BOOK THREE

PAMPA AND VIKRAMARJUNAVIJAYA.
1. PAMPA - A BRIEF BIOGRAPHICAL NOTE:

Pampa is not a less known poet like Perundevanar. An educated KANNADIGA, even though he is not a student of literature, needs no introduction to him. Pampa's name is generally known even to the students of other South Indian literatures than Kannada. But certain essential details of his life as a man and a poet need be reviewed, before dealing with his poem, Vikramarjuna Vijaya, in comparison with the Mahabharata and Bharata Vemba.

Pampa was born in 902 A.D.

Two incidents in the life history of Pampa's forefathers are worthy of our note. They are - (1) a religious conversion and (2) a territorial migration.

Born in an orthodox brahmin family of Somayaji's, Pampa's father, we do not know under what circumstances, changed his religious faith, and became a Jain convert. This must have had a great influence on the man and the poet in young Pampa.

Another important incident was that the family migrated from Telugu land to Karnataka - from Vengipalu to Banavasi. Though we do not know the exact reasons for this migration, we can assume that, the religious conversion in the orthodox family of established prestige, had brought powerfully on it and had thrown it off the native land. A convert in the then orthodox society, was almost an outcaste. The intrigues and insults must have caused this migration.

The impact of these sensitive incidents, on young Pampa seems to be of a great magnitude. Perhaps it shaped him into a progressive thinker, in the field of caste and religion.

His frequent digs at caste in Vikramanjuna Vijaya are more the offshoots of the progressive man in Pampa evolved from the sensitive environment in the family, than the offsprings of the newly embraced Jainism. The poet in Pampa seems to have developed passionate love for the beautiful nature in the new home country Banavasi.

1. The date is arrived at on the basis of a stanza in his Adipurana 1-33.
Another memorable incident in Pampa's life, which made him so great, as we see him to-day, is his becoming Arikesari's friend, poet, and a warrior in his service. His admiration, his gratitude and his friendship with Arikesari are, either directly or indirectly mirrored in his Vikramarjuna Vijaya. Perhaps they are the nerves of his poem. He is neither a champion of Jainism, nor a sceptical critic of Vedic Hinduism. As we see him in Vikramarjuna Vijaya, he is liberal in religion, generous in nature, faithful in friendship aesthetic in taste, valiant in war and lastly not less voluptuous in life.

2. PAMPA’S PATRON AND THE RELATIONS BETWEEN PALLAVAS, RASTRAKUTAS AND CHALUKYAS:

Pampa’s patron Chalukya Arikesari II was an important feudatory under the Rashtrakuta hegemony. Rastrakuta Indra’s sister Jakavve was the mother of Pampa’s patron. "Indra’s arm was the cradle of Arikesari" says Pampa.

Indra’s grandfather Amoghavarsha gave his daughter in marriage to Nandivarman III, the Pallava monarch, the patron of Perundevanar.

Arikesari and his forefathers enjoyed a great respect and love of the Rashtrakuta kings. In many encounters with their enemies, the Rashtrakutas enjoyed the support of the Chalukyas.

The relationship between Pallavas and Rashtrakutas, and Rashtrakutas and Chalukyas is very important for our purpose. Amoghavarsha was a man of letters, and Nandivarman was a "Panditaralayan". Chalukya Arikesari the patron of Pampa is closely related to the Rashtrakutas who were closely related to Pallavas. These ties matrimonial relationship between these royal lines known for patronising the man of letters, must have given scope for exchange of several literary traditions. Amoghavarsha must have had a copy of Perundevanar’s Bharata Vemba from his son-in-law, Nandivarman, the patron of Perundevanar; and in turn Nandivarman must have had a copy of Kavirajamarge from his father-in-law, Amoghavarsha.

2. Vikramarjuna Vijaya - 1-44.
Either Indra, under whose care Arikesari was brought up or Krishna whose love Arikesari enjoyed, must have allowed Pampa to make use of the library of Amoghavarsha in its entirety.

With a sense of pride, Pampa makes a reference to the memorable incident of his patron Arikesari praising him before the Rashtrakuta sovereign king Krishna and introducing him to that Lord:

"सुदृढ़विस् आरिकेशरी आमोघावर्षा उपस्थितोऽवमोघावर्षाया

Vikramarjuna Vijaya 14-55.

In view of these domestic, political and literary proximities a student of comparative literature will naturally be tempted to construct a theory of relationship between the two literary works namely Perundevanar's Bharata Vemba in Tamil and Pampa's Vikramarjuna Vijaya in Kannada.

PALLAVAS

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Rulers</th>
<th>Reigns</th>
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<tbody>
<tr>
<td>Nandivarman II</td>
<td>731 - 795</td>
<td>Married Reva a Rastrakuta princess, daughter of Dantidurga (752 - 756)</td>
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<tr>
<td>Dantivarman</td>
<td>795 - 845</td>
<td>Married a Rastrakuta princess Sankha daughter of Nripatunga Amoghavarsha (814 - 880)</td>
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<tr>
<td>Nandivarman III</td>
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<td>Nripatunga Varma</td>
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<td>Aparjita</td>
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The genealogical tables are taken from Sri. K.A. Neelakantha Sastry's "A History of South India"
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III - CHALUKYAS
(of Vemulavada)

YUDDHAMALLA - I
770 - 775

Arikeari - I
775 - 800

Narasimha I
800 - 825

Yuddhamalla II
825 - 860

Baddega - II
860 - 885

Yuddhamalla III
885 - 910

Narasimha II
910 - 935
Married Jakavve the sister Rashtrakuta Indra.

Arikeari II Pampa's patron.
941

* The genealogical table is taken from Pampa Bharata Deeps of Dr. Narasimhachar.
Why is Mahabharata so great and popular on the Indian soil? Is it because of its interesting story? May be partly due to it but certainly it is not the main reason. Works like Brihatkatha must have become more popular than Mahabharata if the story content along is taken into account. From times immemorial Indian society has an unique nature in its literary tastes. Any piece of literature which isolates itself from religion and ethics seems to have gone into oblivion.

The vedic religion had left its indelible impressions, even on a common man in India, that any epic or Kavya which is conceived under that influence becomes easily popular. The characters, the philosophic thoughts and the ethical tenets of the vedic world are near and dear to the Indian people.

Mahabharata is an Indian national epic. It has much to do with the life of an Indian and much more with his religious life. Any Indian goes to Mahabharata either to derive religious enlightenment or ethical message apart from reading it as an interesting story.

So any poet who wants to render it into any other language has an obligation to conceive his own version much in coherence with this outlook. Traditionally speaking any different outlook is revolutionary. An examination of various South Indian vernacular versions of the great epic, certainly proves that all the poets who took up such a task are very devoted and loyal to Bhagavan Vyasa and his
purpose in the great epic. Perundevanar might not have been loyal to the text. But his entire structure rests on the aspect of Bhagavan Vyasa's Mahabharata, the prominence of the character of Krishna. Perundevanar's treatment may be different. But it is not revolutionary in spirit. Nannayya, Tikkanna and Erranna in Telugu, Vil-liputhyar in Tamil, Kumaravyasa in Kannada and Zuttachan in Malayalam are all conscious of the religious and ethical prominence in composing their Bharatas.

If the consciousness of religion and ethics is the basic qualification required for a Bharata poet Pampa is not as much qualified as any one of the poets mentioned above, to undertake the work and Pampa Bharata is not as much popular as any one of their works. When we say all the other Bharatas are more popular than Pampa Bharata - it is evident that the reader approaches the epic for that element which is well portrayed in them and not for that which is portrayed in Pampa Bharata. Pampa may not be a great Bharata poet, but undoubtedly he is a great poet, perhaps greater than many of them.

As we know Pampa's work is an epic poem not in its treatment but in its theme. For Pampa the epic theme has served as a piece of canvas on which he has taken liberties to paint, in his own way. It does not mean that he is not inspired by Mahabharata. Mahabharata as a whole is an epic, more dedicated to propagate the Vedic ideals. But certain parts of Bhagavan Vyasa's Mahabharata are not only poetic than Pampa's work, they also have no equals in any literature. One need not doubt that Pampa was more influenced by such parts in Bhagavan Vyasa than by Kalidass, Bharavi, Magha and Bhattanarayana or any others. It seems the objective nature is not maintained in Vikramarjuna Vijaya.

The basic idea of Pampa is superimpose his image of Arikesari on Bhagavan Vyasa's Arjuna is an offspring of his personal love for his patron. It is purely subjective. As has been observed in the first book, Bhagavan Vyasa is not a subjective lyricist and his Mahabharata is not a piece of subjective poetry. At the outset this clear distinction, between the subjective lyrical element in Pampa and the objective narrative element in Bhagavan Vyasa has to be remembered in the process of enumerating the variations. We call Pampa's Vikramarjuna Vijaya as a discriptive literary epic.
subjective nature.

Mahabharata story in general and Arjuna's character in particular are changed and shown through the subjective vision of Pampa, with the result, it became the story of Arikasari narrated many a time metaphorically and now and then directly. While narrating directly Pampa forgets the epic and its characters and remembers the story of Arikasari and the contemporary personalities. This kind of super imposition, one feels, has blurred both the images of Arikasari and Arjuna in Vikramarjuna Vijaya. However critics like Mulia Timappaiah's claim to have seen the clear drama of its two stories of Arikasari and of Arjuna all along the poem. Without the knowledge of the history of Arikasari with all the minute details, and without an ability to see the superimposition of its subtlety, reader cannot enjoy the art. When the sense of gratitude the love of friendship and the liberal outlook regarding religion and caste are portrayed. The reader sees Pampa behind them and not the epic characters. His greatness has in his mastery over a style in poetry and his popularity in his liberal outlook. His sympathy for the tragic heroes - a Jain instinct - too has its share in making him revolutionary. But Pampa's sympathy for his villains is not as much as the Jain writers. However, Pampa's Duryodhana does not become a MUNI as in Harivamsapuranam nor his Keechaka becomes a MUNI and preaches ethics. Pampa has not given a Jain exit to his villains. The influence of Jain versions of the great epic is not much on Pampa. Pampa is more an idolator of his patron Arikasari than an adorer of Jainism in his Vikramarjuna Vijaya.

3. While describing the youthful Arjuna, Pampa calls him "

(Vikramarjuna Vijaya 1-30 Prose). After coronation ceremony of Arjuna Pampa eulogises like this:

"అయినిందికి అయినిందికి స్వాస్త్తం స్వాస్త్తం సృష్టి చివరిస్తే హరికార్య సాధిస్తాను"

While valiantly taking an oath that he would certainly kill Karna, Arjuna says:

హరి కరనా మనం
హరి కరనా మనం గుడి నిష్ట నా మహాకీర్తి
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- 130 -

While giving a brief history of his forefathers, we find Pampa

Vikramarjuna Vijaya 12 - 132

Contemporary Banavasi, the mention of which is not there in the original, appears in Pampa's Poem.

Pampa's personal love for Banavasi, or his Arikeshari's love for that country is portrayed.

These over tones of subjective element creates a problem.
criticising them for their performing YAGNAs. Though he is critical of his Vedic forefathers their blood in him has not completely dilu-
ted. Though he is a Jain he is not a champion of Jainism. We see all these personal elements of Pampa in transparent colours in Vi-
kramarjuna Vijaya.

Conflict between Bhagavan Vyasa and Acharya Jinasena, conflict between the centuries old epic story and the contemporary history, conflict between the Jain sense of AHIMSA and Warrior's sense of valour, conflict between simple life and royal voluptuosity are all there in Pampa. But the greatest poet in him has a command over all these conflicts and, we see a Pampa wholly confident and dash-
ing in Vikramarjuna Vijaya. His claim that he is the master of the poets of his land is richly valid.

4.

5.
4. Pampa's Laukika :

Pampa's Vikramarjuna Vijaya is a PRAVRITTI KAVYA. Bhagavan Vyasa reviews his work like this:

"U Bhagavan! in this respected kavya I have established in large measure the quintessence of the Vedas and the Upanishads" Bhagavan Vyasa's purpose is purely metaphysical. Pampa's purpose is different. But Pampa reviews his work like this:

The statement can be understood and interpreted in many ways.

Laukika has different meanings: (1) worldly, mundane, terrestrial, earthly, (2) general, common, usual, ordinary, vulgar, (3) of everyday life. Generally accepted, popular customary, (4) temporal, secular (Opp Arsha or Astreya), (5) not sacred, profane.

Among all these meanings I feel that Pampa's Laukik means secular i.e., non-arsha or non-astreya.

Pampa very carefully uses two words as adjectives for his two words - LAUKIKA as an adjective to Bharata and AGAMA as an adjective to Adiparva. Bharata is a secular KAVYA to Pampa and Adipurana is SASTREYA KAVYA.

Here we have to understand under what circumstances Pampa wrote his Vikramarjuna Vijaya. To glorify his patron Arikeesari he wrote his Vikramarjuna Vijaya. His patron is a man of action not a hero like any Teetvinker or a SANYASI. He would have superimposed the image of Arikeesari on any Jain hero, and written a Kavya. But for this, there are two hurdles. The first is Arikeesari is not.

V.S. Apte.

7. भाषाकला, अल्पसमय, श्रीरंगावली संस्कृतितहरू संक्षेप जिन्दगी

Vikramarjuna Vijaya 14-60
a Jain. Second is the character of Arikesari a contemporary king a man of valiant action could not be given an exit of a Jain hero. Either becoming a Sravanaka or fasting unto death by SALIYHANA VRATA cannot be done in this case.

It is infradig for Arikesari to equate him to 'Harivaraja, because he is not a match to Arikesari as a man of action according to Pampa. Pampa could have taken Ramayana for this purpose. But it too has some disadvantages. Ravana taking away life and the tragedy of Utaraka Ramayana also had not suited to his scheme. Pampa would have very gladly superimposed Arikesari’s character on Karna. But Karna is a tragic hero. The only remaining character that could be equated to Arikesari is Krishna. According to Jain version of Mahabharata Krishna is not a glorious character. According to Pampa Krishna is more a political diplomat than a hero of action in Mahabharata.

In the character of Arjuna Pampa found all accommodation for his purpose. Already Arikesari is known by the name of Vikramarka for his valour. So Pampa equated his patron to Arjuna.

By profession or by education Arikesari does not come under the people called VAIDHIA JANA. Political science and warfare come under the Laukika Vidyas. Arikesari is more well versed in these branches of worldly knowledge than Vaika Vidyas. Pampa lists out all the branches of knowledge in arts and science in the 2nd chapter and attributes sound knowledge of all these branches to Arikesari. In the fourteenth chapter, before concluding the poem we come across a number of epithets in praise of Arikesari in a prose passage.

lords of the earth , noble , great , valiant , strong , learned , wise , learned , clever , in many arts , in the art of the sword , the girl of the waves , the good of the world , the Brahma , the impeller , the great of the world , the equal of the world , the maker of the world .
All these epithets speak volumes of Arikesari's valour.

So Pampa's hero is merely a man of action, a LAUKIKA hero. If we go through the Homeric poems we come across heroes who are cent percent like Pampa's heroes. In the anthropocentric valour Homer's heroes and Pampas heroes resemble each other. Look at Pampa's heroes by any angle, they look completely anthropocentric in their valour. This character is purely LAUKIKA.

The classification, Laukika and Dharmika is wrong. It is laukikaand vaidika (Agamika) according to Pampa. Agamika Kavya from the beginning paves path to the PRavrithi. It is a march from असत् to सत् or it may be complete description of a highly evolved hero of his pure प्रवृहि जीवनां प्रावृत्तिकृति मे.

Pampa's LAUKIKA KAVYA means a PRAVRITHI KAVYA. Vikramarjuna Vijaya is a pravruthi kavya from the beginning to the end. No Hindu epic is a pure Pravrithi Kavya. Mahabharata describes both the Pravrithi and Nivrithi. It is the Kavya wherein we find the man's march from ASAT to SAT from TAMAS to JYOTIS and from निष्काम्य to प्रार्थिक (From unreal to real, from darkness to light, from mortality to immortality).

Bhagavan Vyasa has given the beautiful picture of the PRAVRITHI JEEVANA and finally proves its futility, while describing the NIVRITHI JEEVANA. In this comprehensive human tale the first half upto Sa ptika Parva is dedicated to PRAVRITHI JEEVANA. Fighting is Pravrithi. They why does Krishna advocate it to Arjuna in his Geetha?

As far as a man is alive - action is inevitable.

निष्काम्य कर्म धर्माः मया आतुः सत्यं संपन्न ज्ञात

There are two kinds of action (Karma) - Pravrithi Karma and Nivrithi Karma. Nivrithi Karma is Nishkama Karma of Geetha. Nish-kama Karma gives meaning to on one's manship and right of action of manship. It says that as action is inevitable let one take to the action which is right to him.

Pravrithi Karma is selfish. Bhagavat Geeta advocates Nivrthi Karma alone.

5. Bhishma Parva 27-5
9. Bhishma Parva 27-8
If Arjuna and Bhima keep away from fighting and if all the Pandavas again go to forest the Pravrithi Karma of Duryodhana will produce more and more evil. Eradication of evil is the mission of Krishna and that is the quintessence of the epic too. The Pravrithi Jeevana ends with the great war. In the intermediate stage - Sree Parva the gruesome remains of the Pravrithi Jeevana is exhibited by Bhagavan Vyasa. The second half of the tale, - the profile of the Nivrithi Jeevana, starts with the Santi Parva. The Santi Parva is the largest of the eighteen books in Mahabharata. Vyasa looks more excellent in this second half. When we come to the last book Swargarohana we realise the meaning of the vedic text ASATOMA SADGAMAYA, TAMASOMA JYOTHIRGAMAYA, NRITHYORMA AMRITAMAGAMAYA. 

Mahabharata is more interesting because it depicts both Pravrithi and Nivrithi in detail. Pampa takes the first half of this human story. He does not want even to see the remains of the war. His Arikeesari's valour knows no introspection. Victory is his goal; valour his ideal. It is Dharma Raja that bothers about what all had happened, and how many kith and kin had died and what an amount of bereavement it had caused.

Pampa had pushed the bitter facts - the inevitable gruesome results of the PRAVRITHI JEEVANA behind the iron curtains not to be seen by his hero.

In Bhagavan Vyasa Dharmaraja lamenting on the great tragedy and renouncing the kingship, and people like Bhishma and others pursuing him to rule the kingdom as it is his duty etc., - are described at length.

When Dharmaraja renounces the kingdom in favour of Arjuna, what would have been the reaction of Arjuna, who was all the while a very loyal brother to Dharmaraja. A traditional poet would have shown a Lakshmana or a Bharata of Ramayana in Arjuna. But Pampa's Arjuna accepts the offer and becomes a king. Dharmaraja's exit in Vikramarjuna Vijaya is totally similar to the exit of Jain heroes either in Harivansapurana or Padmapurana

Arikeesari's coronation, no doubt, is very beautiful and most enjoyable incident in Pampa's Bharata. Anthropocentric valour

10. March from unreal to real, from darkness to light and from mortality to immortality.
alone can directly walk upon the red carpet to the diamond decked
gorgeous throne - not turning a moment to the dead and bereaved -
millions that paved its way to the sovereignty.

"What next?" if any inquisitive reader asks Pampa, Pampa's
answer is I have portrayed the world that is all. Beyond that do
not ask me anything. We can see his Bharata world here:

Vikramarjuna Vijaya 14-64

"is crowned, not Dharma. The moksha is not spo-
en of anywhere.

From an orthodox Bharata student the assessment of Bharata
by Pampa is not only wrong; it is as ugly as sin. But for a stu-
dent of art Pampa is:

Vikramarjuna Vijaya 14-64

If you want to enjoy excellent poetry, if you want to see
great heroes and if you want to see the life of a heroic age, go to
Pampa. If you want to know Bharata in your own language Pampa is
the last to go; to his Bharata is a Pravrithi Bharat.

SAMASTHA BHARATA :

At the outset Pampa calls his work as Complete Bharata. Again before
concluding his poem, he uses the same adjective to his work in seve-
ral Places.

Sri D.L. Narasimhachar gives the meaning of this word as 'com-
plete Bharata'. In both the contexts the word bears no other mean-
ing in those stanzas where the word appears, and said that the word meant "Superimposing the contemporary history
on Mahabharata story" and presenting two stories in one body.

In this context our attention must be drawn to the prose pas-
sage just before the stanza 53 of chapter 14. Pampa gives the
contents of his work and the immediate stanza says that his
work has been complemented by all. Giving the list of topics dealt with in his work and immediately calling it as \( \text{\textit{ag}} \) gives Pampa's meaning of the word. Pampa by \( \text{\textit{abridged}} \) means 'abridged'. To support this, let us observe the words used in stanza No. 11 of the first chapter. Even though the original story is big, without spoiling the body Pampa had rendered it into Kannada in a discursive poetry. It is clearly evident that Pampa wanted to abridge the big original story and he wanted that the abridgement should not cause any damage to the body of the story. If you do not take it in this sense there will be no meaning to the words " \( \text{\textit{ag}} \) " . Because the story is big, an abridgement is needed. But the abridgement generally loses the fullness of the original. Pampa wants to retain its fullness even in its abridged form.

To this inference an unfavourable internal evidence is there. If the fullness of the body is retained Pampa's Bharata should also have contained the \( \text{\textit{SANTI SAPTAKA}} \) (the seven last books of Mahabharata). He has not brought in the story of those seven books. How can it be full without the story of those seven books.

Earlier I have stressed on the several conflicts in Pampa. It is a conflict between the Laukika and Vaidika here. From Santi to Swargarohana we see only the Vaidik school of interpretation, to the various problems in human life and life after death. The story value is very little. For a Jain poet there is nothing to recognise in it. For a poet who has pledged to present only the " \( \text{\textit{PRAVARTTI JEEVANA}} \) " and its story, for all the practical purposes the story ends by the \( \text{\textit{Stree Parva}} \). For Pampa that is the full body of the story. The rest of the \( \text{\textit{Vyasa Bharata}} \) is not worldly in nature. So he has not cared to present the rest of the story which is not at all a concern to him and to his scheme.

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11. \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \) \( \text{\textit{ag}} \)
Apart from this his hero is not Dharmaraja. Dharmaraja was-like Arjuna developed a desire to take to the Kurukshetra. Had Pampa made him the hero of the Kavya he should have also portrayed the second phase in man’s life than it would have ceased to become a ‘Laukika Kavya’. So the story in Pampa is full in the sense that it had brought out the one phase of Bhagavan Vyasa’s Maha Kavya. As a Laukika Kavi Pampa has done justice to the original story. For the ‘Laukika Kavya’ it is only a part and not the full. This conflict in Pampa resulted in eliminating the Bhagavata Geetha Sanat Sujata and many other metaphysical passages. When all these passages are removed the story upto Stree Parva has not lost its physical shape in the schema of Pampa. In the same way Pampa had thought that doing away with the last seven books also would not much harm the physical fullness of the story. What about the epic characters exit? Pampa’s scheme does not admit Bhagavan’s way. Death comes to every one. It is inevitable. But for a man of action, thoughts about death do not occur in the middle, and they do not weaken him to worry about it. Pampa is not for describing the non-heroic and metaphysical aspects of his hero. So he drops the curtain leaving the other things for the imagination of the reader and saves the heroic nature of the poem.

VARIATIONS IN CONTENT—MAGNITUDE AND TREATMENT:

As has already been observed in the previous chapter, an abridged version certain details have to be given up. Perumdevanar though an admirer of Bhagavan Vyasa could not be faithful to him regarding the method of narration and proportions of length. It is mainly due to his scheme. He wanted to compile all the incidents that glorify Krishna and construct his narration with those incidents. Pampa also followed the same method. History of the epic’s birth and how it was handed over to posterity is not the concern of either Perumdevanar or Pampa. Bhagavan Vyasa narrating it to Vaikampayana and Vaikampayana to Sanmjayana and Suta to Saunaka—all this is not necessary for them.

12. హాముండు తాత్కాలికంగా అభివృద్ధి చేస్తుంది కృష్ణానా వారి పూర్తి నిరంతరం.
In Bhagavan Vyasa's ARANYA, ANUSASANIKA and SANTI are the parvas of great magnitude. Among them SANTI is the biggest. It evidently shows that Bhagavan Vyasa's Mahabharata devotes much of its space to religious, ethical and didactic matter.

Perundevanar's Udyoga Parva occupies more than half of his available work of 830 stanzas. 483 stanzas are dedicated to Udyoga Parva. Among them 2 Ahavals of about 200 lines is also there. It means, about 500 four-lined stanzas have been used for the story in Udyogaparva. It is because the Udyogaparva is more about Krishna and his action. He looks more expensive on his hero Krishna, and the sentiment of devotion.

Pampa's entire work (the story of eleven parvas) is in about 1600 stanzas and prose passages. The story of eleven parvas is narrated in this length. Adiparva contains more than 500 stanzas and 350 prose passages. It means about one third of the magnitude is devoted to Adi Parva alone. First of all he selected the parts of Mahabharata which deal with Pravrithi Jeevana and goes on embellishing them to make a good poem.

In Adiparva let us look at the incidents he concentrates on to construct his story of Vikramarjuna Vijaya.

6 - A : ADIPARVA : -
I - Kurujangana - a land of pleasures :-

The story begins with a vivid description of Kurujangana and its capital city Hastina. Neither Bhagavan Vyasa nor Namayya could afford to be so expensive in describing any land or city at a single place.

The story begins with the description of beautiful rivers, gardens with blossomed flowers, profuse in fragrance and the paddy fields yielding the luxurious variety of rice. The flock of parrots are also there. Near these paddy fields there are beautiful gardens (Pampa uses the name NANDANA - the park of pleasure in the Paradise) The black bees look like the dark hair of the Damsel-Earch. (here again Pampa uses the word 'luxurious variety of rice') and the Park in the Paradise Pampa's Kurujangana is the beautiful garden of harvest of passionate love between the lovers. Everything that is there in the land is sweet and beautiful.

13. Vikramarjuna Vijaya 1-54.
It is just like the paradise of a sensuous poet. Let us not overlook the personal tastes of the poet that had made its way into the description.

The Jasmine flowers and the mango fruits in Pampa's Kurujangana are not seasonal. The flowers blossom and the fruits yield on all the three hundred and sixty days in the year. If fine fragrant flowers and sweet fruits are there for the perineal enjoyment — is it not the fulfilment of any man's life? asks Pampa.

The juicy fruits and honeyed flowers of this land of the poet are beyond anybody's capacities to digest or to bear. The parrots suffer from indigestion by swallowing the juice in a single fruit and the bees disfigure their faces in the honey of a single flower.

After lavish description in about forty lines, Pampa concludes it like this: "

% Beauty of the three worlds piled up in one place by the creator" says Pampa. In the whole of this lavish description of the land of Pampa's story only one aspect of human life is portrayed — that is the physical enjoyment. The entire nature animate and inanimate in this description reflects voluptuary — and indulgence.

Pampa's hero hails for this land of pleasures. Bhagavan Vyasa's description of Kurujangala appears in two places.

14. Vikramarjuna Vijaya 1-55
15. Vikramarjuna Vijaya 1-56
Bhagavan Vyasa's description touches the various aspects of the Kurujangana. There is no mention of DHARMA, TAPAS, YagNA etc. How the people lived in that land is also described. Pampa's description confines to only one aspect of the land. From the opening lines themselves, we can understand what sort of a poem the author is going to hand over to us. It is purely the PRAVIRTI JEEVANA of an active hero.

6-A II Discription of the Royal line - LAUKIKA TOUCH :

While describing the lineage of the kings one can observe Pampa's PRAVIRTI DHARMA in almost all the stanzas.

The birth of Brahma :
This description is beautiful but devoid of Brahma's

Compare Pampa's stanza with that of Bhagavan Vyasa.

Brahma's "तोकगुरुस्थि" is important when the lineage is being described. The last line "अनुभेद रत्नमूलि रस जय च जनुभुमि रसः" is the soul of VAIDIKA element in Mahabharata.

Pampa glorifies the beauty and the fragrance of the Lotus which is the origin of Brahma. He does not even call him Brahma. He calls him HIRANYAGARBHA. The yellow metal, the affluent society's asset is the origin of the first man. Then Pampa introduces Bhishma. Prominent personalities like Yayati and Dushyanta in the race are not to be seen in Pampa. The episodes of Yayati and Dushyanta are best suited to Pampa's ornate poetry. It is unfortunate that both the episodes, which he handled have taken the shape of two beautiful short secondary kavyas are omitted by him. With these omissions we can now know the scheme of Pampa's version of the epic poem. How much ever, an episode is favourable to his style of poetry, and how much ever tempting it is, he does not include it into his poem, unless it is directly connected with his subject. He has styled his work as a non-episodic poem and he is very scrupulous in maintaining it.

The first hero of the Kuru race to be introduced by Pampa with an amount of gusto is Bhishma. The fervour with which Pampa
introduces the hero is justified as the Valient old man survivestill the tenth day of the great war to fall to the unparallelled hero Arikesari. Pampa's description of Bhishma leaves an indelible picture of a hero of his age in the minds of the readers.

In this stanza and in the next prose passages Pampa presents the glorious warrior's life of Bhishma. His victory over invincible Parasurama is more important to Pampa.

The hundredth chapter of the Adiparva in Bhagavan Vyasa is one of the most beautiful human-divine tales. Santanu seeing a valient youth on the banks of Ganges, and Ganga appearing before him and introducing the son to the father recollections of the love lost between Ganga and Santanu and Santanu recovering a worthy son to succeed him etc., are narrated in detail.

Pampa had no time to narrate the details of the whole story. The story of Santanu begetting Bhishma by Ganga, and his marriage again with Satyavati is in five chapters in Bhagavan Vyasa. The hundredth chapter of the Adiparva in Bhagavan Vyasa is one of the most beautiful human-divine tales. Santanu seeing a valient youth on the banks of Ganges, and Ganga appearing before him and introducing the son to the father recollections of the love lost between Ganga and Santanu and Santanu recovering a worthy son to succeed him etc., are narrated in detail.

Pampa had no time to narrate the details of the whole story.

Pampa's LAUKIKA makes Santanu more worried about marrying Yojanagandhi by conferring the boon to her which will deprive Bhishma of his thrones. In Bhagavan Vyasa when Dasaraja stipulates that Satyavati's son should become the King Santanu simply returns to his capital.

