – chief with the performance of certain oblation ceremony. Kavindra places this incident in the Sauptika parva with a consideration that one parva is attributed to the name of one commander – in – chief of the Kauravas. Naturally after the death of salya, Duryodhana keeps the tradition of entrusting one general to the task of continuing Kuruksetra war even from his death bed.
The episode of Ulipī and chitrāngadā originally belongs to Jaiminiāsvmedha parva. Kavindra places this story briefly in Sabhā parva. Likewise, his introduction of Subhadrā harana of Ādi parva in the Sabhā parva, Kavaca kuṇḍala harana of Vana parva in Karna parva, shows his inconsistency in arranging haphazardly the episoded which brings sharp contrast contesting to the rank of a better poet.

Yudhisthira's curse to woman in the Sānti parva draws some significance but Kavindra has shown it in the Strī parva. This type of oscillation on the part of Kavindra has pulled him down to an ordinary poet although he ventures to render the whole Sanskrit Mahābhārata. In that respect, the credit must be given to the poet for his boldness to shoulder the burden of adapting the whole Mahābhārata. We must confess that at least he has the credit of venturing the translation work of the Mahābhārata in the 16th century A.D.

Sometime the poet utilizes different incidents and episodes by tapping all other sources available in some sort of Purāṇas. Draupadi is destined to become the common wife of five Pāṇḍavas. Two reasons are attributed for this usual type of affairs in regards to the marriage of Draupadi. Kavindra advances the theory linking it to the following causes. The first is that Draupadi prays five times to the God Mahādeva to get a suitable husband. Apart from this, Draupadi laughs at the sight of the cow Surabhi.
pursued by five bulls which enrages Surabhi to curse Draupadi to have five husbands. This episode is portrayed in the Sabha parva.

There is a striking dissimilarity of the episode mentioned in the Sabha parva of Kavindra’s Mahābhārata. The episode involves Ahalyā of Rāmāyana. But, Kavindra brings this story in his Mahābhārata instead. Ahalyā in the form of golden godhikā (Iguānā) has intruded into the arena of the Rājasūya Yajna of Yudhiṣṭhira. As the godhikā starts eating of the offerings, Bhīma rushes towards the animal. In course of the encounters with godhikā Bhīma, Arjuna, Nakula and Sahadeva are easily overpowered and made them unconscious. At last, Draupadi, is able to appease her. At Draupadi’s touch the godhikā regains the form of Vidyādhari. The Vidyādhari discloses that she is none other than Ahalyā, the wife of Gautama muni.

In contrast to this episode, Ahalya, the wife of Gautama muni, is cursed by the sage for the crime of abetting in the cohabitation with the disguised Indra during muni's absence. Ahalyā turns to a stone immediately at the utterance of the curse of Gautama who is also pleased to grant her a boon that she would regain her form at the touch of Rāma in Tretā Yuga.

This type of extra-original episode as brought by Kavindra to the auspicious ceremony can not be considered to be of befitting nature. Nevertheless, it reflects a custom of the poet’s society that the presence of the golden Iguānā is regarded as an auspicious sign.
The Khālās Asura Vadha episode is found in the Vana parva of Kavindra’s Mahābhārata. Astonishingly, an episode involving the name of Khatāsura is described by Rāmasaswati of Assamese Mahābhārata. The poet Rāmasaraswati is entrusted to translate Sanskrit Mahābhārata into Assamese during the reign of koch king Naranāraṇa. Rāmasaraswati refers the source of this extra original episode to Hamasakāki, Yāmala saṁhitā.

The story of Khālās Asura Vadha of Kavindra’s Mahābhārata resembles with the Khatāsura Vadha of Rāmasaraswati of Assamese Mahābhārata. The later poet belongs to the second part half of the 16th century during the reign of Koch king Naranāraṇa. The source of the episode is attributed to Yāmala Saṁhitā, Hamasakāki by Rāmasaraswati although he refers always to Vyāsa as the creator of this episode.

The episode of Khātās Asura as narrated by the poet Kavindra is reproduced here according to the copy of the ‘Tulāpāt’ Manuscript on page no. : 56 :

\[
\text{ehim ate sehibane āche paṅcājana /} \\
\text{ācambite Khātās dilanta daraśana //} \\
\text{asura Khātās rupe ache sehi bane /}
\]
ācambite tāhāka dekhila Bhīmasene //

Khātās dekhīyā Bhīma māribāra jāya //

dohātiyā gādā bāḍi mārīla māthāya //

Bhīmera gādāra koba ke sahīte pāre /

bhāṅgilena gādāgota Khātāsēra āre //

dekhiyā kōpīta haiła pabana nandana //

mahi śiśu tuliyāāśiīlāātataksana //

khatāsēra gāye śiśu gōṭa cūma haiła //

khatāsēra eka gāchi loma nākhasīla //

Krodhe khātās māre lenguḍera ghaṭa //

Pīthibita paḍī Bhīma haiła srutipāta //

Bhīma jadi paḍīla dekhila Dhanaṇḍaya //

dhanu dhari nānā astra karileka kṣaya //

Brahmāra akṣaya tona jadi haiła khāli //

caraṇa prahāre bira paḍīla samuli //

Yudhiṣṭhīra Sahadeva paḍīla Nakula //
The five brothers are living peaceably in the forest. Unexpectedly Khātās appeared before them. The demon (asura) Khātās lives in that forest. Suddenly Bhīmasena happens to see him. On seeing Khātās at once charges and strikes the demon's head with the mace by joining both hands. Who can withstand the full-force of Bhīma's mace! But Bhīma's mace gets broken on Khātāsa's head. The son of the wind God becomes angry at this. Then the huge stone hurled by Bhīma is reduced to powder on

59. KavindrāMahābhārata, Vanaparva. Tulāpāt MS P. 56. 57
being hit on the body of Khatas. Not a single hair is caused to fall off. Engraged by this, Khatas lashes out by its tail which makes Bhima senseless on the earth. Seeing the plight of Bhima Dhananjaya sends various types of innumerable arrows. When the imperishable quiver given by Brahma becomes empty, Arjuna falls flat on the ground being kicked by the demon. Likewise Yudhishtira, Sahadeva, Nakula meet the same fate. Perhaps the ‘devatās’ declare war in the guise of Khātās. Draupadi as well as the priest become sad. Khātās manages to exclude five Pāṇḍavas. Draupadi prays for boon from the Sun-god so that Khātās shall get killed by her hand. Pleased and smiling Sun-god grants her this boon and she strikes Khatas on his head by using her bangle. At the death of Khātās all munis rejoice and the Pāṇḍavas regain their senses after sometimes.

