

# Re-inventing Karna of the Mahabharata with a Renewed Perspective- A Review of Literature

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## Re-inventing Karna of the Mahabharata with a Renewed Perspective- A Review of Literature

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### ABSTRACT

**Purpose:** A casual look at the phenomena around us gives us a certain image, a certain perspective. When we have an insight into the same through a prism of investigation a new image, a new perspective emerges. The epic Mahabharata is so full of players who mesmerise the casual and serious readers alike. The plot is thick with kings, ministers, commanders, courtesans, mentors, soldiers, etc. Birth, lineage, warfare techniques have a role to play in deciding one's status in that setting. A character in Mahabharata that has been wronged vehemently from the social perspective and of relative deprivation is Karna.

**Design / Methodology/Approach:** The Review of Literature is carried out with the secondary data gathered from educational websites and written publications. The research will be conducted using Research Journals, Doctoral Theses, and websites. This qualitative research is carried out by examining and interpreting existing knowledge on the subject utilising the keywords "Adroitness, Deprivation, Karna, Kunti, Values" found in online articles, peer-reviewed journals, publications, and a range of related portals.

**Findings/Result:** Karna had asked his mother to officially identify him as her son even in his final moments. During his funeral, the Pandavas learned the heinous truth about their kinship. Krishna tells Kunti that Karna was a hero who died as a hero. Despite the fact that the world is full of greed, power, and betrayal, only Karna has chosen the path of righteousness. The only way to kill Karna was to take away all of his righteousness. Karna received legitimacy during his death, something he had desired his entire life. He'd finally earned his rightful place.

**Originality/Value:** This paper makes a sincere study of Karna a major character in The Mahabharata, the of whom is not available anywhere else in the world in any literature as Ramdhari Singh Dinakar opines. He exemplified the finest attributes of courage, honesty, friendship, benefaction, austerity, oblation, and emancipation of the oppressed. When pushed to their limits, all of these characteristics combined and manifested in Karna. Karna cultivated all his attributes by acquiring balanced knowledge in meditation, weaponry, and scriptures. Karna sprouted in secret, like a forest flower.

**Paper Type:** Exploratory research paper.

**Keywords:** Adroitness, Deprivation, Karna, Kunti, Values

### 1. INTRODUCTION :

The term "tragic" in the strictest sense does not exist in the Indian literary tradition. The fundamental Indian idea is that man's past karma determines his present joys and sufferings. As a result, there can be no excessive punishment [1]. Tragic fiction, on the other hand, is founded on the notion of disproportionate punishment; the tragic hero always appears to suffer more than he deserves, despite his noble deeds. Karna, the flesh-ear ringed and skin-armoured son of virginal Kunti by the sun god Surya, is probably the only major character in Indian literature who comes near to being a tragic hero. Karna has a sympathetic appeal in popular Indian imagination, yet he does not receive the credit he

deserves when he is depicted on stage or television [2]. He appears as a less-than-inspiring figure, and occasionally as a man tainted with malice and vindictiveness. This character is in stark contrast to the conventional image of Karna, which only Rabindranath Tagore captured in his dramatic poem "Karna Kunti Samvaad." Shivaji Sawant adopts Karna and imbues him with all the characteristics of a really tragic hero. In this best-selling novel initially written in Marathi, he builds on Vyasa's Mahabharata's rough portrayal of Karna to create an amazing flesh-and-blood personality. A tragic hero is invariably doomed to failure as a result of a single defining moral defect. We will leave it to the reader to deduce what the eldest Pandava's flaw could have been. This review of literature strives to delve into the factors that had driven this nearly flawless person to suffer and meet his death in such a debauched manner [3].

## 2. OBJECTIVES :

- (1) To review the contributions of various authors to the Mahabharata tale, with a focus on Karna.
- (2) To determine the Research Gap after studying the literature.
- (3) To develop a research agenda and provide proposal for research progress.
- (4) To propose an area of research study.

