CHAPTER - III
Kar´a in Dramas and K¢vyas
ä Dramas - Dramaturgy
ä Plot innovation by Bh¢sa and the differences noticed in the plays.
ä Bh¢sa
ä Pa®car¢tra by Bh¢sa
ä Kar´abhara by Bh¢sa
ä Ve´¤samh¢ra by Bha°°anตร¢ya´a
ä K¢vyas
ä Bh¢rata Ma®jar¤ by K¾emendra
ä D¢nav¶a
ä Yuddhav¶a
ä P¢´²avacarita by Devavijayaga´i
ä P¢´²avacaritamah¢k¢vya by Devaprabhas¡ ri
CHAPTER III

KAR³ A IN SELECTED DRAMAS AND SOME Kİ VYAS

Dramas
(i) Pa@carçtra by Bhösa
(ii) Kar´ abhöra by Bhösa
(iii) Ve´sahöra by Bhaöanççya´a.

Kövyas
(iv) Bhöratamaöari by Kömendra.
    Dçnavöa Yuddhavöa
(V) Pç´2 avçcarita by Devavijayagani
(vi) Pç´2 vacaritamahçkövyva by Devaprabhasöri (Jain Poet)

Comparision and Myths found in Post Mahçbhçrata Dramas and Kövyas related to Kar´a.

The Character of Kar´a seems to have acquired place in minds and thoughts of the scholars. We can see a great discussion of Kar´a's character in post Mahçbhçrata literature. Here the myth related to Kar´a has been given in historical order.
Drama Literature

*Kavya* is mainly of two types. *Dhūya* and *rauya Dhūya kavya* can be seen and heard. It is enacted by a team of people. People are interested in watching dramas than reading. So viewing of dramas is called *Dhūya Kavya*.

Bhāsa’s Dramas: Bhāsa The Dramatist

Bhāsa, a very prominent earliest dramatist in Sanskrit. He can be regarded as the father of Indian Drama. Bā and Kālidāsa have mentioned him in his works. The greatest Sanskrit poets, Kavikulaguru Kālidāsa refers to him in his drama *Mālavikāgnimitram* thus: Bhāsa Saumilla Kaviputra

Bhāsa is given the first place among the three dramatists mentioned here. Bā has paid very high tribute to Bhāsa in the introductory part of his *Harṣacaritram* thus:

This reference shows that Bhāsa wrote many dramas with a good variety of characters and incidents. Da’z praises the scientific perfection of his...
dramas which are said to be the embodiment of his glory. Jayadeva calls Bhūsa, the smile of Sarasvati. Somadeva quotes two verses under Bhūsa's name. Vakpatirṇḍjī has told in his Gau²avcho "Bhūsammi Jalamamite' (V-900). T.Ganapati ¹ṣtri mentioned Bhūsa a friend of fire in the Pratimṇḍntakam - Viṣṇudharma pratipṛdkṇṇaṁ Agnirna dagdhavṛṇa.

Critics like Abhinavagupta, Rṇmacandra,Bhojadeva, ¹ṣradṛtanaya, Sarvananda, Guʻacandra and others have quoted many verses from Bhūsa's work. Bhūsa's work Svapnavṛcasavadattam is praised by Rṇjaẹekara thus -

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^ ng Z mO H $N H @ pñ Z H $ Z : ( ) á o n a r r V y R "
ř d BZ d mg d X И X м X H $ p n H $ Š G
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Various authors mentioned about Bhūsa's period of living. We come to know that Bhūsa lived in the period between 4th Century B.C. and 6th Century A.D.

The works of Bhūsa

In 1906 Mahémahopadhyaya T.Gaʻapathy ¹ṣtri of Trivandrum Manuscripts library found Bhūsa has written 13 Dramas. The following are the works published by him and attributed to Bhūsa:

1. ě d BZ d mg d X И
2. à (V k m’ m’ Ŷ Y a m’ U’