Although the source is the same, Rāmasaraswati’s revelation brings a romantic picture.

The hideous demon khatāsura happens to appear before Draupadi who is alone in a hurt during the Pāṇḍavas’ exile period. The demon as described by the poet is:

\[
\text{kula yena dekhi tāra duikhāna kāna} / \\
\text{sāla hīkṣa sama dekhi bāhu dui khāna} //
\]

60. Dutta Barua, H N (ed), Astadasa parva Asmiyā Mahābhārata, Upa parva. Vana parva, v. 14333 p 970
His two ears appear as 'kulā' (a winnowing fan), two shoulders like 'sāl' tree.

Enamoured of Draupādi's beauty, Khatāsura proposes to Draupādi to marry him. When his repeated requests are turned down, he becomes adamant to have her by hook or by crooks and ultimately breaks her hut. Alarmed at this, Draupādi screams for help which brings Yudhiṣṭhira to her rescue. But the encounter that ensued between Yudhiṣṭhira and Khatāsura proves to be fatal for the former. Yudhiṣṭhira is made unconscious and is tied by 'nāgpās' used by the demon. Possessor of great strength gathered from Brahmā, Khatāsura makes approaching Bhīma, Arjuna unconscious in the same manner and tied them similarly. The demon's persistent proposal for Draupādi's submission makes her miserable. After the fall of three brothers Draupādi realized that Nakula and Sahadeva are not match to the strength of Khatāsura.

_Nakula Shadeva dui bale nohe sama /

Asura svarupe āsi mora bhaila yama // _61_

Both Nakula and Sahadeva are not equal in strength. The death-god (yama) appears to me as an asura.

Reacting very sharply to the repetition of Khatāsura’s insulting proposal, she threatens to end her life. This has caused a certain effect on Khatāsur’s mind and he decides to remain aloof for the time being. In the meantime, Draupadī meditates over Mādhava who appears personally before her and instructs to strike the demon with her bangla.

\[ hastera \\, ka\,\textit{k\,k}a\,\textit{n\,a} \\, dhari \\, karib\,\textit{\,p\,}roh\,\textit{\,r\,a} \\, / \]

\[ mari \, ji\,\textit{\,\,a} \, Khat\,\textit{\,\,a}\,\textit{\,sura} \\, yamer\,\textit{\,\,a} \\, nagara \, // \, ^{62} \]

strike with the bangle of your hand which will kill Khatāsura i.e. send him to the yama-land.

Receiving the hint from Kṛṣṇa Draupadī becomes happy and is relieved for her anxiety and taxation. It is a relief for a very short period Draupadī’s relief is short lived when Nakula and Sahadeva arrive at the spot. Infuriated at the outrageous of Draupadi’s modestry, both charge the demon simultaneously only to be made unconscious. The Demon has mastered great strength due to boon he receives from Brahmā.

Khatāsura becomes impatient to have Drupadī. When she does not surrender to the demon inspite of repeated words khatāsura forcibly taken hold of Draupadī’s hand only to be kicked down. A tremor has seized him.

in the spinal chord and he ponders over to the warning of Brahmā about his destruction.

\[nāriye sahite yuddha mile ji belāta /\]

\[sehi belā tomāra huibe kandhapāla // 63\]

When you come into conflict with a woman, then you may lose your head.

Persistence of teasing with the marriage proposal and subsequent flat denial of Draupadī has driven him mad so much that Khalāsura even dares to slap her with the intention to kill her. This is too much to be tolerated by Draupadī. In the last resort, Draupadī has finally decided to eliminate Khalāsura.

As ill-luck has prevailed, his intention to kill Draupadī and flee from the scene becomes counter-productive as Draupadī makes up her mind on the last action.

\[asuraka badhīte Devira bhaila mana /\]

\[Chandra Surya deva save ārādhiyā mane /\]

\[dakṣīna hātara Devi khasāila Kaṅkaṇa //\]

63. Ibid, op. cit v.14415, p. 275.
Devi decides to kill 'asura'. Meditating on the Moon, the Sun, all the Devatās, Devi unfastens the bangle of her right hand. Concentrating her mind on Mādhava, she aims and throws it which severes the neck and he falls flat.

Draupadī's attempt to commit suicide is averted on timely appearance, assurance and restoring of the lives of the Pāṇḍavas. As Khatāsura is destined to be killed by woman if he happens to encounter with the later. So, he embraces death at the hands of Draupadī, a woman.

In constrast to the story of Khatāsura of Rāmasaraswati, Kavindra's Khātās asura is slightly different in presentation. Here the Pāṇḍavas are made unconscious by the demon Khātās by hurling trees, stones and even using his tail. No where in the story Khātās proposes marriage to Draupadī. The encounters with the Pāṇḍavas have occurred according to the strength. So, Bhīma, then Arjuna and Yudhiṣṭhīra, Nakula and Sahadeva become the

64. Ibid. op.cit. v. 14419 p.
victims in order. It is not ascertained whether the demon will be killed by a
woman. But, it is completed with the killing of the demon by Draupadi who
uses her bangle as she gets the boon from the Sun god. Kṛṣṇa is not at all
connected with the story.

As both Kavinda and Rāmasaraswati have the privilege of consult­
ing the same source for the episode, we can surmise that both poets have
some common factor available in the land of Kock-Kamatā area of old
Kāmarūpa.

Some other notable features in the form of deviation from the
original Mahābhārata have been notice:

1) Parāśāra muni, the father of Vyāsa, has chance of meeting with a teen­
aged damsel ‘Matsya-gandhi’ alias ‘Matsyodayi’ alias Satyavati who is en­
gaged in ferrying persons in the river Yamunā. Enamoured by the beauty of
the girls. Parāśāra proposes her to have sexual pleasure. The daughter of
‘Dās rāja’ raises objection and appeals to muni that this is not a suitable
place to have such act of unusual nature of embracing. Muni of Snaskrit
Mahābhārata, by his magical power, create a ‘Car’land (alluvial) engulfed
by the fog.

