CHAPTER – IV

AESTHETIC ASPECT OF THE VERSION OF THE 
MAHĀBHĀRATA OF KAVINDRA

It is very difficult to find out the aesthetic aspect from a rendered book like Mahābhārata of a provincial version. The views reflecting aesthetic element are already available in the original. Rarely we expect this nature of peculiarities from the poet like Kavindra. However, the effort to visualise this view is taken to explore the possibilities.

Peace and tranquility is perceived in Vyāsa’s original specially in the Śānti parva. It seems that Yudhiṣṭhira is so perturbed with the killing of his kith and kin in the Kurukṣetra war in order to assert his right to establish the Pāṇḍavas as to the rightful place. This type of annihilation has cast a gloomy atmosphere over the whole kingdom and Yudhiṣṭhira has seldom peace. The effort of all to dispel the morbidity has failed flat even by the telling of similar tales already experienced by persons of great calibre. These stories cannot give a soothing effect and the mental wound is not healed. Nevertheless, Yudhiṣṭhira has not deviated from the sacred duty of performing the last rites of the persons killed in the battle field. At last Vyāsa
is successful to break the ice of mental bloc of Yudhiṣṭhira by illustrating the concret philosophical doctrines with the following lines in the Anusāsana parva:

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\begin{align*}
\text{anādi nīdhāna prabhu deva Nīrājana} & / \\
\text{eka mane cinta tumi deva Nārāyana} & // \\
\text{kāra keha putra haya kāra keha pītā} & / \\
\text{kāra keha mātri nahe jāniba banīta} & // \\
\text{pāthera samala yena gata haye kāle} & / \\
\text{ehi mate janma mṛtyu jāna mahipāle} & // ^{85}
\end{align*}
\]

Deva Nārāyana is the master of the uncreated one and the death. Meditate the name of Deva Nārāyana with intently. Who is who’s son and who is who’s father. Nobody is one’s mother and nobody is one’s wife. As the time passes on, they are the provisions found during the journey through the path. O’ the ruler of the earth, these are the births and deaths of this world.

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^85. Sāstri, Gauriṣṭh (ed). op. cit, Anusāsana parva p. 204
Relieved of the pang of separation, Yudhiṣṭhira shrugs off his mental agony at the approaches of the Brāhmīns and the kings. Yudhiṣṭhira’s grief has vanished and he decides to move to his kingdoms along with his brothers and Draupadī and other relatives. Everybody has sighed a relief at the happy turning point.

To achieve or attain in such a state of mind which drives away all accumulated sorrows occurred due to the loss of human beings, Yudhiṣṭhira has experienced a pleasant experience. “It is a feeling of self-realisation or self-fulfilment through sublimated human emotions embodied in the works of art” (As quoted by Trailokyanāth Goswāmi in ‘Nandan Tattva : Prāchya aru Pāschātya’, page. 604, 1st edn-1980.)