BOOK FOUR

NANNAYYA AND ANDHRA MAHABHARATAMU
NANNAYYA

1. Nannayya and his work:

There is no Andhra who does not know the name of Nannayya. Just as Valmiki is called the ADIKAVI (the first poet) in Sanskrit, Nannayya is called the ADIKAVI in Telugu. He is the poet author of the first, available, highly accomplished literary composition in Telugu Andhra Mahabharatham. Tray poetic compositions must have existed earlier to him but before the luminous magnum opus of Nannayya, they seem to have sunk into oblivion.

He lived in the 11th century, being a court poet of Rajaraja- Jendra of the Vengi Chalukya line. Andhra Sabda Chintamani a book of Telugu grammar is his other work.

At the instance of Rajaraja he took up the task of rendering the great epic Mahabharata into Telugu. Adi, Sabha and about half of Aranya Parva are rendered into Telugu by him. It is a CHANDRA kavya consisting of about 4000 stanzas and prose passages (together) in two and a half parvas. Adiparva contains 8 Adhyayas, Sabha Parva two Adhyayas and Aranyaparva about three and a half Adhyayas. The last stanza that Nannayya’s pen is said to have scribd is the 142nd in the 4th Adhyaya of Aranyaparva (Vavilla edition).

He was a pious brahmin well versed not only in the Vedas, but also in the traditional Vaidic branches of various faculties. He was a man living the life true to the tenets of the holy scriptures, and an esteemed PURUSHOTAM to Rajaraja. The fast bound vaidic traditional life, instead of killing the germ of creative aesthetic sense in him, had fostered it and helped him to emerge as a poet of pious thoughts refined sentiments.

A man wedded to vedic life Nannayya naturally held the Mahabharata, the fifth Veda in high esteem. Rajaraja for whom hearing of Mahabharata is sweeter than anything else in life, saw a proper Andhra Mahabharata poet in Nannayya. The meeting of these two great men had left an invaluable legacy to the posterity of the Telugu man of letters.
2. Nannayya's Task and the Background (Literary):

In Bhagavan Vyasa's epic we see the following sloka both in the beginning and in the end.

In Adi Parva 2 - 395 Swargarohana Parva 5-68

Raja Raja the patron of Nannayya says:

Raja Raja wants to hear the great epic in Telugu as it rewards the hearer with the benefits mentioned in the last lines of Bhagavan Vyasa. For this purpose he wants the epic to be rendered into Telugu in such a way that it is acceptable to Bhagavan Vyasa. So Nannayya is not left with choice of altering it.

For this task of faithfully rendering the great epic into Telugu, Raja Raja, found a right poet in Nannayya. He is equipped with all the qualifications needed for the job.
Andhra Mahabharatam Adi. 1.9.

Mahabharata is the fifth Veda to Bhagavan Vyasa. If that spirit is to be carried out into the vernacular version, mere knowledge of the Vedas and their influence on Mahabharata alone are not enough. The author must have transformed the knowledge of the Vedas and their application in the epic into a firm conviction. He must identify himself with the mission of such conviction. Such an author alone can do justice to the work that Rajaraja wanted.

By the time of Rajaraja many vernacular versions of the great epic have come into existence.

The great version of Mahabharata, the authorship of which is attributed to Bharatampedia Perundevanar in Tamil must have been available; Perundevanar's Bharata Vemba was there; Pampa's Vikramarjuna Vijaya was also there. Rajaraja must have seen all these versions for he says:

Andhra Mahabharata Adi. 1-18.

Among the achievements of the early Pandya's is mentioned, the translation of the great epic into Tamil. Perhaps Rajaraja wanted to take such credit of bringing the great epic into Telugu. In this respect he is to Telugu what Pandyas are to Tamil.
A King who was in know of Bharatam in several languages, would not have allowed the poet to compose the version of his liking, without enlightening the poet with the detailed account of several such vernacular versions.

For this purpose Rajaraja must have made available the Tamil and Kannada versions of Bharatam of Nannayya to have a knowledge of them.

Nannayya's patron, though a Telugu King, was very closely related to Tamil Cholas. He married the Chola Princess. His mother also hailed from the Tamil country. Apart from these matrimonial connections, his political career was also much dependent on the help of the Cholas. In his long period of kingship, several times, he had to take shelter under the Cholas and to regain his lost kingdom. There are inscription of charitable endowments of Rajaraja, to temples in the Chola land, issued when he took asylum there. He must have been a lover of Tamil literature in general, and Tamil Bharatam in particular. Only after seeing the Tamil and the Kannada versions of Bharata he would have thought of bringing out the first Telugu version of the great epic. The stanza 1-1-18 certainly speaks of this fact.

The famous Kannada scholar Narayana Bhattabhel was brought to Nannayya in knowing the Pampa Bharata. In the same manner Raja-Raja would have engaged some prominent scholar from Tamil country to read out and translate Bharata Vemba to Nannayya or he himself would have given an idea of Bharata Vemba.

Bharatha Vemba is from the pen of a staunch Vaishnava and VikramarjunaVijaya is from the pen of a Jain. None of them is true to the original. Rajaraja did not want such independent version of the Mahabharata to be brought out in Telugu. So he is very particular to bring out

Then should it be a true translation? No. He adds the word "ధరించినే విశ్వాసం సంభావనాలు విశ్వాసం"The spirit of Bhagavan Vyasa in his magnum opus must be portrayed in the new vernacular version.

1. Andhra Mahabharatam. 1-1-16.
So the author has no liberties as far as the ideology or the spirit is concerned. But he has the liberties to choose the methods mechanics of narration.

Nannayya by himself is a man of conviction that Mahabharata is the fifth Veda. He is a staunch Vaidik in living and in scholarship. His knowledge of the Puranas, Vedas and the other allied branches of knowledge is unparalleled. If Nannayya takes up this task he can only be faithful to the great sage poet and he cannot afford to be otherwise. So regarding this aspect Nannayya needed no model for his new work. Bhagavan Vyasa's work itself is his model.

Nannayya's problem is in selecting the method of expression and the mechanics of composition of such a work of great magnitude, for the first time in the language of his land. It is an experiment and a venture to begin the task because no literary piece of systematised workmanship in general and a piece of literary work of that magnitude in particular existed earlier. It is only here he needed a model.

Drama and Kavya forms of literature are already popular in Sanskrit. He could have adopted the epic to one of these forms. The frame of the drama is too small for the epic to fit in. Kavya frame is also small to cover the entire life size portrait of the epic.

He could have adopted the Itihasa model and followed Bhagavan Vyasa. It is here that we see Nannayya's discretion at play. Theologically very orthodox, Nannayya becomes liberal author in the art of adopting various aspects of literature to shape his new work.

In presenting the story, he follows Bhagavan Vyasa himself. In selecting the literary form (Champu) he follows Perundevanar and Pampa. In shaping the style and rhyme he follows various sanskrit authors, inscriptions and Pampa. Inspite of the influences of various authors on him, he remains, unlike Perundevanar or Pampa, firmly faithful to his original master Bhagavan Vyasa.

nacular versions of the great epic. One can very confidentially read Nannayya's work and get the satisfaction of having read the original.

Then is Nannayya's work absolutely free from variations? It is not. There are variations which are ineffective in altering the spirit of the original; there are variations which are not revolutionary in nature; there are variations which are sympathetic to or explanatory of the original thought. Here and there a passage might have been abridged or a passage might have been expanded. Some lavish descriptions might have made its way into the narrative body. Once in a way the contemporary, or subjective element might have stolen its way into the epic narration.

Such minor deviations, which are inevitable in an inimitably individualistic author's translation, make it an independent work. Nannayya's mastery in this field has made his work, inspite of his utmost truthfulness to the original a original work. He became a tradition setter for the benefit of later Telugu poets in this art of independent translation.

Local legends and folklore also seem to have not influenced Nannayya.

Both in theme and thought Nannayya maintained the 'Marga' nature all along his work.

When we speak of variations in Nannayya we must only go in search of minor variations of the kind already referred to.

Here is one difference between the original and the work of Nannayya. Nannayya's work is considerably less voluminous than the original. Dr. D.V. Avadhani after working out in terms of GRANTHAS says that Nannayya's work is reduced to more than half in volume. Now was it done? The answer to this question explains Nannayya's ingenious methods in rendering the voluminous epic into Telugu in a shape and style acceptable to the patron, scholars and the contemporary literary tastes.

Bhagavan Vyasa is an improvisor and his work is mainly, an oral epic intended to be expounded to an audience (as it is done by Bhagavan Vyasa to Vaisampayana, Vaisampayana to Janamejaya and Suta to Saunaka and others in Naimisar). Nearly 4000 years later Nannayya is presenting the epic to a society which is culturally though not
completely different, socially certainly not the same. Apart from that the world of literature has undergone many changes and the short forms like Kavya and drama have become more popular in Sanskrit. Lovers of literature who are accustomed to such shorter forms of literature may not relish and welcome voluminous works. Already the improvised narrative style has lost ground to descriptive embellished style, and the encyclopaedic nature in the epic to the concentrated description of a close up view.

3. The treatment and the Purpose - Nannayya, Pampa and Perundevanar.

Under these circumstances a literary artist, who is faithful to the original, faces a problem in presenting the epic in an acceptable manner to the new society. An unorthodox writer like Pampa who is not faithful to the original could change over to the new trends and could get over the problem. But an unorthodox author like Nannayya had to evolve his own form to be faithful to the original and to be acceptable to the changed circumstances.

We cannot call Nannayya's work an epic in the sense we call Bhagavan Vyasa's work. Nor can we call Nannayya's work a Kavya in the sense we call Pampa's Vikramarjuna Vijaya. Because it is a long narrative poem telling the story of a royal family of a nation along with the political, social and religious details of a people, it is an epic. Because the narration is dignified with all the literary grandeur it is a Kavya.

Bhagavan Vyasa's work may be called an episodic narrative oral epic. Nannayya's work is an episodic narrative literary epic.

Though one can suppose that Nannayya followed Pampa in shaping his work into a literary epic one must not forget the main difference between these two. As has been already said Pampa's work is a non-episodic descriptive literary epic. But Nannayya's is an episodic narrative literary epic.

As Perundevanar's is a non-episodic descriptive oral epic, Nannayya differs even from him. But there is one common factor in all the three namely composing their poems in the CHAPU style.

Though Nannayya shaped his work as an episodic epic he had not
brought in all the episodes in Bhagavan Vyasa. His restraint in accommodating the episodes of Bhagavan Vyasa into his new type of work goes a long way in making his poem less unwieldy and much more artistic. Bhagavan Vyasa's epic is like a natural forest. It is wild, and beautiful. Perundevanar's work is like a temple garden where the priest breeds the flower plants of choicest fragrance all in the service of his God. A visitor of Perundevanar's garden breathes the dense air of divine fragrance. Pampa's work is like a royal garden where only beautiful flowers blossom and where there is no scope for wild growth. Nannayya's work is neither wild nor artificial; it is a forest garden of a hermit.

To make one's way into Bhagavan Vyasa's world, to roam about, without irksomeness the entire area and, to return with clear recollections of what one has seen is almost an impossibility. Pampa's superimposed and sophisticated world, though very beautiful does not allow the visitor to breathe natural air. Along the well laid roads, breathing the natural air, one can, without strain and stress walk all along the world of Nannayya and return with clear memory of all his findings. A beautiful coordination between art and orthodoxy is achieved in Nannayya. Orthodoxy contributes dignity to art and the art contributes amenity to orthodoxy. It is a rare blend—a pleasant harmonious composition in the vernaculars.

In taking up the great epic, among Pampa and Nannayya, each has a purpose of his own.

Pampa's patron sent for him and entrusted this kind of work to establish his personal glory in the land (in the shape of this work) for the sake of______

Vikramarjuna Vijaya 14-51.

It is just like the muse is asked to sing the glory of man in the great epics. So Pampa's work resembles the Greek epics because the purpose is the same in both.

Nannayya's patron entrusted the same work to be rendered into his own language but with a different purpose. No doubt the king is conscious of the fact that the epic contains the story of a royal line to which he belongs.
But Rajaraja's earnest desire to hear the epic has some other more valuable purpose. That is, to be rewarded with, not the worldly benefits, but the benefits that save him even after leaving this world.

Pampa's purpose demanded a LAUKIKA view and Nannayya's purpose demanded an ADHYATMIKA view.

Perundevanar differs from both of them. His inspirers were Alwars and his purpose was to present the Uniquity of his Lord Tirumal. Bhakti is one of the various aspects of Theology. As such Perundevanar's work does not deal with the other innumerable aspects of it. We see a devotee of God in Perundevanar, an admirer of a human hero in Pampa, and an earnest student of Vedic philosophy of Bhagavan Vyasa in Nannayya.

Though there is definite diversity of purpose, there is a sort of inbreeding of a vernacular progeny of poetry. Works of better poetic craftsmanship were available in good number in Tamil before Perundevanar. But none of them have accepted the inroads of Sanskrit into Tamil literary world. Perundevanar welcomed an amalgamation of the languages, northern and southern, along with the composition of Aryan and Dravdian cultural contents.

While this sort of cultural and linguistic get-together in literature became an irreconcilable innovation to Tanilians, to Kannadigas and Andhras it became the first model for the well finished form of literature - the Marga form.

Pampa and Nannayya are the first poets who present this form in all its entirety to the literatures of their respective lands.

Of these poets, Perundevanar, Pampa and Nannayya each later poet inherited certain traits of the former. None of them depended solely on the other. The then evolved vernacular literature in inscriptions and the folklore would have helped them to a large extent in evolving the form.
4. A comparative study of the Text:

A comparative study of the text of Nannayya with the original reveals that he is more faithful to Bhagavan Vyasa than any other Bharata poet (who is not a translator). Along with the variations from Bhagavan Vyasa, similarities with Pampa will also be studied in Nannayya.

 Invocation and introduction - Nannayya and Pampa:

Nannayya begins his work with an invocatory song, in praise of the prominent divine trio Hari, Hara, Brahma.

He calls them the vedic trio ॐ हरि हराँ ब्रह्मा It is a well meant expression as he is presenting the fifth Veda in Telugu.

In the original the invocatory song contains the names of Narayana, Nara, Saraswathi and Vyasa. Of the four, three are the main characters that appear in the epic.

The impact of the original invocatory song on Pampa is limited to making a mention of Narayana - of course with an expression of better regard for Udattanarayana the stanza ends.

Pampa bestows lavish praise on his patron along with the history of his forefathers. The dominating sentiment is valor in Pampa's praise of his patron. Nannayya also praises his patron. It is brief and the dominating sentiment is love for traditional Vaidic qualities. Pampa presents geniological details of his patron which Nannayya does not do.

We see here one similarity between Pampa and Nannayya. Nannayya and Pampa compare their patrons to Manmatha.

Pampa calls him ॐ अमृतम् अनन्तः devoid of all the defects.

In the same manner Nannayya also compares Rajaraja to Manmatha. The same meaning which is conveyed in Pampa's expression SAHAJA MANOJA is conveyed in Nannayya's expression that Rajaraja is Manmatha who is having ॐ अमृतम् अनन्तः Pampa gives a detailed account of himself in the end. Nannayya also gives an account of himself but in the beginning.

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3. The first invocatory stanza
4. Vikramarjuna Vijaya 1-4
5. Andhra Mahabharatam. 1-1-5.
While estimating the greatness of Bhagavan Vyasa's epic, both of them compare Mahabharata to an ocean. Pampa says that he swims across the ocean and Nannayya says that to successfully swim across the ocean, of Mahabharata, it is not even possible for Brahma.

Pampa wrote his poem within a year without taking the help of anybody. But Nannayya took the help of Narayana Bhatta, a scholar in eight languages. He acknowledges his help and compares it to the help of Krishna to Arjun in Mahabharata War.

While concluding the AVATARIKA Nannayya says a few words about his poetry like Pampa. Pampa says that the best qualities of a good poet are others appreciate the "the best poets the best poets in his poem. Many people express that these are the same qualities prescribed to poetry by Pampa. Some people differ.