Agreeing with the content of the Sanskrit Mahābhārata
Parāśāra muni of Kavinda’s Mahābhārata prays to the river goddess
Yamunā to provide him the alluvial land as well as foginess which transformed the day into night. The poet narrates the situation in the following words:

\begin{verbatim}
Muni bole nadi moka deha carakhāni
kuhā hauk divasata karaha rajani
muni bole cara dila kuhāje apāra
pāche Muni Matsyagandhā karila śīngāra
\end{verbatim}

Muni prays to the river Yamunā to provide him with a ‘Car’land along with the fog to appear the night during day time. Complying with the words of muni, there appears dense fog and then, muni engages in cohabitation with Matsyagandhā, the maidan becomes pregnant and then delivers a child. Thus Vysādeva sprung up out of the womb.

It appears that Matsyagandhā alias ‘Matsyodari’ agrees to the embrace of the Muni who assures her that the smell of fish in her body would vanish and she will be known as ‘Padmagandhā’ henceforth. This assurance must have given an impact on her mind who readilly argues to the request of the Muni provided that there is no broad day light. She even points out that it is forbidden to have sexual intercourses on the boat i.e. on

---

the river. Immediate creation of all alluvial land and night due to heavy fog during day time have dispelled her fear of any kind of vice.

2) Kavindra introduces one deviation from the original Mahābhārata perhaps, with the hope of giving impression of Duryodhana’s lack of understanding about the people and his surroundings.

According the Sanskrit Mahābhārata, Duryodhana secretly instructs Purocana to build a beautiful and decorated house by on using inflammable lac materials with a sinister design to kill all the Pāṇḍavas once they are inside the house. In this categories, Duryodhana is almost successful through the persuasion of the Dhritarāṣṭra, The Pāṇḍavas are sent to Varanāvati. Purocana is instructed to invite the Pāṇḍavas to the newly-build ‘lac’ house. On entering the house, the over cautious Yudhiṣṭhira gets scent of the inflammable stuff of the materials used in the construction of the house and takes precautionary measures accordingly.

But so far as Kavindra’s Mahābhārata is concerned, Duryodhana instructs Vidura to build a beautiful and decorated ‘lac’ house at IndraPrastha

\[\text{Vidura āniyā tābe bole Duryodhane} //\]

\[\text{Indraprasthe jāha tumi āmāra bacane} //\]

\[\text{Jalugtha sājāiyo ali manohara} /\]
Bringing Vidura, Duryodhana tells him to go to Indraprastha (at his words) to build a 'Jatugṛha' or beautiful design by assembling with various pictorial implications of varieted designs.

This is considered as one kind of leaking informations. As he gets scent of Duryodhana's evil design, Vidura keeps a tunnel near the stone-pillar for emergency exit. Even he makes the Pāṇḍavas wise by sending a messenger to dig out an inside tunnel. Ultimately the Pāṇḍavas escape through the tunnel after torching the 'Jau' house. Through accident, a vagaband Candāla family consists of mother and five children happens to spend the night in the house after taking food of the so-called 'Yajna' of Yudhisthira. Next day, the charred bodies are discovered at the site of the house. This leads to the belief of the surrounding people that the inmates of the house i.e. the Pāṇḍavas have to end their lives in the devastating fire, Puracana is also burnt by this fire. Duryodhana loughs a while for achieving his evil design.

Kavindra has twisted this episode. He has not mentioned any source in respect of incorporating episode not found in the origin. Under no circumstances Vidura is instructed to build any house not to speak of

'Jatugṛha' a trap-house to kill the Pândavas i.e. Vidura's favourites. During the presence of the king Dhrītarāṣṭra Vidura can not be ordered by Duryodhana, Dhrtāraṣṭra's son. This is unbelievable, unauthentic.

3) It is proud privilege to avail oneself on an opportunity to wash the feet of the Brāhmīns. Kṛṣṇa of Sanskrit Mahābhārata is seen engaged in washing the feet of Brāhmīns assembled in the Rājasūya Yajña of Yudhiṣṭhira. This practice is followed throughout India.

But according to the Mahābhārata of Kavindra, s Kṛṣṇa has engaged in the duty of distributing the betel-nut and leaf to the invited guests. The nature of entrusted work is a reflection of the social custom during the poet's time. It is ascertained that this mentioned in the Kavindra's Mahābhārata is vogue in the whole area (i.e., Assam). A verse is quoted to substantiate the issue:

\[
Tāmbula dibāra dila deva Nārāyana \]

Deva Nārāyana is entrusted to distribute tāmbula (betel-nut to the invited guest).

4) In the first dice-play, Yudhiṣṭhira loses all including himself. After that he makes his bet on Draupadī. The pratiḥārī sent by Duryodhana is

67. Ibid, op.cit Sabha parva, v.763. Tulāpāt MS, p.43
questioned by Draupādi about the time of the bet. She wants to ascertained whether Yudhiṣṭhira has lost her before or after Yudhiṣṭhira’s defeat. Annoyed by Draupādi’s behaviour, Duryodhana angrily asks Duḥśāsana to drag Draupādi to the royal assembly. Insulted Draupādi puts some legitimate questions before the learned gathering. But, alas! All act as mute spectators. The Pāṇḍavas are divested of their dresses. Duḥśāsana has gone to the extent of dragging the only garment she uses during her menstrual period with the intention of making her naked. This amounts to outrage of modesty of Draupādi. Unable to bear such kind of torture she prays to Kṛṣṇa to rescue in her distress. Kṛṣṇa rises to the occasion and Draupādi is saved miraculously. In the meantime, Bhīma vows to suck blood of Duḥśāsana’s bosom and break thigh of Duryodhana for the atrocities perpetrated on Draupādi.

The Kauravas become alarmed at the frightening sound of the jackals, vultures in the premises of the palace of Dhritarāṣṭra. This brings remorseful words of the king Dhritarāṣṭra to Duryodhana. Out of fear of repercussion and the ominous signs, Dhritarāṣṭra from his own accord asks Draupādi to receive boon and Draupādi does accordingly. The king releases the Pāṇḍavas along with Draupādi on the strength of the granted boon. The restoration of all properties confiscated so far are released henceforth.

Dhritarāṣṭra of Kavindra’s Mahābhārata does not ask Draupādi to pray for any boon. The king returns all the properties along with the
release of all the Pāndavas (including Draupādi) from the bondage of slavery out of sympathy apparently for the ominous nature of happening.

