Discussions on the sources of the Assamese Mahābhārata in its didactic and narrative portions and also of the additional episodes incorporated into the Vana Parva: The source of the Assamese Mahābhārata is definitely the original Sanskrit Mahābhārata. But, so far as the Assamese Vana Parva is concerned, the sources may be attributed to different books of Sanskrit origin which are now obsolete. In this connection, it may be mentioned that no scholar has hinted at the search for the source of the Assamese Vana Parva. So, we are to confine ourselves to the names of the books only. Of course, the Bhāgavata referred to as one of the sources by the Assamese poets can be found from which the Assamese Mahābhārata poets borrowed the spirit of devotion and gave the provincial Mahābhārata a Bhāgavatī outlook.

The original Sanskrit sources of the Assamese Mahābhārata as mentioned by the poet are Rāmsa-kāki, Yāmala Saṁhitā, Siva Rahasya, Viṣṇu Rahasya, Brahmanda, Viṣṇu Rahasya, Brahmanda, etc. The Assamese poets, specially Rāma Saraswati repeatedly quoted the above-mentioned books for the sources of his Vana Parva and also of Vyāsāśram. It is true also that the poets got the originals sometimes, and sometimes they depended on the commentaries. All the kernal things were incorporated here, though Vyāsa could include all as he was the writer of all holy scriptures including the Mahābhārata. Rāma Saraswati declares that he borrowed something from the books namely, Rāmsa-kāki, Yāmala, Saṁhitā, Siva Rahasya, Viṣṇu Rahasya etc., adapted and added portions of it to the Mahābhārata. He was perhaps of the opinion that if he rendered all the philosophical chapters without discarding anything to make his work an authentic translation of the Sanskrit original, the mass people would not be able to follow and appreciate the doctrines of the religion. Frequently, Rāma Saraswati was found to quote from the Bhāgavata to convince the general
people of the efficacy of Bhakti and Māma dharma. He tried to show to the world that he got the theme and abundant materials from Vyāsa's source. So, he threw challenge to them who might have the guts to oppose him. The poet further asks the challenger to consult Vyāsa's original first and then blame him for gruesome discrepancy, if any.

It can be mentioned here that other poets, too, followed Rāma Saraswati in so far as the suggestions and advice were concerned in other parvas apart from Vana Parva in regard to the taking of Hari—bhakti and God's name whenever possible. Their main purpose was to establish the truth of the Bhāgavata through the incidents of the Mahābhārata.

The Assamese Mahābhārata was made more Kṛṣṇaite in nature than Viṣṇu. It is also true that Kṛṣṇa has been identified with Viṣṇu in certain circles; and one should not be blamed if one refers to the Mahābhārata as a religious text of vaisnavism.

Kṛṣṇa played a vital part in the epic although the main story revealed the supremacy of the Pāṇḍavas. In the meantime, Kṛṣṇa's supremacy, his skill, diplomacy could not be avoided and denied.

In the didactic portions, the poets draw the attention of the public in general to the divine qualities of Kṛṣṇa. Kṛṣṇa is made great in all respects; and all are requested earnestly to devote and dedicate their lives for the cause of the Lord by surrendering themselves at the feet of Hari. The names Kṛṣṇa, Viṣṇu and Hari are identical with each other having no difference at all.

Some of the didactic portions definitely help in the propagation of vaisnavism. The Hindus consider Brahma, Siva and Indra to be very powerful but their power too is nothing compared to Kṛṣṇa's as they worship Hari, who is Kṛṣṇa Himself.

Hari is the supreme being. The very name of Kṛṣṇa is an enchanting magic power to relieve one from the clutches of sins and restore one to attain the highest plane of devoted life.
Sahkaradeva's "Nāma dharma" has greatly influenced the poets. So it is natural that they should mention the doctrine of supremacy of "Nāma dharma". The poets implore on the people to listen to and chant the name of Hari.

"Suniyokśadhu santa nara mahāpunya kathā Bhāratar
Sravana kīrṭane mukuti sukha milai

Dhana jana garva pariha satvare bhajiyō deveHari
Hari bhajilehe pūrṇa hai manakām."