In Telugu Late Dr. Viswanatha Satyanarayana's valuable book on Nannayya's and Dr. V. V. L. Narasimha Rao's thesis on Nannayya's are the two original contributions which deal with these two aspects of Nannayya in an exhaustive manner. Dr. Putteparti Narayanacharlu, Dr. Nidavolu Venkata Rao and Prof. K. Subbaramappa in their comparative studies have felt that Nannayya's two aspects of the poetry have to do something with the two aspects of poetry mentioned by Pampa.

4-B. Adiparva - Variations:

The ANUKRAMANIKA almost agrees with the ANUKRAMANIKA of the original. All the hundred names of the parvas are accounted for in Nannayya.

In the very beginning in the original, Dhritarashtra is said to have lamented by accounting the various important incidents, and giving up the hopes of victory for his son in 65 slokas each ending with the same line "नानाधिक अयोध्याय नन्दस्य नारायण" Nannayya has not touched even a single sloka.


7. स्वरूपसिद्धिः जयसम्राट विक्रमर्जुने चाङ्गार्थाय
संसारासिद्धिः नन्दस्य अयोध्या नन्दस्य नारायणे
Vikramarjuna Vijaya 14-52.

8. (Cont. on next page)
While counting the number of slokas in each Parva Geetha Press Edition does not agree with Nannayya's numbers. It is very difficult to locate the original edition which Nannayya followed. No two editions of Mahabharata agree in this respect.

In Nannayya the story of Samanta Panchaka and the accounting of Akshouhini are described after the counting of the number of the Parvas. But in the original they are presented even before the parva SANGRAHA PARVA.

In the story of the Samantapanchaka we miss one important note in Nannayya. Nannayya simply says that Parasurama after killing the kings for twenty one times gave ¹१००० to his forefathers with the blood in five Ponds and the entire place is later called the Samanta Panchaka.

Then how did the Samantha Panchaka become a holy place? There is no explanation for this in Nannayya. In the original it is clearly said that the PITURO of Parasurama came down to him and asked him to request boons of his desire. Then Parasurama asked them to cleanse his sin for killing so many kings and to bless the place (Samanta Panchaka) with holiness (ຈັດເກັບ). They accordingly conferred the two boons on him.

In the sub parva called 'Paushya' Nannayya skipps over three beautiful episodes which describe the pious relationship between the Teacher and the taught in the GURUKULA system. The GURUBHAKTI of the three disciples namely Aruni, Upamanyu and Vedotanka is immortalised in the epic. These episodes speak volumes of the Vedic notion of the pious relationship to be melted by a student with his teacher. Each is a short story by itself and they are appealing even to the modern reader. In the episode of Upamanyu we see in 12 slokas a beautiful praise of Aswins. They contain many vedic attributes of the Aswins.

8 continued:
4-B. I - Udanka's Episode:

In the same sub parva Nannayya seems to have hesitated to translate certain details in the episode of Udanka. Udanka was a faithful student. Once his teacher, while going on a camp entrusted him with all his duties at home and left the home. He ordered him to look after things till he came back. For a long period he did not return. One day the ladies who attended the teacher's wife came to Udanka and told him that the lady of his teacher is running the favourable period for conception. \((\text{हि} \text{हि} \text{हि})\) and he should join her, so that the period might not go waste. Udanka did not comply with their request. After some time the teacher returned and felt very happy by knowing the great virtues of his disciple.

Certainly this story would not have sounded well in the times of Nannayya. In two short stanzas Nannayya compliments Udanka with fine tributes and skips over the episode.\(^9\) For one who has gone through the original each work in Nannayya's stanzas looks suggestive of the original story.

Again in the same episode of Udanka we come across one more variation of the same nature. Udanka goes to king Paushya to bring his queen's ear rings to present them to his teacher's wife. While returning with them, Takshaka steals them and enters Patala. Udanka follows him. In Patala he sees the great serpent kings. He praises them. A divine person appears before him with a horse and asks him to blow with his mouth in the anus of the horse. In the original Udanka praises the divine person in devotion.\(^10\)

This praise is in four beautiful slokas not translated by Nannayya. Nannayya simply says that Udanka praised the divine person in meaningful 'Mandras'.\(^11\) In the original Udanka blows with his mouth in the anus of the horse according to the instructions of the divine person, and a huge fire breaks out and spreads over the region causing fear to the Nagas. Here, Nannayya in a highly civilised manner says that he blows with his mouth in the ear of the horse. 

4-B. II - Chyarana's episode:

While narrating the story of Maharshi Charvana we come across a change in Nannayya. Bhrigu's pregnant wife was being carried away

\(^9\) Andhra Mahabharatam
\(^10\) Adiparva 3-146
\(^11\) Andhra Mahabharatam 1-1-108
by a demon called Puloma. The shocked lady prematurely gave birth to a male child. He is called Charana. The lady crying in distress was consoled by Brahma according to Bhagavan Vyasa. Nannayya omits this. But he mentions the note that Brahma named the stream that was formed of the tears of the lady as Vodhusara. Abrupt appearance of Brahma in the narration in Nannayya looks less artistic.

In the original, the story of Jaratkaru is narrated twice. Nannayya narrates it after the episode of Garuda. (Pauparnopakhyana)

A-B. III — Sauparva's Episode:

Before narrating the story of Kadru and Vinata the description of the sea is there in one chapter containing 18 slokas in the original. Nannayya reduces it to a description of about 5 lines in prose. As usual Bhagavan Vyasa's description presents the wholesome picture of the sea; it is wild and natural. But Nannayya's description is precise and artistic. A beautiful SLESHA appears in it. He compares it to a garden and to a (drama)stage. Further there is another change in Nannayya. The description of the sea occurs after Kadru and Vinata see the divine horse and enter into a dispute about the complexion of its tail in the original. But Nannayya describes it even earlier and says that on the bench of such beautiful sea they (Kadru and Vinata) saw the horse. In the first day both the ladies see the horse and go home saying that they would come next morning and examine the tail of the horse. Kadru's malicious plan to make her serpent-sons to cover the tail of the horse, requires some time. So she cannot allow Vinata to examine it immediately. The suggestion to examine the horse the next morning must come from Kadru only. But according to the original both of them think of going home for the day. They decide to come to examine it, the next morning. Nannayya changes it. He says that Kadru suggested the next morning and not both of them. Bhagavan Vyasa's Kadru seems to have thought of the plan only after returning home. Nannayya's Kadru seems to have instantly thought of the malicious plan and suggested the time for the next day. In the original the description of the sea occurs again in the context of the ladies seeing it on the next day.

In the original Kadru curses her serpent-sons to die in Sarpayaga as they refused to comply with her request (except)

12. Adiparva 6. 5 and 6
Karkota). Nannayya also narrates up to this stage. But in the original we have some interesting developments after this. Brahma appears before Kadru and Kasyapa along with the other Devas, and expresses his happiness at the curse as it saves the people from the poisonous snakes. He also confers on Kasyapa the power of rendering the poison ineffective. Nannayya completely ignores to mention these later developments here. He very artistically brings in the interference of Brahma at a later stage. But conferring the power of rendering the poison ineffective on Kasyapa does not find a place in Nannayya.

When Garuda was born the Gods and Rishis looking at the surprisingly great form of Garuda praise him lavishly. About a dozen slokas are there in the original. Nannayya makes a reference to it by saying that the Gods praised him in jubilence with the AGNI SURTAS (Eyas of Agni). He does not translate the slokas.

In the original it is said that Garutmani withdrew his great form as all of them were afraid of seeing it. In Nannayya this note is not there.

In the original there is an episode which is not touched by Nannayya. Before describing the early exploits of Garutmanm in Mahabharata we are told a few details about the other son of Vinatha, Auma or Anura. How he became the charioteer of the Sun God at the suggestion of Brahma and at the request of the Rishis is narrated. 13

Again Nannayya reduces the praise of Indra by Kadru, requesting him to save her sun-burnt sons which is in 11 slokas in the original to only one stanza. 14 Another such abridgment follows in Nannayya. Indra who responds to the praise of Kadru showers rain on the Nagas. In the original a separate chapter is devoted to it. 15 A beautiful description of the raining clouds and the sky in 8 slokas does not find a place in Nannayya. (In a few words) he says that the rain showered in a line of prose. 16

In the full length story of the epic yet another attractive description, that of an island to which Garutman takes the Nagas on a sight seeing voyage, makes its pleasant appearance. 17 Somehow, it

13. Adiparva Adhyaya. 24
15. Adiparva Adhyaya. 26
16. Andhra Mahabharatam. 1-2-47
17. Adiparva Adhyaya. 27.
had not caught the attention of the pious poet Nannayya. The sage poet Bhagavan Vyasa — though vedic in culture does not forget the inmeasurable beauty of nature. When the reader comes across the great poets’ description of the hills and dates the rivers and the ocean, and the sky and the earth, he unhesitatingly calls him a nature poet, second to none.

In Nannayya we miss the nicest touches of maternal love and anxiety shown by Bhagavan Vyasa in Vinata’s character while she sends her son with the task of bringing Amrita from the ‘Swarga’ Vinata showers best wishes on him like this:

"Let the Maruta protect your wings; and the sun and the Moon your back. Let your body be protected by Agni (fire); let Vasu save your entire self. I too my son, will always be praying, even by being here, for your welfare." So saying Vinata gives him a send off warning with maternal love.

As has been observed earlier, before narrating an episode, the curious audience requesting the narrator to present the episode in a detailed manner, and the narrator commencing the narration in detail, occurs very frequently in the original. In the same manner the sages Sanaka and others ask Suta to narrate the story of Valakhilyas cursing Indra in detail. Then Suta begins the episode. This kind of request and the response, in the style of narration, bears the effective oral art. As Nannayya’s work is a literary epic, often he could not afford to introduce these interrogations and interpretations. But here and there he adopts the method. Now in this context he very aptly makes a change. When Indra asks Brihaspati, the reasons for bad omens in Swarga, Brihaspati tells him that Kasyapa’s son Garutman is ceasing to take away Amrita from his abode. He also brings to his memory, the way in which he (Indra) insulted the Valakhilayas who were carrying tiny bundles of firewood with great difficulty to offer it to Kasyapa for the PRAYANASHTINE WAS PERFORMING AND THEIR CURSE ON HIM THAT HIS SON OF KASYAPA WOULD BECOME ANOTHER INDRA. In the original this incident is narrated in one chapter containing thirty five slokas.

After the episode of Garutman getting Amruta, Sowmaka asks Suta to give the names of the Nagas and Suta presents a list of names of important Nagas. Nannayya has given the list of these names even ear-

18. Adiparva 28 - 14 to 16
lier, while narrating the birth of these Nagas.

4-B. IV- Jaratkaru's episode:

Nannayya who had not mentioned the incident of Brahma appearing along with the other Devas before Kadru at the time of her cursing the serpents, brings in the incident here. Yelaputra one of the Nagas reveals to his brothers, who are worried about their mother's curse, the conversation that took place between the Devas and Brahma at that time. He was resting in the lap of his mother while the Devas and Brahma were conversing. The devas asked Brahma why he did not show his concern when Kadru unjustly cursed her sons. Brahma replied that the curse would kill only the sinful serpents. A great sage called Jaratkaru would marry his namesake daughter of Vasuki and the son born of them would stop the serpent sacrifice of Janamejaya.

Nannayya dismisses the repetition and effects better continuity of narration by bringing in the episode at this stage.

In the same manner the episode of Jaratkaru thrice repeated in the original is introduced here for effecting better continuity of narration and abandoning the repetition.

The episode of Jaratkaru begins in the original, once again when a request from Sowaka comes to narrate it in detail. He also questions how the word Jaratkaru is formed.

"जरतकरल निन्द किं च य भाव वल बल्ल मृत्ति"  
Adiparva 40-2.

Suta explains the meaning of the compound word Jaratkaru:

"जर्त्तकराण मेयस्त दानान्तः कर्त्तव्ये स दनान्ते नार्ते ते प्रार्थिते सानी तत्त्तस्तः वा तीर्थानि कार्तानी नार्ते"  
Adiparva 41-4.

Nannayya could not afford to provide place for such explanations.

In the original on account of the oral method of intermitant questions and answers the story of Jaratkaru is devoid of unity of plot. Nannayya, who is not less conscious of the unity of every plot exhibits his appreciable art of editing. In the original the story of Jaratkaru is interrupted thrice and the thread of continuity is rendered knotty. The story which is spread over in 14th, 15th, 40th, 45th, 46th and 47th chapters in the original is well studied by Nannayya and very well narrated continuously at one place. One can
see the clear line of difference between the oral narrative style in Mahabharata and the literary narrative style in Nannayya.

Between the 40th and the 45th Adhyayas various incidents like Parikshit insulting the sage, the son of the sage curbing him, and the meeting of Takshaka and Astika which are to be repeated in the forthcoming chapters are described in the original. These breaks and knots are certainly bewildering to the reader who is accustomed to the study of literary narration alone. No traditional scholar who is well versed in the art of oral narration of the epic finds it irrelevant or disjointed. He only finds emphasis and enlightenment in the repetition and interpretations to the interrogations.

In the same way as Jaratkaru’s story Parikshit’s episode also occurs thrice in the original. Nannayya again follows his own method of neatly editing it. But we miss certain details about Janamejaya in Nannayya. After the death of Parikshit, young Janamejaya was made the king and he was married to Vapushtama, the princess of Kasi. We do not know the reason why Nannayya did not make a mention of three things which do not really deserve omission.

In Nannayya we come across a less artistic description of the fall of Takshaka. He is said to have been falling in the fire after the sacrifice is given up and Astika stopped him and sent him back.

In the original Saumaka asks the narrator to name the serpents that died in the sacrifice and Suta gives a long list of names of the serpents. Nannayya rightly presents these names earlier while describing the serpent sacrifice.

In the original the Astika Parva ends with lavish praise of Astika by the Rishis. Nannayya concludes it with a brief prose passage.

4-B. V - Amsavatara Parva :

In the Amsavatara Parva we come across a variation, very peculiar to the nature of Nannayya’s theological conception. Why the Gods took birth on the earth as the heroes of the Bharata is explained in this Parva. After Parasurama killed all the Khatriyas, the Khatriya ladies bore children for the pious Brahmins and the population grew. The people were very happy. Meanwhile the Rakshasas were born and
they started troubling the world. The Goddess of Earth could not bear
the burden any longer. She went to Brahma and complained and requested
him to reduce the burden. In the task of reducing the burden of the
earth the Gods were born in the human form on earth.

Nannayya's version also agrees with the original regarding the
purpose for which the Bharata War had to be fought. The task of reduc­ing
the burden of the earth is common in both. But, what was the bur­den
due to is differently explained in Nannayya. The burden was not
due to the Rakshasas and their middeeds. It was due to excessive growth
of population; population grew excessively because there were no pre­
mature deaths and everybody lived full span of life. Further seasonal
rains and good harvests accelerated the growth of population. All this
is due to scrupulous adherence of Dharma in life. This is the cause
for the burden according to Nannayya.20

To measure the burden in terms of numerical principles is cer­
tainly an inferior conception to that of measuring it in symbolical
terms. The middeeds and the sinful life of the Rakshasas cause burden
to the Goddess Earth and not the pious and Dharmic millions. tra­
ditional poet like Nannayya to change the original in this manner cer­
tainly looks peculiar.

Nannayya is almost faithful in providing long list of the human
counterparts of the Devas and Danavas born on earth. Here and there
we see a bit of fine editing - a result of the author's thorough know­
ledge of the original.

While presenting the genealogy of the Kuru race, in the origi­
nal, abruptly the long story of Dushyanta begins according to the Geetha
Press edition (from 66th Chapter to 74). Again the genealogical narra­
tion begins after Yayathi's story. In the chronological order again
a mention of Dushyantha's name appears. If it is to be put in good
order, first the history of Yayati should be narrated and then Dushyan­
than'a's, as Dushyantha is a later personality in the line. Perhaps pro­
minces is given to Dushyantha's episode as the race is later to be cal­
led after his son Bharata. But Yayati is not a less prominent person
as the race is also called after his son Puru. Nannayya must have had
an edition in which Yayati's episode was narrated earlier than that of
Dushyantha. The edition of the great epic followed by Sri Vadiraja
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*eertha of 16th century and still an earlier edition followed by Sri Madhwaacharya of 13th century also contains the episode of Yayati earlier to that of Dushantha.

