

MAHĀBHARATA
A CRITICISM

BY

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3. "Tirthanam rhidayam tirtham shuchinam rhidayam shūchih."

ASHWAMEDHAPARVA.

1. "Varanasyamupatishthat Maitreyam swairini kule."

The commentator explains Swairini as swan irayatiti, dharmaya prerayati munishrenih.

NOTE IV.

The additions subsequently made to the Bharata.

In this note we intend to give all the chapters or Adhyayas which appear to us to have been subsequently added to the Bharata of Vaishampayana by Sauti.

ADIPARVA.

1. The Paushya legend is evidently a subsequent addition as it is entirely irrelevant. It has no connection with the Mahabharata story and is only linked to it at the end. But the connection breaks off again.

(Chap. 3.)

2. The Paulomi Akhyana is also irrelevant. This is introduced by the coming of Suta to Shaunaka and begins as if nothing had been written before this. The story is an Arabian Night story and is intended to glorify the obedience of Kshatriyas to Rishis. (Chap. 4—12.)

3. The Astika story is repeated. All these Akhysnas are inferior in composition. The shlokas beginning

with "Tadagata jvalitam" describing the battle of gods and the demons are irrelevant and not very poetical. Similarly, the description of the sea when Vinata and Kadru came to it and crossed it is out of place. The Stutis of Indra and Surya are of the hackneyed kind identifying everything with the God praised. The way in which these stories are knit together is in the fashion of the Arabian Nights being usually introduced by a casual mention or haphazard question. (Chap. 13—58.)

4. The story of Kashyapa and Takshaka and of Parikshita's death is repeated.

5. The Amshavatara is a subsequent addition; each actor in the great scene is described as the incarnation of some god or demon. The details here given sometimes contradict what is stated in other places.

(Chap. 59—66.)

6. The story of Yayati is repeated. (Chap. 75—85.)

7. The "Uttara Yayati Akhyana" is a subsequent addition and is unconnected with the principal story. It is also given in long metred shlokas. It gives the tenets of Hinduism, however, in short pithy language and is well worth studying. (Chap. 86—93.)

8. The chapter in prose giving the genealogy of the Pandavas is followed by another in verse. The latter is an interpolation as has been shown in the book.

(Chap. 95.)

9. The story of "Ani Mandavya" is repeated.

(Chap. 107—108.)

10. Vyasa's appearance on the scene and advice to Dhritarashtra to throw away his son is a subsequent addition for reasons mentioned in the body of the book.

(Chap. 158.)

11. The names of Dhritarashtra's sons are twice repeated.

(Chap. 115—116.)

12. The story of Pandu killing a deer is twice repeated, the shloka "Sarvabhutahite kale" being also repeated.

(Chap. 118.)

13. The appearance of gods in the heavens and the Akashavani vouchsafed every time is probably a subsequent addition. The poet finds an opportunity to display his power of enumerating the gods and other divine beings.

14. The birth of Kripa and Drona is wonderful. Rishi's emitting semen at the sight of beautiful Apsaras and the semen germinating in some way into men is the usual Pauranic account of great men's birth.

(Chap. 130.)

15. The stories of Hidimba and Baka are like children's stories and very probably interpolations.

(Chap. 154—166.)

16. The story of Drona and Drupada is repeated again.

17. The story of the king of Gandharvas playing in the Ganges' water is an interpolation. Here we have the usual artifice adopted, *viz.*, the gift of divine sight to Arjuna.