He did not like to confer the boon asked by Dasara. There is no mention that Santanu was afraid of

16. Chapters 96 - 100
17. Chapter 63
Bhishma is also more heroic than in Bhagavan Vyasa. Immediately after he knows of the incident he does not consult his father. He directly approaches Dasaraja and sacrifices the throne and the matrimonial life and arranges the marriage of Yojanagandhi with his father.

In Bhagavan Vyasa a long conversation lasts between Santanu and Bhishma. Bhishma asks his father why he was worried. Santanu's reply is:

हरितान्तरं नासा तस्माँ बैठा कुले महति भारत
शार्माति निष्पाधित संता के पूर्व निज कथितं
अनित्यां जली का जो अधनुरूपो अस्तिति दृश्यन कथितं तव नबग्रुह यो विद्यान मति नामकुष्ठो

O Devavrata! in our great family you are the only progeny. You are a valiant warrior always handling weapons. The human life is mortal (nature). If any danger overtakes you our race is no more.

Santanu concealing the passionate love for Yojanagandhi, slowly prepares the background for his second marriage. Pampa did not like all this. His Santanu is not so incontinent as to concoct reasons for his indisposition to win over the favour of his son. He is dignified and he is only afraid of a slur. It is purely heroic.

Bhishma is a man of action in Pampa. Pampa makes him more quick in decision and smarter in action. Bhagavan Vyasa's Bhishma consults his ministers and then goes to Dasaraja. But Pampa's Bhishma directly goes to him decides to sacrifice his kingdom and matrimonial happiness for the sake of his father.

Bhishma and Amba episode is described in a detailed way in Udyogaparva in thirteen chapters. Though Pampa has lot of his petty sentiments here, he had not lost his restraint. The duel between Bhishma and Parasurama described in seven chapters in the original is reduced to two effective stanzas. The fight remains indecisive in the original when Devas and Ganga interfere and stop it. Pampa does not want to have the war indecisive. He decides the duel in favour of Bhishma. Parasurama swoons and Amba desperately leaves the scene.

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18. Udyogaparva chapters 173 to 185.
19. 1-79-30
At the outset Bhishma's appeal to Parasurama in Pampa speaks volumes of the heroic metal of his characters.

"At the outset Bhishma's appeal to Parasurama in Pampa speaks volumes of the heroic metal of his characters. We do not come across any such statement in the original. Very now and then Pampa echoes this dominating sentiment of valour through his characters.

Pampa's warrior's outlook is again seen in the death of Vichitra Veerya. According to Bhagavan Vyasa he died of consumption. Perhaps due to indulgence Pampa does not like his heroes to die in the sick bed. Pampa says that he was "अनं दिकाहिं". According to Bhagavan Vyasa he is more an indulgent than a warrior. According to Pampa Vichitra Veerya dies a warrior's death not a sick man's death as in the original.

In Bhagavan Vyasa Satyavathi requests Bhishma to beget children through Vichitra Veerya's wives and rule the kingdom. Her request is:

In Bhagavan Vyasa Satyavathi requests Bhishma to beget children through Vichitra Veerya’s wives and rule the kingdom. Her request is:

Pampa has a different Satyavati here. She only praises of

20 नचि नन्तन नन्तर नन्तर नन्त हर्मह्य नन्तर
21. Vikramarjuna Vijaya prose passage after stanza 80
22. is the Bellave Venkata Narayanappa's version. I feel that this version is in tune with the epithet " 
Bhishma’s that had touched the clouds. Pampa is always conscious of "निन्दयालि".

Perhaps Pampa is disgusted with the obstinacy of Bhishma regarding the Dharma in the original. Satyavati chides him.

Though the statement comes from Satyavati, it is Pampa’s slight at all the orthodox vaidik people.

Pampa has much to differ from the original in the episode of Vyasa blessing Vichitra Veerya’s wives with children. When Satyavati requests Maharshi Vyasa to bless them with children by DEVARA system Vyasa says:

यदि पुत्रं प्रदाता ततो सत्यवती भविष्यति।
विरुद्ध पति से सयुक्तदाता त्योऽरुपेत्त वर्तमानः
यति से प्रदाता अन्तर्गती कृत्यं विशेषतः
उवदद्वेब गार्ही कोष्ठतमु स्वेच्छायते। प्रतिपादयताम्। Adi. 104–47

Then in one complete chapter (105), meeting of Vyasa and the queens and the birth of the sons, Dhritarashtra, Pandu and Vidura are described.

Pampa’s laukika does not permit his royal widows to undergo all this ordeal. He simply says that BhagavanVyasa’s "divine glance" get them children.

We see Pampa facing a problem here. If begetting children is so simple why should the queen send her servant maid in her form to Maharshi Vyasa to beget a second child at the instance of Satyavati? Pampa has no specific solution. He simply says that the queen sent her servant maid. We must catch the suggestion that Pampa’s royal ladies feel it delicate even to appear before the saintly people with such requests.

Here the episode of Mandavya appears in the original. Pampa does not make a mention of it.

Dhritarashtra’s marriage with Gandhari which is in about 19 slokas in the original is narrated in about 15 words by Pampa.
Within this length Pampa brings about the relationship of Gandhari and Sakuni and the land that they belong to. The art of Pampa in condensing the original is inimitable.

6-A KARMA INTRODUCED — PAMPA'S SPECIAL GIFT.

After a passing say about Dhritarashtra's marriage with Gandhari, Pampa take up the story of Karna. Pampa has special affection for this character.

Pampa has narrated the story up to Dhritarashtra's marriage which is in 109 Adhyayas in the original in 35 stanzas. The galloping poet now slows down his speed to introduce Karna's character.

In the original from his birth to his losing the Kavacha and Kundala to Indra, Karna's story is narrated in 31 slokas (complete 110th Adhyaya). The poet who has reduced 109 Adhyayas to only 35 stanzas now devotes 13 stanzas to present the 31 slokas. The 13 four-lined stanzas with intervening prose passages in Pampa certainly exceed the original magnitude.

He has made certain changes in this episode.

According to Bhagavan Vyasa Durvasa gave only one mantra to Kunti and said:

\[ \text{Adi Parva 110 - 7} \]

Pampa's version is different. Durvasa gave five Mantras to Kunti. \[ ^{25} \text{Even Where} \]
a separate chapter devoted to Durvasa giving the mantra to Kunti in Aranyapravva, the same sloka appears. It is only one mantra and not five Mantras.

Namayya who is faithful to the original says also.

\[ ^{26} \text{Earlier to Pampa Perundevanar says that Durvasa gave five mantras to Kunti. After Perundevanar, Pampa is the first to make it five mantras. Villi, in Tamil also makes it five. Kumara Vyasa in Kannada also makes it five Mantras. Perhaps P. Devanar in the origi.} \]

24. Vikramarjuna Vijaya 1 Prose after 88
25. do 1 do 89
nator of this change.

Again when Surya appeared before Kunti, the original text says that they had a union and Karna was born. Again in the Aranyaprav also it is narrated that they had a union and Kunti had to bear the pangs of pregnancy. Except her nurse nobody could know her as pregnant. Anyway she was all the time guilty and concealing her pregnancy.

Pampa simply says that Surya gave her a son of his appearance instantly. Karna's instantaneous birth without union is already said by Perundevanan. Pampa's lines tally exactly with those of Perundevanan. This instantaneous birth of Karna also seems to have originated from Perundevanan. Kannayya also does not follow the original. He also says that Karna was born immediately. There was no union. It is the efficacy of the mantra.

Kunti leaves the child in the river keeping it in a box. The box is not mentioned in some Sanskrit versions. Pampa also has not brought in the box. Ganga herself projected the child to hand it over to Kunti later according to Pampa.

According to the original in the Adiparva the name of the river is not mentioned; but in the Aranyaprav it is the Aswanadi. From Aswanadi it goes into Charmanvati from Charmanvati into Yamuna from Yamuna to Ganga. Perundevanan and Pampa simply say that it is Ganga.

How Karna got the name is explained in Pampa. The glory of Karna began spreading throughout the world and it touched the ears of all people as he was called Karna.

In perundevanan the reason is different. Because he was born from the ears of Kunti he was called Karna. In the original, about how he got the name Karna, there is only one line in the original which needs commentary to understand:

कर्णं बृहस्पति कर्णं ते न नर्म न तेषां कर्णं कर्णं

Neelotakantha the great commentator on Bharata, explains this line:

27. Vanaparva 308-110, 4.
29. Vikramarjuna Vijaya 1-98.
30. Bharata Vemba 222 Prose.
To say a word about how the Jaina Puranas conceived the birth story of Karna is not out of context here. Durvasa and Surya do not come into the picture. Karna is the son of Pandu through Kunti. A pre-marriage love episode of Pandu and Kunti is narrated in them. Kunti begets Karna before marriage and she, afraid of a slur throws the child into the river.33

Pampa’s youthful Karna is introduced in one beautiful stanza by Pampa which is heraldic of his great qualities as a valiant and munificent hero.34

In Bhagavan Vyasa this idea is there but there is an ocean of difference between them in the outlook. It is only the outlook that makes the poem LAUKIKA.

Vyasa says, "नास्तिकत्वं दृढ्यं यन्त्रु भाग्यंरितम् अभिव्यक्तिः
दार्स्यं ते वर्णितं ब्रज्यं सैरी से कान्तिमयिः"

There will be nothing with him that he will not give to the Brahmins. He gives away everything to Brahmins and he will become a respected man.

are important in Bhagavan Vyasa. In Pampa Karna is munificent to 

Bhagavan Vyasa is not a matter of his concern to the author of Vikramarjuna Vijaya.

When Indra comes abegging as a Brahmin, Karna gives away his Kavacha.

In Bhagavan Vyasa, Surya tells Karna on the previous day about Indra’s plan and advises him not to part with the Kavacha and Kundala. Pampa has given it up. In Bhagavan Vyasa when Karna pays a deaf ear to Surya’s advise he asks him to take the Sakti (a weapon) from Indra in return. Accordingly, Karna asks Indra, after giving away the Kavacha and Kundala.

33. Harivansa Purana of Jinasena and Neminatha Purana of Karnaparva.
34. Vikramarjuna Vijaya 1-99.
Pampa does not like his hero to beg anything in return. So he has not brought in this note. Indra himself offers him the invincible weapon and disappears.

Then Pampa takes up the episode of Parasurama's curse on Karna. This story is in the Santi Parva in Bhagavan Vyasa. Here we find only one change. There Parasurama's curse is "अर्जुने नागं नियंत्रणं मृत्युं निवेदिता तत्ततः" Brahmastra will not stay with a non-brahmin." Pampa's version is that the "Brahmastra will not be effective in his last days." Pampa's attitude to caste seems to be behind this change.

The pest that caused this havoc is ALARMA in Bhagavan Vyasa. Pampa calls it VAJRAKETA. The secondary episode, how Bhrigu's curse made a demon to become the pest etc., in the original is not taken by Pampa.

6-A IV KINDAMA'S CURSE ON PANDU AND KUNT'I'S DESIRE FOR CHILDREN -
In Bhagavan Vyasa the Swayamvara of Kunti is described in one full chapter. Bhishma after hearing the glorious good conduct of Madri goes to Salya, gives him a large sum of bountry, and asks him to give his sister Madri in marriage to Pandu. All this is narrated in 6 words by Pampa.

Madri's marriage is clubbed with that of Kunti in Pampa, whereas in the original it is separate.

In Bhagavan Vyasa we also see the description of Vidura's marriage with the daughter of Devaka.

Pampa has not made a mention of it.

Now let us review the proportions. Dhriratrasastra's marriage is described in 15 words and Madri's marriage in 8 words. But Kunti's marriage with Pandu is described at length.

Panda and Kunti are the parents of his hero, and they deser...
In the episode of Kindama we see some changes in Vikramarjuna Vijaya.

While hunting Pandu kills a deer. The deer is actually a sage called Kindama, indulging in the sexual pleasure with his better half, also in the form of a deer. Pandu, enjoying the game of hunting as usual, kills the deer. To Pandu’s surprise, the fatally wounded deer takes the shape of a sage and curses Pandu.

In the original there is a long discussion about the propriety of shooting at an animal while the animal is sexually engaged with its counterpart. The ethical subtleties are argued. Pampa ignores all that and presents the reaction of Kindama with a warrior’s temperament.

He curses: As you killed me when I was happy in the company of my loving wife, you will also die when you join your loving wife.

Pandu, deprived of the pleasures of family life, retires to the forests. Before doing so, in a form of soliloquy, Pandu speaks of his past. In about 22 slokas, we see a conflict of mixed feelings.

But Pampa is very brief and bewitchingly effective in conveying the quintessence of Pandu’s irreparable loss and his quick and firm decision.

Bhagavan Vyasa cannot allow his Pandu to generalise a statement like this. For a Vedic poet, family life is not intended only for enjoying the carnal pleasures. It is for more better purposes. Upanishads and epics do not approve of sexual indulgence without a desire for progeny. But Pampa’s PRAVIRTHI JEEVANA outlook does not care for all these Vedic taboos and injunctions. So he says that without the sexual pleasures with the most beautiful women, there is nothing in the family life. This is another important statement that supports the view that Pampa’s is the PRAVIRTHI KAVYA.

38. Vikramarjuna Vijaya 1 - 112.
39. Adiparva 118 - 2 to 22
40. Vikramarjuna Vijaya 1-114
While retiring to the forests Bhagavan Vyasa's Pandu gives away everything to the Brahmins. But Pampa's Pandu does not give anything to Brahmins. He gives away everything to indigent and helpless people. Vaidik outlook regarding charity is that it should be made to Brahmins, who are well versed in Vedas and who lead a righteous life. Are not the vaidic qualifications— they are the LOWKIKA qualifications for receiving the charity. We also find Jain sympathy in this.

As a prelude to the desire for progeny of Pandu, Bhagavan Vyasa introduces a conversation between Pandu and the Rishis who are on their way to Brahmaloka. Pandu asks them where they are going. They say:

"स्म नामसारे सरसन्ध कृऽेलो केभी महो तत्त्वेन नाथ मार्गौ न ज्ञानीपिणानि वि न नामां नेव महा सनामानि धाय स्तानविए यामाण दृशु कामाण स्वप्न भुक्ते."

Adi Parva 119 - 7

Then Pandu also wants to follow them with his queens. But the Rishis describe the impervious nature of the way and request him to stay back. "ता ति कृते पर दीयाने कु तिये वेति ले मूर्गाने। वायु रेती कि वायु स्तान कित परम्य।"

"Even the birds cannot go there and what to speak of other animals. Vayu alone can go. Siddhas and great sages can go.

Now Pandu catches the point that the Pitrus could go because they had children. Then he expresses his grief of being deprived of the parental status.

"अण्ड युग केत भाजगा नाथ रान परी जगारे सर्वते नाभि तत्त्वे क्षत्रे रस्तु ब्राह्मणि वां."


Then the Rishi's foresee with their divine vision and say that Pandu will get children. With this a ray of hope enters into him. Then

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41. Adiparva 118 -39
42. "In the world of Brahma today Devas, Rishis and Pitrus are meeting. We are going there to see Swayambhuva."
43. Vikramarjuna Vijaya 1-113 Prose
he exhorts to Kunti about the several orders of children and requests her to beget children through a person superior to him at his instance. Bhagavan Vyasa lays stress on the vaïdic notion that a man will not be redeemed of the hell called 'PITH' unless he is blessed with sons. Pandu's conversation with Kishis who were passing through Satasringa and the PEARL frya are all purely the aspects of the LUNAR GEM.

As has already been said Pampa's approach is different. He not only avoids all this discussion but also prefers to present altogether a different picture of Kunti and Pandu. The desire for progeny, first, does not arise in Pandu. Having heard that Gandhari was blessed with a boon by Parasara (Vyasa) to beget 100 children Kunti also desires to beget children. The human weakness - the jealousy which is natural in any woman, is more powerful at the root of Kunti's desire. The desire is not connected with the life after death as in the original. Kunti laments on the futility of her menstrual flow which cannot beget her children. The sort of children Kunti desires for shows pure "VAGABRON" outlook. She wants children of such valour that can heap up the bodies of the enemies after killing them and such children of charitable nature that can part with things in charity without caring for the value of anything. Again when they are alone Pandu looks at her and asks her not to worry and requests her to beget children by the grace of the Munipun-gavas.

In Bhagavan Vyasa even when Pandu requests her to do so, she first refuses. But after much persuasion she accepts. Finally Vikramarjuna Vijaya 1-117.
Pandu prays like this:

"For this favour I pray you folding my hands on my forehead. At my command beget sons through Brahmin sages with Tapes on account of your favour I can enjoy the status of those who are parents of sons."

This kind of earnest requests to Kunti speaks of Pandu's anxiety to attain the status of those who have children, in the life after death. This kind of anxiety about the life in other world is "the philosophy of life after death in Bhagavan Vyasa. This line of thought is entirely missing in Pampa.

Pampa's description of Kunti during the period of impregnation is not only lavish but it also clearly portrays the worldly outlook of the author. Extravagance of an opulent and voluptuous lyricist makes its contours much felt here.46

One who has understood the scheme of Pampa can easily expect that a larger amount of description goes in favour of the incidents concerning Arjuna's (Arikesari's) life. Regarding the birth of Dharma and Bhima also Pampa is less economical than Bhagavan Vyasa. But regarding the birth of Arjuna Pampa is lavish. Kunti desired for another son who will be

Vikramamjuna Vijaya 1-134.

To beget such a great son Pandu and Kunti had to toil much. They very often paid their respects to sages, they fasted in devotion. They offered excellent flowers to Lord Siva; observed
all the VRATAS prescribed by learned men. On and on by toiling like this, their bodies emaciated. They never became tired of observing all these. They never cared for the physical comforts. They spent many sleepless nights in devotion, and meditation. They did penance standing on one foot.

In Bhagavan Vyasa Indra appears and says:

Pampa has no regard for the last line about Brahmins and cows. Pampa's Indra extracted the weight of the Kulagiris and the earth, sun's brightness and moon's radiance, Madana's grandeur, Kalpataru's generosity, Muniswara's command, Yama's invincibility and lion's valour, respectively from them and compounded them into one and impregnated Kunti with it. Close observation reveals that all most all the qualities are more concerned with the worldly greatness, valour, beauty opulence, magnanimity, invincibility are purely the worldly qualities. They make a list of nice aspects of PRAVRITHI JEEVANA. The longing of the pregnant lady Kunti is well in tune with the heroic nature of the future child.

She wants to look at her image on the blade of the first unsheathed sword, she loves to hear the twang of the bow, she desires to pay with the wild cub. She likes to make one of the waters of

46 contd.

47. I bless you with a son who will be famous in the three worlds and who will fulfill the wishes of Brahmins, cows and good people.

48. Vikramarjuna Vijaya 1-139 prose.
the seven seas and take bath in it. Pampa's unparalleled poetic art can be seen here. In conceiving and presenting the heroic images in their best nities, Pampa has an inimitable talent.

6-A V. PAMPA'S CONFLICT BLURS ART:

Pampa concludes his first chapter with a long prose passage wherein the naming ceremony of the new born hero is described. A list of 108 names are given to the new born hero. We see the conflict between centuries old epic character Arjuna and contemporary character Arikaseti, the conflict between Loyalty to his patron, and justice to the epic character Arjuna makes the text clumsy. The distinction is blurred and the art is crippled. Here and in some other instances we feel that the gratitude of Pampa to his beloved patron had cost him his unparalleled art of its dignity. Arjuna becomes "मृत्युशयी जीवित" and "तर्पण तर्पणायक ".

6-A VI PANDU JOINS MADRI AND DIES - MAHU MALIGE:

Madri begetting children - has some changes in Pampa. Ughagavan Vyasa's madri laments on her bareness and appeals to Pandu when she is along with him to bless her with children. But Pampa's Madri is different. She is too proud to beget children at the mercy of her fellow wife. She does not voice her feelings to Pandu as in the original. Neither Pandu took initiative to fulfill her desire. Pampa paints the character of Kunti with the fulness of her elderliness. Kunti herself takes pity for Madri and initiates the child giving mantras to her.

49. Vikramarjuna Vijaya 1-140

50. तुरा जसुता पापुं रत्नीवनलकश्चर्वुति
    इंद्रसतुं महुः रवि तुक्यतायं मदु तत्ता

51. इत्तथो ईशुराम लवलक्ष्य १०० चदा रूपे सरस्वती
    सरस्वती ईशुराम नाममिविन तिजीरराहैः

Vikramarjuna Vijaya 2-2 Prose.
As a child in the arms Bhima once fell on a mountain rock and it was broken into pieces. Bhagavan Vyasa has narrated this incident earlier. Pampa brings the idea to a later stage. He says that the stones were powered when Bhima was talking on them.

Then comes the fatal meeting of Pandu and Madri. Pampa gets the opportunity to describe the VASANTA and VANA. He brings in his lovable MAYU and MALLIGE. The descriptive poetry of the highest order can be seen here. The beautiful background for PRAVIRTHI makes its appearance with all its gorgeousness in Pampa more effectively than in Bhagavan Vyasa. Four stanzas and one considerably long prose passage - all well chiselled both in content and style present beautiful poetry of erotic sentiments.

Under the provocative influence of nature both Pandu and Madri lose all their restraint. Each looks aggressive in indulgence. Bhagavan Vyasa's Madri has not lost restraint under the intoxicating influence of the nature. Pandu's aggressiveness is well depicted. 

Adi Parva 124 - 7, 8.

Inspite of Madri's struggle to stop him he joined her according to Bhagavan Vyasa.

Pampa's Madri is more youthful and passionate. She cannot but submit herself to the provocative influence of the nature. There is no reference to her positive refusal anywhere in Pampa.

52. Adiparva 122 - 16,18
53. Vikramarjuna Vijaya 2-4.
54. Vikramarjuna Vijaya 2-18.
In Bhagavan Vyasa, Kunti, after knowing what had happened, chides Madri. Pampa's Kunti is more sympathetic and less critical. Perhaps the polygamous royal life of those days must have had its influence on Pampa, while presenting Kunti-Madri relations in his work.

When Kunti wants to follow Pandu as a SATI, Madri requests Kunti to allow her to follow him to satisfy her unfulfilled desire. Secondly Madri says that she is not fit to protect the children being less restrained in nature. Pampa has omitted all this. Pampa's Madri is decisive and brief in her say. She only says that Pandu has given her the opportunity of following him and she cannot transfer it to her. She wants Kunti not to say a second word, and requests her to take care of her children - a good dignified exit!

After this Bhagavan Vyasa describes the ceremonial rites done for Pandu in two chapters. In Pampa this long description of vedic rituals is missing.

6-A VII EARLY DAYS OF PANDAVAS - Certain variations.
Duryodhana and the other Kauravas drown Bhima in a pool called Pramanakoti. Bhima goes to Nagaloka and comes back rejuvenated by KUNDASTAKARASAPANA. Pampa does not mention this. In the original Kunti is portrayed as perturbed at the incident. She is grief stricken. Pampa, perhaps, did not like to paint Kunti, the mother of his valiant hero, in such a way.

In the story of the birth of Kripa Pampa has no variations except mentioning the name of the place of Gautama's Penance as Mayapura, which is not in the original. The name of the Apsara that comes to spoil the tapes of Saradvan is Nagarika in Bhagavan...
Vyasa. But Pampa names her Jalachare. Kripa was appointed as a teacher to Kauravas and Pandavas. Among them Arjuna became a great scholar in a number of branches of knowledge. Many of them are the contemporary branches of knowledge. This list is not there in Bhagavan Vyasa. Pampa’s lavishness in praising his patron is evident here. Again Pampa says that among the Pandavas each is a specialist in one branch of knowledge. This is also a variation. Dharmaraja became well versed in Vedas, Puranas and Sastras. Bhima in grammar, Arjuna in all, Nakula in using the spear and the science of Horses; Sahadeva in astrology.

Of all these, about Sahadeva’s knowledge in astrology some review is required. In the Tamil versions of Mahabharata peculiar episodes about Sahadeva are found. In the earlier chapter how Perumdevanar portrayed the character of Sahadeva has already been dealt with. Though Pampa does not entertain such episode about Sahadeva in his Vikramarjuna Vijaya, saying that Sahadeva is a specialist in astrology, the influence of those stories seem to be there on him.

Pampa introduces a lengthy description of the youthful Pandavas. After one stanza to Dharma and one stanza to Bhima, Pampa pours in lavish description of his hero in one stanza and a long prose passage. In the prose passage every physical feature from top to toe of Arjuna is described. All the epithets, except one or two of this prose passage speak of the greatness of Pampa’s patron connected with the "..."
Next in the episode of Drona, we find Pampa’s Laukika. Drona the son of Bharadwaaja and Drupada the son of Prushata became students of one master called Yagnasena to learn archery. After the completion of education Drona is married to Kripa’s sister and they beget Aswathama. The Vaidika poet says:

Adiparva 129 - 45 to 47.

Here are the significant Upanishadic ideals of marriage. Here and elsewhere Pampa differs. Poverty pressed Drona to roam about places for livelihood. He goes to Parasurama. Parasurama having parted with everything in charity and having finally given the entire earth to Kasyapa, is about to retire to the forest. He has no metal vessel to offer water to Drona and gives water in an earthen pot. The mention of earthen pot is not there in Bhagavan Vyasa. Pampa is certainly not economical here. He spends three stanzas to beautifully portray the sentiment of charity.

Bhagavan Vyasa is not less beautiful here. His parasurama says:

Adiparva 129 - 61 to 64.

"I have given away everything to the Brahmins. I have given away the vast earth along with its towns and cities to Kasyapa. Now I possess my body alone and the great weapons (Astra-Sastra). You either ask for my body or the weapons".
For these last two lines Pampa’s expression is “रुपकमारीकाः” or “रुपकमारीकाः” is an expression that had emerged from Pampa’s royal and laukika sense of material non possession. रुपकमारीकाः must be there in the laukika अनुभवूतैः. But in the vairiki अनुभवूतैः it is श्रद्धानुभवूतैः (षष्ठीसौ) Bhagavan Vyasa’s श्रद्धार्थवशिष्य प्रमाणदेशः becomes श्रद्धानुभवूतैः. The Vaidic tradition does not generally approve of charity (except food) to others than Brahmins. Brahmin is the only man qualified for both taking and giving. Pampa’s sub conscious Jain outlook finds satisfaction in generally endowing the charities to people who are in need, and to people who are poor. Earlier Pandu also gave away large amounts of wealth to those indigent and helpless.

Drona meets Drupada, his boyhood friend, for the economic betterment. The incident results in suffering humiliation.

In Bhagavan Vyasa, Drupada in a high spirit of arrogance speaks to Drona and humiliates him. He seriously condemns the feelings that one should sincerely maintain the friendship inspite of changing positions and ranks. He calls Drona senseless and improper in expecting the boyhood friendship to exist between them even after his becoming a king. He turns him down saying that the friendship cannot survive, between a great king like him and a poor man like him (Drona).

62. अर्कुतेन्य तव प्रक्षः कृष्णन्त नातिसमस्य अससा यहं त्रिवेदिके प्रसादे सरले दीर्घमिति द्विजनाष्टं नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो नुश्रितो
Pampa's Drupada bluntly says that he does not know him. He does not stop with it, he also says "Drag this shameless brahmin out".

In Bhagavan Vyasa Drona though infuriated does not speak a word and leaves Drupada only making a mental note of his brutal behaviour.

Pampa's martial instinct does not approve of Drona's passive reaction. He wants to see a hero in Drona. Heroic action dominates the brahminical restraint, and Drona reacts to Drupada. Here Pampa makes his Drona compare the riches to liquor. Drupada behaved like a drunken man. Drona abuses Drupada for his mean behaviour. He compares him to a fly that loves the filth. He says that he does not like to kill him as he was a fellow student once. He takes an oath that he would avenge him through his students. Up with anger he pledges that he would remove his mustache if he failed to fulfill his pledge. Drona's self assertion and declaration of vengence in these two stanzas represent Pampa's heroic treatment of the incident.

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62 contd. 

63. Vikramarjuna Vijaya 2-48 prose.

64. Adiparvo 130 - 4-11.

65.
MEETING OF DRONA WITH THE PANDAVAS AND KURUVAS:

Bhagavan Vyasa introduces Drona to the royal youth while they were playing a game of "VITA" (It is a game played with a small piece of wooden stick about 9 inches long and a bat. With the bat the players strike the wooden stick. While they were playing the small piece of wood fell in a well. All the youngsters tried to pick it up and failed. They were looking at each other helplessly. Then Drona comes.

Pampa makes a change here. It is not a game of Vita that the boys were playing. They were practicing archery. They were aiming at a leather doll of a deer and it fell in the well and they could not pick it up and were helpless.

In Bhagavan Vyasa Drona also puts a ring (jewel) in the well and says:

Adiparva 130 - 24.

Then asks the youngsters to observe. Then Drona picks up the 'Vita' from the deep well and, at the request of the youngsters, the ring too.

Look at Pampa's changes. He brings in Aswathama into the scene. Drona entrusts the work to Aswathama and he successfully does it. There is no mention of the ring.

Pampa immediately introduces Drona into the Court of Bharatastra and he is appointed as a teacher to the royal youth by Bhishma.

65. contd.
A student of comparative literature will miserably miss a beautiful narration of Drona of his own pathetic story of poverty and humiliation. The touching episode of milk of starch and child Aswathama is an irrevocable omission in Pampa.

Again in Pampa we miss another popular episode, that is of Ekalavya which is described in about forty slokas in Bhagavan Vyasas. Though the episode glorifies the faith that devotion of a teacher will upbring a disciple, it also spoils the fairness of Drona's character. Pampa seems to have omitted the episode as it does not help him to glorify the character of his hero Arjukar.

Drona's greatness as a teacher becomes known to the world and many are attracted. Karna also becomes a student of Drona. From here rivalry begins between Karna and Arjuna. Among the students of Drona a division becomes inevitable. Karna and the sons of Dhrityashtuha form a group and the Pandavas form another group. Pampa gives a beautiful comprehensive expression to the job of Drona. Drona looks like a teacher training the actors for the stage of forth-coming great war

says Pampa.