## 3. AN OVERVIEW :

Sanskrit is the mother of all modern Indian languages. A meaningful study of ancient society, culture, or civilization cannot be conducted without reference to the Sanskrit language. It is as though one is venturing into uncharted territory. Over 100,000 shlokas were included in the original text. Readers find layers upon layers that require to be unlayered. It is impossible to complete the work in a single lifetime. Scholars have also referred to the Mahabharata as Ithihasa, and the actual meaning of the word Ithihasa is found in its roots [4].

The Mahabharat can not a typical history. It's a mash-up of historical events, mythology, and true fiction. The lines between history and mythology, as well as fiction and nonfiction, are becoming increasingly thin. It does, in fact, include as much mythology and traditional history as fiction. If we consider mythology steps toward understanding past events through the lens of one's own perspective, history is to be viewed as advances based on accumulated facts and faith, but equally influenced by the predilection of the observer [5-7]. Thus, Ithihasa, mythology, and history are the triplets who were born apart but will be reunited in the future. As much as it is a psychologist's open sesame, the Mahabharata should be a social anthropologist's dream. Its hidden treasures are simply waiting to be unwrapped. Otto Rank, Sigmund Freud's close collaborator, saw Karna as a great hero. In his written work, he relates Karna's story to the stories surrounding his own global counterparts. Otto Rank represents Karna, the hero's "early half of his life," brilliantly. Karna's limited and crucial circumstances fostered in him a sense of self-determination early in life [8-10]. Similarly, his sense of insecurity had implanted in him an unbreakable attitude of stubborn independence, which revealed itself in his desire to prevail overall, particularly his half-brother Arjuna. As a result, he showed little tolerance for his perceived opponents, including his own mother Kunti. Karna is the tragic hero of the story [11-13]. Sutas are the intellectual elite of the Mahabharata. In all practicality, they were considered Shudras. They were the offspring of a Kshatriya father and a Brahmana mother, as well as the sons of a Brahmana father and a Shudra mother, and as the sons of a Kshatriya father and a Vaishya woman. It is because of several permutations and combinations that cut through class boundaries, the Sutas formed. Vidura, Sanjaya, and Yuyutsu were all born Sutas, and Karna became one by adoption. The Sutas is the unsung heroes of the Mahabharata. There would be no Mahabharata on record if they did not exist [14-16].

Mahabharata, despite its fragmentary composition, it has a sense of cohesion. The uniting topic is the concept of dharma. Men come and go, but dharma lasts forever. It is the soul of the Bharatas' land, as well as a defining characteristic of their identity. That is all there is to say about the Indian mentality, which is undoubtedly too subtle to be expressed in words or with certainty. Its philosophical foundation dates all the way back to antiquity. Tradition extending back to ancient times established that dharma was to be understood in terms of good conduct. The literal translation of the term is "merit" or "virtue," both of which have a clear moral meaning. "Dhr" is a Sanskrit root that signifies to support' or 'to uphold.' Dharma is an abstract term referring to a rule, law, or established order. There is no deity in the Mahabharata; dharma is law and law is dharma; dharma is the supreme law of nature; it regulates and sustains the universe. Nature, in all her glory, is an expression of the dharma that maintains it. There

is just dharma, and dharma is not a religion, and that is all that has to be said. That dharma is the essence of existence, and it is also the core theme of the Mahabharata [17-20].

Throughout the epic, there are classic examples of envy, insensitivity, insecurity, intrigue, ruthlessness, disloyalty, betrayal, double-crossing, bigotry, and ritualism. Many echoes of human fragility can be found here. This is a well-known case of fratricidal enmities reaching their logical conclusion. As a result, the political fabric of the Bharatas' nation was undermined for future generations. All of this be balanced against the overwhelming magnificence depicted in the pages of the great classic. Even in the most difficult circumstances, each of the major characters described within grows in stature [21].