18 The Gandharva and Arjuna sitting together after a fight and telling stories of Tapati and Vishwamitra is almost comical and the Akhyanas are added here uncongenially (Chap. 172—175)

19 The stories of Vasishtha and Kalmashaṭṭha and Bhargava and Aurva are quite out of place They are tedious and almost trying in the march of the proper story (Chap 177—184)

20 The story which Vyasa relates to Drupada explaining why Draupadi can have many husbands is a subsequent addition as has already been shown (Chap 198—199)

21 The story of Sundopsaunda is a typical Pauranic story Asuras inflated by the obtainment of a boon from Shiva destroy themselves (Chap 211—214)

SABHAPARVA

1 The Rishis mentioned in the Yudhishtira Sabha are repeated in the Brahma Sabha (Chap 11^a—12)

2 The story of the game at dice is repeated The repetition is explained by Janamejaya asking for greater details of the event The same shlokas are often used (Chap 73—80)

VANAPARVA

1 The Tirthas are repeated as already shown (Chap 82—84)

2 The story of Agastya and his drinking up the sea is perhaps out of place here (Chap 103—104)

3. The conversation in Chapters 132—134 is philosophical and tough for the commentator even. The whole conversation consists of shlokas which may be looked upon as riddles and the commentator has himself composed Stragdhara shlokas to explain the meaning of each.

4. The story of Yavakrita is not charming and the language also not good. (Chap. 135—138.)

5. The story of Varaha incarnation is entirely unconnected as no Tirtha suggests it. The language also is not good. (Chap. 142.)

6. The story of Bhima meeting Hanuman is not probable as Bhima already knows who Maruti is. It is perhaps a later addition. (Chap. 147—150.)

7. Maruti's description of the four Yugas and again of the Ashramas is entirely irrelevant.

8. The story of Bhima trespassing into Gandhamadana and killing Mani at Draupadi's request is a repetition. Kubera chides Bhima in a manner which should lead him again to fight rather than submit. Bhima is represented as acting foolishly and here, too submissively.

(Chap. 146, 160, 161, 162.)

9. Markandeya's coming and telling different stories is probably a later addition. The object is the extolling of Brahmanas and the glorification of Krishna as an incarnation of the supreme deity. We find here verse mixed with prose which seems to have been

introduced here as a variety The story of Śhyena
and Kapota is repeated (Chap 182—231)

10 The story of Kumara's birth is different from
that given in the Puranas and in Kalidasa's well-known
poem called Kumarsambhava He is represented here
as the son of Agni (Chap 222—225)

11 The conversation between Satyabhama and Drau-
padī is puerile The picture which the latter draws of a
good wife is that of a humble woman who washes the
household pots and clothes, and not that of a queen
(Chap 231—234)

12 The story of Duryodhana being bound and
carried away by Chitraratha is a later addition It seems
absurd for Indra to wish for Duryodhana's being taken
to him bodily (Chap 241)

13 The subsequent story of Duryodhana sitting
for Prayopaveshana, *i e*, fasting until death, and his
being carried by a Kritya to Patala is an absurdity
(Chap 250)

14 Durvasa's going to the Pandavas to tease^e is
again an absurd story subsequently added Durvasa
cannot be supposed to have descended so low
(Chap 261)

15 The story of Karna's Kundalas being taken away
by Indra is repeated here The story has already been
told in the Adīparva, and Janmejaya ought to have
known it, yet Janmejaya asks questions here as if he
knew nothing Again, if Karna is deprived of his

Kundaḷas at this time and from thence called Karna, he should not have been called Karna up to this time which we do not find to be the case. (Chap. 299—309.)

16. The Yakshaparashna episode, as has already been stated in the body, is an interpolation. (Chap. 312.)

VIRATAPARVA.

1. Uttara's running away from the chariot and then becoming an exceptional charioteer and a poet, has already been commentated upon. The Virataparva is the most poetical of all the parvas and the story is well diversified, but there are very few separate Akhyanas in it. (Chap. 42—43—45.)

UDYOGA-PARVA.

1. Shalya's promise has been commentated on in the body of the book as absurd and unpoetical. (Chap. 7.)

2. The story of Shakrajaya is a repetition of Vrittravadna related in the Vanaparva. Nahusha's story is also related in short. (Chap. 8—9.)

3. Vidura Niti is a good teaching for all times. But it is somewhat out of place. (Chap. 32—39.)

4. The dialogue between Sanatsujata and Dhritarashtra is too philosophical to suit a character like that of Dhritarashtra. (Chap. 40—45.)