Drona tests his students by installing a counterfeit bird and asking them to shoot it down. In this test of assessing the aiming capacity, and concentration Arjuna stands first.

Drona again creates an incident in which he is caught by a crocodile and asks for the help of his students. The crocodile is shot by Arjuna. Drona is satisfied with Arjuna's valour, concentration, aiming ability, affection and respect for the teacher. In Bhagavan Vyasas, it is not the dummy crocodile that catches Drona. When Drona was taking a bath in Ganges, a live-crocodile catches him and Arjuna saves him. So Drona highly pleased with him gives him as ASTRA called BRAHMASIKHA. The mention of BRAHMASIKHAM is not there in Pampa.

Drona now finds a right person in his disciple Arjuna to

66. Vikramajuna Vijaya 2-59 prose.
The second half of the Drona Drupada episode which comes after
the tournament in Bhagavan Vyasa is prepared by Pampa. There is no
much sequential propriety in timing it earlier. Actual assessment
of the prowess of the young warriors will be made in the tournament.
Any external exercise of the powers would be more proper after this
kind of assessment at home, by elders and teachers like Krepa and
Drona.

Pampa seems to be in a hurry to avenge Drupada who had in­
sulted the teacher of his hero. He is more enthusiastic to de­
scribe the victorious maiden expedition of his hero. The martial
gusto with which the episode is presented, inevitably requires some
changes. The softness in the tone and temperament of Drona in avan­
ging Drupada, in Bhagavan Vyasa, has lost its peace in Pampa’s epi­
sode. We see the traditional brahmin’s ire in Bhagavan Vyasa.
The reconciliation and reciprocative requests from both Drona and
Drupada for friendship are the finest notes of highest culture.
in the Indian Society. This makes the soul of the sage poet's message to the reader.

Pampa's treatment is wholly different. Drupada is ordered to be tied to the foot of the cot of Drona. Drona comes, and lays his foot on Drupada's head, making it a 'foot-rest'. Pampa forgets the niceties in behaviour of a highly educated teacher of Drona's stature in an impulsive martial mood of vengeance. This, certainly, is not befitting of Drona.

Pampa is not satisfied. His Drona speaks:— 'The other day in your aristocratic pride could you recognise me? No. You could not. O King! now you will recognise me. Don't you? Tell me. O King belonging to an ancient race you are shining like the sun. The brahmin's foot rest on your head to kick.'

Thus speaking Drona kicks Drupada's head and releases him.

No reconciliation; no effort to patch up the lost friendship. We see only emitting enmity and vengeance.

6-A. XI. THE TOURNAMENT — PRELUDE TO IMMORTAL FRIENDSHIP BETWEEN DURYODHANA AND KARNA.

The tournament is an important incident, for it is there the cousins are openly divided into two groups. Pampa who has taken special care to immortalise the friendship of Karna and Duryodhana the incident is more important. It is here that the two heroes Duryodhana and Karna come closer to each other to remain loyal to each other for the rest of their lives.

67 contd.

68. Vikramarjuna Vijaya 2-62 Prose.
69. Vikramarjuna Vijaya 2-53 and 64.
Preparing the stadium for the tournament is as in the original in Pampa. But Pampa's Drona certainly looks more aristocratic in appearance than Bhagavan Vyasa's Drona.

In Bhagavan Vyasa Drona's description is like this:

Everything is white about Drona. Bhagavan Vyasa does not forget to describe the holy thread of Drona. But Pampa's Drona is in fine silks and in ornaments decked with fresh pearls. In Bhagavan Vyasa he is with grey hair and grey mustache very old. But Pampa does not bother about the age of Drona clad in silks and trimmed with precious ornaments. The holy thread a symbol of caste is not important to Pampa. So he does not make mention of it.

Bhagavan Vyasa compares Drona who enters the stadium with his son Aswathama, to the moon seen with Angaraka.

But Pampa's Drona is like the blue mountain covered with white clouds.

Pampa prefers a natural simile to an astronomical simile.

The tournament begins. Pampa has certain minor changes to present his villains in more dignified manner.

After the show of the game of Bhima and Duryodhana Arjuna enters. Bhagavan Vyasa introduces him with personal complements from Drona.

"Look ! here comes Arjuna dearer to me than my son; he is well versed in all sorts of martial arts."

In Pampa though Drona introduces him to the audience, the personal complements by Drona that he is dearer to him than his son is not there. Pampa is a royal poet. He is always conscious of the etiquette to be observed in such gatherings. Drona is talking to a large audience, mainly consisting of royal origin. He should not expose himself of his personal likes and dislikes as an honored teacher of the royal youth.

70. Adiparva 133-19.
71. Neelakantha's commentary. AMSUMAN means generally sun. As no other planet will be visible when the sun is shining Neelakantha takes the VYUTPATTI of the phrase (one who has rays) and says that AMSUMAN IS MOON. Nannayyas translation says that it is sun.
72. Vikaramarjuna Vijaya 2-68
73. Adiparva.
The sage poet Bhagavan Vyasa does not garb his characters with such artificial manners. Drona, Vidura and Bhishma in Bhagavan Vyasa are pro-Pandava characters.

They do not hesitate to openly praise them. Moreover Drona has a personal attachment to Arjuna, because he had saved his life from the clutches of the crocodile. In Pampa though the incident of the crocodile is there, it is a dummy one brought in by Drona to test his students.

When the noise of ovation for Arjuna is heard, Dhritarashtra asks Vidura about it. When Vidura says that it is the appreciation of Arjuna by the spectators, Dhritarashtra expresses his great joy at the progress and welfare of the sons of Pandu. Dhritarashtra is really happy. It is an achievement that the sons of his dead brother have become fine youths of great valour and skill.

Compared with the behaviour of Dhritarashtra in future, one has to doubt the sincerity in the present expressions of Dhritarashtra that he is very much joyed. But we must not forget Bhagavan Vyasa's Dhritarashtra is one of the best examples of the humanistic characters. Dhritarashtra is inconsistent in his character. Left to himself he is sincerely good to Pandavas. When it is an issue between the Pandavas and his sons, he is different. Undue affection for Duryodhana is the vulnerable aspect of his character which brings ruin on the entire Kaurava race.

While Arjuna is exhibiting his talents, Karna enters. He throws a challenge at Arjuna. When the question of his eligibility to have a duel with Arjuna sparks up, based on caste Bhagavan Vyasa’s treatment is, as usual, purely vaidic. SASTRA is the guide to decide any issue; Duryodhana speaks to Dronacharya.

"आता हर्षव! स्त्री सिंहवर्द्धिति राधार्षि प्रास्व, वि सचि वे सकूं ने नन्दे मुखवर्त योभ चिनाः प्रभु चिनाः।"

"One must have been born to Kshatriyas or one must be valiant."

Here Pampa comes forth with a general statement that Valour is the only KULA and questions the very existence of caste as such.

"विश्वास हि श्रुतः श्रुते कालोऽसू च।"

For Pampa valour is every thing. He is not satisfied with the general
statement. He is more sceptical and revolutionary. He does not hesitate to remind Drona and Kripa of their origin.

A big personal dig at his own teachers! The Jainism's revolutionary tone of criticism of the caste system of those days echoes in Pampa's work in many places.

Bhagavan Vyasa's Duryodhana looks more eager to make friends with a warrior of Karna's calibre to fight the Pandavas in future. When Karna enters the ground and exhibits his skill in the martial arts soon Duryodhana welcomes the great warrior in all the frankness and says:

उ त्तरस्ति जतिन राज कर्तव्यम् न य च च चूकु मुद्यों न तागः

"Welcome to you valiant Karna, my fortune has brought you here. Myself and my kingdom are at your disposal."

Now Karna expresses his strong desire to have a challenge with Arjuna in the great moment.

Then the objection from the traditional Acharyas comes based on the caste.

If the portrayal of Duryodhana's impulsive evil action is more prominent to Bhagavan Vyasa, the portrayal of restraint and the royal dignity of Duryodhana is more important to Pampa.

Duryodhana of Pampa speaks to Karna only after he coronates him to the Anga Province. Even then his dialogue with Karna is more royal in tone. He says:

क विनाशकार च धर्मावरोऽहस्यत
कच्चरकावयो च शुभाय विस्मयसन्
भैरवस्त्रेण कुमारोऽरुप्यकर्मायत
ब्रह्मसुद्रोऽरुपसन्तां विक्रमस्य विजयम्

Vikramarjuna Vijaya 2-85

He does not, in an impulsive manner, submit himself to Karna in his anxiety to gain an equal match to Arjuna. Bhagavan Vyasa's Duryodhana is a weakminded villain. Pampa's Duryodhana is strong, dignified, and all along conscious of his royal status. One sees a notable amount of glorification of villains like Duryodhana in Pampa.

76. Vikramarjuna Vijaya 2-85.
77. Adiparva.
In Jain epics like Harivamsapurana, and Padmaapurana even characters like Keechaka and Ravana are not devoid of considerable amount of virtue and dignity. Taming the wild wickedness of the villains, and adding large amount of dignity to those characters will be generally found in Jain literature. We see this kind of treatment in a large measure in the characters like Duryodhana and Karna in Vikramarjuna Vijaya.

6-A. XII DHIRITARAstra A MERCILESS POLITICAL CONSPIRATOR.

In Bhagavan Vyasa, there is a mention of Pandavas victory over many kings. According to Bhagavan Vyasa this caused anxiety to Dhritarastra. He called for Kanika to enlighten him on the course of action in the circumstances. Kanika’s political treaties is presented in one chapter in Mahabharata.

Pampa has not brought in the Kanika’s episode. According to Pampa it is at the instance of Duryodhana Dhritarastra plans to send Pandavas to Varanavata. But when Duryodhanapursuadea him, he simply accepts to do so. In Bhagavan Vyasa we see the full psychological drama of Dhritarastra. First he does not accept to do away with Pandavas. He says to Duryodhana:

Adiparva 141-76

"Pandu’s sons are as victorious as Pandu. He is known in the world and agreeable to the Pauravas. How can he be done away by us?"

Then Duryodhana proposes to send them away to Varanavata, for some time, till he consolidates his position in Hastina.

Adiparva 141-14-15

78. Adiparva. 138-16
According to Duryodhana of Bhagavan Vyasa, the Pandavas now enjoying popularity, are a stumbling block in his path to the throne. So they should be sent away for some period in which time he would consolidate his position as a ruler. After the state rests in confidence in the rule of Duryodhana the Pandavas and Kunti can come back.

Dhritarashtra is also of the same opinion. Soon he says to Duryodhana "Duryodhana! I am also entertaining the same idea." He accepts. This is the second stage. He wants his son to inherit the kingdom. But he is afraid of the people, and persons like Shishma, Drona and Vidura. But when Duryodhana suggests the plan of disposing them of in a peaceful manner he readily agrees.

Both Duryodhana and Dhritarashtra are different in Vikramarjuna Vijaya. Duryodhana suggests to kill the Pandavas secretly (उपरेण बले ) Dhritarashtra agrees. It is Dhritarashtra that plans to send them to Varnavata and not Duryodhana as in Bhagavan Vyasa. Bhagavan's Dhritarashtra seems to be not aware of his son's conspiracy. Whereas Pampa's Dhritarashtra himself is conspired along with his son.

When the news that the Pandavas were burnt in the house of wax comes to the royal palace at Hastina weak minded Dhritarashtra of Bhagavan Vyasa sincerely cries in grief like a cow removed from its calf. Bhagavan's Dhritarashtra wants his son to succeed him to the throne; but certainly not at the cost of the life of Pandavas. He is out and out a weak minded common man and certainly not an active wicked man. He has neither the capacity to assert himself before his son, nor the strong will to reconcile with the consequences of his lapses.

But Pampa's Dhritarashtra is a conspiring political character, not less well versed in enacting a drama for his selfish ends.

When the news of Pandava's tragic end comes to him, Pampa's Dhritarashtra is possessed with such a joy of having got the three worlds under his rule, but like an actor wept more than anybody.

79. Adiparva. 141-16
We see the merciless political murder to which Dhritarastra is a direct party along with his son. In Bhagavan Vyasa we see a weak human character with all its lapses and laments.

After the house is wax is ablaze, Bheema successfully carries all the other five of his lot and escapes through the tunnel already built by Khanaka under the instructions of Vidura. It leads him to the banks of river Ganges under the instructions Vidura men come there and help them to cross the great river Ganges. Pampa has not made any mention of such rescue operations on the banks of Ganges. In Bhagavan Vyasa we find Vidura very active in making arrangements to foil every malicious act of Duryodhana to bring an end to Pandavas. Pampa perhaps could not offered to be so descriptive. He is very brief. Send off to Pandavas at Hastina by people, and the reception by the people of Varanavatha are brief and beautiful in Pampa.

6-A XIII BHIMA’S MARRIAGE WITH HIDIMBA - NOT PROVIDENTIAL BUT ACCIDENTAL.

Bhima-Hidimba episode in Bhagavan Vyasa is described in seven chapters containing 205 slokas. Pampa describes it in eleven verses and 9 intervening prose passages.

In the plan of Bhagavan Vyasa’s epic work this episode has an important place. Apparently it is a powerful drama of the instincts like hunger and passion.

The instinct of hunger is described in the best manner in Hidimba. (male)

Hungry Hidimba speaks to his sister like this:

उपवन् सिरस्याऽर्कृतं भोज्यं समस्य सुनितिः
स्थितं जवान प्रस्तुति जिह्वा पर्यं जिः सुनुभस्त
अर्जुन दैवतां चुति रूपान्त सिरस्यापात दुस्सहाः
कालं मामम पिपुलं पिपलं पिपलं आचार्यं
मनुष्यं कन्यां मारिग्रहं अश्लीलसः
His sister Hidimba goes near the Pandavas. She sees the most handsome Bhimasena guarding others. Now the instinct of love rules her. She goes on saying to herself in passion:

"अर्थेत पराप्त सत्त्वविवर्ते सचिवाः सचिभविषयाः! कृष्णराजसिंहम् पुरुषोत्तर्विषयाः अग्निसिंहम् नागेन्द्र सत्त्वविवर्ती कृष्णराजसिंहं यस्मिन् कृष्णराजसिंहं यस्मिन् अग्निसिंहम्। अग्निसिंहो तथा अग्निसिंहो अस्मिन् अस्मिन्।"

An attack of brutal powers and the play of carnal pleasures are described in the fight between Bhima and Hidimba. The result is the birth of Ghatotkacha. There is best poetry in Bhagavan Vyasa. But for him all this is not important. This is important because it introduces the character of Ghatotkacha who plays an important role in the forthcoming great war.

In Bhagavan Vyasa, after killing Hidimba, when Pandavas leave that place, Hidimba's sister follows them. Then Bhimasena very strongly objects to her following them. He doubts that she would avenge her brother's death. Then Dharmaraja and Kunti advise him not to doubt her and request him to take her hand in marriage.

There is no positive proposal of doing away with Hidimba from Bhimasena in Pampa. Bhagavan Vyasa himself appears before the Pandavas and advises Bhimasena to marry Hidimba. He also foretells the birth of Ghatotkacha. In Bhagavan Vyasa the whole episode seems to have been introduced mainly for the purpose of begetting the great warrior Ghatotkacha who plays an important role in the forthcoming war.

Kunti asks Bhimasena to accept Hidimba and to bless her with a son.
Bless her with a son for DHARMA is the pure Vedic sentiment that is expressed in this episode by all the characters. Dharmaraja and Bhagavan Vyasa also advise Bhimasena to marry her to beget a son who plays an important role in future. In fact the Upanishads propagate the system of marriage only for begetting sons for establishing Dharma and not at all for enjoying the physical pleasures.

In tune with this line of thinking Bhimasena says to Hidimba:

He says "I sincerely promise you Rakshasi! I go with you till such time that you bear a son.".

The Dharmic sentiment that is glorified so much in Bhagavan Vyasa does not catch the attention of Pampa. But look at the lavish description of sites of pleasure where Bhimasena and Hidimba live.

She takes the Pandavas to her abode where one can find riches Pomp and feast. Hidimba takes them to the palace. It is सु धर
There they have bath, food, toilet and The newly wedded couple enjoy in places as under

Though this is there in the original also, Pampa’s choice is only for the LAUKIKA and not for the VAIDIKA.

Bhagavan Vyasa’s concluding lines of this episode explain in outspoken language the purpose behind the birth of Ghatotkacha.

80. Adhyaya 154 Adiparva of Southern version.
82. VikramarjunaVijaya 3-19.
Ghatotkacha is the creation of Bhagavan to foil the great Sakti of Karna against Arjuna in the forthcoming war. This note is not there in Pampa.

For Pampa the meeting of Bhima and Hidimba is an accident. But in the epic scheme of Bhagavan Vyasa it is providentially pre-ordained. As has already been observed in the opening chapter the invisible divinity's irrevocable directions very powerfully initiate the incidents and shape the characters to conclude the whole drama in favour of Dharma. Pampa is not less aware of it. But his theological loyalties and personal tastes are different and the treatment is also different.

**6-A XIV PANDAVAS IN EKACHAKRA**

Maharshi Vedavyasa appears and advises Pandavas to go to Ekachakra. They start. Here Pampa presents to the reader a beautiful description of Ekachakra. In Bhagavan Vyasa there is no description of the town. The Bhima-Baka episode narrated in eight chapters containing more than 200 slokas is cut down to a size of only 10 stanzas and eight intervening prose passages in Vikramajuna Vijaya. Of these ten stanzas is one RAGH of 18 lines which is exclusively descriptive of the town. Certainly one feels that the length of the poem is relatively disproportionate. But Pampa's art has its beauty in selecting the metre. It is suggestive of the forthcoming RAGALI (quarrel) between Bhima and Baka. One wonders at the lengthy description of the town which is not there in the original. In the original Bhagavan Vyasa makes a passing remark like this:

While bringing down the matter narrated in more than four hundred lines to about one hundred and fifty lines, he expands these

83. Adiparva 154 - 46
84. Adiparva 155 - 20 and 156 - 3.
Every aspect of the town described in Pampa speaks of physical beauty and pleasures that catch very much the royal taste. There are artificially built play hillyards, beautiful gardens, flowers that touch the hearts of the separated lovers (तिर रति) birds like parrots and peacocks. Rich fields of fine variety of fragrant paddy are also there. Rich merchants and their shops possessing heaps of five kinds of precious diamonds and the travellers - are all described. "Victorious Hariya admired the town. With this concluding line the non-original description bears a purely subjective element in it. The incidents which took place in Ekachakra glorify Bhimesen's prowess and not Arjuna's valour. There they spent their days begging - a life devoid of all royal comforts and luxuries. The aristocratic images in the description are contrary to the incidents that follow.

Then why should Pampa do it? Certainly Pampa does not lack the sense of propriety. The conflict between the contemporary events and the events in the epic is clearly visible here. Here it is not victorious Arjuna that admired the place. For a while the reader should forget Arjuna and Mahabharata. It is Hariya and his capital city that should be remembered. One should not forget the words of Pampa that he would narrate the epic imposing his patron's personal story on the epic story. Any amount of skill and capability will not be sufficient to do the job without crippling the stature of either of the two themes. Being a passionate admirer of Arikesari he has not hesitated to elivate his patron's stature even at the cost of distorting the original. As observed the reader who wants to see the epic of Bhagavan Vyasa need not go to Pampa. Go to Efeapa for the best poetry. He is an aristocrat in it.

6-5 BAKA-BHIMA EPISODE.

We find a striking variation in Pampa in the very style of the opening of the episode. Bhagavan Vyasa in his characteristic narrative epic style opens the episode like this:

तथा तु नै शान्तिः तांस्कृतं राज्यं महाकुत्तनं
उत्तरं वधुं असुभुजं साम्वेदं और तवम्

85. Vikramarjuna Vijaya 1-51.
Thus while the great Pandavas were living there, after a long time, once when all except Bhimasena had gone for BHIKSHA Kunti heard a voice denoting calamity coming from the house of the Brahmin.

Pampa's approach is different. He begins with the description of an evening. He compares the setting sun to a shameless drunkard - an indulgent. We see best poetic art - effortless two meanings and suggestion in abundance. Sri. D.L.N. in his Pampa Bharata Deepika had also shown a parallel to this stanza in Maharshi Valmiki's Ramayana.

Every evening in Ekachakra is tragic. The shameless indulgent devil responsible for this is soon going to die. This suggestion is the in its delicate expressions in the stanza.

Pampa's hero and his brothers are two great go to alms. So he does not make a mention of it anywhere. In Bhagavan Vyasa Kunti and Bhimasena were in the house of the brahmin and the other brothers had gone for alms when the calamitous cries were heard in the house. Pampa changes it. Dharma, Arjuna, Nakula and Sahadeva were performing SANDHYAVANSHANA while Bima and Kunti heard the cry in the Brahmin's house according to Pampa.

After enquiry Kunti comes to know of the Ekachakra's cruel fate in the grip of the demon Bakasura. The turn has fallen to the brahmin's family to host the cruel guest. There are four members of the family; brahmin, his wife, one daughter and one son. Who should die and become food to Bakasura. Each offers himself in Bhagavan Vyasa.

Bhagavan Vyasa takes this opportunity to present a vivid description at its best, of a vaidic family of its dharmic sentiments. Each member in the family is highly enlightened. Each has

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86. Adiparva 156-7-9
87. Vikramarjuna Vijaya 3-23
a pious love and due respect for the other. Each is conscious of his or her duties and obligations. Each wants to sacrifice himself for the sake of others. Bhagavan Vyasa devotes five chapters to portray all this. We come across the finest statements of great value for all times in these pages. In all this Bhagavan Vyasa is not dogmatic. He is more humanistic. The sage poet has not failed to portray the psychology of each in the family. There is one beautiful description of a child, the son of the brahmin reacting to what is happening in the house. The child takes a small stick and says to the father. "Father don't worry. I will go. I will go and kill the demon." The tragic humour and the delicate child-psycho­logy portrayed here are superb.

Pampa perhaps in his effort to be brief and more stately could not present this psychoethical drama in its fullness. Pampa's ef­fortless brevity can be seen in the prose passage of about 10 lines.38

Kunti, after seeing the situation, is moved and she promises the brahmin that she would send one of her five sons. She tells Shimasena the whole story, and he accepts to deal with the demon. Bhimeshara comes to know of it.

Here we come across a change in Pampa. Dharma­raja and other brothers come to know of it. In Pampa they feel very happy at Kunti's action. They say that it is happy that they are able to help others in this world; and all through the night they go on talking about Bakasura. Nobody entertains a second opinion about Kunti's decision.

But in Bhagavan Vyasa, Dharma­raja does not approve of Kunti's action.

He asks her whether it is the choice of Bhimasena to go to Bakasura for the sake of the brahmin family or is it at her request. Kunti's reply is very assertive.

She says: "मैं सच्चे वचनसे फिनिक्यरति परशुराम
He is doing it only at my command. Dharma­raja is very critical. He says फिसुराम एडुम कहे पुलस्य न प्राप्ते कहे तिस्वनप

88. Vikramarjuna Vijaya 3-25 prose.
"Why have you ventured to do a thing which is very difficult? Sacrificing the son is a thing that wise people do not approve of. Why do you sacrifice your own son for the sake of an other man's son? By this you have violated the common approval of the world and the Vedas."

Saying so he doubts her sanity.

Here the robust self assertion of Kunti elevates her status as a mother of royal spirit. After explaining to Dharmaraja the circumstances and the strong reasons for her action, she says:

"It is not done with any selfish desire nor due to ignorance; nor by mistake. I have done it wilfully for the sake of Dharma."

The unparalleled sense of gratitude, self confidence and responsibility rings in Kunti's voice.

There are some minor changes in the manner in which Baka and Bhimasena meet. In Bhagavan Vyasa Rakshasa appears in a terrible demon's form.

But in Pampa he approaches him in the form of a crane

Though not an important variation we find one peculiar note here. Bhimasena before taking an encounter with Baka consumes the entire cartload of food prepared for the Rakshasa. But the manner in which Bhimasena eats it is peculiarly described in Pampa.

He devours it in eighteen menses. Bharata is a popular story. Especially as stories about Bhima's encounters with the Rakshasas are thrilling, they are more popular. Such popular stories are frequently subject to many variations. In folklore we find interesting va-

89. Adiparva 161 - 556.
90. Adiparva 161-20.
91. Adiparva 162- 7 and 8.
rations of this type. The influence of folklore songs based on Mahabharata might have been there on Pampa. Variations related to great epics in the folklore literature, that existed earlier to Pampa may reveal the sources for many changes in Pampa. "Ate in eighteen morsels is entirely not a note natural to the poet who emerges from a civilized royal circles. It is the note of a thrill from less chiselled rustic folklore songs.

In Bhagavan Vyasa one sub parva is there with the name Chitraratha Parwa which contains Angaraparna's story, Tapati and Sanvarana episode, Aurva episode and Kalmashapada's episode. All these are narrated in 19 chapters in the original. Pampa's plan could not accommodate all these episodes.

6. A. XVI. DRAUPADI'S EMERGENCE - JWALAKALINI.

In his characteristic brief and beautiful style he introduces the two important characters - Dhristadyumna and Draupadi in one prose passage. Even here we find a few changes. inBhagavan Vyasa Drupada requested Yaja and Upayaja to perform a sacrifice to beget a son who can kill Droma. But Pampa's Drupada conducts a sacrifice through a sage called Payovrata to beget a son to kill Droma and a daughter to marry Vikramerjuna. Accordingly they emerge from the sacrificial fire. Here Pampa describes emergence of Draupadi as that of the emergence of Jwalalini. A comparison of Draupadi to Jwalalini speaks of the suppressed consciousness of Jainism in the author Jwalalini is the female attendant on Chandraprabha Teerthankara. This Yakshi is very famous for her occult powers. Tantric cult had gained more popularity in Karnataka in those days than in any other part of India. This deity has a number of temples and a systematised treatise on this Tantric cult named Jwalalini Tantra came into existence shortly later.

After an encounter with Angarapura on their way to Panchala's capital, in the conversation between Arjuna and Angaraparna, Bhagavan Vyasa introduces a number of ethical codes of Vedic origin. Pampa does not bring in any of them. He only says that Angaravarna gave 500 houses to Arjuna. He does not even mention Arjuna giving him Agnayanstra and the refusal of Chakshusi offered by Angaravarna.

Draupadi's marriage with Pandavas is a part of the epic which is subject to many sorts of commentaries. Polyandric character of Draupadi seems to have suffered an inexorable criticism even in those days. Drupada was himself shocked to hear the proposal of Dharmaraja to give his daughter in marriage to all the five Pandava brothers. It was irreconcilable to him. He says:

"One woman marrying many men is not heard of anywhere. O Kaunteya! why have you entertained such desire which is not approved either by the world or by the Vedas."

Later the Jain authors who began to adopt the epic to their line of thought and theology, out of utter contempt to the very idea of polyandry of Draupadi, came out boldly condemning such line of thinking. Jainasena in his Harivamsapurana devotes quite a large number of lines criticising those who hold the opinion.

He explains how this world began calling her the wife of five. In the Swayamvara she was garlanding Arjuna. Then the violent wind blew and the garland fell on all the five. The mischievous world started calling her a lady of five husbands. Jainasena further explains the relationship maintained by other brothers with Draupadi. Dharmaraja and Bhimasena treated her as their daughter-in-law and Nakula and Sahadeva treated her as their mother. She also treated the elder two as her father-in-law, the younger two as her two Devaras.  

Jainasena, still not satisfied, becomes more emphatic and exhorts, that to call Draupadi as a women of five husbands is the worst act of sinning.

94. Harivamsapurana 45 - 150-151.
The same line of thinking, regarding Draupadi and her marriage, is maintained in all the Jain versions of the epic. Karnaparva's Neminathapurana also interprets the Swayamvara of Draupadi as in Harivamsa Purana of Jainasena. Here Pampa is caught in the conflict between Harivamsapurana and Mahabharata; Pampa has not, so far, cared to incorporate the variations made by the Jain authors. But in this sequence he has strong reasons to honour the interpretation of Jinasenacharya. Pampa is not at all a conservative Jain. He is not dogmatic. Inspite of his liberal outlook in the field of religion, the subconscious revolutionary Jain thought in him breaks its barriers and emerges strong to say that Draupadi is not polyandric.

Pampa is apparently loyal to Bhagavan Vyasa. But temporarily suppressed Jain loyalty dies hard. In this conflict the coherence in the characterisation is lost. In Virata Parva one cannot take Bhimasena as other than Draupadi's husband. All along the poem Draupadi's relationship with Dharmaraja and Bhimasena does look more than a wife and a husband. When Keechaka molested her, Draupadi did not approach Arjuna. She approached Bhimasena only. Bhimasena calls her "प्रभुदीपामानी". Secondly Pampa's pledge to superimpose the character of his beloved patron on the character of Arjuna stood in the way of calling his hero's wife polyandric.

In Harivamsa Purana of Jainasena, the five Pandavas, after the period of incognito go to Dwaraka. The Yadavas receive them with joy and affection. The Yadavas give their five daughters in

95. Harivamsapurana 45-152 to 157.
marriage to five Pandava brothers. They also provide them with five palaces to live in. Pampa was helpless to introduce all this into his work. In Pampa the marriages of Bhimasena and Arjuna are described. But what about Dharmaraja and the twins? Are they not married? Pampa could neither follow the Jaina Bharata nor could he follow the original. The conflict results in an irreconcilable omission.

This variation has proved very inconvenient to the author. After Dharmaraja loses everything in the world in the game of dice, he stakes Draupadi too. If she is wedded to Arjuna along how could Dharmaraja indulge in staking his brother's wife? He has neither legal nor moral right to do so. Such irreconcilable lack of propriety becomes a recurring disadvantage in handling the epic story. Pampa does not look as conformable as the other Bharata poets who reconciled with the historic polyandric character of Draupadi in dealing with the numerous parts of the story, mainly based on that peculiar character.

If a poet is conceiving an imaginary theme for his grand poem he is at liberty to shape any character in any manner he likes. But a poet who deals with the historic themes cannot enjoy such liberties. Draupadi's marriage with all the five Pandava brothers must have been a historical fact. There is scope for dispute in deciding who the hero of the epic is. But it is beyond any dispute that Draupadi is the heroine. All the momentous situations emerging in the epic, indispensably revolve round this character. Dharmaraja's loyalty to Dharma, Bhimasena's valour, Arjuna's unparalleled skill in archery, Duryodhana's malice and anger, Dussasana's boshness - all important as they are, are much to do with this character. Once you reconcile with the peculiarity of the character it becomes easy of the story.