The following line is the befitting of king's appreciation for unpalatable situation. Dhritaraśṭra tries his best to appease Draupādi for her personality and power. The king realizes in his heart of hearts that Draupādi's displeasure and wrath may bring disastrous to the Kauravas

\[ mahāsati \ paliṃbātā \quad na \ kariha \ mane \ bethā \]

\[ ñve \ māo \ khemā \ karo \ mane \ // \]

\[ dāsa \ bhāva \ nāhi \ ar \quad dinu \ māo \ ehi \ bara \]

\[ yata \ bastra \ alarīkāra \ āche \ // \]

\[ āpona \ rājyaka \ pāila \quad Draupādi \ uddhāra \ haila \]

\[ ehi \ bara \ dila \ nara \ nālha \quad // \ 68 \]

---

Devoted to husband, O' Mahāsati! Donot keep offence in heart
No more slavery remains. I have bestowed the boon. The clothes, alārīkāras are all yours. Get back to your kingdom. Draupādi is restored. This is the boon given by the king.

Kavindra has tries his best to keep the origin as far as practicable

---

68. Ibid, op.cit, Sabha parva, xx v.v. 878-79, Tulāpāi MS, p.51
but deviated slightly. It is clearly stated that already defeated Yudhiṣṭhira
can not stake any betting after his own slavery. The proprietary of this
question of Draupadī is not answered by anybody of the Royal assembly
which is conspicuously absent in both the origin and the version of Kavindra.
Of course, Kavindra has shown that Bhīṣma, Droṇa admit their inability to
answer even to the right question.

5) Jayadratha, the king of Sindh, is the brother-in-law of Duryodhana
by virtue of his marriage with the sister Duḥṣala of the Kauravas. But he
involves himself with the temporary abduction of Draupadī during the exile.
Draupadī is rescued by Bhīma from the clutch of Jayadratha who is made
captive. Ultimately, he is assaulted very hardly by Bhīma and carried on to
Yudhiṣṭhira. Out of pity, Yudhiṣṭhira sends him back along with his chariot
horses and army at the intervention of Draupadī who acts after Bhīma's
suggestion. Contrary to the original Mahābhārata, Kavindra takes
independent view even by taking the same episode from a different angle.
Here Yudhiṣṭhira is seemed to be more sober and considerate person. He
has made arrangement for the bath of blood stained body of Jayadratha
due to rough treatment meted out in course of battle with Bhīma who beats
him terribly. Yudhiṣṭhira takes pity on him and sends him along with his
chariot, horses and army. The poet portrays the scene in the following
lines:

75
Dharmarāja consoles Jayadratha showing different angles and convinces Bhima to release Jayadratha in order to go to his kingdom. The whole body bears severe wound marks due to thrashing. Yudhiṣṭhira orders to bath and supplies royal dresses to Jayadratha and sends him.

6) On the completion of the period of incognito, Yudhiṣṭhira along with his four brothers and Draupadī occupy the royal 'āsana' inside the court of Virāta. Seeing this unusual behaviour, Virāta makes some queries including audacity and proprietary rights of Yudhiṣṭhira. Arjuna replies to all queries and satisfies Virāta.

But Kavindra introduces the character of Bhima to satisfy all queries of the king Virāta who challenges the proprietary rights to

69. Ibid, op cit Vana parva, v.v. 1382-84, Tulāpāt MS, p 79.
occupy seat meant for him.

eteka súniyā Bhīma bulila uttara

hena bola kadāpi nābola nṛpavara // 70

— Listening that Bhīma replies – The king should never utter those words.

7) Another fabulous story is presented nicely by Kavindra in his rendered Mahābhārata. His Droṇa Prava is also based on the Sanskrit Mahābhārata.

Droṇa is made the commander-in-chief of the Kauravas army after the death of Bhiṣma. On the very first day of Droṇa's assuming charge, Duryodhana requests Droṇa to capture Yudhisthira. Alarmed at this unusual nature of request, Drona likes to listen to Duryodhana's view. Concealing his inner thoughts, Duryodhana discloses his plan in this regard:

jadi rājā Yudhisthira Kariba samhara

krodha haiba Dhanjāya bikrame apāra //

sarba sanya samhāriba jata rājāgana //

Arjunaka jinite nāriba kona jana // 71


If you kill king Yudhiṣṭhira, unparalled possessor of power Arjuna shall lose his temper. He will kill all the soldiers including innumerable kings. No body shall be able to win over Arjuna.

Droṇa rejoices that good sense has at last prevailed upon Duryodhana. Soon he realises his mistake. Droṇa fails to see the inner depthness of the meaning of capturing Yudhiṣṭhira. This apparent so called line of thinking of Duryodhana is nothing but a camouflage, a veiled good gesture.

Duryodhana's disclosure of his plan is stated below:

\[ \text{vadhe Kuntisutasyājau nācarya! Vijayo mama!} \]

\[ \text{hate Yudhisthire Pārthā hanyu sarvān hi no dhruvam //} \]

O'Acharya! If we kill the son of Kunti, we will not be victorious. In case of death of Yudhiṣṭhira, other Pāṇḍavas will surely kill us.

It is seemed in the Sanskrit Mahābhārata that Duryodhana has made his intention clear that he does not prefer the killing of Yudhiṣṭhira because it will invite serious repercussion from the Pāṇḍavas side. Instead he prefers in capturing Yudhiṣṭhira which will enable him to induce

72. Siddhāntavāgish, Haridās(ed), op.cit, Droṇa parva, vol. 21, Adhyāya 10, v 15
Yudhiṣṭhira to play dice game again and subsequent vanquish him along with his followers to the forest for ever. This will offer as a golden opportunity to become the lord of the world. He will be free from enemy.

On the other hand, kavindra has deviated slightly from the origin. Duryodhana conceals his real intention for fear of Droṇa's displeasure who has got a soft corner for the Pāṇḍavas. Instead he expresses that if we kill Yudhiṣṭhira, Arjuna will be angry so much that he will kill us all along with our soldiers and nobody shall be able to win over Arjuna. Duryodhana's preference of capturing Yudhiṣṭhira is based on following logic:

\[ \text{bandi kari Yudhiṣṭhire khelaiba pāsā} \]  
\[ \text{banabāse pāthāiba ehi mora āśā} \]

Capturing Yudhiṣṭhira, I shall play the dice and will send them to the forest. This is my desire.