5. The Chapter 48 of 109 shlokas is a tiresome addition. Arjuna did not say anything of the kind to Sanjaya, who yet gives a lengthy message as from him in long metre.

6 The whole dialogue is unskilfully extended. The question by Yudhishtira is out of place.

7 Chapter 59 is clearly a later addition. Sanjaya is not before represented as speaking to Krishna and Arjuna in private. Moreover Krishna was not young then but old as stated in the Sabhaparva.

8 The Rishis Kanva and Narada coming to exhort Duryodhana and relating several stories is an improbable interruption of the natural march of the story.

9 Krishna's taking Karna with him and offering him empire after disclosing to him who he is, is unnatural as it lowers Krishna's character, and how could Sanjaya have known it when both Krishna and Karna kept it a secret?

10 Unfavourable astronomical conjunctions and other bad omens are here added as has already been stated.

11 The message sent with Uluka is unnecessarily lengthy. The message actually delivered by him, however, good and pointed. The replies given by the several Pandavas are again twice repeated.

(Chap 159—163)

BHISHMAPARVA

1 The appearance of Vyasa and his proposal to give eyes to Dhritarashtra is a subsequent interpolation. "The Bhumi-khanda" is also an interpolation as already observed.

(Chap 11—12)

2. The praise of Devi appears also to be a later addition.

3. Chapters 65 and 66 are probably subsequent additions in praise of Krishna and the support of the Vaishnava sect, for after all this it is strange that Duryodhana remains firm.

4. In the beginning of Chapter 69 we have "Duryodhana Uvacha" which is probably a mistake for "Bhishma Uvacha."

5. Krishna's giving up the reins of Arjuna's chariot horses and running to kill Bhishma—a fine scene—is twice repeated. (Chap. 107—108.) The proposal to go and ask Bhishma how he should be killed, is also an absurdity already commented upon.

DRONAPARVA.

1. This Parva seems to be more elaborate than the preceding ones and seems to have been entirely recast. The similes follow one upon another as in the modern Puṇana. There is a long metred shloka (Shardulavikridita) at the end of Chapter 7 which is strange. Again Dhritarashtra says that Drona had studied the four Vedas and the fifth Akhyana, by which is meant usually the Bharata. How could he when Bharata had no existence in his days? Dronaparva is also more imaginary and mythical.

2. The long-metred shlokas in this Parva are diversified. The consolation of Subhadra and her lamentations are probably interpolations, the same shlokas as those uttered by Arjuna being used. (Chap. 77.)

3 So also is the chapter where Arjuna in a dream is taken to Shiva (Chap 80)

4 Similarly the next chapter where the splendour of Dharma's royal functions of bathing, etc., are described. This is clearly shown by the fact that the next chapter begins with Dhritarashtra's question "what happened the next day" The next day had already dawned and Sanjaya had already told Dhritarashtra what Arjuna and Krishna had done (Chap 84)

5 Dhritarashtra says "I do not hear to-day the same noise as usual in the houses of Saundhava" This shows that he was in camp or even if he was in Gajapura it is not every day that Sanjaya told him of the battle. It was only after Drona's death that he came to him and told him what had happened (Chap 85)

6 The story of the fight between Satyaki and Bhurisrava is a later addition. Probably Bhima was in Satyaki's chariot. When did he leave it? The spectacle of two men discharioting each other is strange. So also their fighting like gladiators with naked arms in the midst of a raging battle, and what was Arjuna doing all the while? (Chap* 142—143)

7 There is much of pure hyperbole in the account of Bhima's throwing away the chariot of Drona bodily 7 times with his hands.

8 The chapters relating the second fight between Drona and Ghototkacha is a later addition probably. They revile each other and yet Drona does not refer to his previous defeat by him. Secondly, Ghatotkacha

brought with him one Akshaunhini but he is not said in the beginning to have brought one with him. Thirdly, he is said to have destroyed 8 and subsequently 7 Akshauhiniṣ, which is impossible.