113
In thirteen Dramas three out of them Pratij@ yaugandharçya’â, Swapna
Vçsavadatta and Avimarçka owe their themes to the Böhatkathç, Bçlacarita
and Cçrudatta correlate N mé X Ím and _¥ÀN>H$Q>H$_² of eyÐH$: are dependent for
their themes on anecdotes about ¹r¤ K¾´a and on yak¾a stories. Another six
dramas viz Madhyama Vyçyoga, Paçcarçtra, Dï tavçkya,
Dï tagha°otkaca, Kar´abhçra and ¥rubha–ga owe their themes to the
Mahçbhêrata, while the last two dramas Pratimçnç°aka and Abhiçékanç°aka
have Rçmçyana as their basic inspiration. Among those Dramas in Dï tavçkyam
Kar´a’s name only mentioned. In the Paçcarçtra Kar´a is described and in
the Kar´abhçram Kar´a is the hero.
1. Paṇcaratram

In the Paṇcaratṛṭ the poet Bhṛṣa has covered the character of Karʿa as a generous, brave / valorous in his Paṇcaratra. Through Karʿa's part in this play is little, he has expressed his calmness. Here, being a donor he says.

The wealth of the Kṛṣṭriyas depends on their arrows but those who preserve and (store) collect wealths for their successors are sure to be stolen. They should give their wealths to the brahmins as charity and should give arrows to their successors. His thought related to the sacrifice and wealth are like this.

The kings like Ikṣvaku, 1 aryṣṭi, Yayṛṣṭi, God Rṣma, Mṛṇḍhata, Nṛbhṛṣga, Nṛga, and Ambaraṇa and others died and their wealths also vanished with their mortal body but they are still alive in the form of fame / glory they had earned.

Karʿa is a gentleman. He never supports 1 akunḍs bad tricks more over he always supports and accompanies Duryodhana as a true friend.

He admits that there may be sympathy between brothers but at time of war ""I shall in Duryodhana's side.""
When Dro´a asks for the half kingdom of Duryodhana for P¢´² avas as Dak¾ina of a Yaj®a, Durodhana denies and becomes angry. At that incident Kar´a goes to Dro´a and asks for forgiveness on his behalf and asks Dro´a to talk to Duryodhana politely. He also admits that Duryodhana feels bad and becomes angry when somebody talks to him sadly or in harsh manner. He advises Dro´a to approach Duryodhana and talk to him with politeness.

While doing accordingly Duryodhana agrees with Dro´a and says him that he will have to consult Bh¤¾ma, Vidura, Kar´a, Sindhur¢j¢, of his parents. Here we can see deep influence of Kar´a's wisdom and intimate friendship with Duryodhana.

He opines that the brave warriors like Kar´a himself, Dro´a and others should give up weapons and bows, they should put on (saffron) bark garments...
because they could not protect Abhimanyu.

Pa@car@stra Deviation

Here Bh@sa has taken enormous liberties with the epic story (Mah@b@hrata). In his treatment Vira@a parvan itself he has omitted a great deal, modified several particulars, and invented much of his own Duryodhana’s sacrifice is invented, so is the capture of Abhimanyu. Duryodhona is represented in a more favourable light. ¹akuni is the only Villian and has replaced Kar@a of the origional.

Kar@a in the play is generous and inclined to peace, in the epic he is haughty, insolent, jealous of the P@² avas, and particularly hostile to Arjuna. The situation in which the young Abhimanyu cannot recognize his father and uncle who taunt him, must have been specially pleasing to the poet who invented it, and to his audience.

Kar@a’s bravery

Bh@sa has shown great dramatic skill and psychological insight in portraying the character of Kar@a, the hero of the play Kar@abh@ram, one act play.
In the beginning suddenly Karʿa the wise, brilliant with his powerful personality and a brave warrior enters sadly. He looks like the sun which is obscured by the cloud.\(^7\)

He is faithful to his friends and is eager to please them by slaying his chosen foe, Arjuna in battle -

"\(\text{"H$V©ì`§ aU{ea{g {à`§ Hw$ê$Um§ Ðï>ì`mo `{X g ^ d W`Y Z Á O ` mo_ h`'}\)

His skill in war is well known - "\(\text{"Ñï>namH«$_ñ`''}\) and he delights in the joys of war - "\(\text{"ñ`'' Õ nèg d á. w n```}\)

Kuntāś request

Karʿa's mind is now overcome with grief by the thought that fate has given him a low status in life though he was born of a noble kṣatriya women, Kuntā "\(\text{"n gi H WÈ' m_ èn b`''}\) and that he has been driven to a state by fate where he finds the persons whom he regarded as his enemies and whom he had promised to kill in the battle are really his own younger brothers who deserve to be protected by him. Kuntā request him that he should not kill Pṛṣṭava except Arjuna. So Kuntāś request discourages Karʿa's bravery.