4-B. VI - Yayati's Episode:

In the episode of Yayati we see certain minor variations in Nannayya. The former half of Yayati's episode consists of the story of Kacha and Devayani.

Kacha who had come to Sukra to acquire the knowledge of SANKRANTHI is described to have served Devayani like this:

Nannayya did not like his Kacha to dance, sing and play music, to keep Devayani well disposed towards him. So he simply retains the last line which means that by offering fruits, flowers and other dear things to her, he gained the affection of the daughter and the father (Devayani and Sukra).

In the original the Rakshasas kill Kacha thrice and it is the third time that they reduce him to ashes and mix it with wine and give it to Sukra to drink. In Nannayya it is the second time and not the third time.

Now Nannayya abridges the long narratives to suit his purpose and his times can be understood by observing this episode. Kacha narrates to Devayani: "I was looking after the cows. The Rakshasas asked me who I was? I said that I was the son of Brihaspati. The very next moment after I said so, the Rakshasas killed me, reduced me into a pālp and threw it as a prey to vultures and jackals. By the power of your father again I am alive." The second time also he narrates the details to Devayani, in the same manner. For a modern reader it looks odd how he could know the details about himself after his death. Moreover much conversational details enlarge the bulk of the work and restricts the speed of the narration. Nannayya's scheme is to reduce the unnecessary bulk and to effect an incessant

21. Adiparva 76. 36 to 38.
flow of narration. The study of Nannayya will reveal to us that he had reduced almost all such conversational passages into brief narratives in third person.

The misunderstanding starts between Devayani and Sarmishta on account of the change of their series after the bath. In the original Indra comes in the form of wind and mixes up the series. In the epic scheme of Bhagavan Vyasa this small incident has a long lasting effect on the lives of the persons involved in it. The divine interruption introduced to make true Kacha's curse on Devayani that she would marry a Kshatriya. Further Sarmishta becoming a servant maid and her sons becoming King etc., are all the results of this curse. In Nannayya the intervention of Indra in the form of wind is not mentioned. He only says that a whirlwind mixed up the series. But the word used is वाद्यवायु. The compound will be mixed one if we take the former word as the Sanskrit one meaning divine and it is wrong. So it is a pure Telugu compound meaning Whirlwind.

In the episode of Yayati Nannayya has abridged the long conversations in four places. They are the conversations between Sukra and Devayani, Devayani and Yayati and Indra and Yayati and Ashvata. This sort of long conversations and repetitions add to the emphasis and the instructive efficacy of a narrative oral epic. But they do not suit the size and temperament of a narrative literary epic.

In the episode of Yayati, certain descriptions which are not to be seen in the original are there in Nannayya. In the description of Devayani who is thrown in the well, we come across a number of similes and expressions which are not in the original and which make Nannayya's epic a literary one. Every simile and many expressions are pregnant with many meanings and suggestions.

4-B. VII - Sakuntala - Dushyanta Story:

Sakuntala's episode follows the Yayati's story in the original. The famous drama ABHIGNANA SAKUNTALAM of Kalidasa in Sanskrit will certainly have its besegging effect on any poet who deals with the theme. In Pampa the episode is omitted. We do not have this portion of Dhara-rata in Perundevanar's Bharata Vemba. Nannayya's restraint is remarkable in this respect. He neither changes the theme in accordance with

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22. Adiparva 18:4
24. Andhra Mahabharatam. 1:3-140 and 144.
Kalidasa's Abhignana Sakuntala nor loses himself in imitating the poetic images! But in one or two places there are parallels between Kalidasa and Nannayya. Either such parallels in Nannayya must have emerged from the deep seated influence of Sakuntala or they must have been Nannayya's own which incidentally are similar to those of Kalidasa. The similarities are not concrete; they are very shady. As such it is difficult to prove that Nannayya imitated Kalidasa even regarding those stray cases of similarity.

In this episode of Dushyanta one chapter containing 15 slokas is devoted to introduce the hero describing his great qualities. Nannayya reduces it to two stanzas:

Adiparva 68-20

"The rains showered in season and the crops were good; the earth bore all sorts of precious stones and herds."

Such statements, which repeatedly occur in every description of the rule of great kings are not repeatedly mentioned by Nannayya.

While describing the surroundings of Kanva's Asrama Nannayya omitted such lines as:

Adiparva 70-15

as they do not agree with the atmosphere of the asrama. The description of the asrama is 51 slokas long in the original. Nannayya reduced it to 10 stanzas.

Adiparva 70-22

Nannayya very beautifully expands the idea of the above one line in the following stanza.

25. Adhyaya 68 of Adiparva.
26. Andhra Mahabharatam 1-4-8 and 9.
Here the entire description of Nannayya looks like the description of the abode of the 'rishis' in Sataasringa in Vikramarjuna Vijaya.
In the original, when Dushantha entered the Asrama of Kanva nobody was to be seen there. So he in a loud voice called "who is here".

It was so loud as to echo in the forest. Nannayya’s Dushyanta, as in the original, did not see an empty asrama. Even as he entered it, he saw the beautiful daughter of Kanva, Sakuntala. There was no need for Nannayya’s hero to echo his loud voice in the forest in search of the inhabitants of the hermitage as he entered it. No doubt it is a minor change. But, the refinement effected by such minor changes all along the narration makes his work altogether an independent rendering.

Again in the original immediately after seeing her and asking her where from she came to the Asrama, Dushyanta says:

"O! fine lady as I saw you, my heart is stolen by you instantly."

In Nannayya also Dushyanta is moved by her beauty. But he is not so passionate as to be so outspoken. He simply asks her where from did she come and how could she be the daughter of Kanva a rishi known for his Brahmacharya. He thinks in himself that, if she is the daughter of a rishi (righteous man as he is) his heart would not have desired for her as at present.

In the episode of Viswamitra and Menaka the conversation between Indra and Menaka is in twenty slokas. Nannayya reduces it to three stanzas. Menaka speaks, at length, of the unapproachable greatness of the sage Viswamitra in about fifteen slokas. Oral epic poet takes such opportunities to be eloquent in voicing the greatness of the veiled wise person. At the same time he speaks of several gods and Rishis and their eminence. Such references to various aspects of the vedic world recur a number of times in the narration only to reinforce the knowledge of the "ARSHA" culture (the idea concerning the culture of the world of Rishis) in the audience. The narrative literary epic cannot be so lavishly repetitive. So Nannayya, generally, in such places, will be brief.
Amorous gestures of Menaka before Viswamitra is described by Nannayya in four stanzas, two big and two short. In the original the description is in only four slokas. It means Nannayya's description is about two times the length of the original.

Bhagavan Vyasa's epic was a piece of liberal literature in his times as there was no other literature except the authoritarian vedic bulk. (According to the critics, Ramayana is a later work than Bharata. The Ramayana story is narrated in Mahabharata. But nothing about Mahabharata is seen in Ramayana). But in Nannayya's times the Kavya branch of literature which has given prominence to Sringara, had flourished and become popular. If any work has to become popular it should not ignore the sentiment of love, Sringara, in it; however Dharmic it might be in its content and spirit. Nannayya could not be totally unmindful of the popular taste. So he avails himself of almost all such instances to present a popular, but no at all less dignified, description of the sentiment of Sringara. While describing Menaka, when the wind stripped off the upper garment of her, the original does not give an account of the physical contours of her beautiful body opened to the vision of Viswamitra. Nannayya presents the scene like this:

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"When the upper cloth was stripped off, the corpulent breasts, the cirdle and the delicate belly with its three soft folds and hair was opened to sight."
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Though he says something more than what is said in Bhagavan Vyasa, it is neither vulgar nor an excess when compared to the then existing Kavya literature. It is in such contexts, that he contributes his creative abilities to make the epic more popular without damaging the spirit of the original.

In the original, with the narration of her own birth story by Sakunthala, one chapter comes to a close. The next chapter directly...
begins with the request of Dushyanta to Sakuntala to marry him.

Nannayya’s aesthetic approach to present the episode in an artistic manner, supplements with a note of psychological response of Dushyanta before he makes a verbal request to Sakuntala.

Dushyanta feels within himself completely relieved of the desperation. "Now after hearing that, she is of royal origin, I deserve to be shot at by the shafts of Manmatha." This sort of psychological response in Dushyanta not only keeps the story running incessantly, but also makes the character full blooded.

Again Dushyanta asks Sakuntala to become his wife. He further says; "Even now I will get you gold chains, good clothes, ear-rings of gold, innumerable precious stones of best quality and valuable furs; the entire kingdom of mine will become yours."

We do not see such a passionate and frank Rushyanta in Nannayya. He does not speak to her in such a tempting tone. He says that she could as well become his wife and enjoy the royal life in his palace:

Adiparva 74-67 and 68

Purvachitti, Sahajanya, Menaka, Viswachi and Chritisachi - the six are the greatest of the apsaras. Even among them Menaka is the best. I am born of such Menaka and Viswamitra.

After hearing all this Rushyanta replies her :

29. Andhra Mahabharatam 1-4-50
30 Adiparva 73- 1to # 3
31* Andhra Mahabharatam 1-4-53.
Where is that great Maharshi and where is that apsara Menaka. How could you, a mean lady, be their daughter - You have come in the dress of a Tapaswini.

Further in the abusive language he calls her unchaste.

Nannayya avoids all such abusive expressions and shows a great amount of restraint in shaping the episode. His restraint is remarkable, not only for not totally following Bhagavan Vyasa, but also for not imitating such a great and popular work namely Abhignana Sakuntala of Kalidas. He retains the epic spirit of Bhagavan Vyasa and adds to it the refinement of the Kavya style acceptable to his age.

Again Nannayya presents in his version all the Dharmic pronouncement of Sakuntala but very carefully avoids the other part of her speech containing self-praise.

In the original Sakuntala speaks to Dushyanta in this manner:

"O King! you look too much at the mistakes of others, though they are as small as a mustard. But you do not look at your own mistakes which are as big as a 'bilva'. My birth is superior to yours. You only roam about on the earth and I roam about in the heavens. Look at the
difference between you and I, which is like the difference between the Mount Meru and a mustard".

Adiparva 74-90

"Fools only like the evil talk in the manner as the pigs like the filth".

These utterances of Sakuntala which are either arrogant or indecent from a Kavya poet's refined point of view, are omitted by Nannayya. For the sage poet Sakuntala's feminine delicacy is not a matter of concern. Direct and blunt expressions of ethical and moral values, to impress on the audience of every standard and temperament, is his concern. Pure Vedic expressions like

Adiparva 74-63

as similies familiar even to the lower strata of society like the one already quoted are seen side by side in the great epic. The sage poet does not hesitate to utter a blunt statement or a vulgar simile when it is needed for his purpose of oral narration. The other poets are neither so great nor so independent to be unmindful of the various delicacies.

4-B. VIII - Ganga Santanu Story:

Brahma cursing Mahabhishak and Ganga meeting the Vasus and their conversation - all these are portrayed as they are in the original. When Ganga meets Prateepa her request to Prateepa is

Adiparva 97-5

"O' King! I love you. Please accept me. To reject the ladies in love is an act of reproach."

Nannayya's Ganga says to Prateepa that she had come as his wife; she does not make the general statement that one should not desert a woman in love.
Dasaraja’s daughter seen by Santanu is described in a very brief manner.

"रूप माधुर्य गन्धु छल्लो संयु को देव सुपिनी द "

Adiparva 100 - 49

"Angellic in beauty, sweet and fragrant she was"

This brief and effective discription of Yojanagandhi takes the shape of two beautiful stanzas in Nannayya.

4.B. IX - Bhishma brings Kasiraja's daughters - Vichitra Veerya's story.

In the original, when Bhishma attended the Swayamvara of the three daughters of Kasiraja, the kings who were present there are said to have criticised Bhishma and laughed at him.

"Why has this old man, with grey hair and folded skin come here. He is shyless. He is a man with false oath. He says that he is a Brahmachari to the world. He is enjoying a meaningless fame".

Saying so the kings laughed among themselves.
Hearing these comments, Bhishma gets wild and delivers a speech to the audience challenging them. He takes the three daughters of the Kaurava on his chariot and defeats the kings who attack him.

In Nanmaya Bhishma, attending the Swayamvara and snatching away the brides are described in an abrupt manner. In a single line of prose Bhishma's arrival, agner, and snatching away the brides are told. It is perturbingly brief and without proper development.

Why Bhishma got wild and resorted to aggressive action is very well explained in the original.

While describing the sexual excesses of the indulgent Vichitra Veerya, Namnaya looks less economical in his description.

"..."

The list of various voluptuous sites of the royal youth's sexual indulgence in Namnaya's innovation.

The original describing the death of Vichitraveerya says that he went to Yamas abode. Nanmaya says that he went to 'Amarapuri.' A sickman's death will not take a Khatriya to Swarga. The original looks more appropriate in its expression. As the Amara Loka is a land of luxuries, perhaps Namnaya wants to suggest that he went to reopen his activities in that land of pleasures. Kumaravyasa openly speaks out this meaning while describing the death of Vichitraveerya.

A. B. X - Kaurava Race survives:

In the original Satyavati not only requests Bhishma to take up the kingship after the death of Vichitraveerya, but also makes a request to join the wives of Vichitraveerya to beget progeny to keep the Kaurava race surviving.

Satyavati simply asks him to take up the throne and to beget children for the survival of the race. Request to join the wives of Vichitraveerya is not spoken of in Namnaya.

33. Adiparva 103-10.
Very peculiarly the episode of Deerghatama is missing in the Geethapress edition of Mahabharata.

Bhishma advises Satyavati to request a pious brahmin to bless the Vichitra Veerya's wives with children. In that connection he narrates the episode of Deerghatama. This episode is seen in Neelakantha's version and the Kumbhakonam edition. According to Vadiraja Teertha also it is there. Nannayya narrates this episode in a detailed manner.

When Satyavati requests Maharshi Vyasa to bless his brother's wives with children by 'Devaranyaya' he says "If they tolerate my smell my form, my dress and my body even now I will bless them with progeny". In Nannayya we do not come across such expressions except that they should observe a 'Vrata' for one year which is also there in the original. One major and peculiar variation in Nannayya regarding the successor to the throne of Vichitraveerya. He says that Dhritarastra is made the King in two stanzas.

In the original it is like this:

\[ \text{Adiparva 5-5=and-6} \]

"As Dhritarastra was blind he did not become the King; as a sudra Yadu also did not; Pandu became the King."

This created a problem to Nannayya in future narration. In making Yudhistira the Yuvaraaja (this change) posed a problem. In several places Nannayya's expressions go against this statement. Even in the original different versions are seen in different editions.

While narrating the story of Marriage of Dhritarashtra with Gandhari Nannayya says that he married ten other ladies at the same time and gives their names also. Geetha Press edition does not contain this note. Nannayya's edition must have had three names.

While narrating how Karna got that name the original says:

\[ \text{Adiparva 104 - 46-47.} \]

Neelakantha's commentary explains this line:

\[ \text{AdiparvaMahabharata -7-5-12.} \]
"As he cut his natural armour he is called Karna. As he cut it extraordinarily he got the name 'Vaikartana'.

In Nannayya we are not told why he got the name Karna. This line is missing in him. Nannayya does not show a special interest in shaping the episode of Karna like Pampa or Perundevanar.

Again the story of the marriage of Madra with Pandu there is an omission in Nannayya. Bhishma goes to Salya, the brother of Madra and asks her for Pandu. Salya politely demands rich bounty saying that it is a tradition in the family. Bhishma presents him many things and gets Madra as a wife to Pandu. Nannayya does not go into these details. He simply says that with the permission of Bhishma Pandu married Madra. It resembles Pampa's presentation.

In the original, Vidura is married to Devamaka's daughter. Vidura also gets children. In Nannayya we do not find this. Pampa also has omitted this.