V. 1197, Adī Parva, Assamese Mahābharata.

Listen, O' pious and devoted ones, to the most holy tales of the Bhārata. The bliss or liberation is attained through hearing and singing of these tales. .......... Forsake the pride of wealth and relations and be devoted to Hari. All desires are fulfilled through devotion to Hari.

Hari favours His devotees. The enemies of the devotees are sometimes wiped out by Him. True servants of God are those who wholly take pains in the company of the devotees. Such clarion calls are there throughout the book.

The availability of Sanskrit Mahābharata with the voluminous Vana Parva was discussed in the time of the king Narānarayana. The most concrete proof can be had of the verses written in praise of the king Narānarāyana of Koc Bēhar. The exact words of the poet Rāma Saraswati to this effect is cited henceforth.

"Āmāka karilā aśā parama sāīare,
Bhāratar pada tumī kariyoka sāre.
Āmāra grhate aĉhe tika bhāsya yata,
Niyok āpon grhe dilohi samasta

Jhi buli rājā save baladhi jorāi,
Pathālā pustaka saw āṁsar thai.

V. V. 840-841, Puspaharana Vana Parva (Assa. Mah.)
He commanded me with great affection thus: 'You compose the Mahābhārata in Assamese verse, I have given you all the commentaries and notes and annotations that are available in my court library. You take them all to your place.' Thus the king in cart-loads sent all the books to my place.

Thus, the patronage of the kings played a vital part for the inspiration, encouragement and endeavours of the poets. Even Narānarāyana managed to listen attentively to the religious texts and renderings. It was a hobby for the king to collect Sanskrit manuscripts and the persons were rewarded handsomely for the collections as well as for the renderings. He specially engaged some poets to render the Sanskrit manuscripts. In the translation of the Mahābhārata, the poet Rāma Sarasvatī received great favour from the king. The king gave him sufficient land, money and servants for comfortably managing the work of translation without any difficulty. The other poets too received similar help and favour from the king.

The texts and commentaries stated above were in the court library of the king Narānarāyana and the poets rendered the same into Assamese verse with insertions suited to the thoughts prevalent in Kamarūpa. The names of the different sastras and commentaries referred to in the renderings belonged to Assam. Some sastras and commentaries referred to, in the Mahābhārata, are unknown in other parts of India.

It could not be ascertained how the commentaries of the Sanskrit Mahābhārata were found in the capital of Narānarāyana. The entirety of Sanskrit original texts could not be ruled out provided there were commentaries as declared by the poet. So, we may assume that there was one such version or anthology of the Sanskrit Mahābhārata preserved in Assam in which facts of Hamsa-kāki, Yamala, Samhitā, Siva Sahasya, Visnu Sahasya, Brahma Yamala, Purāṇas were incorporated into a compact book. The statements made by the poets would support this view. This
Sanskrit Mahābhārata also was attributed to the name of great sage Vyasa as the author.

"Mahāpurānar kathā ihat āchai
Bhāgavata sāstra aro misārit howai ".

V. 369, Baghāsura Vadhā, Assamese Mahābhārata.

( The facts of the Mahāpurāna are to be found here. The Bhāgavata is also intermixed. )

The version of the Sanskrit Mahābhārata as was found in the court library of Naranārayana and from which Assamese renderings were made, are not yet explored or discovered. But, it is certain that very little exaggerated facts were inserted inside the Assamese Mahābhārata excepting verses extolling the nature of bhakti. Sometimes the poets discarded some verses of Sanskrit Mahābhārata in Assamese. There are such short details of the story in various portions. Mostly, the renderings were true to the original. But how far they discarded, cannot be ascertained without the original Sanskrit version of Assamese Mahābhārata made use of during the reign of Naranārayana. It might be lying in some undiscovered store-house.

In fact, it was a period of renaissance of Assamese literature. The true light of the sastric lore was discovered and made public for the religious preaching. The people became more enlightened through the religious teachings. So, the poet like Rāma Saraswatī dared to insert religious preachings in the Mahābhārata.