In Bhagavan Vyasa before Drupada reconciles to give his daughter to the five brothers he first sends his son Dhrishtadyumna to find out who they are; and again Drupada's purohita goes to know all about them. Then only Drupada knows that they are Pandavas. Here Pampa is brief. By seeing the valour shown by Bhima and Arjuna in their encounter with the attacking of kings, Drupada comes to understand that they are Pandavas and the man who successfully aimed at the revolving fish is Arjuna. Then he welcomes them to the royal palace and celebrates the marriage of Draupadi with Arjuna.
Then we find a splendid display of material richness in the description of Draupadi's marriage in Pampa whereas the original shows a special love for the Vedic style of marriage.

After marriage Kunti welcomes Draupadi wishing her all good in life. She says:

In Rigveda many stanzas in the "Vaiwahika Sukta" sound the same ideas.

Pampa's unabated admiration for human valour makes the epi-co character of Krishna more anthropocentric than anthropomorphic. Bhagavan Vyasa's Krishna is more super human than human. The transparent human colour, does not sufficiently conceal the underlying divine character of Krishna. Pampa would have taken liberties to alter the very nature of the character of Krishna, in the same way as he did regarding Draupadi, had he had the confidence to overcome the innumerable problems that arise thereby. Anyhow he could not demean the character like the Jain author. Nor could he present the character as it is in the original. Pampa accepts the divine magnitude of the character, but in a dispirited manner. Vikramarjuna Vijaya does not owe its greatness to the character of Krishna though it owes much to the other characters like Duryodhana, Bhima, Salya, Bhishma, Drona, Arjuna and Dharmaraja. Bhagavan Vyasa's Mahabharata owes it greatness much to the character of Sri Krishna.

In Pampa the association of Krishna and Pandava's begins and becomes fast bound much on account of Arjuna's marriage with Subhadra. Though Krishna and Balarama attended the marriage of Draupadi and recognised the Pandavas they did not personally meet them in Pampa. In Bhagavan Vyasa after recognising the Pandavas Balarama and Sri Krishna go to the abode of Pandavas and meet them. In the behaviour of Krishna

96. Adiparva
we find, in good measure, sympathy for them. He also expresses his contempt for the malicious intentions of the Kauravas. Krishna stays with the Pandavas till the marriage is over. He also goes to Indraprastha and blesses the Pandavas with all prosperity at the time of Dharmaraja's coronation.

Pampa is aware of the parts of Nara and Narayana in Arjuna and Krishna. Here and there he mentions it in a formal manner. But he is more conscious of the domestic relationship in his treatment of the characters.

Pampa's awareness of the Laukik relationship of Krishna and Arjuna as brothers-in-law is so strong that the Dharmic relationship of them as Nara and Narayana does not actually seem to survive in spirit in Vikramarjuna Vijaya. So he is not in a hurry to introduce Krishna to the Pandavas till the laukik circumstances demand it. Arjuna meets Krishna in Dwaraka. Krishna sees a suitor to Subhadra in Arjuna. This meeting is purely a meeting of laukik purpose.

6-A XIX KRISHNA'S CHARACTER - NERVELESS:

Pampa's heroic ideals are mainly evolved from the age in which he lived. Himself being a warrior, Pampa, in his laukika poem, could present a full picture of heroism. In selecting Arikesari as the hero of his poem it became very easy for him to realize all his heroic ideals in that character. Everything about the hero must convey the special image of him to the reader. From his birth to the coronation every incident concerning him has its uniqueness. Pampa takes all the care to see that the achievements of his hero are entirely his own and nobody has a share in it. But the original epic available in the times of Pampa had already absorbed in it, beyond measure, theological, ethical and legendary content, and his freedom to interpret the entire epic in pure heroic form is much curtailed. Whenever the popular religious atmosphere of the age, or the original epic's popularity demand the sacrifice of his beloved images of the heroic ideals, Pampa reluctantly does it and presents the so-called loyal to the original aspects in subdued tones and faded colours. We can see such presentation in several places. Krishna's character represents one such presentation. Krishna's place in Mahabharata is unparallelly great and popular. In all the victorious encounters of Arjuna, in the great war, Krishna has a share. This part of Krishna is in no way favourable to the scheme and the purpose of Pampa's heroic poem. But he can-
not become an extremist like Jain authors, and distort the important and popular character. The only way left to him to achieve his goal, to the best possible extent, is to be formally loyal to the original and to apparently present the character as it is in the original. The result is the character stands before us as nerveless as possible.

Between the characters of Arjuna, Karna, Bhima and even Duryodhana and the character of Krishna there is ocean of difference. We see Rama's personal ideas and ideals in the former characters. In Krishna's character we only see a listless artistic and illgroomed creation.

The relationship between Krishna and Arjuna has also undergone considerable change in this treatment.

6-A XX ARJUNA'S 88^CK88T8 55855868 68 85858585

In Bhagavan Vyasa, Arjuna leaves Indraprastha on a tour of the holy places to cleanse himself of the sin of violating the agreement, not to see the pair (one of the brothers with Draupadi) when they are together. For all this the back-ground is crowded with Dharmic incidents. Arjuna's Dharmic love becomes irresistible when a brahmin comes to him with a request to restore his sacrificial cows which were stolen away by thieves. Then Arjuna enters the room, in which Dharma-raja and Draupadi are together, to take his bow and arrows. Arjuna prefers to undergo any atonement for violating the agreement to save the sacrificial cows. Saving of the Brahmin's sacrificial cows is a greater Dharma for Bhagavan Vyasa, than anything.

The agreement before Narada is, that the man, who violates the rule regarding Draupadi, should live in forests observing BRAHMACARYA for twelve years.

Arjuna is forced by Dharmic circumstances to break the agreement. He is to observe strictly the life prescribed to atone the sin, instead the pilgrimage of atonement becomes a wedding tour and a honeymooring (trip) for him.

Apparently the propriety is lacking in this episode. But Vadiraja Teertha, a 16th century commentator comes to support the view that Arjuna's observance of Brahmacarya is not spoiled. The first lady that Arjuna meets is the Naga Kanya. She explains to Arjuna, when he pleads his obligation to the observance of the period of atonement and adherence to Brahmacarya, like this:
You have taken an oath for the sake of Dharma there (in the Bhooloka) that will not harm the Dharma here (in the Nagaloka).

Sri Vadiraja Teertha's commentary:

Even if you share my bed the Brahmacharya in Bhooloka will not be harmed.

Again it seems that the period of atonement - twelve years is over when he falls in love with Chitrangada, the daughter of the Mani­pur King. Nannayya, the Telugu poet who is very faithful to Bhagevan Vyasa in rendering the Telugu version begins this episode saying that in the 13th month he went to Manipur. Nannayya changed the period of 12 years to 12 months. So Arjuna has successfully completed the 12 months of atonement.

For Pampa all this seems to have sounded silly. His Arjuna is more chivalrous, and more royal than saintly and brahminical. Moreover the incident of Arjuna seeing Draupadi and Dharmaraja together does not arise in Pampa for Draupadi is not the wife of anybody else except Arjuna. This change has given Pampa the best opportunity to present his hero to the best of his heroic ideals.

One who has observed the heroic ideals of Homer, in his Iliad and Oddyssey, will be surprised to see them in their fulness in Pampa's Vikramarjuna Vijaya.

The best heroic ideal is to be the best among men of valour and to excell all others in action. Fundamentally the hero is a man of action. The field of action is the vast human world and generally not the world beyond man's physical living. Pampa's ability to present the luminous profiles of such types of hero's is remarkable.

Pampa's Arjuna like Achilles or Oddysseus, thinks that a man who only spends his life in eating and sleeping and not being active is not worthy of being called a man. He wants to go round the world.

97. Adiparva 213 - 27
98. Lakshalankara I Part Page 186.
99. "$\text{Be&caao 5io esuv}$. 
(like Odysseus) and be a victor (like Achilles). Pampa's hero is not only valourous but he is also amorous. These two qualities of Arjuna are described by Pampa with special fervour.

Pampa very aptly begins his episode saying that Arjuna started with the idea of touring the four corners of the world. The metaporphic expression "वर्षीय स्वंकरः" is suggestive of his hero's marriages with many women.

Pampa calls the Nagakanya by the name 'Madanalata'. In the next stanza, Pampa's pun on the word 'Bhoga' is wonderful. It sounds the voluptuous nature of the place and the lady.

In Bhagavan Vyasa Arjuna's stay in that world is only for one night. Pampa's Arjuna is not satisfied with such brief stay. He stays there even after a child is born to 'Madanalata' enjoying the love of the beautiful lady and seeing the playful child.

Pampa's Arjuna is more amorous than Bhagavan Vyasa's. Vikramarjuna neither speaks of Dharma nor hesitates to enjoy the pleasures of the land and its lady.

Then Arjuna leaves that place and he visits mountains like Himalayas and Malay. His elaborative description of Banavasidesa is beautiful. It is a piece of subjective poetry which mirrors Pampa's personal love for the native land.

In Bhagavan Vyasa Arjuna does not come across Banavasidesa.

In Pampa's, Arjuna is neither a saint nor a brahmachari. As he is on a victorious tour the news of Arjuna's visit to Dwaraka will be heard by the Yadavas. Krishna feels very happy. In the first invocatory song itself Pampa has called him Udatta Narayana. So Narayana (Sri Krishna) arranges for a grand royal reception to Udatta.

99 contd. 99

100. Vikramarjuna Vijaya 4-16
101. Vikramarjuna Vijaya 4-18 Prose.
102. The description of the word of Madanalata resembles the description of Calypso's abode in the island of Ogygia in Homer's Odyssey. Odysseus meets Calypso in that Island after a shipwreck. Beautiful nymph Calypso loses herself in love for him. She tries her best to please him. The material richness and the natural beauty of the abode of Calypso and the abode of Madanalata are the same. But homesick Odysseus is less amorous to Calypso than Arjuna to Madanalata.
Narayana. Krishna, Balarama, Satyaki, Kritavarma and many other important Yadavas, with love and regard for Arjuna, come and receive him at the gates of Dwaraka. Narayana welcomes Arjuna's arrival and feels that it is a great fortune conferred on him.

Each embraces Arjuna with warm affection. He is taken into the city in a pompous procession with all the supreme royal honours. The entire town is in a festive mood; the amorous glances and gestures of women folk while seeing the most handsome hero is described with greater amount of gusto by the poet. Eagerly awaiting princess Subhadra, and Arjuna exchange glances. Subhadra is caught in passionate love of Sura Mata Makaradwaja. In a gorgeously furnished and beautifully decorated special royal residence, Narayana and Udatta Narayana spend some time talking to each other. Krishna says that in the previous birth they were Narayana and Nara and now they are Narayana and Udatta Narayana.

A XXI UDATTA NARAYANA VISITS SULEGERI:

Pampa takes this opportunity to describe the sunset, sunrise, garden, etc.,--some eighteen characteristic descriptions to be introduced in a Kavya. Subhadra and Arjuna, each in passionate love for the other, suffers the separation. Pampa describes Subhadra undergoing some of the ten stages of love--ādarāmādā, veṣādā, ṛṣita, sūtaka, sūkṣma, etc. Arjuna also suffers the separation. Not able to bear it he goes out on a stroll seeing the city. He enters the part of the city where the harlots of the city dwell. Pampa forgets all economy and restraint and describes the voluptuous city night life. If one does not mind the Hitamita Satyavachana's indulgence -- one sees best poetry in it. Pampa could afford to sacrifice all his characteristic economy and devote thirty stanzas and twenty five prose passages of average magnitude for this description. The ornate style and the fervour, with which the vivid description of the profligate nocturnal world is presented, speak of Pampa's pure laukik treatment of the epic. A hero of the status of Arjuna need not visit or roam about the harlots' habitation. It neither elevates the dignity of Udatta Narayana nor ennobles the poem Vikramarjuna Vijaya. If one does not accept that this sort of description is introduced only to make the poem a laukik one, one has to at--
tribute indulgence to Pampa and doubt his restraint, which is unfair.

In Bhagavan Vyasa the entire story of Arjuna's pilgrimage is different. Arjuna tours the holy places along with pious and learned brahmans, observing all the rituals to be observed in such places. It is a Dharmic tour. When he goes to Dwaraka as a saint except Krishna nobody knows him as Arjuna. No royal reception awaits him. The Yadavas thinking that he is a saint, take him into Dwaraka and he is respected. Both in Bhagavan Vyasa and Pampa, the connaiance of Krishna is there in Arjuna's wedding with Subhadra. In Bhagavan Vyasa it is a meeting of Nara and Narayana the ancient sages reborn to reduce the burden of the mother earth. But in Pampa it is the first meeting of Narayana and Udatta Narayana - in which Udatta Narayana is to be honoured by Narayana by gaining his relationship. Pampa's Krishna says that they were Narayana and Nara in the previous birth but the last line of the stanza speaks of Arjuna's superiority over Krishna.

While reading the last line of this stanza we must not fail to recollect the first invocatory stanza of Vikramarjuna Vijaya which explains why Arikasari is superior to Narayana. Conflict between Bhagavan Vyasa's vedic background and Pampa's laukik spirit results in less hold and more suggestive expressions. The 'unheard melodies' charm the readers more than the "heard melodies". So the expression of Pampa that apparently support the popular vedic notions of Vyasa, ultimately lose their bearings and their impact on the reader. The result is that the reader sees Pampa's patron more in the hero, and laukik spirit richer in the story. Pampa concludes the fifth chapter with his gorgeous description of the 'कन्या'. By concluding the chapter at this stage the discrition gains more importance by technique. The sense of loyalty to his patron and the obligation to localize the contemporary avenues of royal voluptury seem to have impaired the sense of propriety. But the miraculous art of Pampa's ornate poetry makes amends.

"There is scope for more Sringara in Subhadra's marriage than in Draupadi's."

In Bhagavan Vyasa Draupadi is the heroine. Throughout the text Bhagavan Vyasa makes the reader feel her prominence in the story.
we compare the marriage of Draupadi and the marriage of Subhadra, we see Bhagavan Vyasa presenting the former with more prominence. In fact Subhadra being the sister of Sri Krishna, she should have been glorified. But the sage poet, as has already been said, has no personal obligation for any character. But Pampa has an obligation to his patron, when he super imposes on the character of Arjuna. VEERA and SRINGARA are the qualities of the age that glorify any king. Wherever there is scope, Pampa attributes these qualities to his hero in large measures. Here Krishna’s connivance reduces it, whereas in Draupadi’s marriage it was an open test for skill and valour. But there is larger scope here for Sringara as Arjuna is introduced as a prince. But in Panchala’s court he is introduced as a brahmin. Sringara being a sentiment of ‘Bhoga’ will be improper to glorify it with a brahmin who is by general notion great for Sama, Sama and Sama. In Bhagavan Vyasa Arjuna appears in Dwarka as a saint with whom the sringara should not be glorified. It suffers concealment. Pampa’s variation gives him vast scope for portraying the sringara sentiment in large measure.

6-A XXII A REQUEST FROM THE TRIBALS FOR HUNTING THE BILE ANIMALS.
AN INTRODUCTION TO KHANDAVA DUNNA.

A Kshatriya should not sit idle at home. After the marriage of Subhadra the hero has no active field of work. In Bhagavan Vyasa Arjuna expresses a desire to go to the sandy banks of Jamuna for a few days’ stay. Both Krishna and Arjuna go there. The Agni appears before them, and asks the Khandava on-fire.

But Pampa’s version differs. His hero’s royal sport of hunting takes him to Khandava. A tribal comes to him and describes that the season is very good for hunting. On their request Narayana and Udatta Narayana go to Khandava. His description presents many details of the spot of hunting. As it is concerned with the skill of Arikesari, Pampa abandons all economy. Then Pampa in an immensely decorated style describes the ‘हेरियाँ’ of Arikesari with his women folk. All these are not Bhagavan Vyasa’s concern.

104 contd. 99 एक आदिराजसंहार का

Vikramarjuna Vijaya 4-45

105. He devotes 12 stanzas for this description 5-36 to 47.
When a king camps anywhere the arrangements to make his stay comfortable are many. The king along with his queens has camped in a forest. The Royal Poet Pampa is conscious of every minor detail of the royal aristocracy while describing the luxurious life of Arikesari in that forest camp. His close association with the king and his personal hearth to the luxuries of royal life can be seen in this description.

Then Agni comes. In Bhagavan Vyasa's long episode of Swetaki's great sacrifice is narrated to explain why Agni asked Khandava as his food. Pampa does not give a detailed account of it. In his characteristic brief style he mentions the reason of Agni's desire to consume Khandava to cure his sickness suffered on account of consuming oceans of ghee offered by Khatwanga in his yagna. We do not know why Pampa names the king as Khatwanga who performed the sacrifice. It is Swetaki according to the original.

The purpose of Pampa's poem is to glorify Arikesari. According to Pampa the glorious hero must have possessed necessarily three qualities: Charity, luxury and valour. Here he describes every one of them in abundance in Arikesari.

We find one minor variation in this episode which helps Pampa to describe the valiant man's charitable disposition when Arikesari sees Agni in the form of a Brahmin, he thinks that he deserves his charity, when he approaches him he asks him what he wanted. The brahmin asks for food. Arjuna promises. Then, Krishna, very emphatically says that the man before them is deceptive and he is not a real brahmin. Here he says "毛泽东毛泽东 " "毛泽东毛泽东 ". Both the expressions mean a deceit. Pampa must be thinking of 毛泽东毛泽东 while saying毛泽东毛泽东 is also suggestive of Agni. Krishna could not curtail the very strong love for charity in Arikesari. Here Pampa describes very nice sentiments about charity. Arikesari's eloquence does not allow Krishna to speak further. We do not find all this in Bhagavan Vyasa.

To further glorify Arikesari, Pampa makes yet another charge here. According to Bhagavan Vyasa Arjuna asks Agni for a bow, a chariot and horses. Then Agni brings them for Arjuna from Varuna. But Pampa's hero is too great a person to ask for, and to accept anything from others.

106. Vikramarjuna Vijaya 5-73, 74 and 75.
According to Agni of his own accord brings them and gives them to him. Such minor changes are there throughout the text of Pampa which support the laukik dignity of the hero. We miss the beautiful episode of Mandapala in Pampa. The domestic episode which is in five chapters in Bhagavan Vyasa, narrates in detail the story of the sage Mandapala, and his wife (a bird) along with his five sons.

Pampa says that Arjuna became known as Krishna because his body became black on account of the dark smoke that emerged by burning the poisonous snakes in Khandava. He is named Krishna by Brahma.

Pampa finally brings the supreme divine trio Brahma, Vishnu and Maheswara to greet Arikesari. Already Krishna (Vishnu) is there. Brahma wishes Arikesari longivity, Maheshwara calls him an equal to him saying that he is Udara Maheswara. In Bhagavan Vyasa in the end Indra promises Arjuna with all his divine weapons. Here with this note we are left with a suspicion that the entire fight was not real and it was perhaps Indra's test to know the prowess of the future hero of the Mahabharata war.

Pampa concludes the fifth chapter and the story of Adiparva too with this conferring of (Arikesaries) titles on Arjuna by the divinities of the fourteen chapters of Vikramarjuna Vijaya, five chapters are dedicated to the story of Adiparva. Of these five chapters fourth and fifth are completely dedicated to describe the exploits of Arjuna (except a few stanzas in the beginning of the 4th chapter). In the first three chapters also Arikesari shares more than any other single character.

When compared to the original there is gigantic disproportion in the magnitude- In Bhagavan Vyasa's Bharata, Vana Parva and Santi are the largest parvas. Adi is not such a big parva. But Pampa's scheme is entirely different. His is not the narrative poem. It is a descriptive poem. Descriptions are generally subjective and far removed from the original. Arjuna's marriage with Subhadra is very brief in the original. Pampa's poem covers the lion's share of the length in describing the hero's marriage with Subhadra. While glorifying his hero, Pampa is very lavish. We do not see any truth in the general assessment of Pampa that he is "... . We only see the contrary. But when he wants to abridge the original and he is second to none in that art. Certain episodes like Mandapola's stand
to testify his abilities in the art. When he describes his favourite beauties of nature, we see the best universal lyrieist in him. While abridging and enlarging Pampa is the same best poet. The epic poet's didactic element is a thing that is completely missing in Pampa's Vikramarjuna Vijaya. Anyway the reader should not go to him for this. It is not Bharata he is presenting; it is the story of the 'exploits of valiant Vijaya' Vikramarjuna Vijaya.
Sabha Parva is very important in Mahabharata because the seeds of great war are sown in this chapter. How, fluctuations of great magnitude rock even the most powerful men is shown in its fullness in this Parva. Bhagavan Vyasa presents the great human drama with varied psychological type of characters. Bewitchingly absorbing ebbs and tides of the emotional human behaviour find their full play here and Bhagavan Vyasa with his unparalleled skill paints them to the vision of learning humanity for all times.

This parva consists of great events like the performance of Raja-suya (after which according to Bhagavan Vyasa a major human destruction takes place), honouring Krishna, indulging in the game of dice and insulting Draupadi. Each is very significant in its relation to the forthcoming great war.

6-B. I Vikramarjuna Brings Back the Dead Child of the Brahmin:

Pampa begins the story of the Sabha Parva with a reference to one of the great exploits of his hero Vikramarjuna.†

Vikramarjuna, whose fame has embraced the entire earth, encircled with the sea, once heard the cry of a distressed poor brahmin, went to Yama attacked him and brought back the lost life of the brahmins child. This act of Vikramarjuna Vijaya is frightening even to hear. Great Vikramarjuna hearing the Brahmin went to Yama, had an encounter with him and brought back the life of the deceased son of the brahmin.

There is no such story in Mahabharata. Some confusion prevails regarding the identification of this particular episode. Bellave Venkatanarayanappa in his introduction to Pampa Bharata writes that it is a reference to the episode of Sambuka in Ramayana. It is wrong. Though Pampa equates his hero with Rama in several places it is not a reference to the episode in Ramayana.

If we carefully observe the scheme of narration of Pampa we find in several places that he is conscious of the story of Krishna - the
story of Bhagavata or Harivamsa all along his work. Bharata in the Jain literature has no independent existence. It occurs in Harivamsa Purana. Neminatha is born in the Yadava race. The Bharata story is a part of Harivamsa or Neminathapurana. In the 16th SKANDA of Bhagavata there is a story of a brahmin; once upon a time in Dwaraka the wife of a brahmin gave birth to a child. The moment it was born it died. Like this she gave birth to eight children and all of them died. When the same fate befell the ninth child the brahmin charged the ruler of the land with sinful rule in the court in the presence of Krishnand Arjuna. Then Arjuna promised him to protect the next child to be born. But he could not. Then he proceeded to the Yamaloka and brought all the children (lives) with the help of Sri Krishna. Evidently, Pampa is referring to this story in his Vikramarjuna Vijaya. Pampa's galloping speed in narration does not give us the details. Sri Madhavacharya who employed the method of narrating Bharata and Bhagavata together in his Bharata Tatparya Nirnaya places this Bhagavata episode exactly in the beginning of the Sabha Parva.107 Both Pampa and Sri Madhavacharya must have seen a Mahabharata edition where this episode is in the text; or both of them might have thought alike in placing this episode at this stage. The difference between these two authors is, each glorifies his hero. Bhagavatha is the direct story of Sri Krishna. So Krishna saves Arjuna from failure there. Pampa changes his episode to his advantage and does not mention the name of Krishna at all here. Moreover Pampa says that Arjuna went alone without the help of anyone. "संभुक्ताः पुजयते " This expression clearly shows that, Pampa is avoiding to mention Krishna's help in the encounter, purposefully.

In Ramayana when Sambhuka was killed, the gods like Indra came to Rama and asked him to desire for anything. Then Rama asked them to give life to the dead son of the brahmin. There Rama did not go to Yamaloka. But in Bhagavata it is clearly said that Arjuna entered the Yamaloka and brought the life of the brahmin's children with the help of Krishna. To testify to the Vijaya of Vikramarjuna, going to Yamaloka and bringing back the life from that land, is more supporting. That the origin of this variation is, the episode in Bhagavata Purana is beyond doubt.

107. Mahabharata Tatparya Nirnaya Chapter 21 sloka 35.
6 - B.II. PANDAVAS ENTER THE SABHA :

In Bhagavan Vyasa the Sabha Parva begins with Maya's request to accept something from him as a mark of gratitude for saving his life. Krishna asks him to present a 'Sabha' to Dharmaraja.

In Pampa Krishna does not ask for it. Maya presents it to Dharmaraja of his own accord.

Bhagavan's Maya brings the "Sabha" from a holy lake in Himalayas. There is a striking difference between Bhagavan Vyasa's description of the place and Pampa's. The lake is situated in a pious place where Bhageratha brought the Ganges to earth, where Brahma first created the universe and where great sages performed many sacrifices. Pampa does not mind all this. He simply says that Maya brought it from Devaloka.

Again while describing the grand entrance of Pandavas into the "Sabha", Bhagavan Vyasa says that they entered it along with a number of sages. Bhagavan Vyasa names about sixty of them. Pampa simply mentions the names of Dharmaraja and his four brothers. Bhagavan Vyasa does not forget to say that these sages always go on discussing various episodes of pious nature for Dharmaraja. Propagation of Dharma and piety are of primary importance and Dharmaraja has much to do with them. Pandava's endure sufferings of great magnitude only for the sake of these virtues. So Bhagavan Vyasa consolidates the action of these characters by presenting all the prerequisites for such steadfastness to Dharma and Piety.

Next, when Narada arrives in the Sabha of Dharmaraja, Bhagavan Vyasa introduces a long passage describing the science of Political ethics. Pampa does not bother about this. Perhaps, he felt that his Arikesari who is well versed in political science and many other branches of knowledge needed no such exhortations. His concern is more about preparing the valiant Pandavas for a grand dashing action of performing the Victorious RAJASUYA. He has also given up the long and beautiful description of Sabhas of various gods like Brahma and sabbhas of kings like Harischandra in the original.

6-B. III. Pandu's Agony in Indraloka :

Soon he introduces Narada who very emphatically describes to the Pandavas the pathetic status of Pandu who is suffering humiliation in the court of Indra among the Shodassarajas. Though Pampa's patron...
is a feudatory king, he is not a common feudatory. He is the "Saman-thachudamani" and is treated by the sovereign authorities with all respect. Pampa does not relish a subordinate position. To be waiting at the beck and call of the authorities, and to suffer humiliation at their hands are experiences beyond imagination to Pampa. All these sensitive reactions are effectively presented in the character of Pandu. A king, whose sons do not prove their victorious character by performing Rajasuya will suffer the worst humiliation in Swarga. The impact of Pampa's heroic ideals do even cross the orbit of human world. When he describes Pandu of his agony for being a father of non-heroic children, we see in him in flesh and blood a human character with its miserable psychological depression. He does not look like a character above this common world of physical and mental stresses and strains.

Though the message of Pandu to his sons to perform the Rajasuya for his honour in Devaloka (is there) in Bhagavan Vyasa, Pampa's presentation makes it quite unique. The tone of stress varies from the original,

Vikramarjuna Vijaya 6-16

All these expressions emphatically convey the unendurable agony of slighted ego of the towering human valour. No hero of Pampa in Vikramarjuna Vijaya seems to endure slights, Neither Karna nor Duryodhana nor even Vidura. Drona-Drupada episode had already conveyed this spirit in full measure.

Further Narada says that he had come from the land of Indra exclusively for conveying the message of Pandu to them. Anyway this is not as in the original a casual visit of the roaming divine sage to Pandavas, according to Pampa.

The whole passage is very carefully construed with a lot of propriety and artistic grandeur. There is propriety in Narada conveying the message as there is a saying that "పనడాకాడడిసుడ తియా అసు". Narada is known for his activities in bringing feuds between
people. The greatest heroic ideal of Pampa is personal glory. Rajasuya brings glory to Pandu in Devaloka and glory to Pandavas in Bhooloka. According to Pampa, the significance of Rajasuya in Bharata is purely laukik — it is an incident by which the heroes are glorified.

6-B. IV. THE RAJASUYA:

In the scheme of Bhagavan Vyasa, the performance of Rajasuya has far reaching effects. It is not as simple as it in Pampa. Killing or subduing the other kings and exhibiting extraordinary skill or valour in the war field are very insignificant in the scheme of Bhagavan Vyasa.

Each Yaga has its own after effects. The after effect of Rajasuya is a great war and vast destruction of humanity. This destruction though apparently tragic, is for the good. It is good because it is the destruction of the evil.

Now in the divine scheme such large scale destruction is inevitable, to reduce the burden of the earth. It is only for bringing about such destruction Krishna is born and to assist him in this great task Pandavas, Yadavas and many other kings are all born. So Krishna must naturally be an important character in all the activities concerning the performance of Rajasuya and the incidents originated directly and indirectly from Rajasuya.

It has been observed in the first chapter, the visible divinity (Krishna) and the invisible divinity are at work to accelerate the reaction of every character and every incident in favour of the great war, and a large scale human destruction. As such the supreme divine Krishna is all important in bringing about all the occurrences that lead to war. When successful performance of Rajasuya is believed to bear the desired fruit, Krishna will be the first to pave the path for it. That is why when Krishna was called for by Dharmaraja and consulted, the first words he spoke according to Bhagavan Vyasa,

O King! You deserve the Rajasuya by all the qualities you possess.

But Pampa’s Krishna is totally different. When Dharmaraja asks him to offer his opinion, Krishna gives a detailed account of the disastrous after effects that followed various Rajasuyas in the past and says:

109. सुहासं नै प्रभलं दैवतं प्रेयः प्रभुत्वं स्वरूपं तामि च म सवरूपं वत्सलम् (Vedānta Sūtra, 3.6.3).
110. Sabha Parva 14-1.
"Do not speak of Rajasuya. Forget about it".