In the episode of Kindasa we not only see the long conversation between Pandu and Kindasa, we also come across certain ideas in Nannayya which are not expressed in the original. Kindasa finding fault with Pandu for killing him, while he was happy with his wife says, "though killing the animals is not a sin to the Kings, even the hunters who live on the flesh of the animals do not kill an animal which cannot even run, an animal which is happy with its female partner, an animal which is about to deliver, and an animal which is sick." We do not see this statement in the original.

4.8 - XI - Pandavas born - Pandu's exit;

Kunti inviting the Gods and those Gods blessing her with children are as they are in the original. But every time Nannayya says that she delivered the child after bearing the pregnancy for one year. Mention of this period is not to be seen in the Geetha Press edition. Pampa generally says that the duration is nine months.

According to the Geetha Press edition, the story of the birth of hundred children of Gandhari is narrated earlier. Nannayya rightly follows a method which shows the chronological order of births of Pandavas and the sons of Dhritaraashtra by narrating the birth story of Duryodhana, after narrating the birth story of Dharmaekaraja and Bhimasena.

In the original, when Madra requests Pandu to request Kunti
to initiate the child giving mantras to her. Pandu speaks to Kunti and convinces her. The speech is considerably long. Nannayya simply says that Pandu asked Kunti to favour Madri and she did.

In the original Pandu is said to have requested Kunti to initiate mantras to Madri to get another child. Then Kunti refuses to do so because she is afraid of Madri excelling her in getting more children as she had already got two children in one issue. Nannayya does not bring this incident into his version.

The provocative vasanta season in Satasarnga is brief in the original. Nannayya devotes two longest Layagrahi stanzas to describe the season, which provoked in Pandu in irresistible sexual desire and proved fatal.

Earlier, Pampa in his Vikramarjuna Vijaya, had presented the description of the spring that provoked Pandu, in a mere lavish manner. It is in four stanzas and one long passage.

It is difficult to say that Nannayya imitated Pampa. But both the poets felt the same need for laying emphasis on the provocative nature of the season.

Again when Pandu sees Madri, in the original, emphasis is laid on describing her transparent clothes. The epic poet twice uses that she wore a thin cloth and Pandu was provoked. In Nannayya and Pampa the emphasis laid on describing her beauty with the flowers as ornaments on her. A mention of the thin cloth does not occur even once in both of them. Works like 'Navachampaka', 'Vakuladama' make their appearance in both the poets. Nannayya must have been more influenced by Pampa than by Bhagavan Vyasa in this descriptive sequence.

4.B. XII - Pandavas in Hastina

But Nannayya is a conscious poet. He very scrupulously follows Bhagavan Vyasa as far as the story and the theological spirit are concerned. Pampa's Madri does not resist and object Pandu. Nannayya's Madri as in the original tries her might to stop Pandu in vain.

While the Rishis brought and the Pandavas to Kastinavati, people flocked to see them. A long descriptive passage is devoted for this purpose. People of all the four castes young and old, men and women are said to have come. Here is said like this:

37. Adiparva 123-26
38. Andhra Mahabhharatam 15-138 and 139.
39. Vikramarjuna Vijaya 2-12 to 16.
The people of the city went to see the *Rishis*. Again when they saw them the expression that "having seen the Rishis. " is there.

But in Nannayya we see a very peculiar change. The people talked among themselves like this in Nannayya: "By the grace of Gods Pandu got the sons! Let us go and see them. "So saying they went and saw the Pandavas. While talking among themselves, and while seeing their attention is drawn by the new born sons of Pandu and not by the Rishis. The curiosity of the people is described in two stanzas and the object of their curiosity being the sons of Pandu. Again while the royal family receives them, in the original, it is said that they received the rishis in great honour. In Nannayya, this line of thinking is conspicuously missing. It is said that they received the children and spoke to Kunti in a pleasing manner. Very rarely, we come across such laukika treatment in Nannayya.

In fact the curious thing in the sequence is appearance of Pandavas and not the Rishis in the laukik aspect. But the Vedic poet, even in such sequences also does not forget the honour to be done in the great Rishis.

A vivid description the funeral function of Pandu and Madri is there in the original. Description of the funeral pyre, and the various musical accompaniments like drums, and the royal equipment like white umbrella is gorgeously found in the original. But in Nannayya, it is very brief. He says that the funeral rites were performed in a rich manner.

Nannayya does not forget to mention the vedic traditional vocabulary such as 'िेिेिि' and 'िेिेिि' in the description of the funeral rites of Pandu.

A long description of Bhimasena's playful early life is there in the original. He overpowers, teases and defeats all the hundred Kaurava brothers in every kind of play. In eight slokas it is described how the Kauravas suffered in the hands of Bhimasen. In the last line Bhagavan Vyasa says that Bhimasena was doing all this on account of his childish nature and not at all with any malicious intention.

40. Andhra Mahabharata 1-5-151 and 152.
In Nannayya also we come across a long description of Bhimasena's various aspects of superiority over Kauravas and their sufferings in the hands of Bhimasena. But the important note which elevates the character of Bhimasena, that he did all this in his childishness and not with any bad motive, is missing.

When Duryodhana got Bhimasena drowned in Pramanakoti we come across a beautiful episode of his exploits in the Nagaloka. Bhima enters Nagaloka and by his strength kills many Nagas. Vasuki appears before him and enquires about him. Knowing that he is the son of Pandu asks his people to give him the rejuvenating drink. Bhimasena drinks eight pots of the drink, and takes a nap, on the beg given by the Nagas. Here on the earth Kunti worries about him. Finally he returns to earth rejuvenated beyond measure.

Nannayya totally dismisses this episode. Perhaps the episode was not there in the edition which Nannayya followed.

In the episode of Kripacharya the Apsara who was commissioned by Indra to seduce Saradwan is called Janapadi. Nannayya calls her Jalachara.

In the episode of Aswathama's birth the meaning of the name 'Aswathama' is explained in the original. Generally the original text presents the etymological explanation of important names as they occur for the first time. Nannayya generally does not accommodate such explanations in his text.

(As this boy makes the sound that a horse makes, he will be called Aswathama). In Nannayya we do not see this explanation.

It is said in the original that Dronacharya after coming to Hastina lived there for some time unrecognized by others. It is also said that he concealed himself and lived there without being noticed by others.

As this boy makes the sound that a horse makes, he will be called Aswathama. In Nannayya we do not see this explanation.

It is said in the original that Dronacharya after coming to Hastina lived there for some time unrecognized by others. It is also said that he concealed himself and lived there without being noticed by others.
Perhaps Drona did not want to take the help of Kripa who was already there in Hastina. He might have concealed himself from the public notice till he independently could secure his livelihood without anybody's recommendation. Nannayya simply says that he came to Hastina. He does not say anything about how he lived and where he lived.

There are certain interesting notes of variation in the story how Drona met the royal youth of the Hastina and how he was appointed as their teacher. In the outskirts of the city, they were playing a game of Vita.

Vita fell in a well. The boys saw an old man Drona at a distance. The description of the brahmin would be a teacher of the renowned royal family is very beautiful in the original.

“They saw a brahmin at a short distance. He was dark in complexion; he was lean with grey hair; he looked determined and he was carrying the sacrificial fire with him.”

This beautiful description of a great teacher is missing in Nannayya.

There is some confusion in naming the instrument of the game in Nannayya. In one place he says that the boys were playing with a golden ball. Later he says that the golden vita fell in the well. Nannayya seems to mean the same by both the words “Vita” and “Kanduka”.

In this episode we come across yet another change in Nannayya. In the original, Drona drops a ring and picks up both the ring and the Vita. There is no mention of the ring in Nannayya.

There is another important change in this episode. Drona asks the boys about the reward that they would give if he picks up the Vita from the well. He says:

“विता यथा आहे तथा जो अघि, त्याची आयुष्यी प्राप्त नाही. ती कसे देखी याचा?”

Adiparva 130-24.

41. Vita is a small piece of wood (about a span long) struck with a stick or a bat in a game played by boys. Vita Danducha Khel in Marathi, Jillakodi in Telugu, Danda in Kannada and in Tamil.

42. Andhra Mahabharatam 1-5-206
43. Andhra Mahabharatam 1-5-210
"I will pick up both the Vita and the ring with the arrows and I may be given food."

Further the reply of the boys is also there in the original.

"With the permission of Kripa, O Brahmin! you will secure your food permanently.

Drona request for food and the boys reply are completely missing in Nannayya.

Drona presents a vivid description of his poverty and his sad plight in the court of Drupada to Bhishma in the original. Heart stirring details of Drona’s life is a passage with rich humanism. Even this is also missing in the dignified brief narration of Nannayya.

While the Kauravas and the Pandavas are progressing in their studies of the martial arts, one day Aswathama asks the cook not to serve food to Arjuna in the darkness. His intention behind this instruction to the cook is, that Arjuna should not learn to deliver the arrows even in the darkness successfully.

We do not know the reason why it is said in Nannayya that Drona ordered the cook not to serve food to Arjuna in the darkness. This change leads to an impression that Drona did not want that Arjuna should learn the aiming in the darkness. Then he must be partial to somebody else or he must be jealous of Arjuna and planning to hinder his progress. The original seems to be more meaningful and proper in its narration.

In the Ekalavya’s episode, Nannayya’s zeal to portray the unduly victimised hero in a more glorious manner is clearly visible. When Drona asks Ekalavya to give him Gurudakshina he says Sir, order me what I should give. There is nothing with me which cannot be given to you." 44

This reply of Ekalavya is more emphatically presented in Nannayya "This is my body, this is my wealth, these are my servants, among these what do you want. Ask me I will give you with pleasure." 45

4.B. XIII - The Tournament:

While describing the tournament (Astravidyapradarsana) the arrival of Drona with Aswathama is described like this:

44. Adiparva 131 - 55-56.
45. Andhra Mahabharatam 1-5-242.
"Amusuman" means both Sun and Moon. Nannayya accept the meaning Sun and says, "एवोऽतिष्ठतं सर्वसोमोऽवैयवसंस्काराणि" But in this simile there is one problem. When the sun is shining, no other star will be visible. How can Drona appear with Aswatha, the later being invisible? Further the form of Drona in white dress, with white Yagnopavita, with grey hair, with white mustaches with white flowers and with white cosmetic pastes applied to the body, resembles the moon more than the sun.

Here Neelakantha comes out with cent percent right explanation. He says "अमुसुमनम् मूल " "Amusuman means moon". Though Nannayya describes Drona's form of its shining whiteness he compares him to the sun. Even if anybody comes out with an astrological propriety in Nannayya's comparison the simile loses its main character of similarity.

While describing the duel between Bhima and Duryodhana, Nannayya says that it represented the future battle between the Kauravas and the Pandavas. This note which is not there in the original is there in Pampa's Vikramarjuna Vijaya. In Vikramarjuna Vijaya Pampa presents this note while describing the training of the royal youth by Drona. Though it is difficult to say that Nannayya copies it from Pampa the similarity cannot be denied.

Another such similarity between Nannayya and Pampa (is there) which is not there in the original, (Regarding) how Karna got his name, Pampa says "कर्णं जन्मान्तान् एव यजुर्वेदीयोऽपर्ययः" Nannayya says "कर्णं जन्मान्तान् एव यजुर्वेदीयोऽपर्ययः". These similarities look more poetic and independent than imitative. It will be unfair to say that a poet copied the earlier poet simply because a poetic image or an expression is similar. It is certain that Pampa's Vikramarjuna Vijaya had its influence on Nannayya. But it does

46. Andhra Mahabharatham. 1—5—8
47. Andhra Mahabharatham. 1—6—30.
48. Vikramarjuna Vijaya 1—98.
49. Andhra Mahabharatham. 1—6—30.
not mean that Nannayya depended on Pampa for expressions and poetic images. The influence is more indirect and broad-based, constituting the physical form of the poem acceptable to the vernacular world and those days. Hence it may not be fair to say that Nannayya borrowed words and phrases.

4.B. XIV - Drona - Drupada episode:

In the Drupada-Drona episode there are certain variations in Nannayya.

When Bhimasena was causing destruction in the battle between Drupada's army and himself, Arjuna says to him:

Adiparva 137-61.

Bhimasena with a sense of dissatisfaction at Arjuna's request, stops killing.

We do not come across any such conversation between Arjuna and Bhimasena in Nannayya.

Bhagavan Vyasa's Drona is soft and more polished in avenging Drupada. Nannayya's Drona, though not as pungently avenging as Pampa's, is less polished than Bhagavan Vyasa's Drona. Though Nannayya's Drona does not kick the head of Drupada as Pampa's, he sufficiently indulges in verbal humiliation of his enemy. In the original, Drona says "Look here! do not be afraid of life. We brahmans are gardening in nature. As you and I have played in the asrama in our boyhood, the friendship and affection still remain in me. I request you to be friendly with me hereafter. You will get half of your kingdom. A king can be a friend of a king." These reconciling and friendly tones of Drona are missing in Nannayya. Nannayya's Drona is more like Pampa's though less vengeful in action.

In the original, Arjuna's victory over Sauveera is described. But Nannayya without going into details says that all the four brothers were victorious in territorial expansion. Nannayya's edition seems to be more similar to the Geetha Press Edition. In the Kanika's Rajaneethi, the Jambuka's episode is omitted by Nannayya.

Dhritarashtra while sending the Pandavas to Varanavata breaks down into tears. We do not see any such description in the original.

50. Andhra Mahabharatam. 1-5-133.
While Pandavas leave for Varanavata the grief of the people is described in nine slokas. Nannayya reduces it to one stanza.

After hearing the death of the Pandavas in the wax house Dhritarashtra is said to have mourned their death. Nannayya’s description is more vivid and effective. He says that Dhritarashtra cried like cows "".

Dhritarashtra cried in the 'Sabha' where Sakuni and his sons were present. These are not to be seen in the original.

4-B. XV - Hidimba Episode:
In the Hidimba episode certain natural humanistic touches in the original are missing in Nannayya.

When Hidimba scents the arrival of human prey he says to his sister:

The hungry demons instinctual provocation in the above description makes the character full blooded. When compared to the above Nannayya’s description Hidimba is less beautiful.

In the same manner the demon’s sister of the same name, after seeing handsome Bhimasena thinks like this:

The hungry demons instinctual provocation in the above description makes the character full blooded. When compared to the above Nannayya’s description Hidimba is less beautiful.

In the same manner the demon’s sister of the same name, after seeing handsome Bhimasena thinks like this:

Adiparva 151-8 to 10.

Adiparva 151-19 to 20.

51. Adiparva 144 - 5 to 13
52. Andhra Mahabharata 1-6-168.
There is another minor variation here. In Nannayya Hidimba says to Bhimasena "Why do you bother about the people who are sleeping. Marry me and save your life to enjoy the luxuries of your desire with me." 53

But in the original it is quite contrary, she says "I will do whatever that pleases you. Wake them up. I will save you all from that man-eating demon".

The reactions of Hidimba when he sees his sister with Bhimasena is very vividly described in the original in about 10 slokas. It presents the character in the most natural manner. Nannayya reduces the whole description to one small stanza.

Again Bhimasena's long speech in seven slokas justifying (female) Hidimba's action is also missing in Nannayya.

An omission which is not less important is there in this episode in Nannayya.

While Bhima and Hidimba are fighting Arjuna says to Bhima not to be afraid of the demon. He also offers his help to kill the Rakshasa.

"You simply be looking; do not get perturbed" says Bhima in reply. 55

But in Nannayya Arjuna says that "The eastern horizon is getting bright and the demons' time will be over. Do not delay. Kill the demon". Of course this hint of Arjuna is there in the original.

4.B. XVI - Dhristadyumna and Draupadi born

Drupada, having suffered humiliation in the hands of Drona, earnestly desires to beget a son who can kill Drona in the battle field. While requesting Yaja and Upayaja to help him in this endeavour. Drupada several times gives expression of his desire.

Adiparva 166 - 11

In all the above references the desire for begetting a son alone is mentioned. In Nannayya we come across Drupada's desire for begetting a daughter who can marry Arjuna along with the desire for a son who can

53. Andhra Mahabharatam 1-6-195
54. Adiparva. 152 - 22-28
55. Adiparva 153-30
kill Drona. Similar desire of Drupada is already seen in Pampa's Vikramarjuna Vijaya. Perhaps both Pampa and Nannayya have seen an edition of the Mahabharata in which such desire of Drona is described.