Vyāsa's disciple Jaimini wrote a separate book named "Jaimini Bhārata" dealing mostly with Asvamedha Parva. But, Asvamedha Parva was also written by Vyāsa. In Assamese Mahābhārata, both Asvamedha Parvas of Vyāsa and Jaimini were consulted and the facts were incorporated.

The sources of other parvas like Bhīma, Droṇa, Karna etc, were invariably taken from Vyāsa's original Mahābhārata. Still sometimes, our poets tried to insert other sastras like Bhāgavata to
convert the Mahabharata into a Bhagavatī sastra. The following line of Bhīṣma Parva will support the statement —

"Bhīracilo guru raha anusāri
Prathamak Adī-dasamak anusāri ".

V. 55, Bhīṣma Parva, Assamese Mahābhārata

(E by following the foot-steps of the guru, I compose this according to the Adī-dasam.)

Evidently, the poet Rāma Sarasvatī was much influenced by Bhagavata from which Sāṅkara Devara too received the doctrines for his religion. The Mahābhārata was already made a vaisnāvite sastra by the Sanskrit Mahābhārata editors and writers if we are to believe in its spurious nature due to much additions or interpolations in later periods.

The sources of Assamese Vadhā-kāvyas were referred to some books of anthology. Our poets said that these sastras were studied and the important portions were inserted into the Mahābhārata by Vṛṣṇi himself. Our poets were simply pursuing him in that respect. The mentioning of the name of Vṛṣṇi comes off and on.

"Purāṇa Samhita āta bahut āchai
Māje māje Yamala rahasya upakhyana
Māhā Vyāsamuni āka karichā bakhyana ".

V. 811, Baghāsura Vadhā, Assamese Mahā.

(Purāṇa and Samhita are abundantly found here. The great sage Vṛṣṇi explains the Yamala mystery with episodes off and on.)

"Bhārata vaisnāva parva 

Purāṇa misrīt sakhyate amṛt
Nakaribhā āta garva 

Samhita Yāmala Visnu Sivacai

Sabha sar tulila

Parama yatane Dwipa-pahana muni

Eka thane nivandhīla ".

V. 966–967, Baghāsura Vadhā
(It is the Vásáva Parva of the Mahábhárata. It is mixed with Purána which can be compared to nectar. So, don't ignore it. Dváipáyána muni extracted the kernal of the Samhita, Yamala, Viśnu, Siva etc., with great care and kept in one compact mass.)

"Othara Purána Samhita Yamala
Sivádharma Viśnu-dharma Hamsa-kaki bala.
Ano sastrasakalar misrit achaí,  
Ráma-yána sátokánda iháte uthai.
Etekese saváto kariya ise car,
Aśtádaś Bhárata ye sama nohe yar.
Agádh ságar ito saváto gahan
Vyása mahamuni áka karicha kathan.
Suka mahanteyo áka niscaya janiila
Rhágavata sastrakhánó iháte dekhíla ".

V.V. 3336-3338, Baghásura Vájha, Assa-Maha

(The eighteen puránas along with Samhíta, Yamala, Sivádharma, Viśnu-dharma, Hamsa-kaki are the strength of it. Even, other sastras are mixed equally. The seven cantos of the Ramáyána are mingled here. So, it surpasses even the Bhárata of eighteen parvas. It is a vast ocean of great depth though the sage Vyásá has spoken about it. The mahánta Súka, the disciple of Vyása, also knew it and perceived the Rhágavata sastra here.)

Frequent references were made about Yamala, Samhíta, Hamsa-kaki, Purána etc. Perhaps, Hamsa-kaki might have been present in the past as an anthology or a holy scripture in which the flavour of Rhágavata religion could be traced back. Again, it might so happen that it was necessary at that time to extract the theme and doctrines from those anthologies in their minds to convince the mass people with popular stories and carry their minds towards religion as well as to the Bhárata. As the mentioning of these sastras was not cited in any
of the works of other provincial languages so far consulted, we may conclude in saying that those editors were of Assamese origin and they produced that special type of work of the Bhārata for the benefit of the Assamese people. Rāma Sarasvatī and others were instrumental in rendering the Sanskrit original Bhārata to Assamese language at the command of the kings.