Here Pampa not only deprives Krishna of the heroic nature, he also pushes him behind the line of prominence. Immediately Pampa makes his hero Vikramarjuna come forward to speak eloquently about the propriety of performing the Rajasuya. Narada will hate them, Indra will laugh at them and Pandu (Father) will feel sorry if they do not perform Rajasuya. This eloquence of Arjuna inspires Bhimasena and he also supports the view. Bharata is neither KRISHNA KATHA nor the PANCHAMAVEDA to Pampa. It is the beautiful story of Vikramarjuna's exploits. He does not like anybody to share the glorious image of his hero.

In many places we come across in Vikramarjuna Vijaya expression that accept the divine supramacy of Krishna. Dharmaraja, Duryodhana, Arjuna and many others call Krishna the Lord of the Universe and honour him. Has not Pampa given prominence to Krishna's character? Careful study reveals that such expressions are used by Pandavas or others while meeting or departing with Krishna. Such expressions are necessary for Pampa to show that he is following Bhagavan Vyasa in the broad sense. But in spirit Pampa is different. Such expressions supporting the importance of Krishna's character in Vikramarjuna Vijaya are more mechanical and more misleading, than sincere and conclusive.

The first victory in connection with the Rajasuya is the victory over Jarasandha. This is described in eight chapters in the original. Pampa presents the whole thing in one prose passage and one stanza. Pampa does not want to say that Krishna suggested Bhimasena the way how to kill Jarasandha. Pampa's hero does things by himself.

Pampa as usual devotes much poetry to Parakrama Bhavala's (Arjunadas) exploits in the North and describes briefly the exploits of other brothers. Though minor, a peculiar variation is made by Pampa here. In Bhagavan Vyasa and in all the other versions of Bharata, Sahadeva goes to the South to subdue the kings there. But Pampa peculiarly sends Sahadeva to the West and Nakula to the South.

Pampa describes in two stanzas, the magnitude of Dharmaraja's charities after Rajasuya. "ततो बहुधा सद्गुणात्मका तत्त्वगता अत्र ेकाको यो न दानस्यति

Bharata is the भरतकथा 111 (the story of charity and

111. Vikramarjuna Vijaya 6-40.
valour) for Pampa. These two sentiments inspire him to create the best story-poetry.

In connection with the supreme honour after Rajasuya Bhishma describes very elaborately the greatness of Sri Krishna, BORI editors of Bharata have set it aside marking it as an interpolation. Pampa has not made any effort to bring it into his text. His outlook and the length of his work also do not admit him to include it.

6-B. V. THE GAME OF DICE:

Before the game of dice begins Bhagavan Vyasa himself appears on the scene and foretells the occurrence of sinful days. Pampa does not mention it. Pampa also does not care to take into account the detailed descriptions of Duryodhana's jealousy, Dhritarashtra's dilemma, Vidura's advice, and several meetings and counsels among the youngsters and the elders in the royal circles in Hastinapura. All this is described in fourteen chapters in the original. Pampa directly begins to narrate the story of gambling. Bhagavan Vyasa also describes the conflict and confusion of ideas regarding ethics and selfishness in Dhritarashtra, decisive pronouncement of justice by Vidura, and malicious schemes of Sakuni. Each character with its full psychological background is presented to make the human drama more absorbing. But Pampa is gallopping. More over he does not want to present Duryodhana in a depressed and delicious form. Though he is a villain he is not less heroic. Among the valiant heroes of Bharata he has a respectable place according to Pampa. Pampa seems to have purposefully avoided the grand Maya Sabha. Duryodhana suffers worst humiliation by mistaking a shut door to an open door, and an open door to a shut door, and mistaking the land to water and water to land. When he tumbles down in water and drenches himself, Dharmaraja supplies him with new dress through Bhimasena. Draupadi and other ladies laugh at him. This hurts him beyond endurance. Later, while speaking to his father about his humiliations Duryodhana makes a particular mention of this.

For Pampa Duryodhana is too respectable a villain to suffer such humiliations; and Draupadi too dignified a woman to laugh at Duryodhana, even inadvertently.

Vidura's frequent advice, is not Pampa's concern. Dhritarashtra's considerations are insignificant to him. Dhritarashtra fades.
away into the background before the imposing assertion of Duryodhana. This has already been proved when Duryodhana made Karna the King of Ánga land.

Even now Duryodhana takes an independent stand and arranges for the arrival of Pandavas to play a game of dice. This is one of the striking variations in Pampa. As in the original Vidura is not sent to Indraprastha to invite Dharmaraja for a game of dice. In the original Vidura goes to Indraprastha meets Dharmaraja and tells him that he has come to invite him to Hastinapura to play a game of dice with Kauravas. They discuss the ethics involved in playing the game of dice at length.

In Vikramarjuna Vijaya Dharmaraja is not invited for gambling. The messenger who meets Dharmaraja says that the Kauravas want to live in his company for a few days in Hastina and invites him. Dharmaraja not knowing the plot behind it goes to Hastina. After arriving at Hastina, they spend some days participating in various sports and pleasures. Then Sakuni's pre-arranged drama of malice begins. One day in the presence of Dharmaraja a game of dice is arranged.

While Dharmaraja is observing the game Sakuni asks him "what is the use in simply observing the game. Why don't you, both play a game." Then Duryodhana says to Dharmaraja "Let us play the game". Dharmaraja, by now has developed some interest in playing the game and accepts. This kind of pre-planned, malicious drama is the invention of Pampa. Onlooking Dharmaraja is gradually tempted to participate in the game; virtuous Dharmaraja reconciles with the act of playing the game by recollecting the old saying that a king should not go back if invited for the battle or sport of hunting. Exploitation of Dharmaraja's sympathies for the game of dice is beautifully portrayed. The psychological treatment makes the scene more natural. In the original the eventful game of dice is played between Dharmaraja and Sakuni. But in Pampa Dharmaraja plays the game with Duryodhana himself.

In Bhagavan Vyasa extensive discussions regarding the ethics involved in the game of dice are there. Vidura, Dharmaraja and Sakuni offer their opinions.

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112. Vikramarjuna Vijaya 6-68 Prose.
113. Vikramarjuna Vijaya 6-70.
The playing the game of dice is tabooed by the Vedas. When a virtuous man like Dharmaraja is to violate the vedic order it requires much thinking. Mahabharata has taken the responsibility of propagating the vedic ideals and it should not approve of its hero's action which is contradictory to its purpose. The plot of winning the Pandavas in the game of dice must have been a historical fact which Bhagavan Vyasa could not ignore in his narration. The historical fact that the hero Dharmaraja played a game of dice, and the vedic structure that the game of dice should not be played are two contradictory items have to be accommodated in the story of Mahabharata. Bhagavan Vyasa, in accommodating both of them, had to present elaborate discussions, concerning the game. Ultimately, the reader should realise that even a great man like Dharmaraja cannot escape the bitter consequences of indulging in the act tabooed by the Vedas.

For Pampa all this is not important. He does not bring in any discussion of such dharmic propriety. Pampa's Bhimasena very eloquently reproaches Duryodhana for resorting to non-valiant method of winning them. His comparison of the game of dice to the act of harlot, speaks of Pampa's contempt for people who violate the heroic ideals. The brief remarks of Bhimasena speaks volumes of Pampa's conviction in the greatness of the heroic ideals namely valour and charity.

In the original Dharmaraja loses himself and his brothers to Sakuni in the game. In Pampa Bharata it is not there. Staking Draupadi and losing her in the game is an eventful incident. In Bhagavan Vyasa Draupadi is also the wife of Dhramaraja. There is propriety in Dharmaraja's staking her in Bhagavan Vyasa. But for Pampa it poses a problem. Draupadi is the wife only of Arikehari, and Dharmaraja has no right of any kind to stake her in game of dice. The significance of the incident is so great in the epic that Pampa cannot skip over it. As has been already observed, Pampa's anxiety to make Draupadi the wife of Arikehari alone, poses a problem now. Conflict between the consciousness of the super imposition of Arikehari's character on Arjuna and the sense of loyalty to the original results in sacrifice of propriety here.

6-B. VI. DRAUPADI'S HUMILIATIONS:

Insulting Draupadi has some variations. Fearing an insult to
114 Vikramarjuna Vijaya 6-73.
his patron's wife Pampa does not allow Dussasana to strip off the sari of Draupadi. The unkindest act of the Kauravas is the most significant incident in the epic that rouses the sympathy of the readers. This incident had caught the attention of even great dramatists like Bhasa and Bhattanarayana. Any version of the epic either in Sanskrit or in vernaculars could not omit it; more over later poets have tried to magnify it pouring in their sympathies and sentiments. Pampa looks more hesitant than reluctant to allow Dussasana's hands to stretch further while he says; "*Saapārci Drāupadā Ādāyām"* He is more committed to his sense of respect for his patron than to his loyalty to the original.

How the Pandava brothers reacted to the inhuman behaviour of the kauravas towards Draupadi is well depicted. Here and there we find these characters expressing their feelings a litte more emotionally than in the original. But we find one important and beautiful variation in Pampa. Draupadi according to Bhagavan Vyasa asks Pratigami to find out from the gambler (Dharmaraja) whether he lost her in the game, before he lost himself to Kauravas.

Vikarna demands, from all the elderly people in the Sabha, an answer to Draupadi's question and decries the action of his brothers. The lonely character among the Kauravas that speaks Dhrama in a pure vaidik style is not recognised by Pampa. Karna snubs Vikarna and supports Duryodhana. Again it is Karna who instigates Dussasana to strip off the sari of Draupadi in Bhagavan Vyasa. Pampa does not allow his beloved character Karna to stoop to such mean levels. In Bhagavan Vyasa Duryodhana and Karna behave in a rude manner and insult Draupadi - Duryodhana advising Draupadi to sit on his lap, and Karna asking her to seek for a new husband. Pampa seems to have consciously saved these two characters from such brutal behaviour. For Pampa, Karna at times is more honoured than Arjikesari, though Duryodhana is a villain he is not a mean villain; he is a heroic villain.

According to Bhagavan Vyasa the terms of living for 12 years in the forest and one year in incognito comes in the game of dice, played for the second time. After the eventful insult of Draupadi, Dhritarashtra afraid of the consequences, returns the kingdom and restores the

115. Vikramarjuna Vijaya 7-5
116. Sabha Parva 67-7
freedom of Pandavas as a boon to Draupadi. All these notes have not found a place in Vikramanjuna Vijaya. Pampa could not see any propriety in Dharmaraja’s action of playing the game once again. As there is no second game of dice in Pampa going to forests and living in incognito are the consequences of the first game itself.

As Pampa has not allowed his Dussasana to strip off the Sari of Draupadi, he has not found any need to bring in the divine grace of Krishna to save her from that brutal insult.

We find Bhattanarayana’s influence on Pampa in making Draupadi to take an oath that she would not tie up her braid till her hair is smeared by the blood of the intestines of Killed Dussasana. Draupadi taking this oath and Bheemaseena confirming it and promising her to fulfill her oath, as seen in Pampa, are not there in the original. Bhattanarayana seems to be the first poet to vary from the original to present a powerful drama of the oath taking and vengeance of Draupadi and Bheemaseena. This variation has become so popular that many later poets adopted it with great fervour in their poems.

Pampa’s art of brevity in story telling can be seen in the Sabha Parva. He narrates the whole story of the Parva in about 100 stanzas and 50 prose passages. Except Arike’sari’s exploits in connection with the Rajasuya, the other parts are narrated very briefly. In this Parva Pampa tries to present a dignified character of Karna and Duryodhana. Bhasa’s villains are already there before him to vary from the line of thinking from Dhagavan Vyasa regarding them. The sentiment of vengeance though is not less lovable to Pampa, Bhattanarayana’s Venisamhara had made it more lovable to him while shaping the character of Draupadi and Bhimasena. But Pampa looks more refined in presenting these sentiments than Bhattanarayana.

117. Vikramanjuna Vijaya 7-10.
Vanaparva is one of the biggest Parvas in Mahabharata with about 12000 granthas containing many discussions pertaining to Dharma. Except the great and successful encounter with Siva and an encounter with Gandharvas, there is nothing much about Arjuna here. As far as the story is concerned Bhimasena's character is more important in this parva, as he is engaged in many encounters with various Rakshasas. Pampa elaborately describes the KIRATHARJUNEeya theme and briefly narrates the other parts of the story. He narrates the story of the entire Parva which is in about 12000 slokas in 120 verses and 70 prose passages.

As a part of the whole, Vanaparva has great importance in the story of Mahabharata. The invisible power that is organising the great war has its hand in shaping the characters for the further drama. In Vanaparva, Bhagavan Vyasa equips the characters for the further action.

We find Dharmaraja becoming more and more peace loving and evolved. These are the qualities required of a king. Bhimasena's unparalleled prowess successfully stands many tests preparing him for the great war. Arjuna equips himself with the required weapons to make him invincible in the future war. Kauravas suffer crushing defeat at the hands of the Gandharvas and regain their freedom by the grace of Pandavas. It is an incident forecasting an easy walkover to the Pandavas in the forthcoming war.

Pandavas spend the twelve years in two forests namely Kaychika and Dwaitya. Many sages visit them during this period and each sage teaches Dharmaraja many Dharmas. In this connection they narrate a number of short episodes. All this is not important to Pampa. His scheme of the poem entertains all the incidents connected with his hero Arikeeshi and the major incidents connected with other heroes like Dharmaraja and Bhimasena.

6-C. I - CERTAIN OMISSIONS IN VANA PARVA:

There are many variations apart from the innumerable omissions in presenting the Parva by Pampa. Pampa is not faithful to the original in timing several incidents that occur in this Parva. As Pampa has not accommodated the secondary episodes which are in large number
in the original in his narration the story becomes direct and simple.
If one has to name all the omissions in Pampa they form a big list.
A few important omissions will be shown here. One such is the episode
of Dharmaraja acquiring the Akshayapatra from Surya. It is directly
connected with the main story and Pampa should not have given it up.

It is a beautiful story in the original. Dharmaraja worries
himself about his helplessness to feed the number of brahmins that come
to him every day. Then Dhaumya, his Purohita advises him to pray the Sun
God to get over the problem. Dharmaraja accordingly prays the Sun God.
He appears before him, gives him a vessel, which according to him will
give food every day in abundance whenever Draupadi wants:

\begin{quote}
राजा शुद्ध विठरे ताज्जु मया देसं नरगिरिया
यात्र दृष्ट तिं जागरणी वालंगणा नेज मुक्ता
छल नूना मिखेशा ने जस्तूत तें यस्तू हानसे
अत्तू बंद मुक्त दंको य भृगु धारी भो बिज्यति,
\end{quote}

Vanaparva 4 - 72-73

O King! Take this copper vessel given by me. This vessel will give
in abundance fruits, roots, and all kinds of food (everyday) till Drau­
padi breaks her fast.

This episode is important because a testing incident takes place
based on this in future.

Pampa, in a pure Kavya style, opens his Vanaparva with a beauti­
ful description of the rainy season, and not before he completes seven
stanzas the story that had taken place in five years comes to a close.
In a single stanza, killing of Kimmeera is narrated. We miss many
details of considerable importance - the full drama of the life of
Pandavas and the Kauravas. Pampa has neither cared nor had time to
say a few words about the reaction of people like Vidura after Panda­
avas leave for the forests. In the full drama of Bhagavan Vyasa an
incident takes place: Vidura goes on abusing the sons of Dhritarashtra.
He advises Dhritarashtra to call Pandavas back and to press Kauravas
to apologise to them. Dhritarashtra does not like this. He gets
angry with Vidura. He says "you are always against the prosperity
of my sons. How can I disown my own sons? You better leave this place
and stay with Pandavas." Immediately Vidura leaves for Kamyaka and

118. Vikramarjuna Vijaya 7.27.
JOINS THEM. AFTER SOME TIME DHIRITARASHTRA SENDS SANJAYA, BRINGS VIDURA AND APOLOGISES TO HIM. THESE BEAUTIFUL PSYCHOLOGICAL DEVELOPMENTS GIVE FULLNESS TO THE GREAT HUMAN DRAMA OF BHAGAVAN VYASA. IN A COMPARATIVE STUDY WE MISS THESE THINGS IN PAMPA’S SKIPPING NARRATION. VYASA’S ADVISE TO DHIRITARASHTRA AND MAITREYAS CURSE ON DURYODHANA THAT HE WOULD FALL IN THE BATTLE WITH BROKEN THIGH ARE SOME OF THE OTHER INCIDENTS THAT PAMPA COULD NOT ACCOMMODATE. IN THE ORIGINAL, SRI KRISHNA GOES TO THE FOREST AND CONSOLES PANDAVAS AND EXPLAINS HIS INABILITY TO SAVE DHARMAJAJA AS HE WAS BUSY FIGHTING SALWA. PAMPA OMITS IT.

IMMEDIATELY AFTER KIMMEERA’S DEATH PANDAVAS ENTER THE DWAITAVANA IN PAMPA. NOW PAMPA BRINGS IN THE EPISODE OF JAYADRATHA MOLESTING DRAUPADI WHICH TAKES PLACE SOMETIME AFTER THE GHOSHAYATRA IN THE ORIGINAL. THIS DRAMATIC INCIDENT WITH LOT OF SENTIMENTS IS NARRATED VERY BRIEFLY IN A STANZA AND TWO LINES OF PROSE.

After Kimmira's death, in the original, comes the episode of Salwa in seven chapters. Arjuna getting the Pasupata and going to Swarga. (Kiratarjuna Story) in thirty seven chapters, Nala's episode in eighteen chapters, Pilgrimage of the Pandavas and several episodes pertaining to holy places and personalities in about sixty chapters, episode of Shima getting the divine Saugandhika flower in about ten chapters, killing of Jataaura in one chapter, episode of Yaksha in eight chapters, encounter with Nivatakavacha in about ten chapters, Ājagara episode in six chapters and Markandeyas exhortations in about forty five chapters. Then comes the Ghoshayatra episode in the original.

6-C. II - GHOSHAYATRA - DRAUPADI AVENGES KAURAVAS ;

PAMPA BRINGS BACK TO THE EPISODE OF GHOSHAYATRA TO THE EARLY CHAPTERS OF THE VANAPARVA. HE HAS MADE CERTAIN INTERESTING VARIATIONS IN THIS EPISODE.

THE GHOsha YATRA IS ARRANGED WITH AN EVIL MOTIVE OF SHOWING OFF THEIR (KAURAVAS) WEALTH AND ROYAL SPLENDOUR TO THE SUFFERING PANDAVAS AND TO AGONISE THEM. IT IS THE PLAN OF THE DUSTA CHATUSHTAYA.

PAMPA SAYS THAT DURYODHANA WENT ALONG WITH GANGEYA, DRONA, KRIPA VIDURA AND ASWATHAMA. FIRST OF ALL NONE OF THEM CAN BE SO SPARTIVE AS TO FOLLOW DURYODHANA WHO IS GOING ALONG WITH HIS BROTHERS AND THE QUEENS. ANOTHER PECULIAR THING IS, PAMPA GIVES THE NAMES OF THE QUEENS

119. Vikramarjuna Vijaya 7-31 and prose.
of Duryodhana as Bhanumathi and Chandramati. In Mahabharata the names of the queens of Duryodhana are not to be seen. Bhasa the first Bharata dramatist names the two queens of Duryodhana in Urtubhanga as Pauravi and Malavi. Later Bhattanarayana names the royal queen of Duryodhana as Bhanumathi and glorifies her character. Pampa seems to be the first vernacular poet to name the queen of Duryodhana as Bhanumati. Perhaps it is the influence of Venisamhara.

The most unfair note of variation in Pampa’s versions is, the great warriors like Bhishma, Drona, Kripa and Aswathama remain helpless when the Gandharva carries the Kauravas away. They are too great to be belittled like this. In Bhagavan Vyasa these warriors are not included among those who went to Dwaitavana.

Immediately after this the reader comes across a varying note in Pampa that makes him forget the above lapse and enjoy a fine dramatic scene of propriety. After the Gandharva captures the Kauravas and leaves the place, Pampa makes the queen of Duryodhana, Bhanumati, to run in desperate mood to the Pandavas. She comes crying, and falls on the feet of Dharmaraja. She begs Dharmaraja’s mercy to bring back her husband. Magnanimity of Himalayan heights of Dharmaraja blesses her with her husband. Arjuna very carefully builds a staircase of arrows and brings them back after winning the Gandharvas.

Pampa’s warriors-sentiment of vengeance plays a great role here. Pampa brings in Draupadi at this stage and it fell to her lot to unite the knots of the Kaurava brothers to release them. Pampa is not satisfied with this act alone he makes Draupadi speak to Duryodhana like this “Look here, what happened to that pride that you possessed the other day, while you dragged me? Now you look so much tired. Now have you realised your real strength?” Pampa is a story teller says with a sense of satisfaction — "\( \text{This phrase} \) \( \text{is used in the Drona-Drupada episode also. Pampa’s heroes and heroines become more active and eloquent while avenging their enemies. Pampa himself finds great pleasure in hurrying them up to avenge. These incidents are not devoid of subjective touch. Ghosha Yaadra episode, which is almost in the concluding parts of the Parva is brought almost to the early parts of the Parva. This shows Pampa eagerness to make his heroin avenge the Kauravas at an early stage.}\)" 120. Vikramarjuna Vijaya 7-34. 121. Vikramarjuna Vijaya 7-36 and Prose.
Further Pampa's Draupadi hands over Duryodhana and Dussasana to Banumati saying "please take your husband and brother-in-law". Pampa makes the reader remember the entire scene in the Kuru Sabha when Draupadi was insulted. Here the Kauravas insulted Draupadi; here the Kauravas are saved from insult. There they brought her as a captive; here she gave them their freedom. There they separated her from her husbands; here she makes them join their wives. A satirical drama of contrasts is marvelously conceived. The fabric of narration itself is beautiful with delicate suggestions.

We find a peculiar omission in Vikramarjuna Vijaya at this stage. Pampa generally does not neglect any anecdote that glorifies Karna's character. In the original, after the Ghosha Yatra, which ends in great humiliation to Duryodhana and his retinue, Duryodhana takes to fasting to death. This Sakuni and Karna console him and the Rakshasas come and promise him all help to win the Pandavas. Duryodhana encouraged by them gives up fasting. To compensate the loss of prestige, Karna starts a series of invasions on several kings and brings victory to Duryodhana; he asks him to perform Rajasuya. But the purusha advised them to perform Vaishnava Yaga and they do it. This episode which glorifies the character of Karna is not at all mentioned in Pampa. It is really surprising. After the Ghoshayatra, Duryodhana goes to his capital and simply enters into the usual routine of ruling the kingdom according to Pampa. Not mentioning the reactions of Duryodhana after such a great humiliation is certainly an omission which is uncharacteristic of Pampa.

6-C, III - KIRATARJUNEEYA :-

Immediately, after all this is over, Pampa begins the episode of Kiratarjuneeya, much at a later stage. He has a definite purpose to bring it to the later stage. All the previous episodes are in a way secondary to the post, whose blue print of the poem is to draft the glory of Arjinesari (Arjuna) in its best form. Arjuna's encounter with Siva is extraordinarily significant and it exclusively speaks of his greatness as a warrior and a devotee. Sharing the throne of Indra in Amaravati is an unique honour enjoyed by Arjuna alone and none else. Such a glorious episode of this hero needed special attention and treatment. So Pampa takes it up in the end and devotes the rest of the 7th
chapter and a considerable length of the early eighth chapter, to present it.

Pampa begins his Kiratarjuneeya episode in the same manner as Bharavi begins his famous poem Kiratarjuneeya. A messenger of Dharma-raja who was employed to find out the state of affairs under Duryodhana's rule, comes and reports to Dharma-raja about the excellent rule of Duryodhana. This, and almost all the other variations found in Bharavi's Kiratavirarjuneeya are there in Pampa's poem. Bharavi's influence on Pampa in shaping this episode is very great. In some places we find Pampa presenting almost the true translation of some of the slokas of Bharavi's Kiratarjuneeya. In the Sahitya Parishat Edition of Vikramajuna Vijaya edited by Bellave, the Editor had given a list of stanzas that are composed in accordance with the slokas of Kiratarjuneeya of Bharavi. So they need not be shown here again.

In Bhagavan Vyasa, one day when Pandavas were in Dwitavana Draupadi finds fault with Dharnaraja's peace-loving attitude while the enemies are humiliating them. A tense discussion takes place among Dharmaraja, Draupadi and Bhimasena. In Bharavi's Kiratarjuneeya this discussion is there. But this does not take place without any background. The secret agent of Dharmaraja who observes the state of affairs in the kingdom of Duryodhana comes and reports the flourishing rule of that king. When Pandavas hear this information naturally the fact that an evil man is prospering, pains them. This results in a discussion. Pampa sincerely follows Bharavi here. Draupadi begins the discussion with a note of disapproval of Dharmaraja's peace-loving attitude. Bheemaseena supports her. Pampa's Draupadi and Bheemaseena are Bharavi's and not Bhagavan Vyasa's. In Bhagavan Vyasa this discussion comes about ten chapters. It is not one-sided argument by Draupadi and Bhimasena. Dharmaraja's ethical eloquence is more emphatic than the vengeful and valourous arguments of Draupadi and Bhima. Pampa introduces Vedavyasa, when Bhimasena is in an enraged mood. Dharmaraja has not spoken a word in Pampa. In the original Bhagavan Vyasa initiates Dharmaraja Pratinirnithi. Later, Dharmaraja initiates it to Arjuna. But in Pampa Bhagavan Vyasa gives it directly to Arjuna after praising him as the only warrior that can with the enemies.

Again Pampa introduces a new character Guhyaka whose name is not
known to Bhagavan Vyasa. Pampa's 
Vyasa invoking Guhyaka to carry Arjuna 
to Indrakuta is taken from Bharavi. Pampa very sincerely follows Bharavi in inserting the descriptions of seasons like Sarat and the descriptions of mountains like Himavañ. When Arjuna begins to do TAPAS Indra fears and deploys his seductive retinue of Apsaras, Ritus, Gandharvas led by Kama. Bhagavan Vyasa does not create all this. Pampa brings in all these from Bharavi. The voluptuous army try all the seductive devices to spoil the penence of Arjuna and fail. Indra pleased of his penence appears before him as a Brahmin - all this is borrowed from Bharavi.

Pampa's Indra does not know that it is Arjuna. He thought that it was a NARENDRA TAPASA and he comes to him and asks him who he is. Bhagavan Vyasa Indra is well aware of Arjuna's identity.

One striking variation which is not even seen in Bharavi is found in the description of battle between Arjuna and Siva. In Bhagavan Vyasa Siva overpowers Arjuna; in Bharavi it ends in nobody's favour; while fighting, Arjuna catches hold of Siva's feet and Siva appears before him in his real form. But in Pampa Arjuna the Udara Maheswara not only brings on Siva a crushing defeat but also humiliates him by (kicking him on his neck) resting his foot on his neck - not at all a charitable note. A traditional vaidie poet could not have ventured to conceive like this. This note of Pampa has been honoured by Rama in his Ceda- yuddha and by Nemintradra in his Lilavati - both Jain poets. In Mahabharata realization of Siva by Arjuna is described in sublime manner. Defeated Arjuna while worshipping Sivalinga the flowers offered to the Linga, will be found on the Kirata. Then Arjuna realises him.

There is ocean of difference between the pious vedic sage poet's sublime thoughts of devotion, and the heroic laukik poets chivalrous thoughts of rivalry, in this episode of Kirata and Arjuna.

In Bhagavan Vyasa Matali the charioteer of Indra takes Arjuna to Swarga. Matali is too small a person to take Pampa's hero to Swarga. Pampa brings Indra along with all the gods. Indra himself takes him to his city on his own chariot.

Urvasi Arjuna episode is very brief in Vikramarjuna Vijaya when compared to the original. In the original it is narrated with considerable amount of vividity. In Pampa the divine lady is Kusumba and not

122. Vikramarjuna Vijaya 8-22.
124. Lilavati 1-11
Urvasi as in the original. Arjuna who was not less amorous under such circumstances in the past becomes very rigid and treats Urvasi as his mother. This is alien to Pampa’s hero and perhaps for this reason Pampa narrates the episode in a brief manner not entering into arguments and counter arguments.

In this galloping narration Pampa presents brief account of Bhima’s exploits like SAGANDHIKAPAHARA and JATASURA YADHA. His meeting with Hanuman is also very brief. In the original Bhagavan Vyasa makes his Hanuman give an elaborate account of the characteristics of the four Yugas. Pampa simply brings in a flash back of Lanka Vijaya in a stanza. Bhima does not accept any help from Hanuman but asks him to help Arjuna by way of remaining in his banner - a note of variation from the original.

6-C. IV - KANAKA’S DEVIL EATS KANAKA

We come across one major variation in the concluding parts of the Vanaprava while narrating the episode of regaining of ARANI. The four brothers who go to quench their thirst, one after another fall unconscious on the banks of the Pond, drinking the water not caring to answer the questions of the invisible Yaksha. Then Yudhishthira goes and hears the questions and answers them. Dharma appears before him praises him of his wisdom and brings all the brothers to life. This is simple story in which Dharma is put to test by Dharma.

In Vihara-arjuna Vijaya it has a special significance. It is introduced not only to glorify the character of Dharma but also to focus light on the evil projects of Duryodhane to kill the Pandavas. According to Pampa, Duryodhane employs his Puishita named Kanakrama to perform a Abhichareyaga to destroy the Pandavas. Accordingly Kanaka performs the Yagna and there comes an evil spirit. He orders it to go and eat the Pandavas. Dharma the God who gave birth to Yudhishthira comes to know of it. He wants to save the Pandavas. He plays a trick now. He, in the form of an elephant, comes and takes away the ARANI a piece of wood used for churning the fire. Then the Rishis approach Dharmaraja and ask him to bring it back. First Dharmaraja sends Sahadeva. He chases it and could not succeed in bringing back. Tired Sahadeva sees a pond water and goes to drink; there he hears an in-
visible spirit asking him some questions. He fails to answer them, drinks the water and becomes unconscious. The same fate befalls the other three brothers. At the same time the evil spirit that was deployed by Kanakaswamy arrives at the pond to eat the Pandavas. The ASAREEBRI threatens it saying that he had killed all the four already and it can easily deal with it. Further it mocks at the meanness of it, as it likes to eat them whom he had already killed. This humiliated the evil spirit asks the invisible spirit as to whom it should eat. He instigates it to eat the man who created it. Finally it consumes Kanakaswamy himself. When Dharmaraja comes in search of his brothers the invisible voice again poses the questions, and Yudhistira very wisely answers all of them. Then Dharma appears before him and narrates the whole story how he saved them all, from the evil spirit created by Duryodhana’s Purohit.