How Dhristadyumna and Krishna got their names is explained in the original. Generally Nannayya does not present such etymological explanations to the names.

In Bhagavan Vyasa it is said that Drona brought Dhristadyumna to his house to teach Dhanurveda. Drona bringing his enemy's son who is born with the purpose of killing him, to teach him archery looks very peculiar. The text itself explains that Drona did it because he knew the inevitable divine determination of future. Moreover he was the renowned teacher of archery and he did not want that he should be mistaken for discrimination. We see in Drona not only a fatalist, but also a man of firm decision. He had already promised Drupada that he would like to be friendly with him. Now in admitting Dhristadyumna we see the sincere friendly response though he knew that what he was doing is suicidal.

Nannayya does not mention any such admission.

4. B. XVII - Draupadi's Swayamvara.

While Pandavas are leaving for Panchala's capital Maharshi Vyasa appears before them and narrates the previous birth story of Draupadi and foretells that she would become the wife of the five brothers.

In Nannayya Maharshi Vyasa after narrating the story says "Draupada is celebrating his daughter's Swayamvara. You go to Draupada's Capital. Good befalls you". Though this statement that 'Good befalls you' is suggestive of their winning the hand of Draupadi, a streak of suspense is not lacking in it.

In their way to the Panchala's capital, Pandavas meet Angaraparna who is also called Chitraratha. In an encounter with him Arjuna sets ablaze the chariot of Chitraratha. In the original Angaraparna says, "I am defeated by you. I will discard my name Angaraparna." Even after

56. कुशल दत्त भ्रमित ताको दु पीर जन्म नारायण दशि
कुशल युध संसारमये दुपीरे यह संसार न हि
Adipurva 166-55

57. कुशलो यव कुशलो, कुशलो अन शुचि शुचि र तिते
Adipurva 166-54
my chariot is burnt, I am still called Chitraratha. In Nannayya there is a change in his statement. Though you have burnt my chariot I will be called Chitraratha because by miracle I create and possess a beautiful diamond decked chariot.

In the episode of Tapati and Sanvarana, Nannayya being very brief could not accommodate the one chapter long speech of love sick Sanvarana to Tapati. He reduces it to one stanza. Sanvarana in Nannayya is not as impulsive as in Bhagavan Vyasa.

In the Kalmashapada's episode, Nannayya says that Kalmashapada was discharging his normal duties while he was not haunted by the rakshasa. But he neglected them and behaved otherwise when the rakshasa haunted him. We do not see such note in the original.

Rakshasa haunted Kalmashapada kills all the sons of Vasishtha. Berieved Vasishtha wants to comit suicide. His various efforts to kill himself are discribed in five long stanzas in Nannayya. He dives in a river with a rock bound to his neck. We do not come across any such effort in the original. Falling from the top of the Mount Meru and entering into the wild fire are vividly discribed by Nannayya.

There are certain minor changes in the discription of the kings that arrived in Drupada's capital for Swayamvara. At the outset in the original, saying that many kings attended, the names of Duryodhana and Karna only are mentioned. Nannayya does not mention even those two names.

One chapter of twenty four slokas is devoted to give the list of the kings that attended the Swayamvara. Nannayya in a press passage gives a small list of important names alone.

While the suitors are trying their prowess to string the bow and to hit the aim, Draupadi in an audible voice says that she would not marry Karna as he is a suta, as he proceeds to try his ability. Karna hears it and returns without making a trial. Nannayya seems to have followed an edition of the original in which these remarks are missing. In Nannayya Karna also tries along with the others and fails.

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59. Andhra Mahabharatam. 1-7-50
60. Adiparva Adi 171 Adhyaya containing 26 slokas.
61. Andhra Mahabharatam. 1-7-78
62. Andhra Mahabharatam. 1-7-118 to 120
63. Adiparva 185 Adhyaya.
64. Adiparvan 1-186-23.
When Arjuna comes to try his prowess, from among the Brahmins a section of the Assembly that though brahmins are physically weak they can win anything by their spiritual power. As examples references are made to Parasurama's prowess in winning the entire Kshatriya lot, and Agastya's greatness in drinking the ocean of water.

In Nannayya these references we do not see.

While the Swayamvara is going on Kunti after waiting for a long time begins to worry about her sons. Worried Kunti is described as praying to gods and brahmins for the welfare of her children according to Nannayya. We do not come across any such note in the original.

After the Pandavas return home, they take their food and go to bed. Then, in the original Sahadeva is said to have spread the mat for all the brothers to sleep. But in Nannayya Draupadi does this job.

While the purohit deputed by Drupada Drupada is speaking to the Pandavas, a servant from Drupada arrives and invites them for food saying that the food is ready. But in Nannayya there is no reference to any servant or food.

Maharshi Vyasa arrives in the palace of Drupada. While Maharshi Vyasa, Drupada and Yudhistira are speaking, Kunti and Dhrishtadyumna also take part and speak according to the original. But in Nannayya neither Kunti, nor Dhrishtadyumna speak.

In Nannayya we find two short episodes one relating to Mudgala marrying Nalayani, and the other, relating to the five sons of Nitantu marrying Ajita. These two episodes must have been there in the original that Nannayya followed Geetha Press edition misses them.

The marriage Pandal of Draupadi is beautifully described by Nannayya. We do not come across such gorgeous description in the original.

In accordance with the VIVAH SUKTA of Rigveda, while receiving the VADHU (bride), Kunti of Bhagavan Vyasa showers good wishes on her. Among them the wish to become a "VEERASOOCH" (Mother of valient sons) verbatim appears. Nannayya while translating this part does not retain the vedic phrase. He simply says "

65. Adiparva 1-187-24 and 25
66. Andhra Mahabharatam. 1-7-207.
67. Adiparva 191-8
68. Andhra Mahabharatam. 1-7-223.
69. Adiparva 1-193-1
70. Adiparva 195-10 to 12 and 18.
71. Andhra Mahabharatam 4-3-4.
When Dhritarashtra knows through Vidura that Pandavas are alive and that they are married to Draupadi in Nannayya he is said to have concealed his unhappiness and expressed his joy before Vidura. This kind of presentation of Dhritarashtra agrees with the southern version of Mahabharata given in the Geetha Press Edition.

Some critics are of the opinion that it is almost the original of Nannayya. Some feel that Pampa's influence is there on Nannayya. In the original itself the description of Indraprastha is longer than that of Nannayya. (About 100 lines are devoted to it 1-206 to 48 and the succeeding 7 lines of the Southern version). In Pampa it is only in two stanzas (4-9 and 10).

As these later works are not true translations certain amount of freedom is taken in presenting the descriptive passages. So it seems baseless to say that Nannayya has innovated the description or copied from Pampa.

Among various methods adopted to spoil the TAPAS of Sunda and Upasunda by Devas, we see one peculiar method in the original. Some devas took the forms of the sisters, mother and wives of the Rakshasas (Sunda and Upasunda) and some other Devas started torturing these acting relatives of Sunda and Upasunda in the form of Rakshasas before them who were doing tapas. Even when they saw their sisters mother and wives crying for their help the Rakshasas did not lose their concentration and they did not give up the penance.

In Nannayya we do not see this description.

After hearing the story of Sunda and Upasunda, Pandava brothers come to an agreement regarding Draupadi. Draupadi should live for one

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72. Andhra Mahabharatam 6-17
73. Andhra Mahabharatam 8-71 to 79.
75. Pampa Ondu Adhyayana Page 75
76. Adiparva 200 -13 to 15.
year with each Pandava and during that period the other Pandavas should not enter the residence and see them together. If any Pandava enters the residence and sees them together, as an atonement for the violation, he should live in the forests observing BRAHMACHARYA for twelve years.

4-B. XIX Arjuna's Pilgrimage:

Nannayya makes four changes here: 1. Twelve years become twelve months. 2. Observing Brahmacharya is not stipulated. 3. Seeing them together is changed into entering into the residence. 4. Living in the forest is changed into going on a pilgrimage.

We can very well understand why Nannayya effected these changes here. While narrating the story of Arjuna, after violating the agreement, we see (in it), Arjuna marrying several beautiful ladies and begetting children through some of them. Nannayya thought it would be improper to put this stipulation of observing Brahmacharya if it should have any bearing on the future course of the story.

In the same manner Arjuna does not live in the forests alone. He also lives in the capital cities of Nagas, Manipur and Yadavas. Hence the stipulation of living in the forests is also changed.

"Seeing the couple together" is changed into "entering their residence". We have come across many such refined expressions conveying almost the same sense in Nannayya earlier. It is another such change.

Changing twelve years into twelve months is perhaps due to the edition that Nannayya followed.

While meeting Ulupi the Naga damsel, she says to Arjuna that no damage will be done to the stipulation, that he should observe Brahmacharya, as her world is a different form Bhooloka. The stipulation is confined only to the earth — according to her interpretation.

कु ते ते कृ रतं तज्जी भू म त भू कारतिष्ठि।

Adiparva 73-27

Sri Vadiraja Teettha in his 'Lakshalankara' comments in the same way.

ता ता भूले के आ ले न मागते के मया बापु रामसिद्धि भू माले के
ब्रम्हच पं भू यस्मि आ मालुः, इति भावः.

Lakshalankara page 186 published by Sri Sode Vadiraja Mutt.
By the time Arjuna met Chitrangada, the daughter of the King of Manipur, the period was over. So Arjuna, according to Sri Vadiraja Theertha maintained his Brahmacharya intact.

In Nannayya though the stipulation of observing Brahmacharya is not mentioned, when the Pandavas come to an agreement, it is mentioned in the speech of Arjuna to Ulupi. But Ulupp tries to convince Arjuna saying that saving the life of a love-struck woman is a greater Dharma than any other Dharma. As in the original, she does not interpret that the stipulation is confined to the earth alone as it is made there; and it need not be honoured in her land. This logical argument is not to be seen in Nannayya.

Iravan, the son of Arjuna through Ulupi is an important character in Perundevanar and Villi. Nannayya who presents the epic in a detailed manner could have followed Perundevanar or the legends in vogue in South about Iravan. But Nannayya very scrupulously follows the original land, is not tempted by the previous Bharata poems in the neighbouring languages or the legendary episodes.

In the episode of Arjuna and Subhadra there are a number of minor variations.

While Arjuna is in Prabhasa Kahetra, he is said to have heard about the nearness of Dwaraka and he is said to have desired to go there to see Krishna and Subhadra. Arjuna recollects the description of Cade, of Subhadra, comparing her to an angel, Tilottama and he entertains an ardent desire to see her. He also thinks that by the grace of Krishna his wishes will be fulfilled. Further he, having known that the Yadavas are by nature devoted to the mendicants, enters Dwaraka in the guise of a mendicant. He also does not want that he should be identified by others.

77. Andhra Mahabharatam 1-8-133
Andhra Mahabharatam 8-163 to 165

In the original, Arjuna hearing of nearness of Dwaraka is not there. Arjuna praising Krishna like this is not to be seen in the original. At this stage Arjuna is not said to have made a single reference to Subhadra. Arjuna's enormous thoughts in Nannayya at this stage, are Nannayya's creation. Bhagavan Vyasa's Arjuna also does not think, that by the grace of Krishna, his desire (to possess Subhadra) will be fulfilled. Arjuna thinking that the Yadavas are by nature devoted to the YATIS, and dressing himself as a Yati are not told in the original.

In the original Krishna comes to Prabhasa and asks Arjuna why he is on a tour of pilgrimage.

Andiparva 217-6

In Nannayya Arjuna himself narrates why he is going round the holy places.

In the original, description of Krishna and Arjuna, resting on the

78. Andhra Mahabharatam 1-8-169.
hillock Kasiyataka for a night and the bed on which Arjuna slept and waking Arjuna after hearing the various sweet sounds of the musical instruments are all well described.

Nannayya simply says that they spent the night there. Arjuna staying in Dwaraka in the guise of a Yati, Subhadra serving him, Arjuna behaving in an amorous manner to her, she asking about Arjuna, he revealing his identity, their sentiments of love, and Krishna arranging their marriage without the knowledge of Balarama are described in 18 stanzas in Nannayya. We do not see those details in the original. Nannayya generally does not take liberties to innovate so much. He must have had some edition of the original with him which contained these details. Dr. D.V. Avadhani locates the edition in his research work as D.4 and 5 of the BORI critical edition.

Nannayya's Arjuna-Subhadra episode is a small Kavya by itself.

4-B. XX - Khandava Set on Fire:
In the Khandava Dahana episode there are certain minor changes. Swetaki does TAPAS for a long time. Siva, pleased, of his TAPAS appears before him and asks him to express his wish. Then Swetaki requests Rudra to become a YAJAKA-( a priest in the Yagnas ) to assist him doing the YAGAS.

In Mahabharata Rudra's reply is that he is not competent to become a priest to perform Yagas

\[ \text{Nannayya adds a note of explanation to it.} \]

Priesthood in the Yagnas, as a rule, is given to Brahmins. As such nobody can take it.

When the Khandava is set on fire many birds and snakes die. Takshaka is said to have escaped from the fire and run to Kurushkhetra. Nannayya does not make a mention of it now. He says that India grew wild thinking that Takshaka is burnt.

80 Andhra Mahabharatam 8-131 - 198.
81. Nannaya Bharatamu page 475.
But later he makes a mention of it as in the original.

While narrating how Maya escaped unburnt from Khandava, Nannayya introduces Maya as the brother of Namuchi.

In the original he is simply introduced as the architect of the Devas and Asuras. His relationship with Namuchi is not there.

The description Agni and Krishna who are active to Kill Maya is more vivid in BhagavanVyasa.

Nannayya merely says that both of them were ready to kill Maya.

Mandapala's episode is narrated in five chapters consisting of 134 Slokas. Nannayya tells the story of Mandapala in about twenty five stanzas and prose passages put together.

The advise of Devas to Mandapala to beget children is said in four slokas laying emphasis on the vedic quotations.

Nannayya abridges the advise in one Kanda stanza in which which the vedic quotation is missing.

Mandapala's prayer to Agni, when he surrounds to burn Khandava, is in 8 slokas in the original. These slokas which are pregnant with the meaning of Vedic mantras about Agni, present a beautiful eulogy of Agni.

Nannayya who had caught the spirit of these lokas says that Mandapala prayed Agni with the Agni Suktas and does not translate any one of the slokas.

Again we find the four sons of Mandapala, Jaritari, Sarisrukva, Stambhamitra and Drona praising Agni in high regard. These mantras also reflect the meaning of the Agni Sukt in Rigveda. Here also Nannayya simply says that they praised Agni with Vedic mantras. About twenty five slokas are reduced to only one Kanda stanza in Nannayya.

With these minor changes Nannayya's Adiparva comes to a close.

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82. Adiparva 228 -23 to 31.
4-C. S A B H A P A R V A.

In the Parva Sangraha Parva Nannayya gives the number of slokas that his original text contained in each parva. According to the story in his text the Sabhaparva's magnitude is 4311 slokas. Nannayya narrates the story in about 600 stanzas and prose passages.

4-C. I MAYA PRESENTS THE SABHA TO UDHIStIRA.

Sabha Parvam in Nannayya's Andhra Mahabharatam begins with a minor variation.

Maya, the divine architect, being saved from the devastating fire in Khandava by Arjuna, approaches Krishna and Arjuna with a sense of gratitude and requests Arjuna to order him to do some favour in return.

In the original Arjuna's reply is: "Every thing is done by you. Wish you all good. Always be affectionate to me. We are also affectionate to you. You can go." 83

Nannayya's Arjuna does not refuse Maya's offer. He looks at Krishna and asks him to order Maya to construct something very uncommon. In the original Maya again compells Arjuna to accept something. Then only Arjuna asks Maya to do some favour to Krishna, just to please him.

In the original the entire second chapter containing more than 30 slokas is devoted to describe Krishna's return to Dwaraka. Nannayya does not make any mention of the details. He simply says that Krishna left Pandavas to Dwaraka with an earnest desire to see his parents.