A question might come to the minds of the reader whether these above-mentioned śāstras were actually inserted by Vyasa himself or somebody added these just to make it more vaisnavite? The query might be answered promptly with the words of Rāma Sarasvatī as follows:

"Aka ānajane natu sune brahmāndata
Markandeya kailā Dharma-pakṣir agata
An śāstra savēyo āka sama nai
Samhitā Yamala save Purāṇa achai
Phāgavata misra dharmottar yata yata
Hamsa-kāki āche āno Brahmavaivartata
Āno nāna śāstraro tuliya sāracai
Āmāka pāḍhēla Vyasa deva kṛpāmai ".

V.V. 4117-19, Baghāsura Vadha, Assamese Maha.

( It was not heard by anyone in this universe. Markandeya told to Dharma pakṣi. There is no śāstra parallel to this because it contains Samhitā, Yamala and all Purāṇas. The questions and answers of Bhāgavata and Hamsa-kāki and Brahmavaivarta were taken and the gists were taught by Vyasa to me (Vaisampāyana).

Probably, Hamsa-kāki was an encyclopaedia of Bhāgavata religion. An example for the support of encyclopaedic nature of Hamsa-kāki will make the doubt crystal clear.

"Wahan Samhitā caye purāṇako bicāriya
Vyasa mahāmuni nivandhīla ,
Tāhār arthak cāī  vīcārīya thāī thāī
e Kichu kichu Hamsa-kākī dīlā ".

V.V. 3188 , Vijaya Parva, Assamese Mahabha.
(The mahāmuni Vyāsa composed it by consulting Samhitās and Puranas and he also inserted some fragrance of Hamsa-kākī in some places by consulting the meaning of composition.)

It seems that Vyāsa took the advantage to introduce more things from these sāstras wherever he thought them worthwhile and appropriate. So, it deviated slightly from the original Bhārata. A query regarding the identity of Vyāsa and his genuine works might be brought to the surface on the ground of discovering another editor-composer Vyāsa in the Assamese Mahābhārata.

It is strange that the names of these referred books along with Vyāsa are conspicuously found in Assamese Vana Parva and seldom found in Sanskrit version. Only Assam possessed perhaps this special version of original Sanskrit Mahābhārata which supplied the names of Hamsa-kākī etc in that period. The original special Mahābhārata had perhaps been lost due to some reasons. Once, if one chapter of the original Sanskrit Mahābhārata can be traced, then, we hope that it will give testimony to the statements of our Mahābhārata poets who challenge that their words are original and genuine. Unless, it is discovered, we are quite in the dark about the genuine Sanskrit Mahābhārata from which the present Assamese Mahābhārata was translated.

We hope that our Assamese Vana Parva is based on some original Sanskrit work. Again, the additional episodes are considered as the interpolations by some authorities as the languages differed much. We can say so much that the interpolations might had taken place from time to time.

The story of Kulaeala Vadha of Assamese Vana Parva is narrated by Jaimini to Janmējaya but not by Vaisampayana as is seen.
before. Not only that, in this episode, Krsna had come forward to kill the demon. Generally, in other cases, Krsna helped the Pandavas to achieve the goal. When the Pandavas were killed temporarily, either the gods or Krsna restored their lives and encouraged them to wipe out the evil elements from this world. As a cursed disciple of Krsna, Kulacala deserved death at the hands of the supreme power.

In the undiscovered Sanskrit Mahabharata, there might be two versions of the episode of Kulacala. Most probably, Vaisampayana as well as Jaimini narrated the episodes to Janamejaya separately. But, Kulacala's episode definitely belonged to Jaimini as shown below:

"Parasam sut Dwai parya na Bhagavanta,
Parama krpālu muni byakta karilanta,
Tehe Vaisampayanak upadesa dila,
Janamejaya nṛpatit kahibe bulila.
Apar kahini sūni Markandeya santa
Rapusut savak tḥente paṭhailanta."