Karʿa with ¹alya

Karʿa tells ¹alya about how he cheated Paraḍurṇa and learned the lores and archery etc... and when the secret was revealed Paraḍurṇa
cursed him. When Paraʊurṇma was sleeping putting his head in his lap, at that time a bee named Vajramukha arrived and stung on both his thighs. Kar´a bore but did not move so that his teacher may sleep more comfortably but Paraʊurṇma awoke by the worm touch of blood and guessed. Kar´a might be kṣatriya and cursed him that knowledge or mantras which he imparted will work at the crucial time.

He was sad due to this curse but he is firm too at the same time. He says there is not use of lamenting over this curse because a warrior earns heaven by doing well in battle as by winning it he gets fame and according to him heaven and fame both are desirable in this world.

There after Kar´a goes to the battle field and Indra disguised as a poor brahmin comes before him. Kar´a offers to give thousand auspicious young cows, thousands of excellent horses of Kṣmboja stock, countless herd of elephants, countless gold, Earth, the fruit of Agniṣoma Sacrifice and his head
also. But Indra rejects these things as they would not serve any purpose for him.

He begs the armour and earrings born with his body and he also blesses Kar’á that "May his glory live as long as the Sun and Moon live."

Kar’á appreciated the blessings and he firmly believes that man should make all the efforts to follow and observe the dharma (right path or duty) and by following dharma gets fame and glory.

Kar’á does not listen to his charioteer who stops him giving the armour and ear rings. Kar’á says to him -

that the knowledge which is gained, mighty tree with deep roots and even water from huge waterbody dries with the passage of time but that which is offered as an object in fame as that which is donated remains for ever.

Kar’á cut off the armour and ear-rings and gives them to Indra who goes away saying "'I have done what the Gods decreed as essential for the victory of Arjuna.'"
alya now tells Kar’a that he has been cheated by Indra. But Kar’a says

that he has cheated Indra who has Airavata because he who is propitiated by learned brähmins in sacrifices has come and begged a favour of him.

Now an angel comes and offers an unfailing spear but Kar’a refuses to take a return gift for his gifts. At last he accepts it that he has never disregarded a brähmin’s bidding.

However Indra forcefully gives powers named Vimala to Kar’a for killing one of the Pçavas. Then the conch blows alya drives the chariot to where Arjuna is, the play ends.

Portrayal of Kar’a in K.Bh

The poet Bhçsa has tactfully collected the myths from the Mahãbhãrata and has beautifully woven it in his play Kar’abhãram.

The myth in which Indra disguised as a brahmin comes and begs the armour and ear-rings from Kar’a is described in Mahãbhãrata when Pçavas were dwelling in the forest. Where as the poet Bhçsa has inserted this insident at the war time so that it may create interest among the spectators.
Mahābhārata says that God Sun tries to stop Karʿa donating his Kavaca and Kuʿ2alas to Indra in dream but the poet Bhṣa has cleverly omitted this incident. So the play attracts by its plot too. The poet succeeded in getting sympathy of the spectators for Karʿa by putting this incident at that time.

In Mahābhārata Karʿa begs for power 2akti as reward of Kavaca and Kuʿ2alas where as in Karʿabhūra Karʿa donates it without any expectations.

In Mahābhārata 1alya repeatedly discourages Karʿa by speaking harsh words but in Karʿabhūra he advises rightiously at right moment only.

Karʿa as portrayed by Bhaṭṭanṛcyāʿa

In Bhaṭṭanṛcyāʿa's Veṣamhūra Karʿa is portrayed as a person of pride and anger.

The poet Bhaṭṭanṛcyāʿa colours Karʿa as a wise, brave and intelligent friend of Duryodhana and as an honest a righteous warrior.

When Aṭvatthṛṇḍa boasts of his strength and promises Duryodhana that he will now kill all the Pṛ ominous along with Kṛṣṇa as a revange to Droʿa's
(death) murder, Kar’a wisely says him "'It is easy to speak by words, but very difficult to act accordingly'"

"'D rod nê O ! d 9 Ñ g W $ a J R S K üH $ a . 0 ' d (g V v '"

Then a furious quarrel started between Avattham¢ and Kar’a. Kar’a advises him that a foolish person sheds tears where as the brave takes and jump into the battle field.

