

The dramatist in Vyasa, with his innate craftsmanship, lifts the scene from the battle front to the quiet and silent chambers of the palace, where the blind Dhritarashtra is listening to 'the running commentary' given by Sanjaya. In thus lifting the reader more than once* away from the awe-inspiring atmosphere of Kurukshetra, Vyasa is not only adding dynamic movement to the picture but also giving a necessary psychological rest for the reader's mind from such a subtle theme of awful beauty.

It is not to be forgotten at all that Sanjaya in the Geeta is "OUR OWN SPECIAL CORRESPONDENT," who is fully sympathetic with the righteous cause of the Pandavas. Naturally, therefore, as soon as he reports the Lord's own words --- that all the mighty men of the times, who are the top-ranking men in position in the Kaurava forces, have already been annihilated --- he wants to bring to the blind old man's awareness, the magnitude of the impending disaster. As we have noticed earlier, the only one who could call the war off, even at this moment, is Dhritarashtra himself. And Sanjaya is very anxious to see that the war is not fought. Thus, we see here, in the stanza, in the very language used, the motive of the reporter.

HAVING HEARD THE WORDS OF KESHAVA, ARJUNA, THE CROWNED-ONE, WITH FOLDED PALMS AND TREMBLING WITH FEAR, ADDRESSED AGAIN --- The very language used and the picture drawn, reflect the mind of the reporter. Suddenly, Arjuna is called here as "the crowned-one," perhaps, as a bold