

KUMARAVYASA: THE MASTER CREATION OF POETRY

CHIDANANDA K D*

* Research Scholar, Kuvempu Institute of Kannada Studies, University of Mysore, Mysore.

Abstract:

The earliest epic in Kannada languages is “Vikramarjuna Vijaya” or “Pampa Bhartha”. As the title itself signifies, the work is based on the solid foundation of the work of Vyasa. The Mahabharata is stupendous work. It tells a number of things; it is considered as the fifth Veda. It is a variety of the world. Kumaravyasa has modified the Mahabharata story in its episodes to suit his purpose. The most important of the modification is his making Draupadi the wife of Arjuna and not the wife of the five brothers as is stated by Vyasa. Likewise, in the end it is not Dharmaraya who is made to ascend the throne but Arjunas. The other changes are described by the late Prof. T.S Venkannaiah in his essay in Prabuddha Karnataka. This fact is mentioned here just to make it clear that the Mahabharata has been the original of numerous poets and they have introduced changes to suit their purpose

Key Words: Kumaravyasa, Kannada Literature, Ramayana, Mahabharata, Kumaravyasa Bharata.

Introduction

Kumaravyasa is pen name of Narayanappa was an influential and classical Vaishnava poet of early 15th century in the Kannada language. The Karnata Bharata Kathamanjaris most famous work of Kumaravyas. It is popularly known as Gadugina Bharata and Kumaravyasa Bharata. It is an adaptation of the first ten parvas (Chapters) of the Mahabharata. A devotee of Krishna, Kumaravyasa ends his epic with the coronation of Yudhishtira, the eldest of the Pandavas. The work is celebrated in Kannada literature due to its universal appeal.

Gadugina Narayanappa or Kumaravyasa as it is true of a number of other well-known writers in Kannada literature, that not much is known about the person of Kumaravyasa. At the same time, there are a number of conjunction advanced by scholars and research works that are contradictory- all that can be asserts without entering the realm of the controversy is the fact that he belonged to the

15th century; that he was a native of Kolivada, a village near Gadag; that he was five sons of the former mentioned of Devaraya 1 of Vijyanagara, and that he was born of the grace of god Veera Narayan of Gadag. The father’s name is mentioned as Lakkarasayya or Laksmanadeva. According to the statement made by Timmanakavi who was commanded by Krishnadevaraya of Vijyanagara to complete the work, left incomplete by Kumaravyasa. An additional authority is gained when the later Veerashaiva author refers to him- Kumaravyasa. According to them Kumaravyasa was the brother-in-law of Chamarasa the author of Prabhulinga leele.

This has led scholars to emphasize the point that Kumaravyasa is a Vaishnava poet. If there are occasions that exhibit the theistic and ritualistic nature of Kumaravyasa, religious belief, there are numerous statements that signify the monotheistic

Vedantic or Advaitic belief of the author. Just as it has been stated in the previous about his life, all that can be stated without raising the hornet's nest of controversy about the religious belief of Kumaravyasa is: the author is Bramana with a theistic outlook and he is a devotee of Veera Narayanswami of Gadag to whom the innovatory verse is addressed.