In reply to this Avattham¢ scolds Kar’a by his caste and family name and calls him coward and born of low caste and indicated the curse of Paraur¢ma because the weapon may be powerless in time. 14

Kar’a also angrily replied him that the birth is not a constant but the valour is and that he is a leading brave warrior who has not given up the weapons in the battle field like Dro’a who had given up the weapons against Dhadyumna. 15 Kar’a proclaims that he will not act cowardly and at any circumstance. He will face the P¢vaś and fight boldly for the sake of Duryodhana.

We can see that Kar’a had never surrendered to his enemy. This talk comes to the doorstep of war and both of them pulls out their swords. 16 Kpc¢rya and Duryodhana interfere and make them calm. On this occasion Avattham¢ throws his sword and promises that he will not fight till Kar’a is the chief of army. 17
Kar’a again remarks him by saying that it is his family tradition to give up weapons and he does not need any warrior.

In the fourth chapter while Duryodhana is mourning Duśśāsana’s death, Sundaraka, an attendant of Kar’a delivers the news of the death of Vṛṣṇasena, son of Kar’a.

Vṛṣṇasena’s skill talent in the battle

Bhāṣāntarṣya’a clearly indicates Duryodhana and Kar’a were thick friends. They did not feel separated by other family members. One’s grief is considered to be the others. At the death of Vṛṣṇasena Duryodhana says “Vṛṣṇasena was not only the son of Kar’a alone but also of Duryodhana. The same way Duśśāsana was not only Duryodhana’s younger brother but also of Kar’a. Hence Duryodhana feels he cannot console the loss of Vṛṣṇasena.”

Sundaraka, then hands over to Duryodhana a leaf on which Kar’a has written a message to him with an arrow dipped in his own blood. Knowing of his friend’s distress (he could not kill the foe of Duśśāsana) and his resolve to die, Duryodhana went to his friend’s rescue.

In the fifth chapter in course of his parents conversation a tumut is heard by the announcement of Kar’a’s death.
Lamentation of Duryodhana

Kar´a the king of A¬ga is killed. He is more than life to me. I am ashamed even to breathe. There is no question of consoling me.19

Even for Duºº¢sana who was killed by the enemy I do not mourn. For the death of my relations also I do not mourn. I will revenge who killed my friend Kar´a.20

The charioteer came and told that Kar´a was killed by Arjuna when the wheel of his chariot stuck in the earth.21

Dh¨tar¢¾°ra said that after the death of Bh¤¾ma, Dro´a and now Kar´a the friend of Duryodhana alone stayed but now he too in lost.

Duryodhana told ""I won't think of Bh¤¾ma now. I wish my arrows immediately fall on the wretch Arjuna who killed Kar´a. If Arjuna is killed that will soothe my heart. It is like applying sandal paste on my body. It is a treat to my eyes as watching a spotless moon.""22

Aºvatth¢m¢ came and offers to avenge the death of Duºº¢sana since he did not come to avenge the death of Kar´a. Duryodhana told with grudge ""You would have fought on the death of Kar´a. There is no difference
between me and Kar’a\textsuperscript{23}. If not interested for revenging Kar’a’s death, you may wait for my death.

Aºvatth¢m¢ is insulting my friend Kar’a whose power can’t be measured. He fell in the battle field by the fault of our fate. So there is no difference between Aºvatth¢m¢ and Arjuna for me.\textsuperscript{24}

In the V act Bhaºam¢r¢ya’a indicate the depth of the friendship of Duryodhana and Kar’a.

Post (Literature) Kavyas

(iv) Bh¢ratama®jar¤ by K¾emendra

(v) P¢´² av¢caritam

(vi) P¢´² av¢caritamahck¢vyam

As told by Vy¢sa in Mah¢bh¢rata, K¾emendra a well known also described in Bh¢ratama®jar¤ about Kar’a’s birth, education, friendship with Duryodhana, how he learnt Brahmastra etc... But he explained in Bh¢ratama®jar¤ about his charity and Valour (X mZ dr¢: and ˘ Ô dr¢:) in detail.

Kar’a’s quality of donating immediately to anybody and his courage in battle is described in detail equally in all books like Mah¢bh¢rata, Villibh¢rata and Bh¢rata Ma®jar¤. Let us see D¢nav¢ra and Yuddha v¢ra.
In the Anuṣasana parva Bhūmāna said - Benevolent person always enjoys with his relatives. Wealth gets destroyed only during misfortune, but not by enjoying. Wealth gets increased by donating to others. A generous person is greater than yogins and scholars and hence charity is greater than the other two.