When the original Mahābhārata does not indicate a particular name of the Pāṇḍavas, Kavindra distinctively implants the name of Arjuna who will retaliate in the event of death of Yudhiṣṭhira. Another important thing of discrepancy exists in respect of Duryodhana's real intention and

73. Kavindra's Mahābhārata, Dronaparva, Tulāpāt MS, p. 175.
preference in capturing Yudhishthira for a spectacular purpose. Against the disclosure of his plan in unambiguous words, Kavindra's Duryodhana wants to keep it a guarded secret for a time being.

8) In the Sanskrit Mahābhārata the Pāṇḍavas fail to trace out the whereabouts of Duryodhana when he hides himself in the water of Dvaipāyana hṛada. Being tired they are taking rest in their camp.

Kavindra portraits a different picture. When the Pāṇḍavas could not trace out the whereabouts of Duryodhana Yudhishthira expresses his fear. He fears that Duryodhana will come and fight a heavy fighting and recapture the kingdom.

\[ vana \text{ upavana bhramila yata desā} / \]
\[ nāpāila rījā Duryodhanera uddeśā // \]
\[ kona karna kailon āmi māniya samāja / \]
\[ punarapi Duryodhana āsi laiba rāja // \]
\[ punarvāra āsīya kariha ghora rana / \]
\[ pār nāhailo āmi sāgara durgama // 74 \]

74. Sāstri, Gaurināth (ed), Po. Cit, Gada parva, p. 166, Tulāpāt MS, p. 234
Raja fails to locate. What we have done by killing relatives?

Duryodhana will come, do heavy fighting and recapture the kingdom. We are unable to cross the impassable sea.

9) According to Sanskrit Mahābhārata, Asvatthāmahā’s venture to wipe out the Pāṇḍavas and the Pāṇchālas does not materialise although he has left no stone unturned till he achieves the goal. In his approach to the gate of the Pāṇḍavas camp he has to confront with the God Śiva in the entrance. Asvatthāma prays to God Śiva to give him safe passage to the camp which is denied. As his prayer fails to make an impact on the mind of Śiva, he vows to sacrifice his life in fire. At last, the determination of Asvatthāma has soften and Śiva agrees that Pāṇḍava’s life lines are running out. So far he has given protection because of Kṛṣṇa’s pure and faithful devotion. Ultimately, Śiva enters into the body of Asvatthāmahā with a sword in hand.

Kavindra’s Śiva is reluctant and rejects Asvatthāmahā’s prayer right from the beginning of the approach. Śiva is not in a position to grant concession for Arjun’s prayer. Asvatthāmahā is thus dissuaded from his endeavour. Kavindra narrates as shown below:

rākhībe dwāra mora deva sūlapāni /
Dhanañjaya prays to Sulapāni to protect their entrance. For this reason I am guarding the entrance. Go back, your promise is lost. Your prowess cannot kill the Pāndavas.

10) It is seen in the Sanskrit Mahābhārata Yudhiṣṭhira reproches Kunti for her suppression of the mystery of Karṇa's birth and regrets that had Karṇa been alive and accompany them nothing would have remained unconquered, even, the throne of heaven. There is no necessary of war which kills their kith and kin. However with a heavy heart, Yudhiṣṭhira performs the funeral rite of Karṇa, their elder brother, along with others.

To cope up with the origin, Kavindra has shown his own interpretation. Reacting sharply to the suppressed fact of Karṇa's birth mystery, Yudhisthira not only regrets and then reproaches Kunti to this kind of concealment, he curses Kunti that no woman shall be able to conceal anything more.

75. Ibid, op.cit, Sauptika parva, p. 179, Tulāpāt MS, p. 252.
O’cruel mother! you donot disclose to me and without knowledge we kill our elder brother. Unable to bear the sarrow, Yudhiṣṭhira curses his mother. The woman shall not be able to keep secret any more.

11) The sacrificial horse of the Pāṇḍavas is allowed to move freely according to its whims. The followers including Arjuna are to keep an eye on the movement of the animal until its freedom is curtailed by any king.

When the animal passes through the Kingdom of king Niladhvaja of Mahismatipura, it is captured by the prince Prabir. Naturally there ensures a fierce battle between the parties. The King’s son Prabir embraces death at the hands of Arjuna. Even, Agni, the fire-god and the son-in-law of Niladhvaja has to leave the battle on being satisfied by the prayer of Arjuna. Naturally, Agni pleads and appeals to the king Niladhvaja to give up the battle and subsequently to surrender the captured horse. It is useless to

76. Ibid, op.cit, Strī Parva, p. 189, Tulāpāl MS, p.269.
fight with Arjuna who happens to be Naranāraṇya.

When Niladhvaja informs all the outcome of the battle, his chief queen Janā takes exception to the surrender. She wants the continuation of the battle and revenge on Arjuna. Unable to convince Niladhvaja any more, angrily she leaves her palace with the hope of getting redress of her grievances from her brother Ulupi. As it is fruitless to fight against Arjuna, he consoles her on her bereavement and go back to her place.

cala bhagni ghare jāy putra ār nāhi pāy

akārane Pārtha sane rana /

bhrāṭra bacana s unī Janīra hṛdaya guni

Gangate majila tatakṣana //

O’sister! Let’s go home. We shall not get back (our) son. It is useless to fight with Arjuna unnecessarily. Listening to the words of her brother, Janā’s heart throbs and she plunges into the Ganges.

Kavindra’s episode is based on Jaiminiāśvamedha Parva. There is slight difference in respect of the name of the brother as well as mode of treatment of the brother towards his elder sister.

77. Ibid, op cit Asvamedha parva, p. 218
The name of the brother of Jvalā, the chief queen of Niladhvaja, is Ulmuka, not Ulupi of Kavindra's Mahābhārata. Failing to console Jvalā, Ulmuka tries to the last appeal. As his sister is adamant and refuses to listen to his good counsel, Ulmuka has lost his patience and retorts:

\[
\text{Ulmukah kupitastatra Jvala vacanam-bravit} / \\
yathā svakiyāṁ bhavanaṁ nasitāṁ mama tatsaṁanī // \\
kartumicchasi duśte Ivaṁ gacchasīghram gṛhādiloḥ ! 78
\]

Enraged Ulmuka then retorts Jvalā. Like destroying your own house you want to destroy mine now. O' wicked one! Get out immediately from my house.