They have enumerated the deviations to be found in Pampa Bhartha and Gadugina Bharata when they are compared with the original in Sanskrit have enumerated : similarity, they have studied the two works extant in Kannada and have enumerated the similarities and the points of difference. The most important points to remember is: Pampa is concerned with celebrating the victories of his royal patron Arikesari is a Jain he can't think of the orthodox Vedic statement that Mahabharata is the fifth Veda of the Hindu canon. Kumaravyasa is a devotee of Veeranarayana and he consider that he is merely the scribe of Veera Narayana to Kumaravyasa the composition is not just poetry on the other hand, his Bharata is consideration of the ultimate principles relevant to the great sags. Kumaravyasa wrote the kernel of the Mahabharata: I.e, the first's part, the rest of the eight parts of the Mahabharat had to be completed by Timmannakavi at the royal command of Krishnadevaraya of Vijayanagara. Pampa Bharata is written with a view to appeal to the admiration of scholars. Pampa does not descend to the level of laymen. On the other hand, Kumaravyasa Bharata or Gaduguna Bharata is studied scholarly. Kumaravyasa revels in the use of a language 'really used by men' or follows Desimarga. Pampa does not give Sri Krishna a very high or notable place. Kumaravyasa, on the other hand, leaves no occasion unused when Sri Krishna can be praised, verse follows verse praising the lord. Kumaravyasa describes in detail Sri Krishna's help to the Pandavas and how he rescued the Pandavs from the impending wrath of Durvasa (this is one of the favourite passages of recreation). On no occasion can one discover Pampa extolling Sri Krishna. These facts are not irrelevant; both Pampa and Kumaravyasa have three episodes that are not found in Vyasabharata. The Sanskrit original .there episode is are referred to as they

establish the fact that there is a Bharta-Tradition in Kannada literature.

This section will be incomplete if it is not stated that though Kumaravyasa follows Vyasa Bharata he is not all together bound by it. He has recourse to other works in different vernaculars of our country. His aim was lofty and his interests were catholic. It is enough to mention one such source book of Kumaravyasa. The description of the battle between Arjuna and Karna does not follow the account found in Vyasa Bharata. The words of encouragement spoken by sri Krishna to Arjuna are closely paraphrased by Kumaravyasa not ignorant of other literatures and bound by the literature in Kannada.

The foremost aspect of Gadugina Bharata that strikes everyone from the outset is descriptive passage. Critics have exhausted their vocabulary in praising those passages. For example: there is the narrative of the death of king Pandu in the forest and the immediate after-math. This was a favourite with the late professor B. M. Srikantaiah. He considered the tragic appeal of this passage great. It is full of tragic beauty and classic restraint that cannot be gainsaid. The game acquires a deeper significance when the words and the reaction of Droupadi, Bhim and Dussasana are studied in detail and with care. The expressions are so indigenous that they are apt to lose their significance and suggestive value when translated into English. The femininity of Droupadi, the cruel and heartless words that are addressed to Draupadi, his sister in law by Dussasana and the fierce indignation, of Bhima at the treatment of Draupadi are worth study, it is in this episode that one learns to recognize the heroic element to Bhima, the dharmic temperament of Dharmaraya, absolute surrender to the will of Dharmaraya. By his brothers. The inaction of Dhritarashtra and the will of shakuni. Gadugina Bharatha narrative of sri Krishna humbling the pride of Duryodhana. Sri Krishna takes to makes peace between the cousins the Kouravas and the Pandavas. He visits Hastinapura and stays in the interest the audience all of Dhritarashtra. Every one of the assembled ishis and the king stand up to show their respect him. Dhuryodhana alone of the assemblage doesn't stand up we reading Gadugina Bharata that

to humble the pride of Duryodhana Sri Krishna set his toe to ground so firmly that the thorn of Duryodhana titled and the proud Duryodhana rolls to the ground at the feet of Sri Krishna there are numerous like episode in Gadugina Bharata.

The unity to the whole work is imparted by the presence of Sri Krishna. His words and actions round off each of the part (Dash parvas). The action of the lord bring to limelight the Pandavas at the time of the swayamvara or the contest for the unmatched beautiful prince Draupadi. The formidable Kouravas defeated due to the timely council of Sri Krishna. Sri Krishna that suggest, to Kunti going to Karna and soliciting him. In the battle field Sri Krishna acts as the driver of the chariot of Arjuna gives him advised as and when occasions arise. Thus, the work is not structure less it is a homogeneous unity.