V. 1368-69, Kulacala Vadha, Assamese Ma.
(The god Dwai parya na, the very kind-hearted sage and son of Parasara explained and advised Vaisampayan to narrate this to king Janamejaya. Hearing the other versions (from Vyasa), the sage Markandeya taught this to Rapusut.)

"Dwai parya na muni Markandeyerat kahilā,
Markandeya muni Dharma Pāksik paṭhila.
Dharma pāksīgane ye Jaiminik kahilā."

V. 953-954, Kulacala Vadha, Assa. Mah.
(The sage Dwai parya na told Markandeya. The muni Markandeya taught Dharma-pāksī and Dharmapāksī, in turn, told Jaimini.)

It appeared that the sage Dwai parya na was the teacher of Markandeya, Jaimin, Vaisampayan and Suka too. Here, the sage Markandeya heard this episode from Dwai parya na muni and taught Rapusut who circulated
this to the world through Jaimini. The main story was narrated to Vaiśe-
Śrīmpāyana. Markandeya heard the second version. Whatever it might
be, the sage Dvaipāyana mixed up Purāṇa, Saṁhitā, Hamsa-kāki in right
proportions to give a nice taste of honey, ghee and curd.

The story of Khatasura Vadhā also came to the world through
the mouth of Jaimini. The learned disciple of Vyāsa explained all the
queries of the king Janmejaya and satisfied the king's thirst for the
knowledge through the narration of stories having a moral background. No
mention of any kind of source is given about the stories of Khatasura
and Janghāsura Vadhās. Of course, Vyāsa's name is there. The names of
Hamsa-kāki, Purāṇas etc., are strangely missing from the stories of Kha-
tasura and Janghāsura of the Assamese Mahābhārata. Probably, the stor-
ies of Khatasura and Janghāsura found place in the yet untraced version
of the aforesaid original Mahābhārata of Assam.

However, the Vana Parva includes all the additional
moral stories in the compact mass. Perhaps, the Sanskrit Mahābhārata
used by our Assamese poets might have been of a gigantic size bigger than
any other original Mahābhārata discovered so far.

" Saptadas ito Bhāratar māje
Vana Parva kathā sār,
Patris hājār tīka boye yar
Bhāsyato trīs hājār ".

V. 203, Adi Vana Parva, Assamese Mahābhārata.
( Amongst the seventeen parvas of the Bhārata, Vana Parva is the foremost.
There are thirty-two thousands ' tīka ' and thirty thousands ' bhāsyas '.

" Vana Parva kathā param gahan
Purāṇa Saṁhitā sār,
Pancis hājār tīka jana ar
Sloka carisata hājār.
Agadh sāgar Dvaipāyana ar
Kari āche nivandhan ".

V. 2370, Manleandra Ohosa Parva.
(The words of Vana Parva are of great depth and it is the gist of Purana of whose twenty-five thousands are commentaries and verses are four lakhs. This vast ocean is written by Dwaipayana.)

Though there seems to be inconsistency about the number of the verses of Vana Parva according to the verses 203 and 2370, still it focuses the vastness of the Vanaparva. Again, if it consists of four lakhs verses, then it will surely surpass the verses of the whole Sanskrit original. So, the present Assamese Vana Parva is in abridged form. Probably, Rama Saraswati and others did not translate four lakhs slokas of Vana Parva as stated above and naturally they had to delete the philosophical and boring matters.

Apart from the Vadha-Kavyas dealing with the killing of the demons, rāksasas, giants etc., Puspaharana, Maniandra Ghosa and Vijaya Parvas also show ample instances about the sources. It is rather strange that these parvas also refer their original source to the same nature of books like Hamsa-kākī, Samhitā, Purana, Siva Rahasya, Brahma-vaivarta etc. So, we may jump to the conclusion that the Assamese poets used the same original book for the rendering of the verses. The credit for the creation of all was given to Vyāsa and he was regarded with high esteem. Exaggerations and manipulation of different verses could not be denied totally and unmistakably.