12) Following the sacrificial horse of Yudhiṣṭhira as an escort Arjuna has to enter the kingdom of Babruvāhana. The horse is immediately seized by the king who gathers all kinds of information from the proclamation hanged on the forehead of the sacrificial horse. Listening to the good advice of his mother Citrāngadā, Babruvāhana returns the seized horse, thus avoids a direct conflict with Arjuna, his father for the time being. The returning of the horse and submission by Babruvāhana is considered as a weakness. The

king's decision is greeted with the humiliating tone of Arjuna accompanied by the aspertion on the character of his mother Citrāngadā. Even the kicking of Babruvāhana is perpetrated by Arjuna. These are too much to be tolerated by sensible person specially when it is pointed to his mother. The whole thing is vitiated so much so that a battle between Arjuna and Babruvāhana becomes inevitable. In the fierce battle ensued, Babruvāhana kills Arjuna although he prays to Kṛṣṇa in the last moment. Most probably, Kṛṣṇa avoids coming to Arjuna's rescue for the curse of the Ganga Devī Citrāngadā and Ulupi lament mostly at the death of their husbands. However, at the intervention of Kṛṣṇa, all are restored to their lives.

Although Kavindra narrates the story as above, he deviates from the 'Jaiminiāśvamedha Parva' in certain points:

1) Babruvāhana returns the sacrificial horse to Arjuna at the advice of his minister Subuddhi.

2) Citrāngadā, the mother of Babruvahana, who is staying in the Hastināpura rushes to Manipur by hearing the news of the battle between Arjuna and Babruvahana and the curse of Ganga:

\[
\text{Citrāngadā tādā prapta Manipuram puottamam} /\
\]

\[
\text{rathamudāśvalpajana vinā Dharmajniya nrpa.} / 79\]

Then Citrāngadā arrives the city of Manipur without taking permission from Yudhishṭhira she mounts on the chariot by taking a small army.

We have noticed that the poets belonging to the North-eastern area generally follow the ‘Jaiminiāśvamedha Parva.’ Still, ‘Mahābhāratam’ composed by Vyāsa has also a significant similarity. Of course, it shows some kinds of discrepancy.

(1) The king Babruvāhana from his own conscience and belief approaches Arjuna along with the Brāhmīns and with valuable presents when the later enters Manipura.

(2) Arjuna is not pleased at his son’s approach and behaviour like a woman specially observing the lack of power of a true Kṣhatriya. Arjuna is annoyed and uses harse and remoarseful words to which Babruvāhana has no answer. The king listens these with down cast eyes.

(3) Ulupī, Babruvāhana’s step mother, reacts sharply at the rude behaviour of Arjuna, encourages Babruvāhana to give a befitting reply to Arjuna. Actually, Ulupī asks Babruvāhana to fight heroically which will please Arjuna.
It is seen that at the end of the battle, Citragadā first appears in the battle-field only to see Arjuna dead and unconscious Babruvāhanan remains on the ground. Although she laments at this, She blames Ulupī for this catastrophe and urges Ulupī to take some measures as to revive their husband.

13) The episode relating to the destruction of His race (Yadukula) is described in the swargārohaṇa Parva on the basis of the original found in Viṣṇu Purāṇam.

Kavindra has deviated slightly regarding the meeting of Krṣṇa by a hunter named Jarā. The hunter Jarā has the fortune of spotting the reddish feet of Krṣṇa sitting under a tree. Through mistaken identity of a deer, the hunter shots an arrow having the tip of an iron rod. This particular iron rod is a cursed one which has caused the destruction of Jadu race due to the curse given by muni. To his utter surprise, Jarā’s hunted object is none other then the feet of a 'Calurbhujdhāri' manusya.'

\[gataśca dadṛśe tatra caturvvāhādharin naram\]
going to that plan he has seen a man having four arms, he prostrates before him repeatedly, asks for his forgiveness, utters, thou be pleased.

Kṛṣṇa not only forgives the hunter, but allows him to go to Heaven by His grace and remain there amongst the 'devatās'. Nowhere Kṛṣṇa discloses his real identity, past Rāmachandra episode and subsequent boon to Angada, Bāli's son, to take revenge in Dvāpara.

On the contrary, Kṛṣṇa of Kavindra's Mahābhārata revelas his old identity, boon to Angada to take revenge on the killer of his father. Very interestingly, Jara hunter is sent to Yudhiṣṭhira to meet Kṛṣṇa. All the Pāṇḍavas rush to the spot where Kṛṣṇa is about to make his exit to heaven and consoles them all. Even Jara is sent to Dwaraka to meet Ugrasena and deliver the message of Kṛṣṇa's departure from this world.

When Viṣṇu Purāṇa depicts a good story involving the salvation of Jara hunter with the grace of the Supreme Being, Kavindra's Mahābhārata fails to elevate the position of Jara hunter although he comes into the direct contact with the God Kṛṣṇa. The Sanskrit Mahābhārata and the Viṣṇu Purāṇa do not subscribe to the kind of the superfluous story.

81. Tarkaratna, Ācarya Panchanan (ed) Viṣṇu Purāṇam (pancāṃsas). Adhyaya 37, v. 64, p. 466
CHAPTER – III

(c) IMPACT OF THE WORKS OF THE PREDECESSOR POETS ON KAVINDRA

Kavindra is the first poet who has paved the way of rendering the complete Mahābhārata of Vyāsadeva into the regional language of the North-eastern India. No other poet has taken the pain of translating the complete Mahābhārata into any of the languages of the North-eastern India.

Harivara Vipra, Kaviratna Saraswati and Rundra Kandali have confined their renderings to certain portions containing some parvas of the Sanskrit Mahābhārata. They have been entrusted by their patron kings to translate some portions of the Mahābhārata. The poets can not go beyond the instructions of the patron king belonging to different areas of old Kāmarūpa.

Durlavanārāyaṇa was the king of Kāmarūpa during the later part of the thirteenth century. 82 Harivara Vipra translated ‘Babruvāhanara yuddha’ under the patronage of Durlavanārāyaṇa. He had taken the main

story from the Sanskrit Jaimini Mahābhārata and “had embellished the theme
with exquisite description and dramatic situation”. 83

Kaviratna Saraswati has rendered ‘Jayadratha' Vadha’ based
on Droṇa parva under the patronage of king Indranārāyana, the son of
Durlabhanārāyana, in the 14th century. 84 Another poet Rudra Kandali has
composed ‘Sātyaki praves’ in the 14th century under the patronage of king
Tāmradhvaja.