Nannayya admits the vivid discription of the SABHA because the Parva is itself called SABHA PARVA. But a line of discription of Arjuna's Devadatta in the original, that the worlds stagger, when the divine counch is blown, is missing in Nannayya.

While entering into the SABHA a long list of Rishis and Kings is about 25 slokas is presented in the original. 84. Though Nannayya does

83. Sabha Parva 1-4.
84. Sabha Parva 4 - 10 to 35.
not totally dismiss the list, in one stanza he only gives the names of a few important Rishis. Among those who attended the inauguration function of the SABHA, the wrestler, actors, prize fighters, charioteers and the eulogisers are also there. In the Andhra Bharatam these people are not to be seen among the gathering.

4-C. II. NARADA MEETS DHARMA:

The description of Narada who is descending to earth to visit the Sabha of Dharmaraja, is in 9 slokas in the original. Nannayya reduces it to a single poem saying that the people doubted that the sun was descending to earth. Several adjectives like:

वैदेशिक निखर, बैत, ऊँचा, स्थूलावर्धित, सौंदर्यम, पुराणां, विभूतिः स्नायुवितः, धर्मतालालः, बड़े विशिष्ट, अनुभवः आयुक्त, संयोजनः तनावस्था विआर्थक, ज्ञानभः, मौलवी, स्नेहितुण, स्नायुवित, केलिं परायां विभूतिः, चर्मणां केन्द्र निरतयः.

In the original description of the Sabhas of the Dikpalas are considerably lengthy. Indra's Sabha is described in 30 slokas. Yama's Sabha in 41 slokas, Varuna's Sabha in 30 slokas, Kubera's Sabha in 40 slokas and Brahma's Sabha is in 62 slokas.

Nannayya abridges the description. For example, Brahma's Sabha is described in one stanza and the prose passages. The last prose passage is entirely devoted to present the list of the members in the Sabha. It is an introductory piece. The intervening stanzas describes the structure of the Sabha. The original also describes the state of experience of those who enter the Sabha. One who enters the Sabha does not suffer from hunger, thirst and tiresomeness. Nannayya does away with such details.

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85. Andhra Mahabharatam, 2-20
86. Sabha Parva 5 2 to 10.
We see some difference in the tone of Narada's statement in conveying Pandu's desire to Dharmaraja to perform Rajasuya.

When Pandu asks him to convey his desire to Dharmaraja, Narada says like this:

"वर्षस्य तबपल्ल नारायण, अन्लोको यदि कारौक्यमिति"

Saha Parva 12-27.

Nannayya's Narada is more interesting in conveying the message to Dharmaraja because he says "I came here with a zeal to convey the message of Pandu". This "Zeal" is Nannayya's.

4. c. III. Jarasandha's exit:

We come across one peculiar variation in Nannayya's is while narrating Krishna's assessment of the power of each king. In the original Krishna says that the Yadavas left their original land and settled down in Kusastali in the eastern region. Nannayya's Krishna says:

"वेषस्य यथा प्रसू वर्षसिद्धै यादवो मृत्युमय ऋषिक्षेत्र विरतति इति भगवान् श्रीकृष्ण गोविन्दस्वरूपं
प्रहार नित्यसु कृष्णो शुभागी नासम्मग्नानि भृगु"

Andhra Mahabharatam 2-117

"We are safe under your refuge in Kusasthali" is purely a note of change.

Nannayya's art in abridging the original can be seen in reducing a chapter long speech of Arjuna to encourage Yudhishtira to perform Rajasuya, to two stanzas and making it as a follow up encouragement to Bhimasena. Nannayya links it with Bhimasena's speech like this:

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88. नन्नायामी अभाय तद्य सम्पूर्ण, श्रीति भोज्यम्
While describing the state of Jarasandha after the death of Rama and Dibhaka Nannayya uses two similes which are not there in the original.

The description that Jarasandha is like the sun without limbs and like a bird without wings is not to be seen in the original.

When Krishna decides to go to defeat Jarasandha with the help of Bhima and Arjuna, Yudhistira feels happy. Krishna, leading the two great warriors, is described in the light of wise saying that the blind, powerful and foolish people have to be led by a wise man. In Nannayya we do not come across this.

While Krishna, Bhima and Arjuna entered the city of Jarasandha, many bad omens occurred. Seeing this the brahmans reported it to Jarasandha. They also prepared him to do some SANKHA in that connection. He also heeded to their advice and took DUKSHASHANA. All this is not to be seen in Nannayya.

**Andhra Mahabharatam 2-1-180**

Though not important, there is a change of name of an island in the description of Arjuna's Digvijaya. Sakala Dweepa in the original is called Akhila Dweepa in Nannayya. The meaning of both the words is the same.

Among the countries won by Sahadeva, Andhra is also there in the original. We miss in Nannayya.

While besieging Mahishmati, fire begins surround the army of Sahadeva. Then Sahadeva prays the God of Fire. This beautiful stotra

86 contd.

89. Andhra Mahabharatam 2-1-126.
90. Sabhaparva 21-22-23
91. जीवनी श्री पन्नासुरारण समृद्ध श्री पाराशुरारण बुधेनुपुराण

2-26-6
is in eight slokas in the original. Nannayya presents it in one sloka. Epithets like देवी रूप, जगदीश्वर, are missing. Moreover the epic poet, Bhagavat Vyasa, employs the repetitive expression which gives power a statement. The line देवी ब्रह्मा देवी repeated thrice in the original. This line is not translated by Nannayya.

Ghatotkacha going to Lanka and bringing the Golden Palmyra tree to erect a pandal in connection with Rajasuya is there in some of the editions of Andhra Mahabharata. Vavilla edition does not include it in the original text. It is given under the footnotes.

4. C. V. RAJASUYA

The boarding and lodging arrangements for the guests in connection with Rajasuya, is described in seven slokas in the original. Nannayya does not present all the details.

In the same manner the discussion on the various subjects by the brahmin scholars who have come to see Rajasuya is very vivid in the original. We miss the entire thing in Nannayya.

Narada's praise of SriKrishna, which is in 13 slokas in the original is reduced to a couple of lines in prose by Nannayya.

While finding fault with the act of honouring Krishna, Sisupala says "If you want to honour Krishna as a beloved man you can do it in your house, but not in an assembly of the great kings." This note is found both in Pampa and Nannayya.

Sisupala's speech is longer in Bhagavat Vyasa with a mention of a number of persons who deserve the honour more richly than Krishna.

When Sahadeva says that he would rest his foot on the head of the person who opposes the act of honouring Krishna, Narada dances in jubilation. In the original we do not see Narada waving the skin of the deer and dancing in jubilation as in Nannayya. But we hear Narada speaking very high of Krishna like this.

Sisupa Parva 35-9.
In Nannayya we do not come across Narada's devotion. The South Indian editions contain a long description of Sri Krishna's greatness and history in about 750 slokas. In Nannayya's version we do not come across any such narration. Nannayya, certainly seems to have followed the northern editions while composing the Sabhaparva.

Nannayya's ideas about Krishna's character looks a little peculiar. We cannot say that Nannayya had not seen the Southern Edition of the great epic which contained the long praise of Krishna by Bhishma. But Nannayya's restraint is clearly visible in not indulging in idolatory of any deity. Nannayya is neither Vaishnava nor a Saiva. Though he believed in the avatar system, he seems to have believed more in the realisation of the advita Parabrahma. As such his interests are not similar to those of Perundevanar, to pour in devotional literature on any particular God. As an Advaitin his search is for the Nirguna Parabrahma. So the Saguna description in detail seems to have not caught his reverence. This seems to be the main reason for his avoiding the lengthy passage that glorifies the Saguna deity - Krishna. That is why we miss the translation of the most lovable Vaishnava expression of Narada.

"One does not worship Krishna is dead even though he is living."

Perundevanar would not have missed it. As has been observed in the early pages of this book Nannayya is an ardent student of Philosophy and not an idolator.

The controversy regarding the honour leads to an abusive exchange of words between Sisupala and Bhishma. Bhishma compares Sisupala to a dog. The word "sava" appears three times in the speech of Bhishma. Sisupala does not hesitate to call Bhishma shameless and impotent.

96. Sabhaparva 2-36 3 to 7.
98. Andhra Mahabharatham 2-2-10.
99. Vikramarjuna Vijaya 6-4-5.
Andhra Mahabharatham 2-2-10.
Sahadeva's insulting remarks creates a furore in the assembly. Sisupala and his warriors are up with anger. The assembly becomes strong. Now at this stage Shishasena looks at the assembly and signs of anger clearly spurs in his face. Description of angry Shishasena is in four slokas in the original. Nannayya presents it in a single stanza very effectively.

After completion of Sajasuya Maharshi Vyasa appears before Yudhishtira and tells him that in the 13th year to come, a great war will be fought in which a great destruction of humanity becomes inevitable. This moves Yudhishtira very much. He becomes melancholic. Bhagavan Vyasa's Yudhishtira decides to end his life;

‘तदा तदुपलेश गुली मरण नि रिज लाभति’

Sabhaparwa 46-22.

Arjuna consoles him. Then Yudhishtira takes an oath not to speak a harsh word to the brothers or to the other kings.

‘न पूर्वे २० दिन तुस्मी तू स्मार्तक पार्थिवीः’

Sabhaparwa 46-37.

In Nannayya we do not come across Maharshi Vyasa's arrival, or Yudhishtira's melancholy. As such his oath, not to speak a harsh word does not occur.

In Nannayya it is said that Draupadi laughed at Duryodhana when he fell in a pond mistaking it to be a piece of art on the ground. But in the original there is no mention of Draupadi's laugh.

99. Sabhaparwa 4-125.
100. Andhra Mahabharatam. 2-2-86.
Proud Duryodhana suffers humiliation and speaks it out to Sakuni. Sakuni now comes out with a long speech into which the characteristic repetitive epic style makes its way in Bhagavan Vyasa. In the speech of Sakuni "लत्तकापरिरट्याक्त" repeatedly occurs for four times. We miss it in Nannayya.

The entire conversation in this chapter is very interesting and it is missing in Nannayya.

4-6 V - DURYODHANA'S MALICE - THE GAME OF DICE.

Duryodhana wants to win the Pandavas. Sakuni explains how invincible they are. Then Duryodhana asks him to suggest the safest way in which they can be won.

उपयुक्त दीन खुद्द या मे बंधन महामनास। यदि राज्या नि ले ते तन्त्र न ज्ञातुल

Sabhaparva 48-48

Then Sakuni suggests the game of dice as the effective way of bringing the fall of Yudhistira.

Duryodhana asking Sakuni to suggest the perilless method of putting the Pandavas down is not to be found in Nannayya.

Again Duryodhana asks Sakuni to convey his agony and anger to Dhritarashtra in the original. Then only Sakuni takes him to Dhritarashtra. But in Nannayya Sakuni says that he would bring him glorious victory, provided a sanction is acquired from Dhritarashtra.

The gifts received in the Rajasuya is described in two long chapters in the original and Yudhistira's coronation in one chapter. Nannayya abridges them very much.

When Vidura advises Dhritarashtra to avert the playing of the game of dice, Dhritarashtra of Bhagavan Vyasa speaks in a fatalistic manner.

Sabhaparva 57-4.

Nannayya's Dhritarashtra is not fatalistic. He says that differences will not arise between the Pandavas and Kauravas as gods are favourable to his sons.

When Vidura meets Yudhisthira and invites him for the game of dice in Nannayya it is said that he went along with him being directed by fate "Vidhi". In the original Yudhisthira speaks of (fate). He says:

"The entire world is in the control of Vidhi and it is not independent". Further he says that it is his Vrata that he should not go back being invited for a game of dice.

We do not find these notes in Nannayya.

Though minor very interesting change is found in Nannayya, while describing the meeting of the Pandavas and the Kauravas in Hastina. Pandavas come along with Draupadi and enter the palace. There they see Gandhari surrounded by Bhanumati and other daughters-in-law. Nannayya mentions the name of Bhanumati in his text. But it is surprising that the name of Bhanumati as the wife of Duryodhana does not appear anywhere in the original text. I have made a search in vain. When something is to be said about the wife of Duryodhana, BhagavanVyasa, for reasons not known to us, generally uses phrases such as Rajaraja's wife, Dhritarashtra's son, Lakshmana's mother. We do not know whether there was any edition of the original with the name of Bhanumati available in Nannayya's times or Nannayya might have taken it from Bhattacharyya's Venisamhara or from Ramayana's Vikramarjuna Vijaya.

According to the original, before the game of the dice begins a long conversation takes place between Yudhishtira and Sakuni. It is Sakuni who induces Yudhisthira to the game of dice.

But in Nannayya the conversation is said to have taken place directly between Yudhisthira and Duryodhana. Duryodhana himself invites him for the game of dice and Yudhisthira accepts.

About a chapter long discussion about the ethics of playing the game of dice in the original is beautifully reduced to a couple of stanzas.

102. Andhra Mahabharatam. 2-159
103. Chapter 59.
zas in Nannayya.

In the original when the game of dice is going on every time Sakuni says that the stake is won; \( तः \) दित्तद्वारी. The repetition has its own beauty in the epic. But Nannayya seems to have found it less artistic in his type of poem. So he sums up the whole narration and says: \( जी न त्रिप्तिः \) त्रिप्ति सम्यक् तः \( तः \) दित्तद्वारी.

In the same manner in the original while staking each of his brothers and Draupadi, Yudhishtira gives a description of them every time. It is avoided in Nannayya.

When Vidura finds fault with Duryodhana, Duryodhana abuses him in a foul language in the original. Again Nannayya's Duryodhana is seen more polished in his abuses.

Later when Duryodhana wants to insult Draupadi, Vidura abuses him even by comparing him to a dog. \( जी न त्रिप्तिः \) त्रिप्ति सम्यक् तः \( तः \) दित्तद्वारी.

Bhimasena in his anger says that Yudhishtira's hands should be burnt for the sin of playing the game of dice.

In the original Bhimasena asks Sahadeva to bring fire: \( जी न त्रिप्तिः \) त्रिप्ति सम्यक् तः \( तः \) दित्तद्वारी.

Sabhaparva 68-6.

In Nannayya there is no reference to Sahadeva in this context.

Both Pratikama and Draupadi call Yudhishtira "काण्डञ्जन" in the original. Nannayya avoids such expressions.

A-C. VII - DRAUPADI INSULTED:

An important change is these which saves Karna's character from blasphemy.

In the original, it is Karna that instigates Dussasana to strip off the clothes of Pandavas and Draupadi in the open assembly. In Nannayya it is Duryodhana that orders Dussasana to do it and not Karna.

In certain editions of the epic, the prayer of Draupadi to Krishna to save her from the inhuman insult by the Kauravas, is not to be seen. In almost all the editions of Nannayya also we do not come across the prayer of Draupadi. Nannayya might have either followed an edition which did not contain the prayer, or he might have himself avoided it. It is already observed that Nannayya is neither an idolator nor an ardent

104. जी न त्रिप्तिः \( तः \) दित्तद्वारी. Sabhaparva 64-6
105. Sabhaparva 67-3
106. Sabhaparva 68-38
107. Sabhaparva 71-1-6
devotee like Parundevanan to take advantage of an incident to lavish praise on Krishna.

Of course in one of the editions of Nannayya the prayer of Draupadi is to be found.

Karna's humiliating remarks at Draupadi is in six slokas in the original. Nannayya reduces it to a single short poem.

In the same manner one chapter long description of Bhimasena's reactions in the original is beautifully abridged in one stanza by Nannayya.

In the concluding part of this parva there are a number of versions in Nannayya.

Before Yudhishtira leaves for Imiraprashta Dhrisrashtra exhorts to him about various dharmas. Perhaps Nannayya did not believe in the sincerity of Dhrisrashtra; so he has completely given it up.

We see another important omission in Nannayya in this parva.

When Sakuni and Duryodhana ask for permission to play the game of dice with Dharmaraja for the second time, Gandhari interferes and advises Dhrisrashtra not to permit them to indulge in the game of dice. In spite of her advise Dhrisrashtra allows Sakuni and Duryodhana to play with Yudhishtira. This certainly glorifies the character of Gandhari. We do not know why Nannayya gave it up.