The excellence of Kumaravyasa is to be found in the delineation of character. His portraits of Draupadi, Bhima and Uttarakumara are referred to no detailed account of the delineation of the character heroes as depicted by Kumaravyasa care be attempted her because there essay dose not pretend to do anything more than just to serve has an introduction to the great popular epic of Karnataka. Bhima excites fear and dread in the readers by his unmatched heroism which is not always capable of rationalization. His expression of wrath meditated. There no complexity in is character. For example: there is the episode to his fight with Keechaka-the commander-in-chief of Virataraya in the fourth part of Gadugina Bharata the bravery of Bhima is commendable in his ready as acceptance of the protector of Draupadi. Draupadi centre part of Bhima. Some critics or of the opinion that Draupadi is responsible for the Kuru war it is on account of her that there was terrible carriage. The close link maintained by Draupadi between Uttara femininity and fierce independence are rarely come across in any other literature. Penelope is good example of wifely devotion found in homer. But she is colour less and passive when compared with the queen of the Pandavas princes. She is as resourceful as any hero and he devotion to the cause of her husband's has made her a household deity. Another favourite of the

readers of Gadugina Bharata is the character of Uttarakumara the renowned Kannada poet of our day, D.R. Bendre, asserts that the character of Uttarakumara is wrote the whole epic. Readers may not agree to take the character of Uttarakumara in light. Dr. R. S. Mugaki is of the opinion that the character of Karna is complex. This is truly so. All modern scholars agree with the statement that Karna is a central character of tragedy and of the Bharata is make a statement wide off the mark. Karna it can be affirmed is an admirable character that fights against unseen forces and though he goes under leaves an indefinable aromas of greatness behind.

The style of Kumaravyasa has exercised the faculties of critics and scholars; they have exhausted their vocabulary in praising the excellence of his style. A story is told about the inspiration that Kumaravyasa received on account of the grace of Veeranarayana. it is current in Karnataka that veer Narayana the tutelary deity of Gadaga inspired the work and Kumaravyasa composed without any restraint as long as his garments remained wet and He-Kumaravyasa - remains in the presence of the lord. The modern poet Sri Kuvempu makes clear that Kumaravyasa make a us forget our surroundings and the words of Kumaravyasa transport us to Dwapara Yuga. The style of the Gadugina Bharata has evoked numerous essays. Among those essays of Prof. S. V. Ranganna is the best and most detailed. It has another added virtue, as the essay is found in the same book that contains an analysis's of pampas style. The introduction to Kumaravyasa Mahakavya Karnata Bharatha Kathamanjari edited by MaastiVenkatesha Iyengar and Kuvempu is made up of the critical remarks of various and numerous scholars. The statements collected there in my be consulted.

The most pertained remarks about the style of Kumaravyasa is that he writes in what is known as the Desi style which is translatable as the familiar vernacular style as opposed to the learned and ornamental style replete with figures of speech-both of words and suggestive comparisons and metaphors. Vedavyasa the author of the original work in Sanskrit, has written the epic in eighteen parts known as Parvas. Kumaravyasa has dealt

with the first ten Parvas that contain the account of the tribulation of the Pandavas and victory of Dharma over Adharma (symbolized by the Kourvas). Genius lies in giving new and fresh significance to that which has become common and thereby has lost all its meaning. The Mahabharata story is old, but it acquires a new significance and new dimension in the work of Kumaravyasa. The poet claims that his work is the master creation of poetry –‘Kavyakke Guru’. This is true of the work and this is the test passed by it.

References:

- MastiVenkateshIyengar and Kuvempu. *Karbata Bharata Kathamanjari*. (Kannada Version). Mysore University Press.
- SheshagiriRao, D. (1986). *Kumaravyasa Mahabharata (abridged)*. Parijatha Publications.
- ShethuramaRao, S. (2015). *Kumaravyasa Bharatha - TatparyaSamhita (Kannada)* Kamadhenu, Bangalore.
- Lakṣmīdēvi, M. R. (1997). *Kumaravyasa mattuJānapada*. KarnāṭakaJānapadamattuYakṣagānaAkāḍemi.