9. The appearance of Vyasa at the end of Chapter 184 is unnecessary and useless.

10. The commentator admits at the end that the number of shlokas in this Parva is more than the one given by Sauti and attributes the fact to the mistake of writers. How can the number increase by the fault of writers? Interpolation is clearly admitted here.

KARNAPARVA.

1. The story of Shankar killing Tripura is repeated and very closely to the previous story which appears at the end of the Drona Parva. (Chap. 34.)

2. The absurdity of Duryodhana telling the story, for stories should properly be told by elders, is explained in the poem "I heard this story when a Brahman related it to my father."

3. Repetition and lengthening of scenes is a bad feature of Sauti's composition.

4. In the midst of bragging, Karna remembers two curses pronounced upon him by a Brahmin which is absurd. These are probably later additions.

5. The mixed fight described in Chapters 55 to 63 is a tiresome extension of the same story. The speech of Yudhisbthira is also very long.

6. The scene between Yudhishtira and Arjuna, the former upbraiding the latter for nothing, and saying "accursed be thy bow" and the latter drawing his sword to kill him, is inconsistent with the character of both and not at all appropriate and pleasing. The solution given by Krishna is also not worthy of his teaching. (Chap. 68.)

SHALYAPARVA.

1. Shalya's fighting with Bhima is impossible as he had already been removed from battle senseless. (Chap. 16.)

2. Sanjaya's telling Dhritarashtra about Yuyutsu coming to Vidura and staying with him for the night, is absurd. How could Sanjaya know it? Vidura was with Dhritarashtra. In one place Sanjaya says "Dhrishtadyumna seized Sanjaya" which ought to have been "me" if Sanjaya himself is the relator. (Chap. 29.)

GADAPARVA.

1. Janmejaya interrupting Vaishampayana at the very time when the centre of interest is reached and the fight between Bhima and Duryodhana about to begin, for a description of the Saraswati river and the pilgrimage of Balarama has already been commented upon. (Chap. 35.)

2. Krishna's coming to comfort Dhritarashtra and Gandhari is rather strange. It does not fit in with the story which is still told by Sanjaya. The last sentence of Sanjaya is "He went to Gandhari whose sons were

killed." But Gandhari was not there, she having been sent away. Sanjaya could not also have seen this as his extraordinary vision had gone. Moreover, when Krishna appears he sees Dhritarashtra and Gandhari together. (Chap. 63.)

3. The story of the chariot of Arjuna burning to ashes as soon as Krishna got down is absurd. For Krishna, got down from the chariot every evening, and where is the beauty of describing Arjuna as destroying the Brahmastra of Drona and Karna by counter Astras?

SAUPTIKAPARVA.

1. The propitiation of Shiva by Ashwatthama is a later addition meant to add to the horror and success of his crime. (Chap. 7.)

2. Ashwatthama's going back to Duryodhana to inform him of the slaughter of the innocent is also inconsistent, for the latter had already died at the end of the previous Parva. (Chap. 9.)

3. The greatness of Mahadeva and Linga worship come in at the end of this Parva unnecessarily.

STRIPARVA.

1. Repetition of scenes and even of the same shlokas is exemplified in the comforting speeches of Vidura and Sanjaya. (Chap. 2—4.)

2. Vyasa giving sight to Gandhari is a repetition of the same idea. Her description of the battlefield is unpoetical and has already been commented upon.

(Chap. 16—17.)

3. The curse of Gandhari to Krishna is an unnecessary foretelling of future events as has already been shown. (Chap. 25.)

SHANTIPARVA.

1. Subhadra appears here to have been in Dwaraka while before she was in the camp and was comforted for Abhimanyu's death.

2. There is a deal of repetition in Vyasa's and Arjuna's speeches. The story of the 16 kings is here repeated. (Chap. 22, 27, 28, 29.)