The Mahabharata, depicted an imagined reality based on what must have happened. Indeed, this was a triumph of the human spirit, which has transformed and remade generations after generations over millennia, capturing the public's imagination in the process. The Mahabharata era was both the best and the worst moment in history. Their failure to avert the terrible disaster is a corrosive reflection on the stalwarts of the time. Keep in mind Karna's confession to Krishna: "Keshava, Keshava, Keshava! Allow this entire circle of Kshatriyas to perish at the hands of weapons at Kurukshetra, the most sacred site in the three realms. The immortal fame of this deed will reverberate as long as mountains exist and rivers flow" [22].

The Mahabharata has already forewarned us about the goddess Prithvi fiercely crying to the creator, Brahma, about humankind's self-inflicted and masochistic courage to commit blunder after blunder and to take delight in its own follies. The Mahabharata continues to be so inspiring that, depending on one's perspective, it can inspire both optimism and despair. The Mahabharata is larger than life, compelling the reader to rethink his or her ideas. Ultimately it renews itself with the passing of time and age [23-24].

The varna hierarchy ruled supreme in ancient India. Other than the Brahmanas and Kshatriyas, all others were categorised as Shudras. Sutas, Nishadhas, and chandalas were relegated to the Shudra pecking order. Cross-varna marriages had earned a bad reputation. Sutas were born from the union of Kshatriya fathers and Brahmana mothers, or from the marriage of Brahmana fathers and Vaishya/Shudra mothers. Not only were the parents, but also their offspring, degraded. The hunting community, Nishada, was more acceptable than the other primitive tribes known as Mlecchas, Rakshasas, And Nagas. Because the rakshasas were losers, their reputation as deadly fighters suffered. The chandalas were also the least acceptable because they were the offspring of a union between Shudra men and Brahmana women. With the unusual exception of Rishi Matanga, who was born a chandala but was considered a class apart and a rare occurrence of the like, they were the filth of the earth as well as 'the worst of human people.' There were no exceptions: once a Shudra, you remained a Shudra in perpetuity. There will be no exceptions to the Kouravya Satyavati. Bhishma was always courteous of his stepmother, but he was also to refer to her as "the daughter of the Dasha lineage" in the same sentence. In other words, her stepson reminded her of her Shudra ancestry. Although the fact that King Vasu was her real father, a boat-person fisherwoman reared her. Satyavati was thus a suta by definition. As a result, she was the founder of ancient India's Slave Dynasty. According to Bhishma, he was the only legitimate Kshatriya among the entire Kouravya tribe, including Pandu, Dhritarashtra, and Vidura and their descendants. According to the Dharmashastra, they were all Sutas [25-27].

#### 4. SUMMARY OF FINDINGS BY SEVERAL WRITERS :

Table 1 summarises the contributions of various authors on Karna as an influential personality in the "Mahabarata"

**Table 1:** Summary of findings

SN	Author	Date	Findings
1	Hull R [28]	1993	Attempting to describe the action which should be represented in the storyline of a tragedy
2	Chaturvedi, V. [29]	2007	Scholar and Historian Ranajit Guha invented the term "subaltern." Elitism is the target of Subaltern Studies. Alternity theory reworked Beyond Gramsci's "subaltern politics" Guha. Ramana Guha founded Subaltern Studies in the 1970s. The initiative re-examined class-based analysis