In the Villībhṛratam Villiputturar says - Kar'a never says "no" to any one who comes to beg him the charity of Kar'a protects him and so death cannot approach him. Knowing this fact K"¾a takes disguise of a Brāhmin and told Kar'a.

Even at the time of death he donated merit of all his good deeds to a Brāhmin. Though K"¾a was Lord himself, since he went as a beggar his receiving hand was underneath, the upper hand of Kar'a who was always a giver. This incident is equalent to Mahābali's episode wherein the Lord was in the receiving end. The idea we can see in Thirukkural.
Kar’a blessed him that he will be known as benevolent person in this birth. That Kar’a had a doubt whether he had still more births. For this query we have answer from Villibhṛatam.

Even if he takes birth later on he wishes that he should be endowed with a generous nature.

From Thiruvalluvar saying we also realise that Kar’a belong to a noble family.

As Auvaiyar says, generosity is the inborn quality of Kar’a. Even at the time of death he was prepared to give merits of his qualities. This action of him moved even the Lord of three actions in creations, sustenance, and
destruction, Kará is so happy and blessed him that he will attain liberation. When Kará raised his face and wants to know who is in his front.

The Lord help Gajendra only when it asked for help but for Kará, he rendered his help unasked. It shows Kará won the heart of Supreme Lord Himself.

He likes Kará so much that he showed His Universal form to Kará at the time of his death. Kará was so fortunate that he realtime the Supreme self at the time of his death.

Kará was highly contented that till the end he was Dānavāra and received also blessings of the Lord. Villi highlighted this quality of Kará and the greatest stress on highly blessed soul. Kará that he gets the realization of God.
Lord Kʻ3/4a was so compassionate to Karʻa that he confessed with him that he was the cause for so many misfortune like Indra taking armour and earrings, Kuntʻa begged him the use of Nțgșștra only one time, since he was a great warrior and also a person of generosity.

He fully realized that Karʻa was none other than supreme beings Himself.

The same idea was emphasised by Thiruvallurar. So Karʻa attained fame by his benevolent nature.

The Mahčbhčțrata too emphasises this quality of Karʻa. Karʻa's generous nature gets multiplied at the time of worship of Sun God. This idea gets strength by poet Kʻ3emendra in his Bhčtratama@ara Karʻa was equal to Kalpavʻk3/4a. Though he knew that he will be in danger if he donates his Kavaca and Kuʻ2 alas, still he does so when Indra begged him in the guise of Brčhmin. Taking the risk of his life he donated his Kavaca and Kuʻ2 alas. This shows his courage and realy Karʻa was the only Dčnavța.
No one was equal to Karʿa in the *Mahābhārata yuddha*. Though Arjuna was popularly known for his archery but really Karʿa excelled him.\(^{35}\) That is why Duryodhana felt very depressed when he lost Karʿa, but he was not afraid when he lost Bhima or Droʿa. Duryodhana has so much of faith with Karʿa that he can conquer all the Pāvās. Karʿa's unequal power was acknowledged by Añvatth Yosemite also. Añvatth Yosemite describes him as he is adept in using all the missiles and skillfully faced any weapon. He was equal to a scorching sun which cannot be faced by any one.\(^{36}\) Lord Karna too praises Karʿa to Arjuna. "Karʿa was very mighty, good in tackling weapons, *Mahāratha*, skillful in various forms of weapon, can manage any situation.\(^{37}\)

Why say more! in short, Karʿa is equal to you or he is superior to you.\(^{38}\) He is equal to Agni in Tejas, Vīyu in speed Yama in Anger. He is possessed of strong heart and equal to lion in bodystrength.\(^{39}\)

Karʿa's sword is his tongue. His bow is his wide broad face. Arrows are teeth.\(^{40}\) Since he was so mightier, he was never afraid of facing face to face Arjuna. Infact Karna was unsure of winning over Karʿa and so he was planning to frustrate him even before the start of *Mahābhārata yuddha* by instigating Indra and Kunt.argmax
Kar’a proved his valour in the *Mahābhārata* war. But for the help of Kṛṣṇa, Arjuna could not have conquered Kar’a. When Kar’a’s Chariot got immersed, he requested Arjuna to wait for 2 minutes. This he said not out of fear but with his so much of confidence in his prowess that he can pull the chariot to its original state. Kar’a was a mighty warrior that he was not afraid of any one even Arjuna and Kṛṣṇa.