But certain observations are necessary. Pampa Bharata is not the only book that contains this story. In Tamil, Villi Putturar incorporates the same story in his very popular Bharata. Villi is a later poet.

One may say that Pampa is the source for Villi as Villi belonged to a later age. But I feel that it is wrong. Both Pampa and Villi constructed the episode based on a common source. In the previous chapter it is said that Villi had followed Perundevanar’s Bharata Vemba in a very close manner. These ideas, method of introducing them into his poetry and the purpose of the poem are all completely common with the poem of Perundevanar. When Perundevanar’s Bharata poem in his own language (Tamil) is there, there is no need for Villi to copy from other language. The only concrete evidence is to establish this theory that one cannot now show the Varunaparva written by Perundevanar. But a stanza quoted in Veeracholiam describes Arjuna while in the forest. It is a Vemba. The editors of Bharata Vemba have quoted the stanza as one among the stanzas from the ancient Bharata. As has already been observed Perundevanar must have written the complete Bharata and they are lost now. Villi must have certainly seen it.

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We find almost all the variations in Udyoga Parva of Perundevanar in Vikramarjuna Vijaya. In presenting this episode also Pampa must have seen the Aranyaparva of Perundevanar or both of them must have had a common source.
Pampa presents the story of Virata Parva in about 70 stanzas and 40 prose passages, which is in about 2700 slokas in the original. Kekchaka Vadha and the Uttara Gograhana are the two major episodes in this Parva.

Except that the narration is brief, Pampa's Virata Parva does not vary from the original. There are certain minor variations which require a mention.

Though minor, very interesting note of variation can be seen while introducing Bhimasena into the court of Virata as a cook. Bhimasena sees Virata along with a servant, who carries his cooking tools like laddies, knives etc. When the Pandavas are hiding themselves from the public, it looks odd to introduce Bhimasena with an assistant. In the same manner Nakula also enters the court along with a servant.

Another minor and interesting variation in his Parva is introducing Duryodhana's wrestler called Vishakarpara to challenge the court wrestlers of Virata. In the original it is Jeemuta who challenged and he is not a wrestler/deputed by Duryodhana. In the same context we come across another change which makes us understand Duryodhana's constant efforts to pull out the Pandavas from incognito. Pampa says that Simhabala (Keechaka) the valiant brother-in-law of Virata came to Sudheshma's palace after driving the army of wrestlers of Duryodhana away. Except this casual remark, Pampa does not tell any details regarding the counter actions of Duryodhana to foil the state of incognito of Pandavas.

In the original Sudeshna sends Draupadi to Keechaka under the pretext of fetching liquor for quenching her irresistible thirst. Pampa's Sudeshna sends her to deliver some cosmetics to Keechaka.

In Bhagavan Vyasa, when it becomes inevitable, Draupadi leaves for the residence of Keechaka. On the way she prays the SunGod to save her from the hands of Keechaka. Then Surya sends a demon to be on constant vigil in protecting her. Pampa has not cared to bring in all this.

Again we miss a fine dramatic incident in Pampa. In Bhagavan
Vyasa, when Draupadi bluntly refuses to comply with the request of Keechaka, he brutally tries to move power her to seduce. She escapes and runs towards the court of Virata. He follows her chasing.

In the public court he kicks her. Meanwhile the demon deputed by the SunGod interferes and Keechaka receives a strong blow from the invisible hands of the demon. Keechaka retreats. Looking at the helpless Draupadi suffering insult in the public court, Bhimasena gets irresistibly wild and looks at a big tree which is near by the Court hall. Dharmaraja fearing the consequences says to Bhimasena "Look here Cook. That is a green tree. That will not provide you with fuel for cooking purposes". Bhimasena is brought to senses. This beautiful dramatic incident packed with suspense, sentiments and suggestions makes a fine literary ornament in Mahabharata. This has not found a place in Pampa's VikramarjunaVijaya. Pampa's Draupadi receives a blow from Keechaka and she straight goes to Bhimasena. Except that it is brief, the rest of the Keechaka episode is presented by Pampa as it is in the original.

In the original the GOGRAHANA episode looks like the miniature war in Kurukshetra. The Uttara Gograhana episode in Mahabharata speaks volumes of the glorious character of Arjuna. He fights with each of the great warriors on the Kaurava side. Pampa has a large scope for glorifying his hero. Pampa says all about it in a brief and effective manner.

There is another interesting episode in the original that has not caught the attention of Pampa. When the news of Uttara's victory is announced Dharmaraja attributes the victory of Brihannala. Having heard the news of the victory of his son in a mood of boundless joy Virata gets wild at Yudhishthira, when he attributes the victory of Brihannala, and hits him with the dice. Dharmaraja bleeds and Draupadi rushes to him and very carefully manages to not to allow the blood to spill on the earth. Dharmaraja's affection for Arjuna and Virata's love for his son Uttara are portrayed so well that each looks like common characters in the world. This beautiful psychological drama of every day human life is missing in Pampa. One minor variation that goes in favour of adding dignity to Arjuna's character is there in Pampa. While the four brothers Dharma, Bhima Nakula and Sahadeva go to attack Susarma to save the cows of Virata, they retain
Arjuna behind to protect the palace. In the original Dharmaraja asks Virata to permit himself Bhima, Nakula and Sahadeva to go and to fight Susarma. Nothing is said about Arjuna.

Pampa concludes the Virata Parva with a nice note of variation. When the Gograhana battles and in glorious victory for Virata he becomes well aware that it is all due to the unparalleled prowess of the five brothers. He offers his daughter Uttara in marriage to Arjuna as a mark of sincere gratitude.

But Arjuna does not accept. He says that she is like his own child by being his disciple for the past one year. Finally she is accepted as a bride to Abhimanyu.

Pampa's Virata does not propose his daughter in marriage to Arjuna. He asks Dharmaraja to be kind enough to accept his daughter as a bride to Abhimanyu. Pampa concludes his Virata Parva with the description of marriage of Uttara and Abhimanyu a stanza in his characteristic ornate style.

126 VikramarjunaVijaya 9-7
6-E. UDYOGA PARVA.

A study of Udyoga Parva is very interesting for a student of comparative literature. As has been already observed, we have, to our fortune, with us the three parvas namely Udyoga, Bhishma and Drona (upto the death of Abhimanyu) in Tamil composed in the 9th century A.D. Any inquisitive student of comparative study will be joyed to establish the relationship between such works. Between the author of the Tamil poem, Perundevanar and the author of Vikramarjuna Vijaya there is a time gap of one hundred years. One hundred years of old age of any good literary work is sufficiently strong to establish of its worth and to influence the men of letters. The media of communication of literary traditions, though less effective than to-day, were not that bad as to keep the neighbouring literary luminaries in the darkness for long - a hundred years! Battles and the matrimonial alliances have brought the Tamil Pallavas and the Kannada Chashtrakutas very near. The possibilities to say that Pampa had seen the Tamil Bharata are more strong than to say that he had not seen.

A comparative study of the Udyoga Parva is highly revealing in this respect.

Udyogaparva which is in about 7000 slokas in the original is presented by Pampa in 95 stanzas and about 40 prose passages.

Pampa begins the story of the Parva with a note of variation. Pandavas suspect that Duryodhana would approach Krishna for help. So they decide to send Arjuna to Krishna even before Duryodhana approached him. In the original this move comes from Duryodhana. He took care to know the movements in the Pandava camp. When he knows that Arjuna had left for Dwarka, he also hurries to Dwarka.

In the original, as a reply to the efforts of Pandavas for peace through the Purohit of Drupada, Dhritarashtra sends Sanjaya on a mission. Pampa postpones the futile mission of Sanjaya to a much later stage. Pampa exactly times the mission of Sanjaya like Perundevanar.

6-F I. KRISHNA GOES ON AN EMBASSY:

Krishna takes leave of Pandavas. A festive welcome awaits him at Hastina. Though a description of Krishna's reception at Hastina
is there in the original brief and beautiful description of this incident by Pampa looks like that of Perundevanar.

In the original Krishna visits the palace of Dhritarashtra and then goes to Vidura. There he speaks to Kunti and goes to Dur-yodhana. Then Duryodhana invites him for food. Making his mind clear Krishna refuse his food and goes to Vidura's house again.

Both Pampa and Perundevanar vary here alike. According to them, Krishna directly goes to Vidura's house and stays there for the day. Krishna meets Duryodhana the next day both in Perundevanar and Pampa. Just like Perundevanar Pampa also makes a mention of Krishna's bath, food and rest in Vidura's house.

Next day when Krishna enters the Court of Duryodhana we find the description of the court similar to that of Perundevanar's. Both the poets say that Duryodhana is like Indra.

Peculiarly we find in Pampa, Duryodhana praising Krishna of his supreme divine status.

We do not find this type of devotional submission of Duryodhana to Krishna in the original. It also looks meaningless as he indulges in abusing Krishna the very next moment. A character cannot be so inconsistent. There is meaning in Perundevanar's Duryodhana praising Krishna. Because Perundevanar is a Vaishnava, he can make his Duryodhana praise him even at the cost of the propriety of the character.

But in Pampa it certainly looks inconsistent. When Krishna asks Duryodhana to give five towns to Pandavas and make peace, Duryodhana gets very wild. He abuses Krishna of his low caste. He says "such a man of low caste advises Dharma to me." This expression is there in Perundevanar also.

6-E. II - VIDURA BREAKS HIS VOW:

Now we come to a variation in Pampa which had puzzled the Kannada literary world. While abusing Krishna, Duryodhana says that the food eaten by the servant maid's son (Vidura) had made him speak like this. This hurts Vidura's feelings beyond endurance and he sharply reacts by breaking the great bow which he had reserved for saving Duryodhana's life in the great war.

Vidura breaking the bow is not there in BhagavanVyasa. For a student of comparative literature it is a pleasant surprise to find this episode both in Pampa and Perundevanar. Later Villiputturar incorporates this episode in his Bharata. In Perundevanar, Vidura says " THIS " In Pampa he says " THIS ". Surprisingly the mode of expression is also the same.

Pampa's Duryodhana does not consult Sakuni or anybody in attacking Krishna. In BhagavanVyasa Duryodhana and his associates want to tie him up and imprison him. Pampa has not entertained any such opinion. Pampa's Duryodhana attacks Krishna alone of his own accord and then Krishna exhibits his Viswarupa. Even here, as far as the valour is concerned, Duryodhana is more heroic than in the original. The heroic human self-confidence which ignores and insults the divine existence will always face utter defeat - is the symbolism maintained in the epic. Pampa's laukika treatment of the epic had ignored it. His heroes are more self-reliant and less submissive even to God.

6-E III - ASWATHAMA RENDERED SUSPECT:

In Perundevanar Krishna plays a trick and Aswathama is rendered suspect. Pampa like Perundevanar makes Krishna play a trick. But he

130. Vikramarjuna Vijaya 9-45.
131. Bharata Vemba 178.
133. Krishna Toothu Sarugam 144.
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does not give the details of the trick played by him. He simply says that Krishna by his trick wins Aswathama over to his side."

In the original no such trick has been played by Krishna to capture the support of Aswathama. [In Perundevanar suspicion about the loyalty of Aswathama] In Perundevanar suspicion about the loyalty of Aswathama is created. He does not say that Aswathama is brought into the fold of Pandavas. This results in denial of the commander’s post to Aswathama. Perhaps Perundevanar introduces this incident with this purpose. But Pampa does not speak of creating suspicion. He says that Aswathama is made the Pandava’s man by Krishna by some trick. In both the texts Krishna playing the trick is common which is not to be seen in the original. But how Aswathama became their man is not to be seen anywhere in Pampa Bharata. While shaping the character of Aswathama Pampa closely follows Bhattanarayana’s Venisamhara. Even in Venisamhara we do not see the incident of Krishna playing the trick on Aswathama. Pampa must have been influenced by Perundevanar’s Bharata Vemba or by some other popular story that was prevalent in those days.

Again we find another variation in Pampa which is also found in Perundevanar. According to the original Krishna does not send Kunti to Karna. She goes to him of her own accord. But in Perundevanar and Pampa Krishna takes the initiative to send her to Karna with a political purpose.

In perundevanar such a move is quite proper as every incident in his poem has something to do with Krishna. It is this character that steers the whole plot. Pampa’s scheme is different. Krishna’s instigating Kunti to go to Karna for a political cause does not in any way support Pampa’s scheme. But for reasons not known the incident is similar to Perundevanar’s.

6-E. III BHANUMATI PLAYS A GAME OF DICE WITH KARNA

Another beautiful variation common in Perundevanar and Pampa is the description of a game of dice between Karna and Uryodhana’s queen which has already been referred to in detail in the previous chapter. The only difference in making use of this incident is, that

134. Vikramarjuna Vijaya 9-60 Prose.
Kama narrates the incident to Krishna in Pampa, whereas it is narrated by Kama to Kunti in Perundevanar. Duryodhana's queen is a character that is almost neglected by Bhagavan Vyasa. He does not even mention the name of the queen of Duryodhana anywhere. Even when something has to be said about Duryodhana's wife, Bhagavan generally uses expressions like Lakshmana's mother, Dhritarashtra's daughter-in-law or Rajaraja's wife and invariably avoids mentioning her name. Especially the name of 'Bhanumathi' as the spouse of Duryodhana does not appear in Bhagavan Vyasa's text. Perhaps Bhattacharayana is the first writer to introduce the character of Bhanumati and to glorify it in his drama Venisamhara. But even in Venisamhara we do not come across any description of the intimacy between Bhanumati and Kama. If it is not entirely a creation of Perundevanar, it might have originated from ancient legends or folklore songs. Anyway Perundevanar is the first poet to give it an honourable place in the Bharata poem. The second poet to incorporate it in the Bharata poem is Pampa. If there is no common source for both of them, Pampa must have copied it from Perundevanar. The same episode is found in Villi Bharatham. The description of the incident by Perundevanar, Pampa and Villi is similar in many respects. Perundevanar's Bharata Vemba

Vemba 320

Pampa's Vikramarjuna Vijayam 394

9.69
In Perundevanar when Kunti asks him to join his brothers, Kama explains to her the sincere friendly gestures of Duryodhana to him. One of them is that he ate his (Kama’s) meal with pleasure.

In Pampa there is an episode which reminds of Perundevanar’s statement regarding the 'maheshthasashti'. Once upon a time Duryodhana and Kama went to the hermitage of Satyantapar. There the sage treated Kama in a more superior manner than he treated Duryodhana. While parting, Duryodhana secretly asked the sage why he honoured Kama more, though he was a Suta. The sage narrated the birth story of Kama to Duryodhana. After this revealing incident only, Duryodhana ate food with Kama.

This episode is not there in the original. Krishna narrates the story of Kama to poison his mind. Though this episode is not there in Perundevanar, Duryodhana eating with Kama is there. Here Pampa’s Krishna looks more dynamic than necessary to Pampa’s scheme. Here one feels that Pampa’s Krishna is quite similar to Perundevanar’s Krishna.

Again when Kunti meets Kama Pampa expresses a sentiment which is elaborately described in Perundevanar. The sentiment of maternal affection overwhelms Kunti when she approaches Karna. Milk flows from her breasts and tears trickle from her eyes. She is an unfortunate mother who could not feed and lull her own child. The tragic deprivation had suppressed all the maternal desires in her. Now when she sees him the suppressed sentiments of love for her child is released unabatedly. This beautiful description, is seen in Pampa and perundevanar almost in a similar expression.

135. Bharata Vemba 315 and 316.
Again we see in Pampa a remark about Krishna which does not suit his scheme and which is entirely Perundevanar's. When Kunti appeared before Karna, a voice from Surya says "Kunti had come at the command of Krishna. Do not give her her sons" Krishna sending Kunti to Karna, which is not there in the original, finds expression in Pampa for the second time. This shows how certain are the similarities between Perundevanar and Pampa.

6. E. V - GANGA HANDS OVER THE DEPOSITED TREASURE TO KUNTI

There is another beautiful variation in Pampa which is not there even in Perundevanar. When Kunti sees Karna on the banks of river Ganga, the river goddess appears before her and says "I hand over to you your son, you please take him!" Earlier Kunti had thrown the child Karna in the River Ganga, and the river Goddess had taken care of him all the time. Now when the mother came to see her son, she discharges her duty by handing over him to her. Throwing of the child into the river is described like this:

Ganga takes it as a deposited treasure, and she faithfully hands it over to the owner. Such brief and beautiful variations show the most matured art of poetic creation of the great poet.

The conversation between Kunti and Karna is completely different in tone and temperament in Pampa from the original. In Bhagavan Vyasa Karna is critical and caustic to Kunti. But Pampa's Karna is very soft and respectful to Kunti; he is pleased to see her and more pleased to do whatever service she desired. He says that his body belongs to her. To give one's own property to one is not at all a great thing.

6. E. VI. KARNA'S CHARACTER SIMILAR IN PERUNDEVANAR AND PAMPA.

In the original Kunti asks for a promise not to kill Dharma, Bhima, Nakula and Sahadeva. Pampa has not allowed his Kunti to go in for any such request. His Karna is so magnanimous that, he himself promises her that he would not kill them. There is another variation

136. Vikramarjuna Vijaya 9-78
137. Vikramarjuna Vijaya 9-76
138. Vikramarjuna Vijaya 9-81
in Pampa. Kama says that he would not take any divine weapons even when Arjuna attacks him. This is not there in Bhagavan Vyasa. There, Kama clearly says that either Arjuna or Kama would survive and not both.

Perundevanar’s Kama is also quite different from the original; he is more soft in nature and much more sentimental in behaviour. In shaping the character of Kama, Perundevanar has revolutionised the treatment. He shows abundant sympathy to the character. In depicting Kama’s generosity, Perundevanar forgets all the sense of proportions. His sympathies to the character are more disproportionate. He must have been influenced by the various local stories afloat in the air in the south. We see the same kind of disproportionate treatment in Pampa when he says:

These 9th and 10th century poets seem to have derived inspiration from common sources regarding the great tragic hero Kama.

6-2. VII - SANJAYA’S MISSION - DURYODHANA’S SMART ACTION:

In Pampa Sanjaya’s mission takes place after the efforts for peace by Krishna fails. Both Perundevanar and Pampa time the incident alike. But there is some difference here. In Perundevanar and in Bhagavan Vyasa Sanjaya is sent by Dhritarashtra. But in Pampa it is Duryodhana that sends him. Had Sanjaya carried the message of peace, as in Bhagavan Vyasa and Perundevanar, the change would have been very improper. Contrary to it he brought the message of declaration of war from Duryodhana.

Here we see very clearly Pampa’s poetry of action. It is a meaningful variation in the scheme of Pampa’s poetry. In Bhagavan Vyasa Sanjaya is a timid messenger of a spinless old king Dhritarashtra, more begging for peace than carrying a political mission. Pampa is averse to such creation. His Sanjaya is a messenger of an arrogant,

139. Vikramarjuna Vijaya 9-82.
140. Vikramarjuna Vijaya 12-217.
ambitious and aggressive young King Duryodhana delivering the declaration of war. Here each character is very active. Each of the Pandavas come forward and emit their anger in a martial spirit. In the original each aspires for peace, knowing fully well that it is unattainable. The poetry of action cannot entertain such characters and incidents. So Pampa follows his own way of presenting the whole thing to make it more dignified in the world of action. Pampa's is a war poem. Characters eagerly await war. They are more martial than intellectual; more outspoken than diplomatic; more self confident than fatalistic; more assertive than compromising. Not that Bhagavan Vyasa is less artistic. He is unparallelely artistic in his class of literary creation and his medium of art is more successful in achieving the purpose for which he created his PANCHAMAVEDA.

Rest of the Udyogaparva of Pampa does not vary from the original, except that it is presented in an excellent ornate style.
Pampa presents the story of the Bhishma Parva in about 175 stanzas and 100 prose passages. In the original it is in about 7000 granthas (both southern and northern versions put together). In Perundevanar the Bhishma Parva is narrated in 193 Vembas and an equal number of prose passages.

Bhagavan Vyasa begins his Bhishma Parva with a long description of geography. A number of countries, mountains, rivers etc., known to the sage poet are described elaborately. Pampa does not mention any of them. He directly gets into the main stream of the story of the war. It is just like Perundevanar's Bharata Vemba. Again there is another change in Pampa which is similar to Perundevanar.

In this skilful mission of shaping the Kavya form of the epic Perundevanar, Pampa and all the other later Bharata poets seem to have followed a common method. Surprisingly a common feeling, that the philosophical exhortations in the Sanskrit text cannot be effectively rendered into the vernaculars, seems to have prevailed upon every Bharata poet. Finally it seems to have become a tradition with the Bharata poets. Even the later poets like Tikkanna, Kumara Vyasa and Villi who are staunch vaishic poets and who, had they thought of translating such passages could have effectively done so, also followed the same tradition. If Perundevanar is the earliest poet, he is the sponsor of this tradition. In no independent vernacular rendering of the epic do we find an elaborate presentation of passages like Bhagawadgeethea. Further every poet like Perundevanar or Pampa, had not failed to recognise the importance of such theological passages. All of them have again followed a common tradition of presenting the Sumum
bonum of such passages in one or two stanzas.

Of all such philosophical discussions Bhagavat Geeta is of unparalleled importance for the first Bharata poet, it is a great venture to take a decision to give it up. Later this great venturesome start, seems to have enjoyed the approval of all the vernacular Bharata poets.

Bharata being the poetry of action, its hero should not at any time retreat from the field of action. In the original Arjuna is so grief stricken with the thought of life erasing war that he looks more neurotic. He throws away the bow and arrow and prefers to go begging for livelihood instead of devastating war. Then Krishna exhorts him the Veda, finally shows him his Viswarupa and initiates him into the field of action.

Pampa, as any other Bharata poet, could not completely ignore the incident. But presenting the incident, even with a little amount of gusto, will certainly damage his scheme (laukika) and demean the character of the hero in the poetry of action. So he scrupulously avoids all the details and carefully words the brief and abrupt expression of the incident. "Krishna shows his Viswarupa. Does not speak a word." Why that "श्रीविष्णु" is described in a detailed manner in the original. Pampa abruptly says that Krishna removed the wisdom in the mind of Arjuna. When did he get that "श्रीविष्णु" and why did he get it are not at all spoken of earlier. The reader who has the knowledge of the original epic can alone understand the reason. Pampa skips over all the details which are not suited to the nature of his hero. In the very next poem, he once again glorifies his hero by making Krishna request Arjuna to help him in his mission. Arjuna should fight not for his own sake but for the sake of Krishna. This elevates the dignity of the hero.

All the other vernacular poets including Perumdevanar, have given expression to the quintessence of the Bhagavad Geetha in a few lines atleast.

6-F. II. YUVUTSU’S DEFECTION:

When the two armies have gathered in Kurukshetra certain formalities take place. Dharmaraja goes to Bhishma, Draupati and other elders 141. Vikramarjuna Vijaya 10-63 Prose.
to pay his respects and to obtain permission to fight. It is not simply a formality. Dharmaraja has a motive behind this action. He wants to gain the sympathy of the great warriors and to read their minds. He also asks them how they could be won. Bhishma, Drona and Salya give the clues of bringing their fall. For Pampa this did not sound good. He simply allows his Dharmaraja to pay regards to them and to obtain their blessings for victory. It is purely a dignified way of fulfilling the formalities.

In the original, Dharmaraja in his loud voice welcomes the warriors on the Kaurava side to come over to his side if they wanted. Then Yuyutsu - a brother of Duryodhana comes over to Pandava's side.

Pampa's Dharmaraja does not resort to non-violent way of encouraging defections. He as a valiant man takes pity of the Kaurava race which is facing complete extinction in the hands of Bhima. So he asks Yuyutsu to save his life so that he can perform the obsequies to the dead Kauravas. A nice touch indeed.

6-F. III. SWETA BECOMES THE COMMANDER-IN-CHIEF:

Who is the Commander of Pandava Army?

When we go through the text of Bhagavan Vyasa, in the beginning Dhrishtadumna seems to have been appointed as the Chief-Commander. There are several other commanders. On the first day, Dhrishtadumna is the Commander of Pandava's Army. Bhishma fights with Sweta who is a commander. There Sweta is several times called "स्वेतोत्तरिन्योंः." Earlier it is said "वृहत्प्रवीणाः स्वेत वृहदपुस्तर्यं बोधिस्वर्णम" Such expressions have given scope to say that Bhimasena was the Commander-in-chief. Again in the first day's war Bhishma fights with Sweta who is a commander. There Sweta is seven times called "स्वेतायत:"

He must have been a commander of a section of the army. There is also scope for thinking that there were commanders for each day of the war apart from each battalion on the side of the Pandavas.

Bhima and several other warriors on the Pandava's side are superior to Dhrishtadumna in valour and prowess. They cannot be ignored in the war field. That is why, several times, Bhima and others are to have lead the army. Then Why should Dhrishtadumna be called the

142. Bhishma Parva. 44-3
Commander-in-chief.? In the first Chapter it is already said that the sage poet transplanted the vedic gods into his epic with justifiable ranks. Dhristadyma is Agni and he is the DEVAMUKSHA. So he is made to stand in the forefront.

We come across one common variation in Perundevanar and Pampa in the description of the first day's battle. In both the texts Sweta is given an unique prominence. He is made the Commander by the Pandavas with the consent of Sri Krishna in both the texts. Further, both Perundevanar and Pampa provide us with some details about the life of Sweta which are not there in the original. Sweta getting a divine bow from Siva is discribed in both the texts.

Sweta becomes invincible and Bhishma is nonplussed. It is beyond human power to equal Sweta who is equipped with the divine bow. In Perundevanar the whole situation is maintained in an immature manner. Perundevanar brings in the characters of Krishna, Indra, Devas and Asareeravanii. Of of them joins and instigates Bhishma to resort to unfair methods of war to bring about the fall of the great warrior Sweta. The supporters of Pandavas like Krishna and Indra conspiring against a great warrior in the Pandava army looks meaningless. When we come to Pampa we see the episode being handled with more care and dexterity. Neither Krishna nor Indra nor Bhishma sacrifices his nobility. Krishna and Indra do not come into the scene at all. Bhishma does not resort to foul methods of war in bringing down the fall of Swetha as in Perundevanar. Bhishma actually sees Lord Siva in the bow of Sweta and he instead of fighting, folds his hands in reverence. Sweta is disappointed at the non-vailent behaviour Bhishma. He says, "Thinking that you are the greatest of the warriors, I chose you for fighting. But you seem to be different." Bhishma explains to him about the situation. Then Sweta throws away the bow and challenges Bhishma. Now Bhishma easily kills Sweta with a weapon. Though the theme of the drama of Sweta is common in both, there is lot of maturity in Pampa in handling it. This makes the student of comparative study feel that Pampa is a later poet and he had seen Bharata Vemba. We will be surprised to see the curtains dropping in the drama of Sweta with a simi-

144. Bharata Vemba 397
Vikramarjuna Vijaya 10-33 and 34.
145 Bharata Vemba 397 and 492.
Vikramarjuna Vijaya 10-34
146. Vikramarjuna Vijaya 10 - 117 and 118.
147. Vikramarjuna Vijaya 10-119.
lar background in Perundevanar and Pampa. Both Perundevanar and Pampa close the drama of Sweta and the story of the 1st day's battle a beautiful description of the sun sinking in the western horizon as though mourning the death of Sweta. Pampa's description is hundred percent similar to Perundevanar's.

A common sentiment of sympathy for the tragic heroes is clearly visible in Perundevanar and Pampa. Both of them express their sympathies; generally through a similar description of nature. Here, on behalf of them, we see the evening sun mourning death and praising the valour of the great warrior. Only difference is, in Perundevanar the setting sun sinks in the western ocean in a mournful mood, and in Pampa the same setting sun, not only mourns but also resolves to publicize the greatness of Sweta in the Patala regions into which he is gliding.

Immediately we come across another common variation - the appointment of Dhristadyma as the next commander-in-chief. More interesting similarity is Krishna is consulted by Dharmaraja and Dhristadyumna then with the consent of Krishna only appointment is made. Even a common reader feels that the imitation is certain. The later poet has certainly taken advantage of the earlier poet.

6-F. IV KRISHNA BREAKS HIS PROMISE.

The second day's war is narrated in a very brief manner. Then in the third day's war there are certain variations which again highlight the heroic ideals of Pampa. Pandavas have caused heavy distraction and Duryodhana is much disturbed. He comes to the grand old warrior Bhishma. He doubts the integrity of great warriors like Bhishma, Drona and Kripa. He unhesitatingly expresses to Bhishma that he and some others are kind and partial to Pandavas at his cost.

\[\text{Bhishma 59 - 37 and 40}\]

\[\text{Bharata Vemba 512 Vikramarjuna Vijaya 10-124.}\]
"If I am not to be neglected, yourslelf and Drona should fight in accordance with your valour."

Bhagavan Vyasa's Bhishma replies in a tone of criticism. "You have not cared for my advices earlier. - Pandavas are invincible even for Devas."

Finally he says that he will do his best. It is on the third day of the war that Bhishma becomes irresistably aggressive and Krishna breaks his word that he would not take up a weapon. Krishna thinks of the Sudarsana and it appears in his hand. With it he goes forward to attack Bhishma. Now Arjuna catches hold of the lotus feet of Krishna and begs him to withdraw. The whole scene is highly dramatic. In Vyasa, it is a feast to go through the passage. Kuní's dramatic rage, Bhishma's complete submission and Arjuna's apolagitic appeals, makes the drama beautifully dynamic with the sentiments of anger, devotion and valour released in their refined measures. How much loveable this passage is to Perundevanar, is explained in the previous chapter.