3	Mondal, D [30].	2009	A comparative study of Karna and Achilles from the Mahabharata and The Iliad, respectively, wherein they were aware of their death in the battle field but they chose to be glorious.
4	Manikutty, S. [31]	2012	Discusses the core theme, delves into the difficult ethical issues raised by the Mahabharata, and concludes that ethics is not about persuading others; it is about persuading oneself. And it is the spread of ethics that gives life purpose.
5	Kapoor, K [32]	2016	Discusses through the eyes of Karna, who is not only unique, but also the finest archer who has been deprived of every splendour in life due to his Sutaness, and whose existence is a source of inspiration for any reader.
6	Adluri, V. [33]	2016	Emily T. Hudson interprets the epic from the perspective of suffering in Disorienting Dharma. She claims that dharma causes us to suffer more than we would if we did not rationalise our suffering.
7	Rai, I. S. [34]	2017	This paper is an earnest attempt to explore and analyze the destined and "karmic" causes of the crisis of the identity of Karna, the deserted hero of great Indian epic, the Mahabharata.
8	Bose A. [35]	2017	As evidenced in her desertion of Karna, Kunti weans the infant away from maternal protection, leaving it clamouring for her love and protection. The subaltern theory was used.
9	Vijayan, V. [36]	2018	Uruvi is an ardent critic of Karna, but her love towards him is never-ending. She expresses her rage towards Shona when he tries to categorize her elite. Uruvi shows the courage to console Duryodhana who laments over the death of her husband
10	Vijay P Prince [37]	2019	addresses the current issue of cultural homogenization in India through the use of our epics, Ramayana and Mahabharata
11	Nath, M. R. R. [38]	2020	An attempt to investigate Karna's ethical quandary, as depicted in the episode "The Temptation of Karna."
12	Sharma, S. [39]	2020	The author attempts to convey that most Indian legendary myths depict 'mother-son estrangement' rather than oedipal bonding. The Mahabharata's Kunti's separation from Karna, her first-born son, is a notable example.

### 5. CORRELATED WORKS :

Hull R (1993) [28] has attempted to describe what sort of action should be represented in the storyline of a tragedy, Aristotle's Hamartia is a work of literature. It is his belief that the stimulation of pity and dread results in the katharsis of these emotions being accomplished. According to him, the emotional impact of a tragedy is mostly attributable to the story elements that are there. Oedipus Rex is a Greek play by Sophocles. It tells the story of a desperate encounter between resolute nobility and a world of irrational evil. The play's director says it is one of the most important works in the history of literature. According to Aristotle, Oedipus Rex's suffering is not a tragedy of sin and punishment, but rather a hamartia. According to him, the term "hamartia" cannot be used to refer to a moral defect for which an individual is appropriately punished. He contends that Aristotle's understanding of tragedy is predicated on what he considers the correct conclusion to the play.

According to Chaturvedi (2007) [29], an Anarchist scholar Ranajit Guha invented the term "subaltern." Elitism is the target of Subaltern Studies. Ramana Guha founded Subaltern Studies in the 1970s. The initiative reexamined class-based analysis. Underworld Studies by Partha Chatterjee examine authority and submission. To organise politically, "community" should be built. He urged "community" as an organising concept for all powers. Chatterjee, a subalternist, thought the ruling classes had other means. An Indian Marxist founded Subaltern Studies. Bengal developed a working-class culture because of the continuation of "pre-capitalist" social interactions within a dominant capitalism. Subaltern Studies were a three-volume project. Studies of jute mill workers by Chakrabarty helped comprehend pre-capitalist culture. Subaltern Studies I, "On Some Aspects of Colonial Historiography," was mostly historical. Spivak believes Guha and other historians defined subalternity through language and meaning.

Historiography sought postcolonial academic self-awareness. He claims humans interacted with capital in many ways.

Karna and Achilles have a lot in common. Their lives are heavily influenced by fate. They were well aware that they would die in battle, yet they decided to be glorious. Karna is Preeta's son and the Sun God. Achilles is unable to tolerate disrespect directed at him. Karna was born to an unmarried mother who exposed him to the Ganges River. He was rescued by an Adhiratha charioteer of Dhritarashtra, the king of Hastinapur, and his wife Radha. Karna and Achilles would gladly give their life rather than go through a situation where they were insulted. The enactment of Achilles' choice is not depicted in the Iliad. Karna appears to have a temperament similar to Achilles' in that he is not lured by earthly possessions. Karna kept his promise to keep the circumstances of his birth a secret because he knew it would demoralise the Pandavas. Because he kept his word, his courageous life shines brightly. Karna's life is described by Irawati Karve as follows: "Karna has no definite position in society" He had toiled his entire life to achieve what he believed was his rightful standing, Karve writes. Karna is thus a classic example of fate's harsh hand. Achilles and Karna are born great, but suffer from their awful fate. They recognise the difference between good and evil, but embrace what they really want to despise (Mondal D, 2009) [30].