(\(v\)) *Devavijayagani’s Pṛṇavacaritam*

In contrast to the detail given in *Mahābhārata*, it is written in *Pṛṇavacaritam* by Devavijayagani that Kar’a was born to Kuntā and Pṛṇa after their marriage only.

Since they married *Gṛndharva Vivṛtha*, it was not known to the world. Fearing of society’s abhorrence Kuntā left her son Kar’a in the Ganges by placing him in a box.

Meanwhile Lord Śrīrya came in the dream of Adhiratha and Rūdhra a couple lived in Hastināpura that he would get a son today. So his name is Śrīryaputra.\(^41\)

In the tournament

Duryodhana made him his friend in the *Ra-gamandapam* by hearing his (Kar’a’s) authoritative voice, by watching his greatness in archery and his courage.\(^42\) Duryodhana declared that he will enthrone him as the king of
"A-gadeam'. The friendship of Duryodhana and Kar’a can be compared to the friendship of Lord K’ha and Arjuna the worldwide famous.

When Bhima mocked about Kar’a's birth, in the tournament, Duryodhana said that such a warrior could never born to a low caste person. He suspected that there was some secret in Kar’a's birth.

At that time Adhiratha explained how he got Kar’a and how he took him as his own child. He also told that he noticed a decorated box sailing on the ganges. When he opened it, he saw a baby with Kavaca and Ku’ alas. The baby was keeping his hand behind his ear. So Adhiratha named him as Kar’a (Kar’a - ear)

K’ha’s Commendation

In the time of Kar’a's death bed Lord K’ha praised Kar’a that he was greater than Arjuna as a warrior. Nobody can kill a lion in its den. In the sameway Kar’a couldnot be killed while he was in his chariot.

Kar’a’s Advise

In the P’ avas when Lord K’ha came as an ambassador of P’avas, Kar’a recommended Duryodhana to give 5 Villages to P’avas as asked by Lord K’ha. He told Duryodhana to recall that Arjuna rescued him for Citrãngata.

So P’avas’s valour couldnot be under estimated. He advised Duryodhana not to develop enmity towards P’avas.
Interference

When Yudhishthira lost everything in the game of dice, Kar´a suggested that they should be exiled from the country for 12 years, though it was the duty of Dhára to give the verdict.47

The birth story of the son of Púu and Kuntä

In Púuavcarita, it is written that Kuntä fell in love with Púu on seeing his picture. Púu also liked her. Bhima asked Dhára to conduct their marriage. Dhára refused. In a frustrated mood, Púu was walking in a garden. He saw a man bonded by iron nails. He freed the man Vidyadhara. Vidyadhara immediately cured his injuries by the magic power of his ring and presented the ring to Púu.

Kuntä was also in a state of disgust since her father Andhaka also refused their marriage. She decided to suicide. Púu came by the magical ring and rescued her. They united by marrying in the way of "Gandharva Vivaha". Kar´a was born to them. When Kuntä’s father knew about this, he sent her to Hastinapura. There their marriage was conducted according to the tradition.

Kar´a's death

In Púuavcarita and Mahabharata the war between Kar´a and Arjuna was described in the same way.
In *Mahābhārata*, the cause for Karṇa's Chariot wheel stuck in the mud was described as the curse of a Brahmin. But in *Pāvcarita* the cause was the boon given by Nāgarjuna to Arjuna.⁴⁹

In *Pāvcarita* written by Devaprabhasāri a Jain poet described mostly all incidents as narrated in the original text *Mahābhārata* written by sage Vyāsa.

Karṇa's birth is described by Deva Vijayagani as Devaprabhasāri but with little difference.

The Birth of great Philanthropist

Once Bhīma while walking along with Pāṇḍu in the Rājamārga saw a picture. The picture depicted a scene as a girl watching a portrait. On enquiry he understood that the girl was Kuntī the daughter of king Andhakavānī. The king was looking for a bridegroom for Kuntī. So Bhīma sent Pāṇḍu's portrait through his servants to Sauripuram, the king's place.