So, it is apparent that these three Assamese poets i.e., Harivara
Vipra, Kaviratna Saraswati and Rudra Kandali rendered certain parvas of
the Mahābhārata before the 15th century.

Kavindra has rendered the Mahābhārata under the patronage
of Parāgal Khān of Chattagrām in the first decade of the 16th century. It is
to be mentioned that Kavindra has taken venture to render 18 cantos of the
Mahābhārata of Vyāsadeva barring one canto the Āśvamedha parva for
which he opts to switch over to the Jaimini Bhārata.

There is historical evidence to show that Harivara Vipra,
Kaviratna Saraswati and Rudra Kandali rendered certain parvas of the

83. Baruà, B.K.- History of Assamese Literature, 1964, p.11
84. Barua, K.L. op.cit, p.165
Mahābhārata during the period of 13th to 14th centuries. On the other hand, Kavindra was the poet of early part of the 16th century.

Undoubtedly these existed a long gap of time. The distance of period created a factor for the homogeneity of literal and cultural unity. The frequent change of powers must be reckoned which disturbed the cultural steadiness. From the point of view of all these factors we may suppose that Kavindra was not influenced by the literature of the predecessor poets. But if we analyse critically the literature of the predecessor poets and the Mahābhārata of kavindra it will show that kavindra was to some extent influenced by the literature of the predecessor poets, especially, in regards to the linguistic style of the poets Harivara Vipra, Mādhava Kandali and Rudra kandali.

The undermentioned illustration from the ‘Babruvāhanara yuddha’ of Harivara Vipra’ The Rāmāyana of Mādhava kandali and the “Sālyaki praveś” of Rudra kandali will show that kavindra is influenced by the literature of the predecessor poets to some extent.

**Harivara vtipra**

**Kavindra’s Mahābhārata**

**Babruvahanara Yuddha:**

1. pranāmiyā bole prabhu diyoka

ultra (v 20, Babruvahanara Yuddha)
2. **kavaca sahite bhedileke**  

kalevera (verse 163, Babruvahanara yuddha).

| 2. (a) | **dhanurguna kāli bhedileka**  

kalevara (Drona parva, verse-3114, p. 118)  

Tulapat, MS, P-181, Kavindra's Mahabharata |
| --- | --- |
| 3. **tāsambāka dekhi bhaila**  

sankoca kāya (verse 167, Babruvahanara yuddha) |
| (b) | sehi vāne Duhsāsana bhedii  

kalevara (Drona parva, verse-3101, p. 118, Tulapat MS, P-181)  

Kavindra's Mahabharata |
| 4. Babruvaha rāja vaci ardhacandra  

laila (verse 322, Babruvahanara yuddha) |
| 3. **dekhi tāsambāka Vykodara**  

kāthaka.  

(Sailya parva, verse-4333, p-163  

Tulapat. MS, p-232, Kavindra's Mahabharata) |
| 4. Babrubāha rājā lave  

ardhacandra dhan (Asvamedha parva, p 235 Tulapat MS, P-x)  

Kavindra's Mahabharata) |
<table>
<thead>
<tr>
<th>Rudra Kandali</th>
<th>Kavindra's Mahābhārata</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sātyaki parves</strong>:</td>
<td></td>
</tr>
<tr>
<td>(Droṇa parva)</td>
<td></td>
</tr>
<tr>
<td>1. Droṇara hiḍaye bhedileka</td>
<td>1. Sātyakika bhedileka sehi tina śare</td>
</tr>
<tr>
<td><strong>panca śara</strong> (verse – 24552)</td>
<td></td>
</tr>
<tr>
<td>Astādasā parva Asmiyā Mahābhārata</td>
<td></td>
</tr>
<tr>
<td>2. bhumita parila gaiyā dāruna</td>
<td>2. bhumita parila ratha haiia</td>
</tr>
<tr>
<td><strong>begata</strong> (verse. 24554, Astādasā</td>
<td>3. dui vira taruna dāruna nklāruna</td>
</tr>
<tr>
<td>parva Asamiyā Mahābhārata)</td>
<td>(Gada parva, verse. 4544,</td>
</tr>
<tr>
<td></td>
<td>p-172, Kavindra's Mahābhārata)</td>
</tr>
<tr>
<td>3. Droṇa bulilenta hena dāruna</td>
<td></td>
</tr>
<tr>
<td><strong>vacana</strong> (verse. 24550, Astādasā</td>
<td>4. raṇe parākrama vir tāra dātha</td>
</tr>
<tr>
<td>parva Asamiyā Mahābhārata)</td>
<td>(Gada parva, verse. 4547,</td>
</tr>
<tr>
<td></td>
<td>p-172, Kavindra's Mahābhārata)</td>
</tr>
<tr>
<td>4. dāliya dāliya vire hiḍaya</td>
<td></td>
</tr>
<tr>
<td><strong>phālaya</strong> (verse. 24561, Astādasā</td>
<td>hāra (Gada parva.verse 4547</td>
</tr>
<tr>
<td>Asamiyā Mahābhārata)</td>
<td>p-172 Tulāpāt, MS, P-248</td>
</tr>
<tr>
<td></td>
<td>Kavindra's Mahābhārata)</td>
</tr>
</tbody>
</table>
10. \( \text{thāka thāka buliyā rājāka khe-di} \) \( \text{jānta} \) (verse. 24594, Astādaśā) | \( \text{rāsi} \) (Drona parva, verse 3436)

11. \( \text{yuddha cāhi thākilanta durata} \) | \( \text{chayjana} \) (Adi parva, verse 326)

12. \( \text{hura moka cāyā āche rājā} \) | \( \text{hui dekha rathigāna sakale} \)

13. \( \text{krodhe guru Drona tāra} \) | \( \text{ardhacandra vāne tāra} \)

\( \text{sārathī kāṭila} \) (verse. 24617, Astādaśā) | \( \text{mastaka kāṭila} \) (Drona parva, verse 3155, p. 119, Tulāpāt MS.)