3. The story of Syamantapanchaka and Parasharama destroying Kshatriyas is repeated here. It has already appeared in the Adiparva.

4. Yudhishtira asking his brothers about Dharma, Artha and Kama, and Bhima urging him to have beautiful women, etc., is thoroughly out of point and out of place.

5. The stories of Bodhya and Kashyapa and ~~Indra~~ are probably later additions. (Chap. 178.)

6. Chapters 190 and 192 are in prose and in the fashion of modern Shastras. They appear to be later additions.

7. The praise of Vishnu, the creation of the world and the working of the three Gunas are constantly touched.

8. The conversation of Bali and Indra is repeated. Repetition in this Mokshaparva is almost irksome. In Chapter 248, Gunas and the elements are repeated, a

thing which has been done perhaps for the 5th time. Shlokas from the Gita frequently recur. (Chap. 223, 224, 227.)

9. The story of Death or Mrityu is repeated. (Chap. 255, 257.)

10. The story of Jajali and Tuladhara is a subsequent addition probably in support of Ahimsa. (Chap. 260, 263.)

ANUSHASANAPARVA.

1. The story of Vishwamitra becoming a Brahmin is unnecessarily repeated here. (Chap. 3—4.)

2. The Upamanyu Akhyana and the thousand names of Shiva is a subsequent addition as has already been noted. (Chap. 17.)

3. The next chapter is an abrupt breaking off on the evil disposition of women.

4. The power and sanctity of Brahmins is reiterated. The story of Shibi is told once more. That these stories should come under Dana-dharma is strange. Probably in the original Anushasanaparva the only subject touched was gifts. (Chap. 32—33.)

5. The story of Vishwamitra becoming a Brahmin is told once more in a fanciful form.

6. The origin of gold is told and the story of Kartikeya's birth is repeated. Popularly mercury is believed to have been born of Shiva's semen and not gold.

(Chap. 84, 85, 86.)

7 ' I wish to know this Oh Brahman in detail ' (Chapter 95) Here the word Brahman as addressed to Bhishma is strange

8 The Uma-Maheshwar Samvada is an interpolation and an absurdity The hackneyed questions are asked again A Brahman here is said to have been born and good conduct can only make one a Brahmana in the next life (Chap 147—148)

9 Krishna and Durvasa is the same story as Chyavana and Kaushika related before (Chap 159—160)

10 In the morning prayer, Chapter 166, the rivers are repeated again

ASHWAMEDHAPARVA

1 There is a repetition of Dharmaraja's grief and his consolation by Vyasa and Krishna (Chap 1—15)

2 It seems that the story of Uttanka and the Mani has already been told in the Adiparva in another form (Chap 53—56)

3 How could the Earth console Subhadra at the death of Abhimanyu ?

4 The chapter in which a nakula despises the horse sacrifice of Yudhishtira is a later addition in defence of Ahimsa (Chap 90)

5 The story that the nakula was under a curse is still a later addition and inconsistent with the previous chapter (Chap 92)

ASHRAMAVASIPARVA

1 Dhritarashtra's advice to Yudhishtira how to govern the kingdom is quite inconsistent with the character of both (Chap 6—7)

2 Narada said confidently that the gods were talking among themselves that he (Dhritarashtra) would go to Kuber Loka This is rather strange and probably an interpolation (Chap 38—39)

3 The description given of the Pandavas and their wives is quite out of place as Dhritarashtra could not have realised it, for he is not only blind but is now a hermit

4 The appearance of the dead is an old idea—as old as the Bharata Janmejaya being shown his father is, however, a clear later addition

MAHAPRASTHANIKAPARVA

The story of the Pandavas going west, south and east and seeing Dwaraka submerged is absurd They could not have walked so long, and the Mahaprasthana, according to the Dharmashastra, is only towards the north-east (See Boudhayana's Dharmashastra) (Chap 1, 2, 3)

SWARGAROHANAPARVA

1 The soul of each actor in this Epic is said to have returned after death to the deity from which it sprang This is probably a later idea