Since he did not like Pāṇḍu's skin complexion as a son-in-law. But Kuntī liked him knowing about his good qualities and became sad of her father's decision.
Meanwhile Rṣṭu protected Vidyadhara and secured a magical ring as a gift from him. With its help he reached the garden where Kunti was about to suicide. He rescued her, both married by Gṛndharva -Vivṛtha.

He stayed along with her, one day. Consequently Kunti delivered a child. She placed the child in a precious box and left in the river fearing to incur the despise of the society.

Like Karśa's birth, Pṛavas birth also no mention about the mantra initiated by sage Durvśś to Kunti.

It is written that Kunti saw in her dream ocean, mountain, sun, sky and wealth. With the nature's blessings she gave birth to Pṛavas with some changes from the original text, it is described in Pṛavcarita how Pṛavas and Kauravas exhibited their talent in the archery.

In Pṛavcarita Mahākavya Karśa's birth is disclosed through the character Adhiratha in the Ra-gabhṛmi.

Humiliation rendered to Draupadi

In Mahābhṛatarata Karśa ordered Dušsana to remove the dress of Draupadi and Pṛavas after they lost everything in the game of dice. But in Pṛavcarita Duryodhana ordered Dušsana to do so.

In Mahābhṛatarata Lord Kṛṣṇa explained Arjuna why he became happy about the death of Ghaotkaca and save Arjuna from Karśa.
* Duryodhana pacified ¹alya to be the charioteer of Kar´a by saying the following incidents. ""Even Brahma did the job of charioteer for Lord ¹iva to kill Tripur¢sura. Now Lord K¨¾´a is doing the same job for Arjuna."' So he explained that it was not a mean job. ¹alya was convinced and accepted to be the charioteer of Kar´a.

* Salya told the story of Crow and Swan to Kar´a and Kar´a told how Paraºur¢ma and a Br¢hmin cursed him.

* Yudhi³hira scolding Arjuna for not killing Kar´a.

* Lord ¹iva and Lord Brahma celebrating Arjuna's Victory

* Aºvatth¢m¢ pleading Duryodhana to compromise with P¢´² avas.

* After Kar´a's death a bright light which appeared from his body mingled with Lord Sun.

These incidents are in the Mah¢bh¢rata by Vyasa not in the P¢´² avacarita by Devaprabhas¦ ri.

Kar´a's Character in P¢´² avacarita

Kar´a is the son of R¢j¢ P¢´² u and Kunt¤is described as follows.

Glowing with brightness, great philanthropist, comfortable in all situations, has self respect, loyal to those who helped him, a warrior in nature.

He is very close friend of Duryodhana50, talented in archery, an intellect, determined to keep the promise he made and an enemy of Arjuna by nature.

In P¢´² avacarita Kar´a is described as a person having more good qualities.
Chapter - III
REFERENCE

1. Pa®carªtra I A–ka ¹loka - 24
2. Ibid ¹loka - 25
3. Ibid ¹loka - 45
4. Ibid ¹loka - 40
5. Ibid ¹loka - 42
6. Pa®carªtram III A–ka ¹loka - 5

7. A É’ y x r j h i d e g _ a @ j t É’ e m ^ _ M g b l v g e m w s m ^ v Y r m 2 Óè á n á o j i x m g ^ o K Ä ^ a m e é e ù x g y d h ë ^ m d ë _ n _ m ^ _ m ^ v H s U è ë s

8. H s U è m _ 2 Ó e m w s - 5 - è h f ë r

9. Ibid ¹loka - 10 - e m b ^ { o H s } s ^ w _ 2

10. Ibid ¹loka - 12 - A Z i n w _ 2

11. Ibid ¹loka - 17 - C n o m ( V

12. Ibid ¹loka - 22 - d i h W _ 2

13. Ibid ¹loka - 23 - d i h W _ 2
14. d W r g ² m a _ III  Act - 35 - e mK ] ] { d H H s } 5 5 ²

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20. Ibid - V - 1 6 - d g Y V V b H S m

21. Ibid - V - 1 8 - A m m m o

22. Ibid - V - 2 2 - d g Y V V b H S m

23. A d g m Z @ a m o h _ m ô h l s ^ d V m \ H S b Y s

m b Y V S b V r n d H S H / u b H S g w m m Z 1 6 g 6 V - 3 9 ( A Z w m )

24. Ibid - V - 4 0 _ m b Z r