Pampa seems to have felt that it is all a big fuss. He is not only brief in presenting the scene; he is also less sentimental and more diplomatic. Bhishma, Krishna and Arjuna - none of them is less valiant. There are two reasons for Krishna's sudden rage in Bhagavan Vyasa - one is Bhishma's devastating aggression, and the second is Arjuna's undue softness to Bhishma. Each will cost his mission. So he takes to direct action. The epic portrays the Dharmic anger in Krishna, devotional submission in Bhishma and, traditional sense of domestic behavour in Arjuna. Neither of them is agreeable to the code of conduct of a true warrior. Pampa is a warrior, he has an urge to make a number of changes to suit his world of conception. Krishna does not become angry to save Dharma or to save the Pandavas who are supporting Dharma. He is physically beaten by Bhishma.

This hit makes him turn against Bhishma even by breaking his promise. In Bhagavan Vyasa Krishna does not release his chakra. But here Krishna releases the chakra. Pampa's Bhishma does not surrender; he valiently rises to the occasion and releases the Vaishnavastra.

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149 Vikramarjuna Vijaya 11-20.
150 Vikramarjuna Vijaya 11-21.
is an attack of the weapons of equal efficacy. Arjuna also does not fall on the feet of Krishna—instead he gets prepared to release his Pasupatha. Now Pampa with his matured sense of propriety drops the curtain of the scene. He brings in the sun set and retires the rival warriors, from the war for the day.

What happened to the Vaishnavaste and the Sudarsana Chakra and what happened to Arjuna’s idea of releasing Pasupatha? Artful suspense haunts the reader. This is a master artist's matured stroke of embellishment in poetry.

In Bhagavan Vyasa Arjuna is shown abegging at the feet of Krishna, while Krishna is walking unmindfully towards Bhishma. This happens till Krishna has walked ten paces. Pampa’s Arikeari is too proud to do all this. There is no conversation between Arjuna and Krishna in Pampa. Each simply, shows his heroic reaction. Anti heroic adjustments and reconciliations have no place in Pampa.

Again we come across another fine change that boosts up Arikeari’s prestige. When all the warriors retire, Dharmaraja asks Krishna why he took up Chakra against Bhishma. Pampa’s Arjuna is so dignified that he does not even care to ask Krishna about it.

In Krishna’s reply we see an important variation. He says that he had given the VAISHNAVABANA to Bhishma in gratitude for fighting for him with Murasura and handing over the Rakshasa to his.

Dharmaraja going to Bhishma at this critical hour, and that too at the instance of Krishna is not improper.

Lastly in the Bhishma Parva of Bhagavan Vyasa we see Karma going to Bhishma and apologising to the fallen hero. Pampa does not bring in the meeting of Karma with Bhishma at this stage. Karma does not meet Bhishma in Vikramarjuna Vijaya till he became the Commander-in-chief.

The rest of the story of the Bhishma Parva has no changes except that it is narrated in a brief ornate style suited to a Kavya.

151. Vikramarjuna Vijaya 11-26
152. Vikramarjuna Vijaya 11-27.
After the fall of Bhishma who should become the Commander-in-Chief is a problem. His lofty sense of propriety makes Karna come forward with the saying " milano devadadhoo " Thus Drona is made Commander-in-chief at the instance of Karna. Pampa who had seen Venisamhara could have entertained certain changes. But Venisamhara demeans the character of Karna and Pampa cannot approve of it. He cannot afford to commit the mistakes of Bhattanarayana. He safely follows Bhagavan Vyasa and further embellishes it with his characteristic Kavya style.

**6-G. I. BHAGADATTA'S DIVYANKUSA.**

The interesting variation that draws our attention in the Drona Parva is the episode of Bhagadatta. He is an old warrior on the Kaurava's side who is known for his great valour. He owns an equally formidable elephant famously known as Suprateeka. On the 12th day of the battle the great old warrior and his elephant deal unimaginable destruction. After killing the Samsaptakas Arjuna faces Bhagadatta and his elephant. A fearful battle ensues. At a particular stage the invincible old warrior releases the Vaishnavastra on Arjuna. Krishna understands the unfailing efficacy of the great astra, intervenes and receives it on his own breast to save Arjuna.

Arjuna's pride is hurt. He asks Krishna the reason for his intervention. Krishna narrates the story. "I take four forms to save the universe. Of them one goes into sleep for one thousand years. After thousand years when that form of mine wakes up, it blesses all the people who deserve with boons of their desire."

Once, when I woke up after one thousand years, the Goddess of Earth came to me with a request. She wanted the Vaishnavastra for her son Narasimha which is unconquerable in all the worlds. I gave it to her. Bhagadatta inherited the astra, and now he released it on you. I alone can receive it and survive. So I intervened." 153

In Pampa, the story of Lord's four forms and the way in which the astra was given to Goddess of Earth is not there. He has something new to say. He says that it is the task of the Divine Bore (वर्तक). Lord Krishna in his Narasimhavatara upheld the goddess of earth and at that time... 153. Vikramarjuna Vijaya 11-53.
time he presented his tusk to her. It is inherited by Ghagadatta.
Pampa calls it DIVYANKUSA.

In the same episode there is another variation which is again introduced to serve his heroic spirit in the poem.

6-G. II - DEATH OF BHAGADATTA - ARJUNA'S HEROISM.

Bhagadatta is an old man. The old age, though could not in any way put down his martial spirit, had played enough of its role on his body. His hair has grown grey. The skin on the face, above his eyes has so much lost its strength that it had dropped hanging against his eyes obstructing the vision of the external world. So he, with a silk cloth, has tied up the obstructing folds of the skin, to enable himself to see properly. Sri Krishna shows this to Arjuna and Arjuna with an arrow cuts down the cloth. Now the folds of skin drop against the eyes and blind Bhagadatta. Arjuna kills the blinded warrior. This is the version of Bhagavan Vyasa.

This sort of killing is entirely unfair and totally against the heroic spirit with which Pampa is presenting his hero. He has omitted all the details of the episode. In Pampa we do not see our old Bhagadatta at all. We see an able bodied great warrior Bhagadatta, and an equal rival to fight the great hero Ariktesari. Further Pampa's richness in conceiving a variation, hushes up the unfair character of Arjuna and presents before the reader an admirable character of a fair and proud warrior. Krishna asks Arjuna to hit Bhagadatta. Arjuna releases a shot and it cuts off the elephant's head; Bhagadatta with all his effort comes forward. Then Arjuna says "I made a mistake; I should have cut off the head of Bhagadatta along with the elephant's." So saying he kills Bhagadatta with another arrow. We see a self-confident proud Arjuna in Pampa.

6-G. III - ABHIMANYU ENTERS THE VYUHA.

Pampa the idolator of heroic ideals will certainly glorify sentiment of heroism wherever it occurs in the original text. In such places his line of thinking will generally vary from that of Bhagavan Vyasa. Abhimanyu's unparalleled prowess and skill in breaking into Padmavyuha is an incident which is pregnant with this sentiment. Pampa's Abhimanyu is more self-confident and valient than BhagavanVyasa's Abhi-

In the conversation between Dharmaraja and Abhimanyu, we find a clear tone variation in both the characters.

In Bhagavan Vyasa Yudhistira seems to have sacrificed formal niceties under the pressure of circumstance. He is more frank than formal. The Chakra Vyuha - a strategy unbreakable for any warrior other than "Abhimanyu, Arjuna, Krishna and Pradyumna is a problem now. Drona's aggressive attack is irresistible and Yudhishtira is desperate. He comes to Abhimanyu and says:

"Now you act in such a way that Arjuna will not find fault with us. We do not know how to break into the Chakra Vyuha. Dear Abhimanyu, the warriors belonging to your father and uncle are begging you to give them a boon. You are fit to give it to them. You please take the weapon and attack the army of Drona immediately so that Arjuna may not find fault with us, when he returns from the battle."

Though desperate, Yudhishtira of Pampa feels it delicate to instigate Abhimanyu like this. He only says "four of us do not know to break the Vyuha. Do you know?" It is nothing short of asking Abhimanyu to attack it. The brevity adds to the dignity of Yudhishtira. The suggestion is fine. The epic poet does not bother about the delicate suggestions. He is frank and free in expression; he has his own style to impress on his audience.

Bhagavan Vyasa's Abhimanyu replies that he only knew how to break into it and not to break out. Yudhishtira promises that they will all come to his help if the Vyuha is broken. This "संप्रवाहिनः सऽशयि वरुणनः" (we will follow) is not there in Pampa. In the original Bhima also says the same thing. Bhima does not come into the picture at all in Pampa.

In Pampa Abhimanyu's challenging speech lasts long in 14 lines of poetry.

In Bhagavan Vyasa also it is there but sounds less powerful as it is said after the promises of Yudhistira and Bhimasena.

Now in Pampa Yudhishtira laments before Abhimanyu "you are an young boy of only fourteen. How can I bear the agitation by pressing..."
you into action against the enemies.

Expressing his distress at the inevitability of pressing an un­

chained into action against a great army is not there in Bhagavan Vyasa.

Here, in Abhimanyu's reply, we see the eloquence of Pampa's hero­
ic ideas. "Being born as a Kshatriya it is proper to die fighting.
Dying otherwise is improper. Even if, you do not commission me, I
am not going to stop; I will." So, saying Abhimanyu attacks the
Vyuh. In Bhagavan Vyasa, Yudhistira sends Abhimanyu; but in Pampa
Abhimanyu goes of his own accord.

In the forthcoming story there are no changes worth mentioning.
It is a sort of skillful abridgement. Pampa gives a reason for re­
sorting to unfair method of attacking Abhimanya. Abhimanyu kills the
sons of Duryodhana. Duryodhana's sorrow knows no bounds. He also
becomes very angry. When Drona, Aswathama, Karna and others see the
kings angry face, they give up the fair fighting and resort to unfair
fighting. Though the act of the warriors does not stand justified on
account of this reason for a third man, for the warriors fighting for
Duryodhana it is a strong reason for indulging in the unfair method.

After hearing the death of Abhimanyu, Dharmaraja is grief stricken.
Bhagavan Vyasa appears and consoles him by narrating the Shodasa­
rajopakhyana. The stories of the 16 kings cover 16 chapters in the
original. Pampa simply says

"స్వభావానం స్వప్రదేశానం సాధారణం మౌలికం"

6-G. IV - KRISHNA PREPARES ARJUNA FOR THE WORSE:

Pampa has something new to say while narrating, how Arjuna came
to know of the death of Abhimanyu. Here Perundevanar has brought in
a major drama of Krishna involving Indra, which has been explained in
the previous chapter. Exactly at this stage Pampa also brings in
a change. While returning from the battle field Krishna by his in­
tuition comes to know of the fall of Abhimanyu. He, perhaps, does not
want Arjuna to be taken by surprise. He wants to prepare him for the
worse. So he plays a trick. Pampa uses the word "ఎండరెడ్ స్మారకం"
One feels that such stories involving Krishna must have been very popular in South Indian in those days. When one sees brief notes of such incidents of Pampa, the same phrase "రంగ రాంగ రాంగ రాంగ " has been used in the earlier chapters where Krishna and Aswathama are involved. Perundevanar also has elaborately dealt with the incident. Of course in a slight different manner. But in both the places it is the roll of Krishna that is important. Here, while returning to the camp Krishna asks Arjuna to take a refreshing bath. Samantha Panchaka lake. When Arjuna takes a deep dip in it, Krishna loudly utters "the son of Arjuna is drowned deep in the ocean of the enemy army" and immediately dips himself in the water. Arjuna hears the voice and mistakes it for "హంద్క హంద్క హంద్క హంద్క " and tells Krishna about it. This incident is not there in Bhagavan Vyasa.

Though this change is not entirely similar to that of Perundevanar's a student of comparative study, entirely feels that there was some common source for this variation which both of them were aware of. Krishna preparing Arjuna for the worse in this context, seems to have become the subject matter of some popular legend or a popular folklore tale in the times, earlier to Pampa and Perundevanar.

6-G. V - JAYADRATHA KILLED:

Jayadratha Parva in Bhagavan Vyasa is a very big upaparva, containing 67 chapters. Pampa is very brief in narrating the whole story. There are certain variations in the Arjuna - Saindhava episode. Bhaiyavada Arjuna takes a vow to kill Jayadratha before the sun set next day. In Bhagavan Vyasa Jayadratha is said to have feared the consequences and approached Duryodhana in a desperate mood. His fear is described in 8 slokalah.

Duryodhana takes him to Drona and Drona assures them of Jayadratha's welfare. Pampa has something different here. Perhaps he did not like to make Jayadratha a timid man. So he brings in Dussala in the place of Jayadratha. Duryodhana of Pampa is exactly the Duryodhana of Bhattamarayana (Veni Samhara) here. He says to his sister that the vow of Arjuna will also end in the same manner as the vow of Bheemasena.

162. Drona Parva 74- 8 to 72
163. Vikramarjuna Vijaya 11-124.
There is another note of variation in Pampa. Arjuna acquires, for the second time, the Pasupatha from Siva in a dream in Bhagavan Vyasa. But Pampa says, that Krishna took Arjuna in the night itself to Kailasa and made him receive the MUSHTI of Pasupatha from Siva to kill Jayadratha. The whole thing took place in such a brief time that Arjuna thought after waking up in the morning that he got the weapon in a dream. It is the MUSHTI of Pasupata and not Pasupatha that Arjuna acquired in Pampa. This time. This change is proper because, Arjuna had already acquired the Pasupatha.

Perundevanar’s available poem does not contain the story after the death of Abhimanyu. So variations in Pampa after that part of the story cannot directly be compared with that of Perundevanar. But here and there Pampa’s variations will be compared with the variations of Villi who followed Perundevanar very closely.

In Villi also the voyage to Kailasa is as real as it is in Pampa. Further Villi being a Vaishnava arranges Garuda for the flight. Had Perundevanar written this, he would have certainly celebrated a GARUDATSAVA to both Nara and Narayana. Was it available to Villi? It is a question yet to be answered.

While entering into the Vyuha, Drona stops Arjuna. Both in Bhagavan Vyasa and Pampa Arjuna prostrates going round Drona and slips away into the Vyuha. But, again there is a fine touch of valour even in showing respect in Pampa. Arjuna, very befittingly releases a “Vinayagstra at his teacher. Fine valiant way of showing respect.”

Bhimasena breaking into Vyuha without bowing to Drona and smashing the chariot of his guru is same as in the original. But in the original Bhima crushes eight chariots of Drona one after the other. Pampa’s Bhima smashes one chariot into hundred pieces.

In Bhagavan Vyasa before killing Jayadratha, many interesting developments take place. To save Arjuna from the impending self immolation Krishna had to create an artificial sunset. The Kauravas become very jubilant because Arjuna had failed to fulfil his oath that he would kill Jayadratha before the sun set and he would kill himself now. Now Krishna allows the sun to appear. Arjuna at the instance of Krishna shoots off the head of Jayadratha who is amidst the relaxing...
Kaurava Army. The artificial sun-set created by Krishna the jubilant gestures in the Kaurava camp, sudden vision of the sun, and the non-valiant killing of Jayadratha by Arjuna, are the interesting contents, out of which Villi, Kumara Vyasa and other South Indian Bharata poets made capital to fabricated fine images to become more popular. But in his heroic idealism he neighter followed the original nor indulged in exploiting it to gain the appeal of the masses. He brings in a straight fight - very fearful fight, between Jayadratha and his hero ArikeSari. His hero cannot be cunning. He kills his enemy in an open fight in an extremely valiant manner. At the end of the 11th chapter we find Pampa dropping the curtain, again in his characteristic manner, with an absorbingly beautiful description of nature that has the complete bearing of the running story. When the severed head of Jayadratha went high into the sky, Sun thought that Rahu was coming to devour him and in a grip of fear, he disappeared behind the western mountains.

The story of the head falling on the lap of Jayadratha's father Vriddhakshatra who is doing Tapas is not narrated in Pampa.

6-G. BI - FALL OF GHATOTKACHA - KARNA'S VALOUR:

The fourteenth day's battle has some uniqueness. The battle continues even in the night. Drona's ire becomes limitless. Karna becomes irresistible for any body. Krishna's counsel is to release $\text{\varsigma} \text{\ak} \text{\sh} \text{\a} \text{\r} \text{\m}\text{\a} \text{\t} \text{\k} \text{\a} \text{\c} \text{\h} \text{\a} \text{\k}\text{\a}$ army along with Ghatotkacha, as the race is more powerful during nights. This works well. The night fight ends with the fall of Ghatotkacha. Apparently it is a great loss to Pandavas. But actually it is a big gain to them as Karna lost his only weapon that can bring the fall of Arjuna in ending Ghatotkacha. Krishna managed the whole show and Ghatotkacha became the victim of the successful strategy. In this episode we come across one note of change in the action of Karna. In Bhagavan Vyasa Karna does not release the Sakti given by Indra, of his own accord. Pressure comes from all sides of the army to use it to save the army. Then only Karna releases it only Ghatotkacha. This gives an impression that Karna had reserved it for Arjuna and he released it much against his will. Holding hopeful opinions about Sakti by Karna should not be there in Pampa. For his Karna as in the original, had not asked Indra to present it to him at the time

167. Vikramarjuna Vijaya 11-145.
when he gave away his Kavacha and Kundala to Indra. So, now, Karna should not, if he is valient, think much of it. So Pampa's Karna quite normally uses the Sakti against Ghatotkacha and does not think of its speciality.

6.B. VII - THE END OF DRONA:

On the 15th day, great warriors like Virata and Drupada fall on the Pandava side. It is humanly impossible to see the ending of Drona. But Drona had already given the clue that he would not fight if he heard the death of his son. Inevitably, the weakness in him had to be expedited now.

Exploiting this weakness and ending him is there in both. But the drama is more humanistic and touching in Bhagavan Vyasa. The psychological drawing of the characters in Bhagavan Vyasa is so natural and vivid that Pampa's characters look a little removed from reality and less appealing too.

Killing an elephant named Aswaihama, Bhima shouts in a loud voice, that Aswathama is killed. Drona hears it, he is disturbed. For a while he is stunned. He has confidence in his invincibility. Anyway the statement had certainly changed his attitude. He indulges in indiscriminate killing of the Pandava army. He also releases the Brahmastra on the army on which it need not be released. This invokes the several rishis to come down to advise Drona. Rishis like Viswamitra reproach him for his non-brahmical behaviour. They also say that it is the time that he should leave the earth and come back to his original place.

\[ \text{Drona Parva 191-39 to 41.} \]

These words of the Rishis and the words of Bhimasena start working in his mind. He also sees Drhistadyumna and loses interest in fighting.

He wants to find out the truth from Dharmaraja. At the instance of Krishna, Dharmaraja also utters, lie and Drona sinks into yoga.

Gradual development of the external incidents (both divine and earthly) and the gradual psychological resignation of the worldly activities by Drona are presented by Bhagavan Vyasa in an inimitably superb manner. We miss all this in Pampa. Bhima and Rishis do not find a place in Pampa.

Instigated by Krishna, Dharma utters the words "Aswathama is killed" seeing the Pandavas elephant called Aswathama falling. When Drona retired from his war activities by dropping the bow and arrow Dharmaraja tells him the truth. Even then Drona does not want to take up the once given up weapon again. Dharmaraja's character is to some extent saved from utter ignominy but only at the cost of an absorbing human story.

The sloka 41 in 191 chapter of Dronaparva speaks volumes of Bhagavan Vyasa's art of providing food for thought. It suggests that Drona could understand the divine call. It also suggests that he could see his end in the hands of Drusthadyma, it also suggests that he could understand in the word of Bhima, the hint of his Dharmic realisation that he should die. It is something above laukik. We see this retiring nature of Drona being criticised by laukik hero in Venisamkara. Bhattanarayana's Karna who represents the laukik warriors, says to Duryodhana that the brahmin wanted to install his son on the throne. Otherwise why he should give up fighting when he heard that his son was dead? This sort of interpretation of the character looks convincing to Duryodhana. Though Pampa does not bring in this change of Bhattanarayana into his version, he is faithful to the author in the rest of the story upto the coronation of Karna as the Commander-in-chief.

In his anxiety to be brief Pampa deprives us of the interesting details of the reactions that come up among the several warriors about the unfair method of killing of Drona.

In the Pandava camp itself, the difference of opinion about the manner in which Drona was killed. It leads to internal exchange of
slights between Dhristadyuma and Satyaki. It flares up to such an intensity that each gets ready to kill the other. Yudhistira intervenes and passifies them. Arjuna breaks down into tears; but Bhima justifies the method, referring to the innumerable unethical acts like killing Abhimanyua, Dhanaafaja is quite remorseful. Krishna is highly composed. In two chapters Bhagavan Vyasa presents all these details. In Pampa we miss all these nice touches.

Drona Parva comes to a close with another note of variation again to glorify his hero Arikesari and to stick fast to his heroic idealism.

6-0. VIII - ASWATHANA'S NARAYANAstra:

Believed Aswathama enters the war field smiting fire with anger. He invokes the Narayanastra and releases it against the Pandava army. The terrible astra comes on emitting fire and destroying the army. The fear-struck army is fast perishing. Yudhishtrira is almost in a state of dilemma. He goes on abusing himself and others, not aware of what he is speaking. Pandavas camp is a frenzied lot now.

Then Krishna in his loud voice addresses the warriors:

Immediately put down your weapons and get down from your carriers. It will not harm those who are on the ground without weapons. This is the only way out now. Everybody responds to Krishna's call. Even Krishna and Arjuna get down from their chariot and lay down the weapons, but not formidable Bhimasena. The astra encircles him and he is not seen in the sparks and fire. Arjuna releases his Varunastra; but it is not a match to it. Bhima is still obstinate. Finally Krishna forces himself into the orbit of fire and forcibly pulls Bhima down from his chariot.
riot and removes the weapons. Then the Narayanastra cools down.

We miss all this beautiful vivid story in Pampa. Pampa does not like his Vikramarjuna to surrender to any warrior or weapon. So his story is that the Narayanastra is met with the Vaishnavastra by Vasudeva. So saying so he saves his hero from putting down his Gandiva - an inglorious act indeed! As usual the fifteenth day's battle also comes to a close with the fine discription of the sunset.

170. Vikramajuna Vijaya 12-32.
Pampa in shaping Vikramarjuna Vijaya is more influenced by Bharavi's Kiratarjuneeya and Bhattanarayana's Veni Samhara than many other Sanskrit works. Earlier editors of Pampa have sincerely taken pains to show the places where he followed the Sanskrit authors. So extensive comparative study of that kind is not aimed at here.

But, whenever one observes the variations in Karna Parva of Pampa, one has to inevitably speak of Veni Samhara. Pampa's imitation of Veni Samhara is not only limited to a few discriptions or fine Sanskrit coinages here and there. He completely deviates from the thought and the content of the Bhagavan and makes Veni Samhara his original source in many places. But Pampa is always Pampa. He retains his originality in unparallally maintaining the greatness of the character of Karna. Karna's character is in a way inglorious in Veni Samhara. But Pampa's Karna is glorious; perhaps more glorious than his hero himself in Vikramarjuna Vijaya.

Aswathama is one of the great warriors in Mahabharata. Naturally the reader gets the doubt that why should he not be made a commander-in-chief. Bhatta Narayana works on this line of thinking and concives a part of this drama (3rd act).

Pampa's Karna Parva story opens with the meeting of revered Aswathama and desperate Duryodhana. Duryodhana, as in Veni Samhara says that in the death of Drona he lost more than Aswathama; and Aswathama says that Drona died for him.

In Bhagavan Vyasa the Parva begins with the lamentation of Dhritarashtra and later Karna is sworn in as a Commander. Swearing in of Karna is so simple in the original that, when Duryodhana asks about the next commander, Aswathama himself suggests Karna's name and he is appointed. In Pampa it is complicated. Kripa comes with the proposal of making Aswathama the Commander, he is over confident that his proposal will be honoured. Duryodhana, turns down the proposal saying that he had already reserved it for Karna. This provokes Aswathama and he abuses Karna. In return Karna abuses Aswathama. Each gets ready to attack the other. Some how Duryodhana and Kripa passify them. Finally Karna is designated as the Commander.
While recommending Karna, Kripa praises the remarkable exploits of Karna in the past. Of them, there is a mention of Karna squeezing the earth for twenty-one times as a wet cloth is squeezed in the age of Manu called Chakshushman. In Bhagavan Vyasa we do not come across any such reference. Pampa is so much impressed by this story (perhaps one of the stories in Vâgaśhe south in Pampa's age) that he once again refers to it in the same manner while giving the reason for the chariot of Karna sinking in the earth in the battlefield.

6-H. I - KARNA MEETS BHISHMA:

Earlier it is said that in Pampa Karna did not meet Bhishma, though all the Kauravas and Pandavas met him after his fall. In the original Karna meets him, apologises to him, and takes his blessings and then enters the battle field.

Pampa brings in the meeting of Karna with Shishma now after he assumes the Commandership. It needs some critical observation. Why did he not bring about the meeting earlier? Why did he time it like this? Is there any conscious workmanship behind it?

First let us examine the difference of physical conditions under which each meeting takes place.

In the early meeting (Bhagavan Vyasa) Bhishma is just then fallen; it is a time of mourning and time for paying the last homage to the departing great old warrior. As far as Karna is concerned he is an ordinary warrior in the army not occupying any rank; Karna is a warrior not maintaining respectable relations with the fallen warrior.

In the later meeting sufficient number of days have already lapsed. After Shishma's fall, the mourning and courtesy calls are already over. Karna has become Commander-in-chief as he meets now.

Under these different physical conditions naturally each meeting will have its different psychological effects and purposes.

If Karna meets soon after the fall, it means that he has forgotten all ill-will towards the old warrior and out of sheer respect and sympathy he is meeting him. This will certainly heal the wounds of dis-respect that Bhishma is suffering from. We also see the magnanimous character in Karna.

171. Vikramarjuna Vijaya 12-84 Prose.
If Karna meets the fallen warrior only after assuming Commandershhip - it speaks of his prestigious visit, wherein we see the concealed consciousness of rank and ego.

Pampa has chosen the later meeting. Does he want to portray Karna as an ostentatious egotist? Answer to this question involves some psychological analysis.

Apparently Pampa's Karna does not at all look ostentatious. On the other hand he approaches Bhishma with lost of humility; begs his excuses; submits himself to his elderliness and his past glory.

Then is it a drama that Karna is playing? No. It is a kind of psychology. It is the psychology of some greatmen to dispute the greatness of their superiors and disagree with their point of view. They go even to that extent of blatantly dishonouring their superiors. But the same people when they become superiors and when their superiors fall they grow unduly sympathetic, forget all the past, and even surrender themselves to the fallen man. In Mahabharata we see Aswathaana who was always critical of Duryodhana, becoming unduly sympathetic to him after his fall. He comes to him and takes an oath to destroy the entire Pandava race. Causes total destruction in the night; kills the progeny of Abhimanyu by releasing the Brahmastra on pregnant Uttaradevi.

In the same manner Karna and Bhishma had difference of opinion. Earlier (when Bhishma was superior ) Karna had blatantly insulted him in several occasions. But when he became the Commander-in-chief, the abnormal psychological germ in his began working. He suddenly grows modest. He goes to Bhishma. He surrenders to him; he praises him. He is all sympathy and respect for him. This type of antethetical character generally develops in the case of people possessing superior abilities but by circumstances suppressed. Strongly marked antithesis in Karna is certainly due to his innate greatness which is eclipsed by the external circumstances. A weak man in his place would have become a neurotic.

Having observed the implications in timing of the meetings, a comparative study of the proceedings of the two meetings is also necessary.

In Bhagavan Vyasa both Karna and Bhishma are very frank. Bhishma embraces Karna with his arms and frankly tells him that he knew
his birth secret and held him in high esteem for his great qualities. He only did not like his irrational enmity with Pandavas and love for evil Kauravas. He was purposefully angry and harsh to him. Finally he says that he had given up all hatred for him. He advises him to join Pandavas.

Karna is also very frank. He requests him to excuse him for his rash behaviour. He does not agree with the suggestion to join the Pandavas. He only asks him to permit him to fight for Duryodhana.

Pampa's Karna and Bhishma are more polished and diplomatic. Karna appologising and Bhishma shedding his illwill etc., are over.

Bhishma's polish and diplomacy are clearly seen in his words that both he and Karna have become relatives by both being the disciples of Parasurama. A conscious artist like Pampa must be meaning more by this expression. Karna's relations with Parasurama does not give any sort of pleasant memories to Karna. It is self-boast to Bhishma in two ways, both as a disciple and as a victorious disciple.

Apparently like Karna, Bhishma also does not bear any sort of ill-will towards Karna. These words must have come from the subconscious apartments of Bhishma's mind. This stream of under comment seems to continue in Bhishma's talk. He, even though unasked by Karna says "Karna! Duryodhana is banking upon you. The armies fear you. You take Salya as the charioteer and fight for Duryodhana".

Does really Bhishma want Karna to fight for Duryodhana? Certainly Bhishma of Pampa is something more than his conscious self. Again he confirms that he should take Salya alone as his charioteer and fight for Duryodhana. It is completely different from the line of thinking of Bhagavan Vyasa. What is the reason behind Bhishma's recommendation of Salya as the charioteer to Karna? Pampa more than once refers to the high degree of Salya's knowledge of veterinary science dealing with horses. Apparently Bhishma's idea is to suggest the best counterpart to Krishna. But could he not foresee the disagreement of Salya with Karna? Here one feels that Bhishma's conversation is not as simple and plain as it looks. As there is a stream of under current (Psycho-analitically sub conscious) in the behaviour of Karna, there is also a stream of under current in the conversation of Bhishma. A student of

172. Vikramarjuna Vijaya 12-57
In Bhagavan Vyasa, how Salya becomes the charioteer of Karna is presented in a different manner. Bhishma does not come into the picture at all. Karna himself proposes to Duryodhana that he should have a suitable charioteer to over power Arjuna. He also says that he is superior to Arjuna in all the respects except in having a skillful charioteer. Karna himself suggests the name of Salya for the job.

There is a vast difference between the Kama of Bhagavan Vyasa and the Kama of Pampa. Pampa's Kama hesitates when Bhishma suggests the name of Salya as his charioteer and says "Grand dad! I am already suffering humiliation for my low birth. Now, if I propose to have Salya, a man of high birth, as a charioteer I will be mistaken for an arrogant man. I will have to suffer more bitter criticism and humiliation."174.

This sort of modesty impresses on Bhishma further, and he again advises Karna to take Salya as his charioteer. Even then Karna does not make any effort in that direction. He goes to the battlefield as usual and fights. It is only the next day that he approaches Duryodhana and in a secret meeting with him, he discloses the proposal made by Bhishma about making Salya a charioteer to him.