4-C. VIII. PANDAVAS LEAVE FOR THE FORESTS:

While Pandavas are leaving for the forests, Duryodhana and Dussasana imitate them in a mocking style. Only then the Pandavas take oath to kill the important people among the Kauravas. Nannayya does not make a mention of the mean behaviour of Duryodhana and Dussasana.

Finally Nannayya's Sabha Parva comes to a close with another variation. In the original it said that the Kauravas prayed Dhrona for protection. Then Dhrona says:

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(जनतासिंहों कौना भलीया भलतेरिस्पृष्टे ग्रासं जनको
कौ खैरयं परिवामकू देवे वि अलबधेवर,)
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Drona speaks of the providentially preordained death of himself in the hands of Dhrishtadyumna and the forthcoming war between the Kauravas and Pandavas.

Neither the promise of Drona not to abandon the Kauravas, nor his statement about the future developments are to be seen in Nannayya.
Vanaparva is one of the longest parvas in Mahabharata. It is crowded with secondary episodes, generally dealing with Dharma. Many a time we come across long passages of mass instruction regarding various subjects like the history of ancient places and the lives of great people. The popular instructive nature of the Indian epic is to be seen in almost every section of this Parva.

Generally for a Kavyaprat, who likes to be more elective and economical regarding the subject matter of the poem, sections like Vanaparva and Santiparva pose a serious problem. Poets like Perundevanar, and Pampa who are not, in the very scheme of their works, true to the original can be desultory; but not Nannayya who is very faithful to the original.

Nannayya very well maintains the episodic nature of his poem in an agreeable magnitude in Aranyakaparva.

Abridging is a common feature all along this parva in the Andhra Mahabharatamu of Nannayya. Minor omissions are also many in number.

The reactions of the people to the Pandavas going to forest is described in a vivid manner in the original. Nannayya abridges it. The people say that they earn their food and simply follow Yudhishtira, they only want the permission of Yudhishtira to follow him.

Nannayya’s Yudhishtira says that he cannot see them, who now are eating delicious food of their choice, to eat the raw vegetables in the forest. In the original his remarks are different. He says that he cannot see them earning their own food.

4-D. I. PANDAVAS GET THE AKSHAYAPATRA:

The Yudhishtira – Saunaka conversation is in seventy slokas in the original. Nannayya abridges it.

In the beautiful SURYA STUTI of Dhanvant 108 names of Surya are given in the original.

The stotra begins like this:

“तत्र भा श्रृत्वा ततो नाथे ते प्रार्थिते तत रस्वयं प्रायोगः”

Vanaparva 3- 16 to 28.
Nannayya simply mentions the three first names in the Stotra,
and sums up the stotra. Again the Surya Stotra of Yudhishtira in 26
slokas totally disappears.

While giving the food-giving vessel, Surya says to Yudhishtira
that the vessel goes on giving food in plenty till Draupadi takes her food.
In Nannayya we do not see this condition.

Phalasuti for the Surya Stuti is there in the original in a char-
acteristic traditional style. In Nannayya we miss it. Yudhishtira
after getting the food-giving-vessel, prostrates to Dharmya in gratitude.
This is also missing in Nannayya.

4-0. II. VIDURA LEAVES DHIRITARASHTRA AND RETURNS.

Pandavas' exile causes righteous indignation in Vidura. He could
not resist from advising Dhritarashtra to bring back the Pandavas.
He also wants that Duryodhana and Dussasana should appeolise to them.

This tastes bitter to Dhritarashtra unable to bear with the fre-
quent goading of Vidura. Dhritarashtra, in an irritable mood abuses him.

Vanaprava 4-20-21.
Dhritarashtra angrily asks Vidura to go away and compares him to an unchaste woman. Nachmayya, in his own characteristic refinement hesitates to bring in such abuses. He skips off the abusive lines of Dhritarashtra.

Vidura also sharply reacts to Dhritarashtra’s words, and immediately leaves Hastina to join Pandavas in Kasyaka forest.

In the original, it is said that Dhritarashtra fell unconscious at the door of the court hall before all the kings, when he knew that Vidura had deserted him.

Perhaps Nachmayya felt that it was too inconsistent to act in that way. So he does not allow his Dhritarashtra to create a scene in the court hall. He simply says that Dhritarashtra could not bear the absence of Vidura.

Bhagavan Vyasa’s marvelous humanistic treatment ignores the sophisticated streaks of behaviour and presents the full-blooded human characters. The superhuman personality of the sage poet can afford to be more frank and outspoken. He can speak out anything in an impersonal manner, which in general for many others is a venturesome task.

4-D. III KARNA’S SLIGHT AT DURYODHANA

We miss, in Nachmayya, a nice satirical episode in which Karana with all contempt for the non-heroic act of winning the Pandavas in the game of dice, speaks slightingly at Duryodhana. When Duryodhana learns that Vidura had returned, he thinks that he would bring back Pandavas.

Duryodhana, Dussasana, Karana and Sakuni meet to discuss. After Sakuni and Dussasana speak, Karana speaks like this:

कार्ना की ग्रंथित ते की राजा अरुणल का नैमेल किलिवर उपागमिक ब्रति ने न तम्भे हला पुन यजुर्वेतल तिल तानजय

Vanaparva 7-13.

% Pandavas do not return, even if they return, you win them again in a game of dice.

The concealed slight in the statement of Karana pains Duryodhana very much. Observing this Karana comes out with the heroic advise to Duryodhana to go and attack the Pandavas.

140. Vanaparva. 6-3-4.
Though the later speech of Karna is translated by Nannayya the earlier slighting remark is still missing.

We have already observed how friendship with Duryodhana has been immortalised both in Perundevanar and Pampa. Though we do not see the direct influence of those poets on Nannayya, the slight shades of certain characters are not altogether invisible in the fabric of this epic poem. Karna of Nannayya could not speak lightly of Duryodhana even in a passing manner.

So, Nannayya's Karna only expresses his desire to fight the Pandavas.

4-D. IV. MARKANDEYA SMILES:

The sage poet Bhagavan Vyasa, many a time presents beautiful close up show of the psychological reactions of certain characters. While Pandavas are in the forest, Markandeya comes to them. Yudhistira observes Markandeya smiling in a calm mood. Yudhishtira is very sensitive. He could not restrain himself from asking Markandeya why he is smiling as though he is very happy while all the other sages are otherwise. Markandeya replies that he is neither happy nor smiling. He is only thinking of Rama who suffered the same plight as Yudhishtira is suffering now.

The sensitive psychological portrayal of these characters are totally missing in Nannayya.

The Conversation Dalbhya and Dharmaraja, Prahlada and Bali, Draupadi and Dharmaraja, and Dharmaraja and Bhimasena are all very well abridged in Nannayya. These conversations cover ten chapters in the original. In all these well abridged narratives we see Nannayya's art of episodic epic composition. Without spoiling the poetic beauty of the work, he maintains the episodic nature of the work.

4-D. V. KIRATA AND ARJUNA EPISODE:

The famous poem of Bharavi's "Kiratarjunesya" was already there before Nannayya. No poet can escape the influence of such famous works while dealing with the same subject. Naturally Nannayya also is influenced by the great work while shaping the episode of Kirata and Arjuna in his epic poem. We see the shades of the characters of Draupadi and Bhedasena of Bharavi in the bold and heroic advises of the same characters of Yudhishtira in Nannayya.

111. Vanaparva 25-7
112. Vanaparva 25-8
Draupadi giving a touching send off to Arjuna in Kiratarjuneeya of Bharavi is a beautiful psychological sequence, which in its entirety appears in Nannayya’s Andhra Mahabharatamu.

Kiratarjuneeya:

Andhrachalabah- Arayana-parva —1—186.

Nannayya could have elaborated the Kiratarjuneeya episode as a result of the influence of Bharavi. But we generally see remarkable restraint in Nannayya in such cases. As in the case of Sakuntala’s episode, here in the case of Kiratarjuneeya episode also Nannayya has, his own independent scheme. He does not lose himself in appreciation for those great masterpieces and become less faithful to the original. Here and there he may follow the great Sanskrit authors but, Bhagavan Vyasa always remains his master par-excellence. Pampa and Perundevanar have a decided lean towards Sanskrit masterpieces while dealing with episodes of the same subject matter.

When Indra appears before Arjuna along with the Dikpalas Bhagavan Vyasa devotes one chapter describing each Deva giving weapons to Arjuna. Nannayya simply says that all the devas gave their weapons to Arjuna in a single line of prose.

4-D. VI, ARJUNA GRACES SWARGA:

While Indra himself comes to take Arjuna to Swarga in Vikramarjuna Vijaya, in Nannayya, as in the original Mathali comes and takes him to Swarga.
Arjuna's journey to Swarga has a definite preordained purpose. In Swarga he not only acquires many divine weapons of invincible power, but also gets a curse from Urvashi. Chitrásena, a Gandharva teaches him fine arts like dance and music.

Soon after Arjuna's arrival in Amaravati Indra entrusts Chitrásena for this purpose and says to Arjuna:

\[ \text{रजस्तु राजस्तु स्युन्ते ता तस्य वा द्राक्षी नं क्षुद्र न}
\text{तैमेव कुकुर कथा को प्रस्तु रत्नी करने धर्मे जय}_j \]

**Vanaprava 44.6 and 7**

"Good befalls you" (in future) is indicative of Arjuna's life as Bhrisnala in Viradas court in the forth coming period of incognito.

The next important incident during Arjuna's stay in Swarga is Urvashi cursing him.

Even in this episode Chitrásena plays an important role. One complete chapter containing 16 slokas is devoted to the conversation between Chitrásena and Urvashi. Chitrásena praises Arjuna's great qualities before Urvashi and says:

\[ \text{वे न्यु राजन रुप सुनन्ते ता तस्य वा द्राक्षी नं क्षुद्र न}
\text{तैमेव कुकुर कथा को प्रस्तु रत्नी करने धर्मे जय}_j \]

**Vanaprava 45.13.**

"Indra had ordered you. You go to Arjuna and please him". This conversation between Chitrásena and Urvashi is totally missing in Mannayya.

Mannayya had, all the scope in the world to create ornate BRH-GARAKAVYA of this episode. But he bears remarkable restraint and at the same time exhibits marvellous art of poetry to present the episode in a brief and beautiful form. Later, Peddana exploits every brief and beautiful expression in this episode to shape the Varudhini-Pravara episode in his magnum opus Manucharitra. When we make a comparative study of this episode of Peddana and the Urvashi-Arjuna episode of Man-
naya we can realise the weight of poetic pregnancy of every brief and beautiful expression in it.

The conversation between Urvashi and Arjuna is in about 20 slokas. Nammaya presents the whole thing in a very brief manner. Each speaks to the other only a few words. Both them look remarkably decent and dignified.

The episode which is in about 80 slokas in the original is presented in seven stanzas and four prose passages by Nammaya.

In the original, Indra and Arjuna while sending sage Romasa to Yudhishthira, ask him to protect him from Rakshasas. Here see the traditional view that the power of a sage is more than that of a Kshatriya. In Nammaya, Indra and Arjuna as Romasa to convey to Yudhishthira the details of the achievements of Arjuna in Swarga. A request to protect Yudhishthira from the Rakshasas is missing. Perhaps Nammaya felt that Yudhishthira and Bhimasena needed no protection from anybody else.

After hearing from Sanjaya that Arjuna is equipped with the divine weapons Bhiratarastra begins to worry about his sons. In case a war takes place the victory will go to the Pandavas. Bhiratarastra makes a comparative assessment of the powers of the warriors. He says:

"Karna is kind hearted and prone to commit mistakes. Drona the teacher is old. Arjuna is angry, enthusiastic and valiant.

This sort of assessment is not to be seen in Nammaya.

In the next two chapters in the original there are some details about Arjuna's encounter with Siva, and how Pandavas lived in the forest. Nammaya does not go into these details as they are repetitions.

Janamejaya asking Vaisampayana about how Pandavas earned their food and Vaisampayana replying him is completely omitted by Nammaya.

In a conversation between Bhimasena and Dhanusara, the former says that even after completing the period of exile and incognito Yudhishthira will play a game of dice again and lose the kingdom to Duryodhana.
As usual Nannayya does not allow Shimasena to be so harsh in his word to Yudhishthira.

4-D. VII - NALA'S EPISODE.

When Nala sees Damayanti, at the command of the Dikpalas, to convey their message to her, Damayanti speak to him like this:

"O King, Love me. Please love me. What can I do for you". "O King. Love me" these expressions are not be found in Nannayya.

While giving an account of the greatness of the Dikpalas, in the original, Nala praises each one of them separately. There are eight slokas in this connection. Nannayya presents collective praise in two lines of a stanza.

When the Dikpala's appear before Damayanti - all in the form of Nala, she prays them to show the form of Nala.

Her prayer is presented in four slokas each ending with the line

114. Vanaparva 56 - 8 to 17.
This characteristic epic repetitive style is not there in Nannayya. In Nannayya Damayanti only prays them to show the form of Nala in a couple of lines of a stanza.

When Nala wins the hand of Damayanti, in the original Nala says:

 padyasvam bhoopadhyatparjana de ihe shudhi kvithe 
 tab vachyam abhidharmi sadhane nand kriyamite

Vansparva 57-32.

"I will be yours till the end of my life." Such passionate promises are not to be seen in Nannayya.

There is a slight variation in the boons given by the Dikpale to Nala.

In the original the eight Dikpales give eight boons to him. Detailed account of the boons is given in the original text. Nannayya names only a few of them and proceeds further.

The conversation between Kali and Indra about the Swayamvara of Damayanti is presented in a detailed manner in the original. Indra describes the virtues of Nala elaborately and finally says

Nannayya totally omits this conversation.

Kali and twait for twelve years to enter into Nala. The reason for his inability to get into him for such a long time is given by Nannayya. He says that he was incapacitated to do so because of the various kinds of Dharmic activities of Nala.

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115. Vansparva 55-35-38
116. Vansparva 58 8 to 12.
This type of explanatory passages adds to the clarity of Nanayya's text.

In the original, the game of dice in which Nala is indulged is described at length. The citizens want to see Nala. The suit conveys the wishes of the citizens to Damayanti. Damayanti comes to Nala and conveys their wish to him. Nala who is haunted by Kali says a bad word to her words. She breaks down into tears. This is repeated again. In about a chapter and a half the entire pathetic scene is narrated in the original. The sage poet very effectively conveys the evil effect of the vedically tabooed game of dice on the man. 118

Nanayya simply does away with it in a line of prose:

Andhra Mahabharatamu 3-2-58

The epic poet always aims at instructing his audience. So he will exploit every incident to serve this purpose. He does not mind repetitions; he does not bother about artificial niceties. He tries to drill the vedic message for the good of the society.

While Nala and Damayanti are in the forest, Nala wants to go away from her expecting that, in his absence she would go back to her father's house. So while she is in a sound sleep, he deserts her, and goes away. While going he says that Gods of Nature should protect her.

3-96675672
13-96675672


So saying, Nala, whose wisdom is robbed off by Kali leaves Damayanti.

117. Andhra Mahabharatamu 3-2-58.
118. Vanaparva chapters 59 and 60
119. Andhra Mahabharatamu 3-2-62.
We do not see a mention, either of these gods or a note that Nala did it as his wisdom is robbed off by Kali, in Nannayya.

While Damayanti is roaming about the forest in search of Nala, a python catches her and swallows. A huntsman sees and vertically cuts the body of the huge serpent with the sickle.

Nannayya describes Damayanti who is just come out of the serpent's belly as the moon released from the clutches of Rahu. This simile is not to be seen in the original. Such beautiful poetic images in a good number makes Nannayya's poetry a beautiful kavya.

One more description which is more poetic, follows in the same episode.

While Damayanti goes on searching for Nala she asks the trees and creeper, whether they had seen Nala. Delicate punning on the words decorates the beautiful thought in the stanza. This is an evidence to Nannayya's robust ability to play on the words to create an ornate style. But unlike a Kavya poet he seldom exhibits this art in his epic poem.