The "Why should I be ethical? Some Answers from Mahabharata." paper of Manikutty S (2012) [31] looks into the Mahabharata, an ancient Indian epic. We will look at how Mahabharata's complicated ethical dilemmas affect us as persons and managers. Those who walk the straight and narrow road of morality are marginalised, if not persecuted. An ethical individual in government or other institutions is considered as a liability. The Mahabharata is one of the four global epics. The Indian epics are longer and more sophisticated than the Greek epics. They go to the heart of life's many and complex difficulties. The Ramayana and Mahabharata ask, "What is my duty?" Both epics come to different conclusions. Ramayana's approach is simple: do your duty, even if it means suffering. The Mahabharata is filled with unsolvable ethical puzzles and difficulties that beset ordinary people, not gods. It begs the question: Why be virtuous if virtue isn't rewarded? The novel's victory is hollow. This article aims to see what Mahabharata has to say about this. We focus on a few personalities who have experienced unique challenges and strived to find solutions. We pick Bhishma, Dhritarashtra, Karna, and Krishna. Karna is an intriguing and even charming character in the Mahabharata. His unwavering devotion to Duryodhana and his generous gift-giving to all who come begging for him stands out. Karna would have been irritating if he simply possessed these attributes. Karna's defining moment comes near the end. Finally, he meets his mother, and a lifetime of searching for his identity, his parents, is done. Karna's life was spent figuring out who he was. He didn't know if he were a Kshatriya, but he lived like one. His character emerges as a troubled man, both admirable and despised. Karna could not understand Duryodhana's ideals. His underlying humanitarian beliefs give way to vengeance-based motives. He can't see the consequences of his conduct. Karna's life similarly confronts us with unending choices. The character is built by learning from past experiences and applying those lessons to future situations. He adds that Karna could never surpass the shady and jealous Kauravas.

Kunti, a princess of the Warrior class, gave birth to Karna. However, he was raised by a humble charioteer couple. Despite being born into royalty and raised by Suta, he created a fresh path to glory as a man and a warrior. Karna's journey begins with the catastrophe of his secret birth and unfolds under the gloom of injustice. The author endeavoured to cover all area of this requirements of this paper. She studied various reference books and research papers that are publicly available online in order to focus on her topic. Duryodhana plotted the assassination of the Pandavas with Duhshasana and Shakuni. Kunti received Draupadi, made her the wife of all five Pandavas. Dhritarashtra exiled the Pandavas for several years. Yudhishtira put his siblings, himself, and Draupadi on the line. Yudhishtira was the counsellor of King Virata, Bhima was his cook, Arjuna was a dance instructor, Nakula was a horse trainer, and Sahadeva was a cowherd. Drona took over as leader of the Kaurava army after Bhishma. Bhima noticed Duryodhana and challenged him with his club. Shalya, the former commander, was assassinated by Yudhishtira. Karna's journey begins with the catastrophe of his secret birth and unfolds in the midst of unending sorrow. He was given the names Karna and Vasushena because he wore celestial earrings and Vasu Varma (wealth). Karna asked his father, "Baba, is it a crime to be a Suta-Putra?" He was curious as to why princes and other so-called upper-class pupils should be provided with better food, accommodation, and instruction. He was born with a towering personality and exceptional human traits that set him apart from his peers. Following Drona's death, Karna assumed command of the Kaurava

army, with Shalya serving as his reluctant charioteer. He was terribly occupied, and his chariot was surrounded on all sides by his sons. Karna won the war on a spiritual level. The captivating story of a hero who was abandoned by his mother and raised lovingly by a humble charioteer and his wife, his entire life was one enormous struggle against terrible fate and all the unfairness of his time. He was killed in the battle. Karna was the unsung hero of the Mahabharata. His dedication to his ideas was so great that he was aware he was essentially handing over his own life to Indra, says Kapoor K (2016) [32].