Rāma Saraswati had said in the Maniandra, Puspaharana Vana Parva (Adi) that though he composed it, he tried to follow the Mahābhārata original written by Vyāsa through the help of notes and commentaries. Vyāsa mixed up Samhitā, Puranas, Upanishads, Yamala, Siva-Rahasya in the same spot and nicely presented these interesting stories. Rāma Saraswati did his part well with great perseverance and erudition.

It might be possible that the Mahābhārata was narrated by Vyāsa to his disciples like Vaisampayana, Sauti and Markandeya. We presume that in order to satisfy the hunger of the learned disciples,
Vyāsa had to deal with the facts and truths contained in the Yamala, Samhitā, Sīva Rahasya, Hamsa-kākī etc and Vaisampāyana incorporated these into his version and thus made the volume so big. Ultimately, these heaps of popular additional episodes became the part and parcel of the original Mahābhārata. But a question may come abruptly why these additional episodes like those found in the Assamese Mahābhārata are not to be found in other provincial or Sanskrit versions? Possibly, the answer would be that those copies containing additional episodes might get lost in the occasional plundering of the cities by foreign enemies. This statement could be clarified with the help of historical and geographical data. Assam, standing on high altitudes, was not submerged and the learned scholars of Kāmarūpa under patronage of kings carefully preserved the manuscripts. King Nararāyana could be called a good caretaker or curator of valuable books which evidently helped the pundits to do their works. It was a seat of learning and the scholars from far and near came here and took part in the educational endeavours. That could be supported by the facts of history as well as from the statements of different poets.

Assamese poets simply followed the original Mahābhārata and always referred to Vyāsa. An example of verse would clarify the position.

"Sūnā savāsād sav Samhitā Bhārata
Thāi thāi Hamsa-kākī cāi bīcarata
Vyāsa mahāmuni āka karilā nirnaya
Thār tatvāk jānā kamane pāyai".

V.V. 3292-23, Manicandra Chāsa Parva.

(O' courtiers, listen to the Bhārata Samhitā. Vyāsa mahāmuni gave glimpses of the Hamsa-kākī here and there with the analysis; so how can one hope to get the truth and nucleus of it?)

It is a fact that both Mahābhārata and Ramayana had
the same source Bhārata Samhitā. Vyāsa got enough materials for his Mahābhārata. It should be true that Vyāsa could mingle all in right proportion like a professional person. All the more, we cannot even ignore the part played by our translators and commentators. They were also turned to the same degree like the originator. The versatile genius like Rāma Sarasvatī was able to understand the main theme and sometimes his writings had to suffer most for his lofty ideals and imaginations. Nevertheless, everyone will admit the vastness and some incomprehensible portions of the origin. These were very carefully omitted in our renderings and in the meantime, they (translators) never forgot to give clues and complimentary verses just to fill up the gap they had to make under circumstances.

There was remarkable difference so far as the Assamese Vana Parva is concerned. The episodes or the story relating to the killing of king Kuruvavali sprang up from one "Kumud Purāna" which was also not detected so far. The striking factor was that the story was portrayed through the hands of one vaisnavī poet of the seventeenth-eighteenth century. The famous poet Sagara Khari rendered it into Assamese verse. But, it was a mystery why the poet Rāma Sarasvatī deliberately avoided this story. It may be that he did not find it in the manuscripts he received from the king Naranarayana. It might be possible that the original Sanskrit manuscript was later discovered by the king of Koch Behār and the poet Sagara Khari had been assigned and entrusted with the rendering of the work. Strangely enough, the names of the Pandavas were conspicuously found to be absent from the whole episode. This book also showed the triumph of the true devotee of Lord Kṛṣṇa. The devotee was none but Bhiṣma, the greatest Kuru general. Still, Vyāsa might be the writer or the originator of this book too as in the previous cases. Of course, the name of Vyāsa had not been specifically mentioned here.
"Isvarar name sarva pap samhārant
Kumud purāne kahiyāme Bhagavanta").