\( \text{Asamiya Mahābhārata} \) | \( \text{Mahābhārata) p-183, Kavindra's Mahābhārata) p-19, Kavindra's Mahābhārata) \)

\( \text{Asamiya Mahābhārata) } \) | \( \text{Kavindra's Mahābhārata) } \)
14. ehi buli cañi sāre bhedila 14. ehi buli mahāvira laila
lahata verse 24571, Astādasā parva,
dhanusara (Drona parva, verse.
Asamiyā Mahābhārata)
3086, p. 117, Tulāpāt MS, p. 180
Kavindra’s Mahābhārata)

14(a)ehi buli prahārila Manipura
nālha (verse. 248, Babrūvāhanar
yuddha)

15.ebese jānīlo mora mātyura nisc-
aya (Babrūvāhanara juddha,
verse. 275)

15.jānīlo tomāre āji haiveka nidh-
ana (Karṇa parva verse. 3850 p-144
Tulāpāt MS, p-165, Kavindra’s
Mahābhārata)

Madhava Kandali

Saptakānda Rāmayana

1.pāṭaka cārūka dāki bola Rāma
Rāma (verse. 6030, Lankā Kānda,
Saptakānda Rāmayana)
Comp: Haivara Vipra

1.pāṭaka cārūka dākai bola Rāma
Rāma (Drona parva, verse. 3698
p-138, Kavindra’s Mahābhārata)

Kavindra’s Mahābhārata

Pāṭakachārūka dāki bola Rāma
Rāma (verse. 347, Tāmrādhiva jār
Yuddha)
CHAPTER-III

(d) ORIGINALITY OF KAVINDRA'S VERSION OF THE MAHĀBHĀRATA

Kavindra has rendered the Mahābhārata not being inspired by any sectarian purpose or charmed by the profound poetic beauty of the great epic, he renders it at the advice of his patron, Parāgal Khān. Parāgal Khān advises Kavindra to render the Mahābhārata in such an abridged form so that it can be heard in a day. Besides, he advises him to write about the lost of kingdom of the Pāṇḍavas, how they spent their days in the forest and restore their lost kingdom. The poet realizes that the patron is not a man of vedic (Indian) culture. As an army general of a country he takes interest in the war tactics of ancient Indian than indulges himself in the ethics and Philosophy. So, the poet discarded the abstruse philosophical chapters and episodes, incident which are not considered inevitable to fulfil the purpose of his rendering. Rather, he utilizes the essential chapters, episodes and incidents reflecting the inner characters of human being.

He has followed the outline of the story of the Mahābhārata of Vyāsadeva. In the midst of the narration he infuses different episodes either taking from other sources or his own imagination. The poet has tried
to maintain the unity of impression and the consistency of the plots. In other respect the poet is true to the origin. To speak the truth, Kavindra gets little scope to show poetic genious, subtle imagination and skillfulness in his short rendering of the Mahābhārata. Inspite of this, the poet has revealed his scholastic ability in arranging the cantos, alienation of episodes, interpolation of episodes and gratify the characters.

Kavindra has named a new parva as Gadā parva curving out of original salya parva. Kavindra has regarded and elevated it to the status of a fulfledged parva and placed the Gadā parva in his version as the 10th parva.

Thus Kavindra’s originality is seen in splitting of the canto by changing the name of the canto and upgrading to that of a parva.

Kavindra has inserted new things to his version. The poet has inserted some episode like the curse of the Surabhi, the opposite character of Duryodhana showing his soft corner for Draupadi’s sons.

The episode of ‘Khätās asura vadha’ is not found in any provincial version of the Mahābhārata except in the writing of Rāmasaraswati, the Assamese Mahābhārata poet in the court of
Koch-king Naranāraṇyān (1540-1585). The resemblance in the introduction of the same episode is attributed to a common source that both poets belong to the same area and they utilise the same source hitherto unexplored and non-extant 'Khālās asura' of Kavindra and 'Khatāṣura' of Rāmasaraswati.

Duryodhana was wicked and was envious of Pāṇḍavas. When Asvatthāma produced five detached heads of Pāṇḍavas to Duryodhana, Duryodhana out of curiosity took hold one of the heads supposed to be head of Bhīma. But, alas! With the gentle pressure, the head smushed. Duryodhana realized that the head could not be of Bhīma. He was convinced that it was one of the head of Daupadī's sons. After his realization of the grim reality the grief had seized him to such an extent that he is convinced that this is the beginning of the extinction of the family line.

Inspite of such wickedness anmity towards the Pāṇḍavas Duryodhana had no grudge against the sons of Draupadī. Apparantly, this act of ghastly murder of Draupadī's son automatically led to the extinction of the family line. Perturbed by this thought and unable to bear the shock the mortally wounded Duryodhana breath his last in that moment. Kavindra has portrayed and projected Draupadī as one of the courageous lady
through the episode of 'Khātas asura Vadha'. Draupadi is not only a lady of
courage but also a dutiful wife of the Pāṇḍavas. Kavindra has shown here
that Draupadī kills the rakṣasa 'Khātas asura' in the advent of dire neces
sity. It is acknowledged that Kavindra craves the indulgence in depicting
Draupadī's greatness by inducting the episode of the golden Iguanā.

In Vyāsa's Mahābhārata it is found that Kṛṣṇa has engaged himself
in the pious duty of washing the feet of the Brāhmaṇas at the Rājasūya yajña
of Yudhiṣṭhira. Kṛṣṇa, although, incarnation of God, he is the friend, phi
losopher and guide of the Pāṇḍavas. Undoubtedly, Kavindra gives a touch
of realism by pulling down Kṛṣṇa to the level of the ordinary mortal by en-
gaging Kṛṣṇa in the duty in the distribution of betel-nut and leaves in the
Rājasūya Yajña.

Nakula of Kavindra's Mahābhārata is seen to have engaged in the
entrusted duty of distributing garlands, candana and dresses to the audi-
ence. Similarly, Sahadeva is assigned with the duty to look after the sitting
arrangement.

There arises a great deal of controversy concerning Draupadī's
marriage with five Pāṇḍavas. Lord Śiva is not directly involved in the
matter of discussion. But Vyāsa takes initiative in clearing any doubt arises
in the mind of others including the king Draupadī. Intervening in the
marriage of Draupadī with five Pāṇḍavas, Vyāsa narrates the circumstances.
leading to the granting of boon of Lord Śiva to Draupadī who prays five times to the God. Śiva is pleased to give a boon to have five husbands, not only this, the curse of Surabhi to Draupadī is also to take effect in the same breadth. In this context, it is to be reckoned with that the polyandry system is still prevalent in some areas of the Himalayan region.

Above all, Kavindra's originality can be seen in rendering the Mahābhārata in an abridged form in one of the regional languages of North-Eastern Indian as well as the adaptation of the episodes and moulding to his own lucid style. In spite of such additions and alterations readers and listeners feel quite at home.