This is a very nice variation. Karna is arrogant enough to ask for his charioteer a great king like Salya in Bhagavan Vyasa. But for Pampa Karna is too civilized to make such proposals by himself. Pampa feels that a warrior without a little amount of arrogance is not worth the name. But the arrogance need not destroy the politeness in him. Pampa's Karna is as much polite as he is arrogant.

Variations in the timing of the meeting and the changes in its proceedings serve this undue purpose of portraying such character of Karna. A conscious artist Pampa, takes all the care in the world to delineate a grand character in Karna and brings in suitable changes.

6-H. II - Salya Become Karna's Charioteer:

Pampa's Salya is also different from Bhagavan Vyasa's Salya. Bhagavan Vyasa's Salya is an independent flattery-loving prestigious king. Pampa's Salya is a subordinate, sulky and helpless feudatory. When Duryodhana comes and requests him to become a charioteer to Karna, 174. Vikramarjuna Vijaya 12-58.
Bhagavan Vyasa's Salya runs mad with anger and suddenly walks out from the Kaurava camp. Duryodhana knows the art of bringing round the man riding the high rope; he compares him to Krishna and lands him to the skies. Salya is softened. He accepts to be a charioteer; of course after stipulating certain conditions.

Pampa's Salya also gets angry and speaks out his mind. But his long speech on the helplessness of the people serving kings somehow does not sound any sort of independence and dignity. He looks as though he is subordinate ruler under Duryodhana. He reluctantly accepts, of course the stipulations in the original is there in Pampa also.

Suffering a crushing defeat in the hands of Karna, Yudhistira retreats to his camp. Arjuna searches for him and when he is not seen anywhere in the battle field, Krishna and Arjuna came to the camp and see him. Yudhistira, thinking that Arjuna has killed Karna praises him. But soon he knows that Karna is still alive. He abuses Arjuna and asks him to part his Gandiva to Krishna as he is unfit to possess it. This rubs him on the wrong side. Arjuna unsheathes his word to kill Yudhistira so fulfill his oath that he would kill the man who asked him to part with Gandiva. Krishna intervenes, asks Arjuna to use abusive language against Yudhistira as an alternative to killing him. Then Arjuna repenting for the disrespectful behaviour to his brother gets ready to kill himself. Again Krishna tells him and suggests him to indulge himself boosting as an alternative to killing himself. In the process of solving the internal disturbances Krishna speaks out many details of subtle ethics.

For Pampa, all this has no meaning. Pampa's hero is not insulted by being asked to throw away his revered Gandiva in Vikramarjuna Vijaya. Arjuna also does not lose his temper as to unsheath his sword to kill his brother. Arjuna very heroically promises Yudhistira that he would kill Karna in a day and then only sees him.

Pampa follows Bhattanarayana in narrating the story of Bhimasena killing Dussasana. There are note-worthy variations in this episode. Draupadhi keeping the unfurled tuft of her hair untied till the death of Dussasana is not there in Bhagavan Vyasa. So Bhimasena

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175 Vikramarjuna Vijaya 12-134.
smearing the hair of Draupadi with the blood of Dussasana and tying it
does not arise in Bhagavan Vyasa. There Draupadi does not appear in
the battle field at all. Pampa’s Bhimasena does this job in an extreme-
ly gruesome manner. Drenching her hair with the blood and combing it
with his teeth and garlanding her with the intestines of Dussasana are
inhuman and cannibalic. Further Pampa says that he seated her on
an elephant and sent her to the camp. Unbecoming of a Jain poet the
description continues: Bhimasena repeatedly drinks the blood. It does
not end with that. He also on and on eats the flesh of Dussasana.
Pampa’s Bhimasena is not an avenging warrior of high order. He is
an indulgent man killer; a man eater worse than a cannibal. In Bhag-
avan Vyasa also the scene is, no doubt, gruesome. But it does not
blur the line of description between the valiant angry and avenging
warrior and a man-eating cannibal.

In Tamilnadu there is a tradition which is slowly dying. After
the Bharata Pravachana is over, in the country yards, the killing of
Dussasana & Duryodhana will be displayed. In a large piece of plain
land the figures of Duryodhana and Dussasana are constructed. A per-
son who plays the role of Bhimasena undergoes many rituals like fasting.
On that particular day the person will be led to the field in a proces-
sion. Drums and many other instruments will be played to rouse the
martial spirit for the ensuing show. Old people who have seen the
show say that it presents the life picture of the gruesome killings of
Bhimasena. The person who takes off Bhimasena, it is said, would lose
all sense except the ghastly martial instinct. After destroying the
figures the man like a devil dances and finally falls exhausted to re-
gain senses after long. Such country yard shows must have been fresh
in Pampa’s mind while he conceived his Bhima-Dussasana duel.

6-H. IV.VRISHASEANA’S VALOUR :

Another incident which contains notable changes in this Parva
is exhibition of Vrishasena’s valour.

In BhagavanVyasa, Arjuna kills Vrishasena the valient son of
Karna and says to Karna: "I have killed your son in front of you all.
But you killed my son when he was alone and when I was away."

In Pampa the Arjuna-Vrishasena encounter is not so simple as it
is in the original.

176. Vikramarjuna Vijaya 12-155-
Pampa says many new things in Arjuna - Vrishasena encounter. Vrishasena is not only brave and invincible, he has also learnt a special art of archery with which he brings the chariot of Arjuna to a stand still. He applies four arrows and fixes the chariot to a point rendering it motionless.

This special feat called SYANDANA BANDHA is entirely new to Arjuna! It astonishes him. He says to Krishna that he, for the first time saw it with Vrishasena. He expresses his helplessness to get over the trouble.

Then Krishna narrates to Arjuna how this special art of archery came down from Parasurama to Karna and from Karna to his son. He also asks Arjuna to cut down every arrow of Vrishasena without intermittance and finally to chop off his head.

Vrishasena's valour is portrayed with special interest in the popular stories which are in vogue in Tamil country even to-day.

6-H. V. - ASWASENA DISAPPOINTED :-

Again in Karna-Arjuna fight we see some interesting variations which are not to be seen in any Sanskrit author.

In the original Karna aims the Nagastra at Arjuna. Then Aswasena the son of Takshaka who escaped from Khandava who is waiting to avenge Arjuna merges himself into the Nagastra. But Krishna very skillfully presses the Chariot into the ground by five inches and averts the fatal aim of the astra.

In Pampa it is different. Karna had already given word to Kunti that he would not take a divine weapon against Arjuna. So he, inspite of Salya's advise to take a divine weapon against Arjuna, does not concede to it. While he picks up an arrow from the quiver, Aswasena in the form of an arrow comes to his hand. He aims it at Arjuna. When the aim is averted by Krishna Aswasena in his original form appears before Karna with a request to aim him again. It is only then he enquires and knows that he is Aswasena and refuses to take his help. Neither the mention of Nagastra nor Aswasena merging with it is there in Pampa. In Pampa Aswasena himself in the form of an arrow appears in the quiver of Arjuna. The rest of the story is as it is in Bhagavan Vyasa.

177. Vikramarjuna Vijaya, 12-166.
There is yet another interesting variation in Pampa in this episode when he is fighting face to face with Arjuna. The wheel of the chariot of Karna sinks into the earth. In BhagavanVyasa it is the result of the curse of a brahmin whose calf Karna had killed by mistake when he was in Parasaruma's asrama. But Pampa's version is different. Goddess of Earth avenges him now by sinking his wheels in the earth, for he, in the past had squeezed her (like an oil squeezing machine) for twenty one times. We do not know the details of this anecdote referred to by Pampa twice. Does it mean that he won the earth like his teacher Parasaruma for twenty one times? In the Tamil land there is a popular story in vogue. One day while riding the horse Karna tumbles down a girl carrying oil in a bowl. The oil is lost in the earth. The girl cries for her oil. Karna squeezes the earth so powerfully that the entire oil is regained. Goddess Earth is pained beyond endurance and waits for avenging. She avenges him by sinking the wheels of his chariot in a critical hour and brings about his fall. Perhaps this legend was popular in Pampa's days also. He might be referring to it now.

An inexplicable psychological affection haunts Pampa's Arjuna and he delays in killing Karna. Then Krishna as in the case of Bhishma, takes his chakra to kill Karna. Arjuna stops him and reacts. This is not to be seen in Bhagavan Vyasa.

In Bhagavan Vyasa the wheel of the chariot will not be lifted and set right. At the instance of Krishna Arjuna attacks Karna with Anjalika arrow and severes his head from the body in that helpless condition itself.

Pampa does not allow his hero to stop to such level even at the instance of Krishna. Pampa's Karna puts all his efforts and lifts the chariot up, and gets ready to fight. A fierce battle ensues and Arjuna in a befitting manner ends Karna only in a face to face fight.
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GH. VII - KARNA FALLS - PAMPA'S THOUSAND LAURELS

Pampa adores Karna with thousand personal laurels. In his spontaneous flow of praise of Karna, Pampa forgets all the heroes - even his Vikramarjuna and says eloquently:

As a story teller the poet should not take sides and sympathise with characters. Canonical adherence and formal restraint in Pampa dwindle away into nothingness and a frank and sincere compliment emerges from his personal liking for the sentiments of valour and charity. He gives perhaps the nobliest exit to his loving character, Karna, not even given to his hero. "Bharata is a story very interesting to hear because it contains the episodes of Karna's valour and charity." Pampa says, when you think of Bharata think of Karna and none else.

As usual the Karna parva also comes to a close with the description of nature bearing the meaning of the story. Here, Sun being the parent of Karna, he mourning the death of his son, slowly sinks in the western seas.

Just before Saunya assumes the Commandership Pampa presents a new scene in which glowing tributes are paid to Karna by Duryodhana. The whole scene throws light on the unparalleled friendship of Duryodhana and Karna.

Pampa brings Dhritarashtra and Gandhari to the battlefield to see Duryodhana after hearing the fall of Dussasana and Karna. This is not there in Bhagavan Vyasa. Dhritarashtra requests Duryodhana to make peace with Pandavas and end the war. Dhritarashtra says that if Duryodhana is alive, the parents feel that the other sons are also alive. He makes many appeals to Duryodhana. But Duryodhana turns down saying that after Karna's death he cannot make peace. He does not want to possess the earth which had betrayed Karna. Even if he wins he will not rule the earth. But he cannot give up fighting.
He fights for the sake of enemity and not for the sake of earth. Here Pampa justifies his assessment of Duryodhana's character. He must kill Arjuna first for he killed Karna. Speaking out his mind in clear terms he sends his parents back.

Then while counselling, Krupa compells Duryodhana to make peace with Arjuna. Pampa's Duryodhana, second to none in maintaining sincere friendship replies to him, "Look here! if you can bring back Karna to me, I may just think of your advise. Anybody would envy Karna for having such a great friend. Aswatham actually envies him. He, in a tone of contempt finds fault with Duryodhana for praising Karna, while so many other great warriors are there. He throws a challenge that he would fight the entire Pandavas army if permitted.

The glory of Duryodhana is again a glowing tribute to Karna. "Even if you get me the three worlds I do not want them. (Having abused) Karna you are alive; it is because you are Aswatham. Can any one else survive after abusing Karna before me, but you! " Such special case to glorify the sincere friendship between Karna and Duryodhana is not there anywhere in the original. For one who is familiar with the text of Bhagavan Vyasa, Pampa's treatment of these two characters Karna and Duryodhana is certainly revolutionary. Glorification of characters like Karna, Duryodhana and Keechaka are there in the Jain versions of the Bharata. Perundevanar also had treated Karna's character in a special manner. Pampa not only glorifies Karna's character but also adds refinement to it.

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179. Vikramarjuna Vijaya 13-17
In the Egotists tumultuous play of pride, the rich reserves of human heroism is recklessly spent. Bhishma, Drona and Karna have laid their lives to rest in the great war. Which great warrior is on brink of grave next!

Kripa advises Duryodhana according to Bhagavan Vyasa, to make peace and save life. Duryodhana is adament. Aswathama is consulted; his advice is taken; and Salya is elevated to the honourable place of a Commander to follow the path and to reach the goal of all the great warriors. This is the opening of one of the dying (last) scenes of the War Drama - SALYA PARVA.

6-I. I - YUDHISHTIRA BURNS SALYA WITH THE FIRE OF HIS EYES:

In Bhagavan Vyasa a fierce battle takes place between Salya and Yudhistira and finally Yudhistira kills Salya with the Sakti.

Pampa who loves such heroic encounters makes a change here which is quite peculiar to his nature. Salya dies not on account of Yudhistira's valour in Pampa. Yudhistira kills him by emanating fire from his eyes. This incident is compared to that of Manmatha dying in the fire of Siva's eyes.

The description of Yudhistira in the original in many places give scope for one to think that he killed Salya with his firelike eyes.

Salya Parva 17 after 18 South Indian version
Yudistira's eyes are described like this:

Salya Parva 17 after 18 South Indian version
The cumulative influence of these descriptions seems to have made Pampa conceive like this.

Even to-day the story, that the fire from Dharmaraja's eyes burnt Salya, is in vogue in the country side in South. Such legends might have been prevalent even in the age of Pampa. They might have been influenced him.

Sakuni and Uluka have already fallen in the hands of the Saha-deva. In Bhagavan Vyasa after the death of Salya, the war continues for a while in which Bhimasena kills the few remaining brothers of Duryodhana. Yuyutsu, a son of Dhruvaratrastra taking permission of Krishna returns from the battle field along with the women folk. (Yuyutsu is the only one who comes into the Pandava Camp).

Now Duryodhana seems to have lost all confidence and desire. He runs to hide himself in a pond according to Bhagavan Vyasa.

From here the remaining story of Salya Parva of Pampa consists of a number of variations. The uniqueness of certain variations of Pampa is so attractive that it tempted some later poets to copy such variations with great amount of love.

In Pampa, after Salya's death, Duryodhana is not said to have feared the consequences and run away from the battle field; instead he takes his mace and starts for the battle field. A good heroic touch to the character indeed!

6-I. II - DURYODHANA MEETS BHISHMA :

Now Pampa introduces Sanjayaya. He stops Duryodhana and says that Aswathama is still there and he (Duryodhana) is too big a man to go alone. "It is not proper that you should alone fight". Duryodhana gets wild with him. Sanjayaya, to delay Duryodhana's, advises him to consult Bhishma, of the future action. While Sanjayaya leads him to Bhishma along the gruesome battle field, he sees the mutilated
army strewn everywhere. Sanjayaa goes on describing the various scenes. Ghosts appear before Duryodhana, speak to him reproachingh. The Strong man, Duryodhana, formidably walks through, thinking that the ghosts are mad. They see Drona's body. Duryodhana takes the feet of that great man on his head and pays respects to him. He sees the corpse of Dussasana and laments. Karna's body is there. Duryodhana stops there, sheds tears and pays rich tributes to him and moves on. Then they reach the place where Bhishma is laid on the bed of arrows.

The whole passage is very unique not because it is a variation, not because it is a piece of grand description, but because it presents a villain of heroic virtues and his reactions under the psychological shattering atmosphere. Especially, when apparitions confront Duryodhana, he cynically smiles at them and walks loudly thinking that they are mad. But when he sees the dead Drona and Karna reactions are different. This beautiful screening of the psychology of a virtuous villain is a new contribution of Pampa. It is only for such contributions to the experience of the readers, one must go to Pampa.

We come across with another important variation here. Peace loving Sanjayaa's delaying tactics bring Duryodhana to Bhishma. Bhishma also advises him to make peace. Duryodhana, with all modesty, turns down the advice. Bhishma then advises him to wait till next day till Balarama returns from his pilgrimage and till Aswathama and Kripa join him. Then they can fight the enemy together. Till such time he should hide himself in a pond called Vaisampayanahrrda. Saying so Bhishma secretly gives him the JALASTAMBHANA MANTRA and sends him away.

This change saves Duryodhana from indulging in a coward's act of hiding himself in fear of death. It also elevates the character of Bhishma and gives some sort of physical fitness to this part of the story.

While the name of the Pond is Dwaiipayana Sarovara, in the original Pampa calls it 'Vaisampayana Sarovara.' When Duryodhana takes shelter in the pond even before Pandavas come there, Kripa, Aswathama and Kritavarma come to the pond and ask him to come out to fight. But Duryodhana expresses his reluctance to come out for the day. He also asks them to take rest for some time. In Pampa the three people meet Duryodhana only after his fall in the battle field. Duryodhana's detection is narrated in a different manner in Pampa.
In Bhagavan Vysasa, while Kripa, Kritavarma and Aswathama are conversing with Duryodhana, some huntsmen hear it and they pass on the information to Yudhistira.

In Pampa, Bhima employs some detectives to find out Duryodhana. Among them, Vindhyaka, during his search sees the foot prints bearing the marks of and near the Vaisampayanahrada. He conveys his findings to Pandavas.

Here Pampa is faithful to Venisamhara.

In the course of conversation between Yudhistira and Duryodhana (in the Pond) we find certain changes in Pampa. When Yudhistira taunts him, Duryodhana, in reply, compares the kingdom to a widow and expresses his reluctance to rule such land. He says:

Salya Parva 31-50

"Wearing the dress fit for a man in VANAPRASTHA I go to the forests. I have no love for the kingdom having lost kith and kin".

"Wearing the skin of a deer I must go to the forests, I have no desire in life having lost all people".

Lastly he says:

Salya Parva 31-52.

"O King! go and enjoy the land which has lost all the kings, warriors and wealth".

Of course Pampa's Duryodhana also does not want to rule the land without Karna and his brothers. But certainly he cannot retire to the forests wearing the dress of the Sanyasi. This is the difference between Bhagavan Vyasa and Pampa.

Duryodhana of Pampa after coming out from the Pond says to
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Pandavas: "When the earth is stolen by the demon, Dhakri went into Rasatala to regain it. In the same manner I also went deep into the Pond to regain the land" from you. Bhagavan Vyasa's Duryodhana is not so active a hero in his reply. In Pampa he lives and dies as a hero of action.

To glorify his hero's nature Pampa makes Krishna request him again to make peace and makes Duryodhana to bluntly turn down the proposal.

6-I. III - BALARAMA PARTIAL TO DURYODHANA:

While describing the reactions of Balarama who returned just then from pilgrimage Pampa has a varying note. He depicts him as partial to Duryodhana. When Duryodhana prostrates before him he embraces him and blesses him. In the same manner when Krishna and Pandavas prostrates he does not bless them. This clear note of partiality is purely Pampa's creation. Moreover he gets very angry seeing the plight of Duryodhana. Krishna had to say "Brothers! Inspite of our best efforts to make peace with him it could not be done only because of Duryodhana's adament behaviour. Duryodhana does not speak falsehood. If you want you can find out the truth from him."

Duryodhana accepts and then only Balarama's anger subsides. We do not see such reactions in Bhagavan Vyasa.

6-I IV - DURYODHANA FALLS IN THE HANDS OF BHIMASENA:

In Pampa, in a way Balarama acts as a referee. He suggests that one of the Pandavas will fight with Duryodhana. Thereon Bhimasena comes forward to fight with Duryodhana. In Bhagavan Vyasa it is not like this. Yudhistira says that Duryodhana can choose any one among the Pandavas and fight with any weapon he likes. He also says that he will himself fight him with mace. Krishna intervenes and says that Bhimasena should alone fight Duryodhana.

There is another heroic touch to the character of Duryodhana in Pampa. During the fight Bhimasena falls unconscious after receiving a blow from Duryodhana. For a while Duryodhana stops fighting and simply goes on fanning with his mace in the air, to allow time for Bhimasena to get up.

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182. Vikramarjuna Vijaya 13-84
183. Vikramarjuna Vijaya 95 Prose.
There is a fine variation in Pampa that elevates the heroic character of Bhimasena. In Bhagavan Vyasa while the fight is going on, receiving instructions from Krishna Arjuna suggests to Bhimasena to hit Duryodhana on the thigh by signs. Bhimasena acts accordingly and breaks the thigh and brings the fall of Duryodhana.

In Pampa Duryodhana very proudly slaps his thighs to provoke Bhimasena. But it helps Bhima to recollect the vulnerable parts of Duryodhana as his thighs and smashes them.

In Villi, in this context, a reference to the vital parts of Duryodhana and Bhimasena is made. Duryodhana asks Bhima to say what his vital part of the body is. Bhima says that it is his head. Duryodhana hits him on his head and Bhima forawhile becomes unconscious. In turn when Bhima asks the same question, Duryodhana deceives him by saying that his vital part of the body is also his head. A faithful follower of Perundevanar Villi might have taken it from Perundevanar. In the absence of Perundevanar’s poem dealing with this part of the story we cannot confirm it. After Duryodhana’s fall, when Bhimasena comes to kick his head Balarama tries to stop him. But Bhimasena does not care him and kicks the head of Duryodhana.

Now Balarama, who cannot see the sad plight of Duryodhana and who cannot displease Krishna, in a state of helplessness walks away according to Pampa.

But in Bhagavan Vyasa Balarama lifts his great plough to punish Bhimasena, who, according to him, indulged in an unethical mace fight. But Krishna exhorts to him the propriety of Bhimasena’s action and passifies him.

Finally Pampa sums up the actions of Bhimasena

\[ \text{Verse} \]

Thus the story of Salyaparva comes to a close.

Another peculiar similarity regarding an omission can be seen in Pampa and Villi.

In Bhagavan Vyasa after the fall of Duryodhana, at the instance of Yudhistira Krishna goes to Gandhari and Dhritarashtra and confronts them. This is done because angry Gandhari, they feel, may burn the three worlds. This note is missing in both Pampa and Villi.
Earlier Krishna asks the Pandavas to go to the banks of Ganga river and spend the night there, in the pretext of a convention that the victors should not spend the victorious night in their own camp. In Pampa there is no reference to any such convention. In Pampa they go to Nilegiri to spend that night.

Before dropping the curtain, we come across two more striking variations in Pampa in Salya Parva.

6-I. V - LAKSHMI DESERTS DURYODHANA - ASWATHAMA CONFRONTATION:

After searching in vain for Duryodhana near the pond, Aswathama, Kripa and Kritavarma leave for the battle field. On the way they see a lady with 'Chamaram' in her right hand, a lotus in the left, coming from the battlefield. Shadows of gloom reflects on her face. They ask her who she is. She says that her name is Lakshmi and till a few minutes back she has been with Duryodhana being protected by Bhishma, Drona and Karna. "Now at the command of Narayana I am leaving Duryodhana and going to Pandavas" says she.

Still more interesting note is this new episode. Aswathama stops her and says, "who is that Narayana to order you when I am here. You cannot escape from me. Do not fear, walk back to Duryodhana." Saying so she takes her back to Duryodhana.

There is yet another note of variation which is incidentally similar to that of Villi's. Aswathama criticises Duryodhana and says "You have not cared me and so you are suffering the consequence. At least permit me now; I will fight the Pandavas to death." Aswathama criticising Duryodhana for neglecting him, is a common variation both in Pampa and Villi. Duryodhana explains to him the invincibility of Pandavas who are protected by Krishna. Anyway he permits him to do his best and also expresses his desire that he should do it before he breaths last.

Then Aswathama instructs the lady Lakshmi to be their till he returns holding the thousand petalled lotus over Duryodhana, so that may not be tired. Then he leaves the spot to fulfil his oath.

This dramatic scene conceived by Pampa is not only beautifully poetic. It also adds dignity to the character of Aswathama and it also symbolically presents the transferring of all the laukik glory.

184. Vikramarjuna Vijaya 13-100
(in the form of Lakehmi) in the world to his hero Arikzari. The purpose of the poem is also this.

In Bhagavan Vyasa the Salya Parva comes to a close with Duryodhana making Aswathama the commander. In Pampa there is no mention of Aswathama's 'Abhisheka' for the commandiership.
6-J. SAUPTIKA PARVA

Sauptika Parva is a small section in Mahabharata containing of eighteen chapters. Pampa presents it in only three stanzas and three prose passages. Even in this brief narration of Pampa we come across certain changes. Even here we find similarity between Pampa and Villi.

6-J. I - FRENZIED ASWATHAMA :

In Bhagavan Vyasa Aswathama after taking leave of Duryodhana sets out for bringing complete destruction on the Kaurava camp. He along with Kripa and Krita Varma goes near the camp. After sun set they also sleep under a tree. Aswathama does not get sleep. He wants to attack the Kaurava camp while they are in a resting mood. He consults Kripa and Kritavarma. They are not for it. They advise him to wait till sunrise and then they can have an open fight. But Aswathama does not heed to their advise. In desperate anger he attacks the camp and destroys it; Kills Dhrishtadumna and the five sons of Draupadi. He comes to know that the Pandavas have escaped.

In Pampa Aswathama kills the Upa Pandavas mistaking them for Pandavas and brings their heads to Duryodhana. Duryodhana looks at them and says to Aswathama that they are the heads of Upa Pandavas. Then only Aswathama comes to know of the fact. Duryodhana advises Aswathama to do Tapas in the Himalayas to cleanse his sin for killing the boys. Soon Duryodhana dies.

Aswathama mistaking the Upa Pandavas for Pandavas, Duryodhana remaking the mistake to Aswathama and advising him to do 'Tapas' to cleanse the sin - all these notes of variation are there in Villi.

Pampa closes his Sauptika Parva and the 13th Aswasa saying that the Rajya Lakshmi with all her royal symbols joined SAHAJA MANOJA.

6-JII - BHAGAVAN VYASA'S अष्टक पर्व IS PAMPAS रिते ॥

The main stream of the story of Pampa's heroic ideals and the laukik interests, for all the practical purpose, comes to a close with this. The rest of the story in the great epic contains the images of introspection of a sensitive Dharmic hero. The Dharmic hero hesitates to enjoy the hard-earned kingdom; and broods over the right and wrong aspects of the past action. It is a detailed account of a great inner war in the hero - Dharmaraja.
But Pampa not only shuns to introduce the sensitive psychological struggle but also does not cast any shadow of reluctance to enjoy the heroically achieved luxuries of the victory.

So Pampa required one more chapter to present the Pomp and feast of victory and to sing in praise of the glorious achievements of his beloved hero.

In Bhagavan Vyasa till now only a part of the human story is over. Though much has been said about the human life, much more remains to be said. For Bhagavan Vyasa what has been said is only a prima facie view of human life and not the Summum Bonum. To be more exact it is the जीवन जीवन of human life and not the सम्मु बुनम. The quintessence of human philosophy is marvelously conveyed both by way of expression and symbolisms in the chapters to come in Bhagavan Vyasa. Bhagavan Vyasa’s जीवन जीवन of the life becomes Pampa’s सम्मु बुनम of life in his Laukika Kavya Vikramarjuna Vijaya.

In the closing chapter of Vikramarjuna Vijaya we come across the last and the most strange variation.

6-8. III - RED CARPET TO VIKRAMARJUNA:

After the great war remorseful Yudhishtra wants to retire to the forests making Vikramarjuna the ruler of the newly acquired vast kingdom. He wants to see the coronation ceremony of Vikramarjuna.

Vikramarjuna is made the king and Subhadra the queen. Yudhishtra retires to the forests and no mention is made of Draupadi.

The pompous coronation ceremony of Vikramarjuna is described in about 30 stanzas and 10 prose passages many of them considerably long. Nearly half of the chapter is dedicated to this purpose.

Pampa calls his hero the जीवन जीवन Yudhishtra’s assessment of Vikramarjuna is well depicted in this stanza.

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VIKRAMARJUNA VIGYANA 14-178
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Pampa before concluding the poem of his hero pronounces gorgeous eulogy on his hero in a long prose passage. For a while he even forgets the epic and its characters and says:

"Vikramarjuna protected Vijayaditya against the Supreme King Gojijiga and thus became...

Before Pampa begins to present the autogeographical account there are two stanzas which speak volumes of Pampa's pure laukikputlook and the heroic idealism in Vikramarjuna Vijaya.

In the last stanza it is that matters all. In the second stanza it is the unassisted victorious individual heroism that matters all.

In the material world pleasure and glory are the two halves that makes the life full. The story of Arikesari/Arjuna is a story of material world and it has nothing to do with the world of theology. For Pampa the world of theology is around any Teerthankara. The story of a Theerthankara becomes the story of theology to him. So while he wrote his Vikramarjuna Vijaya he wrote the story of the material world; while he wrote the story of Adi Teerthankara he wrote the story of theology.
Both Bhagavan Vyasa and Pampa make a few remarks about their works in the end, before pronouncing the PHALASRUTI.

Bhagavan Vyasa calls his great epic as "KARSHNYAVEDA" Earlier while commencing the work and now while concluding the work he repeats the same title to it.

Very conspicuously we miss the very name of Krishna in the list of great personalities of Bharata mentioned by Pampa in the end.\[167\]

For Bhagavan Vyasa the greatness of Bharata rests on the character of Sri Krishna.

For Pampa the greatness of Bharata rests on many characters other than Krishna in general, and on the character of Karna in particular.

The Chapter may be closed with a reference to the tone of variation in the PHALASRUTI of Pampa.

Bhagavan Vyasa's epic comes to a close with the PHALASRUTI like this:

**"One who reads the great epic with concentration attains the eternal bliss"**

**"One who hears the great epic gets the same reward as a man who offers in charity one hundred cows with gold horn-covers to learned Vedic scholars of Brahminssetrs".**

None of the rewards mentioned in the above PHALASRUTI is worldly and physically valuable.

Let us look at the PHALASRUTI of Pampa.

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187. VikramajunaVijaya 14-64.
Reading, hearing or writing of Pampa’s Bharata rewards the man with the food of his choice, courage, satisfaction, stamina, pomp, wealth and enjoyment with the woman of his desire. Almost all of them are worldly and physically rewarding. Certain of them like food and the enjoyment with the woman of one’s desire are purely instinctual. A few of them rise to the mental level and none of them deals with the soul and the other world.

Pampa opened his poem making a request to Udattanarayana to shower all the pleasures. Now Pampa closes the poem again with the note of promise of enjoying all the pleasures in the world. This clear, indelible line of difference separates the worlds of Bhagavan Vyasa and Pampa. But each is second to none in greatness in his own world.

188. Vikramarjuna Vijaya 14-55.