V. 465, Kurmavali Vadha, Assamese Mahā.
(The name of God will destroy all sins. It is said in the Kumud Purāna
by God Himself.)

So, from the above statement, it is apparent that the poet
mentioned the name of the Purāṇa in order to convince the people and pre-
ach the greatness of the 'Nāma dharma' in general.

The didactic portions were not confined to the Vana Parva
only but were scattered uniformly. Either god or a powerful person was
seen to take the helm of the preaching hall in order to effect an influen-
tial publicity. It could not be denied at all the necessity of such
an occasion in the case of disturbed atmosphere.

The God Kṛṣṇa was seen to pour all the treasures of reli-
gious doctrines to Arjuna before the great battle. Though Assamese Mahā-
bhārata was found in generally to avoid philosophical doctrines still
the spirit of Sanskrit Mahābhārata was made to exist in true sense within
the limited words. The didactic portions, all the more, had an impact.

The religious rites and the suggestion for doing duty were
also traced in the Sānti Parva of Assamese Mahābhārata. Of course, these
episodes and doctrines were mostly coming from the original Sanskrit Ma-
bhārata. Still, the vaisnava spirit is dominating more in Assamese
version than in the origin. The prominence of Hari is undoubtedly appre-
ciated by the poets.

"Hari tusta bhaile apravāse sadhe gati,
Eri bhāsabhūsa karē Kṛṣṇat bhakati,
Hena jānī Kṛṣṇara carane karē sāra,
Bolā Hari Hari hauk purusa uddhāra."

V. 108, Sānti Parva, Assamese Mahābhārata.
(If Hari is pleased, you may attain liberation without much difficulty.
Abandon everything and devote to Kṛṣṇa. Prostrate at the feet of Kṛṣṇa and announce Hari Hari which will help you to attain godliness.

Again, some of the portions namely verses relating to most difficult problems are significant. These are sometimes appearing as riddles, but the true sense actually enlightens the spirit and that is precisely applicable.

"Pañcara saṅkate āve vipraḥa nāde
Gurur nimitte aro vivāh karaṇe
Gurur nimitte ātmā-vāryar āgat
Doṣa nāhikai michā māṭile maṇi īhāt.

V. 290-291, Śanti Parva, Assamese Mahābhārata

(when life of a Brāhmin is in danger, in sick-bed, or, for the matter of marriage of the Guru, it is no fault to lie even before one's own wife.)

The doctrines of the Mahābhārata help a person pass his days smoothly. They generate right thinking and help one achieve the goal of life. The mind gets purified being inspired by the ideal life led by the Pāndavas as depicted in various episodes of the Mahābhārata. The dogged zeal and perseverance of the Pāndavas, despite hardships they had to encounter during the period of their exile, serve to inspire confidence in man to brave the world in upright manner. The Pandavas' firm faith in Kṛṣṇa helped them achieve their goal of ultimate triumph. Thus, Mahābhārata brings home to all the merits of having faith in Vīṣṇu who is incarnated in Lord Kṛṣṇa. Glory of vaishnavism is thus preached indirectly.

Most of the above mentioned books are not extant and a few with identical names now traceable contain different topics altogether. Nothing of the Pāndavas or of Kṛṣṇa is described in them. On the contrary, these Yāmaṇas or tantra sāstras having nothing to do with the Mahābhārata legend as such, and are of the present age. There are six Yamaṇas—Adi Yamaṇa, Brahma Yamaṇa, Vīṣṇu Yamaṇa, Rūtra Yamaṇa, Ganesa Yamaṇa and
Aditya Yamala. Yamala possesses eight characters - Creation, Jyotish, akhy-
ya, daily duty, Kramasrutra, barhaveda, division of caste and yugadharma. These Yamalas deal with different matters.

It may be surmised, therefore, that mere mentioning of identical names i.e., Yamalas should not confuse us in regard to the sources of the Mahabharata, though they may have been enriched in Mahabharata's matters.