As has been already observed, the story of Nala is a commentary episode. Dharmaraja's story is the replica of Nala's story. In both the episodes Kali and Sakuni play a prominent role. Dharma suffers exile and incognito in both the episodes. Playing the game of dice, losing the wife, serving under the others, cancelling the personality and finally recovering the original status are all common in both the stories.

The "Nalopakhyana Parva" contains about one thousand slokas in twenty-eight Adhyayas. Perhaps this is the first of its nature in the entire epic that stands as an image of the story of the hero.

Nannayya seems to have fully realised its importance. He does not abridge it in the same measure as he does in the case of other episodes. He spends 230 stanzas and prose passages to narrate this story. Usually there are a number of long prose passages. With these prose passages and four-lined stanzas Nannayya's Nala's episode almost stands equal in magnitude to the original.

Damayanti in Subhau's city cent percent resembles Draupadi in Virata's city. Both of them garb themselves SAIRANDHRIS. They enter the cities in the same manner. When we go through one episode we will be reminded of the other without any effort.

120. Andhra Mahabharatamu 3-2-89
121. Andhra Mahabharatamu 3-2-93
Brihadāswa, after narrating the story of Nala to Yudhishthira, con-
fers the knowledge of ĀKṢAHAHRIDAYA AND ĀSWASIRAS on him.

In Nannayya only Akshahridaya is bestowed. There is no mention of Āswasirṣas.

Teerthayatra parva is another big Upaparva in Vanapravā. Any
Kavya poet would have certainly skipped off the entire Parva. But
Nannayya shows remarkable loyalty to the original.

Nannayya innovates an effective method to present such informa-
tive passages in a long epic poem. He employs a number of long prose
passages and presents the geographical and local details of a number of
holy places in a running style.

4-D. VIII - AGASTYA’S EPISODE.
In the episode of Ilvala and Vatapi, in the beginning itself we come
across a variation. Ilvala devotedly serves a brahmin and asks him to
bless him with a son who will be an equal to Indra.

In Nannayya Ilvala’s wish is different. He asks him to bestow
upon him a Mantra which gives him anything that he desires for

In the episode of Agastya there are some variations.
After the marriage of Lopamudra Agastya wants to join her for
begetting sons.

Then Lopamudra says to Agastya:

Lopamudra’s desire to join Agastya on a bed in a palace similar
to those in her father’s possession, is not to be seen in Nannayya.

Another characteristic variation of refinement is there in Nannayya
in the same episode.
Ilvala usually cooks Vatapi and serves the food to Agasthya. When Ilvala calls Vatapi, Agastya having already digested him, passes in the form of "flatus" * अः तेजसः* 122

Nannayya with a touch of refinement says that Agastya belched: 123

Again, another variation of refinement follows:

Lopamudra, having had the comforts of her desire says to Agastya कृत्यन्तरसिंहे तस्मि भगवते सम्वशिनमस्तु इत्यादिय संकुचन्तः सप्तर्शी कथिते व वर्तमान

Vanaparva 99-19.

"O Lord you have fulfilled my desire. Now you can procreate progeny".

Nannayya says: 124

Vritra's episode is described in two chapters in the original, in about 50 slokas. Nannayya presents the episode in about six stanzas.

In Sagara's episode we find a variation.

Sagara does Tapas in devotion to Siva for begetting children. Siva appears before him and says that he would get 60,000 sons through one wife who will all perish, and only one son who will bring glory to the race through another wife.

In the original it is said that Sagar felt very happy and went home along with his wives. 126

Nannayya changes it like this: 127

"He went away without feeling very happy" Sagar after hearing the citizens, abandons his son Asamanja. This is described in about 6 slokas. Nannayya does it in a line of prose.

In the same episode when Ramapada asks the harlots to go to Rishyasringa the ladies express fear 

Vanaparva 110-534- 55

122. Vanaparva 99-7
123. Andhra Mahabharatamu 3-2-345
124. Andhra Mahabharatamu 3-2-351
125. Vanaparva 99-7
126. Vanaparva 106-17
In Nannayya we do not see this statement.

In the episode of Rishyasringa etymological explanation of the name Rishyasringa is given in the original.

Vanaparva 110-39.

As usual Nannayya omits giving such explanation of the name.

Hearing that the Pandavas are in the forest, the Yadavas call upon them. Then Satyaki, in an angry mood says that they will fight with the Kauravas and kill them. If Yudhishtira wants to stick to his word, that they should complete the period of 13 years in the forests and incognito Abhimanyu will be made the king of the empire till their return after thirteen years. This valiant speech of Satyaki is very long in the original in 22 slokas. Nannayya abridges it. Krishna also approves of Satyaki’s action. Yudhishtira in reply to this proposed action of the Yadavas is that they can all help them at the time when a battle takes place between Kauravas and Pandavas.

While speaking Satyaki says that they can even kill Bhishma and Drona and bring back the kingdom of Yudhishtira to him.

Perhaps Nannayya felt that to speak about Bhishma and Drona in that manner is not fair. So Nannayya’s Yudhishtira says:

\[ \text{Andhra Mahabharatamu, 3-3-170} \]

Here Yudhishtira shows his highest regard to the elders and indicates slight reluctance to the undue remarks of Satyaki about Bhishma and Drona.

4-D. IX - CHYAVANA’S EPISODE

In Chyavana’s episode there are a few minor changes.

In the original Sukanya’s beauty is vividly described. Important note of variation is that Chyavana is said to have seen her and spoken to her. But she did not hear him.
Again when the king comes to Mai and prays for pardoning the
misdeed of his daughter, he says that he would not excuse them unless
that beautiful princes is given in marriage to him. This also shows
that he saw her.

In Nannayya we do not see the discription of her beauty and the
note that Chyavana saw her and spoke to her. Of course, later the sage
saying that unless that beautiful princes is given to him in marriage he
would not excuse is there.

In the Mandhata's episode and Somaka's episode we come across some
minor variations.

Yuvenaswa by mistake drinks the pious water intended to give child-
ren to those who drink it. Then Bhrigu comes to him and says that the
efficacy of the Mantra cannot fail. He must bear a child. But he will
not suffer the pain of bearing children.

In Nannayya Bhrigu only says that he would beget a son as great
as Indra. Discussion about a man becoming pregnant is not there. Here
also the variation is an outcome of Nannayya's refined outlook.

For the sin of performing Yagna by killing the son of Somaka the
RITVIC goes to hell. When Somaka dies and goes to AMARALOKA he sees
his RITVIC in the hell. He goes to Yamadharma and says to him

In Nannayya this emphatic expression of loyalty to his RITVIC
is not there. He simply says that he would take him to Swarga along
with him.

While Pandavas are mounting Gandhamadana Draupadi falls un-con-
scious. Then Yudhishtira abuses himself for indulging in the game of

130. Vanaparva 24-25.
dice, which caused all this trouble.

"किमिदुं चूत कामैन मया कृत संधुष्टिना.

Vanaparva 144-12.

This particular note of self criticism with a reference to the game of dice by Yudhishtira is not there in Nannayya.

Dhanyuka is said to have consoled Yudhishtira. He performed several rites and chanted MANTRAS of great efficacy that can kill Rakshasas.¹³¹ We do not find these things in Nannayya.

In the episode of Bhima meeting Hanuman on his way to fetch Saguandhika, there is a note of change. Hanuman says to Bhima that he would help them in the forthcoming war. Bhimasena politely expresses his unwillingness to accept his help. Then Hanuman says that he would join his roar with Bhimasena’s while fighting.

मदस विरुझः संथि कृष्णस्मि महाकाल
तदात् कृष्णस्य वशः रावण दशः तन

Vanaparva 151-16-17.

In Nannayya, Hanuman simply says that he would remain in the banner of Arjuna.

The detailed account given by Hanuman of the four casts and four ages are much abridged in Nannayya.

4-D. XI - JATASURA’S EPISODE:

Yudhishtira’s speech to Jalasura is as long as 16 slokas in the original.¹³² Nannayya abridges it.

Yudhishtira also asks Draupadi and Nakula not to be afraid of the Rakshasa as he has curtailed his speed by his power and Bhimasena might be arriving soon.¹³³ This is also not to be seen in Nannayya.

Immediately Sahadeva speaks valiently of the KHATRIYA DHARMA and fruitfulness of the death while fighting. This speech of Sahadeva is also missing in Nannayya.

Two chapters containing more than 150 slokas which narrate the story of Arshinisena and Nara and Narayana are completely omitted by Nannayya.¹³⁴

But Nannayya does not forget to say that the Pandavas lived in the Ashrama of Arshinisena after the successful voyage to Gandhamadana by Bhimasena.

¹³¹ Vanaparva 144-16 and 17.
¹³² Vanaparva 157- 12 to 27
¹³³ Vanaparva 157 - 28-29
¹³⁴ Vanaparva Chapters 158-159
4-D. XII - ARJUNA’S ENCOUNTER WITH NIVATAKAVACHAS.

Arjuna narrates to his brothers his exploits in Patala with the Rakshasas like Nivatakavachas. While narrating in two places he says that he was praised by the Maharshis.

Particularly the first and last lines of the chapter say that the pages praised Arjuna.

In Nannayya this statement is conspicuously missing. Perhaps Nannayya avoided it thinking that it is self boasting on the part of Arjuna.

Sage poet Bhagavan Vyasa begins the chapter and ends the chapter with the same statement. Arjuna is an Amsa of Narayana and he deserves all praise from the sages. Arjuna is the Amsa of Indra, and Indra is very often praised in the Vedas. Arjuna is killing the Rakshasas and helping the sages. So he deserves their praises.

Bhagavan Vyasa seems to have cared more for these qualities of Arjuna than Formally giving importanceto propriety of characterisation.

In this episode there is one variation which requires some critical observation.

After Arjuna’s narration of this adventures in Swarga and Patala Yudhishtira congratulates him and earnestly desires to see the divine weapons acquired by Arjuna from the Devas.

He asks

Arjuna says that he can see them the next morning.

Apparently Arjuna’s answer looks quite indifferent. Some critics praise Nannayya for making his Arjuna to show them immediately to Yudhishtira.
The saga poet cannot be so much wanting in the sense of propriety. When we see the first sloka of the next chapter that immediately follows Arjuna's answer we very well understand why Arjuna answered like that.

"The night passed away. Yudhisthira got up and after attending to his morning duties, curiously asked Arjuna, whose nature is to keep his brothers happy, to show the Astras which killed the Rakshasas. After attaining the required purified state, Arjuna showed the Astras to them."

Bhagavan Vyasa is marvelously proper in making his Arjuna answer his brother earlier like that. The statement that the night passed away clearly shows that the conversation between Yudhisthira and Arjuna took place late in the evening. Dharmaraja also did not ask Arjuna to show them immediately. He only expressed his desire to see them; but not then and there. As it is night the required purified state cannot be attained then.

The Astras are not physically visible objects. They must be spiritually invoked. For such invocation a pure state, both physical and mental, is necessary. That is why Arjuna said that he will show it in the morning. There is no mark of indifference anywhere in his answer. Next morning, accordingly Arjuna after fulfilling the requirements to become pure, invoked the Astras.

Snan abridged version all these details cannot be accommodated. So Nannayya in a simple narrative style said that Arjuna showed the Astras to Dharmaraja without referring to the time.

It is unfair to attribute lack of sense of propriety in characterisation, to Bhagavan Vyasa. More we study Bhagavan Vyasa, less we entertain misapprehensions about the great author.
The description of the forest in which Bhimasena sees the python is very vivid in the original.

In about 20 slokas the epic poet presents the beautiful wild nature of the forest and the valiant Bhimasena’s sportive ramble. Nammayya does not present such vivid description of the forest. He directly enters into the narration and says that Bhima was caught by the Python.

The sage poet in his characteristic narrative style does not bother to explain about the rationality of a serpent speaking just like a human being. Nammayya makes it more rational by saying that the serpent possessed such power by a boon.

In the conversation between Ajagara and Yudhishtira we find a change in Nannayya. When Yudhishtira asks the Python to let his brother free, it replies:

"This prince who has come to my mouth is my prey. He will be consumed tomorrow you will be mine." This sloka presents the mammoth reptile image and its devouring mood in its slow steady and fearless words of answer to Yudhishtira.

The python in Nannayya does not speak like this. It narrates its own story and only asks him to reply its questions.

Yudhishtira answers all its questions, and as a reward he finds the release of Bhimasena. Both of them go to the Asbrama.

Before they enter Kamyaka forest, Bhagavan Vyasa, in one chapter describes the rainy season and the SARAT in the marvelous ornate poetry. Bhagavan Vyasa’s description of nature is so obsessingly beautiful, that Nannayya also presents the description in a beautiful ornate style.

It is believed that the stanza that sings the glory of the beautiful nights in the SARAT is the last stanza by Nannayya in the great Telugu epic.

In Nannayya the description of Sarat is made in two stanzas. In the original it is in seven slokas. Each excels the other in its

135. Andhra Mahabharatamu. 4-142.
136. Vanaparva. 182 10 to 16.
beauty. Like the image of the Rajahamsa of Brahma and Saraswati, presented in the last but one stanza, and the various other objects of spotless whiteness that shine in Sarat, described in the last stanza. Nannayya's immortal poetry shines and illuminates the world of Telugu literature.

Bhagavan Vyasa's Mahabharata in Sanskrit is like the self luminous Sun. Nannayya's Andhra Mahabharata is like the pleasant looking moon. Those who cannot directly look at the glowing sun, can enjoy the sight of the pleasant looking moon in which the sun's glory is reflected. There is no other version of the great epic Mahabharata in the world which reflect the full glory of the original like the Andhra Mahabharata-tamu just as there is no other planet in the solar system that shines pleasantly in reflection like the moon.
5. ARJUNA'S IMAGE IN RAJARAJA.

A study of the tail pieces of the Adhyayas eulogising Rajaraja, in Nannayya's Andhra Mahabharatamu makes a critic feel that they mean something more than what they apparently look.

The epithets like "Kodanda Partha" "Akhandapandu Yasonidhi" "Poorvadik Prabhu Vilasa" "Parthanibha" "Veerograjivijaya" "Vasavemurthy" equate Rajaraja to Arjuna.

History says that Rajaraja was not a very great valiant king. His long political career is marked with chequered fortune. Losing and regaining the throne of Rajamahendravarm happened more than once in his life. He was very often banking on the help of the Cholas to regain the throne.

Nannayya very often praises Rajaraja of his valour. In almost all such contexts he compares him to Arjuna.

Rajaraja was a "Mridapriya" Arjuna became a "Mridapriya" before acquiring the Pasupata.

The usage Narayanakhya Karunarasa Poorna suggests Arjuna, on whom Narayana (Krishna) showered his kindness.

"Purarati Padabja PoojanaSktamati" also suggests the Kiratarjuna episode.

"Dikparipooritakhanda Pandu Yasonidhi" also suggests the victory of Arjuna in connection with Rajasuya, performed to fetch glory of Pandu who is in Swarga.

"Veerograj Vijaya Vilasa" also speaks of identity of Rajaraja with Arjuna.

"Sarvagnaripu" again identifies him with Arjuna.

In the same way "Deksha Makhari Dayalabdha Susthiraiswaryo" speaks of Arjuna acquiring the grace of Siva.

Such frequent usages create a feeling in the reader that Nannayya though not as consciously as Pampa, is aiming at identifying his patron with Arjuna.

Any such indication would not have made Rajaraja feel less elated.

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137. Andhra Mahabharatamu: 1-3-228
138. - do - 1-4-273
139. - do - 1-5-1
140. - do - 1-5-260 and 261
141. - do - 1-1-161
142. - do - 1-2-239
143. - do - 1-6-508
as he was of the conviction that he was born in the race of the Pandava.

But neither Nannayya nor Rajaraja would like to distort the epic, in the effort to identify him (Rajaraja) with the epic hero. Nannayya's refinement would not even allow him to frankly impose the character of Rajaraja on the character of Arjuna. So Nannayya is a dignified, suggestive manner seems to have created the images of identity between Rajaraja and Arjuna in the tail pieces of the Adhyayas.

This must have been the offspring of the influence of Pampa which might be lurking in the sub-conscious apartments of the psychic apparatus of Nannayya.

144. Andhra Mahabharataamu 1-7-1.