In Adluri V's (2016) [33] work on *Disorienting Dharma*, Emily T. Hudson reads the epic from the perspective of suffering. She argues that dharma causes us to suffer more than we deserve. This is where the "real work" of suffering is done. The Mahabharata explicitly calls itself a dharma text, committed to upholding and explaining the normative dharma. Next to the Manusmṛti (which it frequently invokes), there is no other work as central for the formulation of dharma in Indian thought. The Mahabharata is not a final solution to the problem of human suffering, she says. She also misunderstands the way dharma operates in the Mahabharat. "The World's End" is a "stark revelation of the structure of the world", says Radio lives' John Hudson. She attributes all the problems in the text to the failure of dharma to function as a theodicy. The Mahabharata War, she writes, is flawed and unsupportive of adharma. Hudson's analysis is perverse. It generates a perverse thesis. She creates a false dichotomy between dharma and adharma. Even under pain of death, one ought not abandon the right path. she argues. 'Dharma exists in a constant struggle with Adharma', she says. 'She argues for moral relativism' Dhritarashtra is a Vrtralike figure who uses pretended doubts about dharma as a way to avoid doing the right thing. The Aadiparvam, which contains essential hermeneutic instructions on reading the Mahabharata, is barely mentioned.

In view of Rai (2017) [34] the human instinct is to seek self-meaning. A person's identity binds them to a meaningful system in which they can live happily. The Mahabharata is a well-known Indian epic. The Gita is a rich instruction that helps the ultimate meaning of life and the implications of karma. Many nations and civilizations rely on mythology, and Indian society is no exception. Karna, the great warrior of the Mahabharata, is repeatedly neglected and rejected by the elite Kaurava clan. His natural mother, brothers, teacher, and even God abandoned him. A Kshatriya, a ruling class member, had become a Shudra. This new identity humiliates and isolates Karna. His identity crisis made him sad and ill-fated until his death. Karna was a renowned warrior who shone out in both battle and life. Dronacharya rejected him for not being a Kuru. He disguised himself as a Brahmin to study warfare from Parashurama. He was cursed to lose all basic weapon knowledge when he needed it most. Tragic events occur when people are unable to resolve the tension between who they are and who they should be. Draupadi, Dhrupad's daughter refused to choose a Suta. He was turned down because a man of unknown origin and low rank cannot be groomed by Draupadi. Duryodhana made Karna the king of Anga. He had no choice but to accept his fate, even if he was not at fault. His mother, Kunti, has a secret pre-marital affair. When Lord Krishna asked Karna to join the Pandavas before the war revealed the truth that he was a son of Kunti born before Yudhishtira. The Pandavas, Draupadi's son, and Subhadra's invincible son will all embrace thy feet. . . "Rule the kingdom, O Kunti's son, and please Kunti. Let thy allies rejoice and thine foes mourn. Let today be a day of brotherly love between you and your Pandu brothers". When Karna had to choose between Krishna's advice and Duryodhana's (Adharma) side, he felt defeated. He chose dharma, not to deceive the man who gave him his Kshatriya position. The Pandavas are Kunti's sons, born after Yudhishtira. When Lord Krishna came to Karna to join the Pandavas, he begged them to join him. Karna, a born Kshatriya, abandoned by his mother. The outcome would have been different if Kunti had told her five sons the truth, says Ravi Agrawal in *The Story of Karna*. A stranded son and his socially aware mother Kunti are depicted in Rabindranath Tagore's masterpiece "Karno Kunti Samvaad." Unmarried motherhood and illegitimate childhood are at odds in the plot. When Yudhishtira, Dhritarashtra, and others went to the Ganga to give oblations to those killed in the conflict, Kunti revealed the truth to her sons. Karna was abandoned by his mother and adopted by foster parents. Karna's early anguish, his lack of maternal attachment, his link with non-kin, and his ongoing dilemma were all predestined. We are all here on the stage of life to pay off our prarabdha karmic obligation.

The work of Bose A (2017) [35] "Kunti and the Nishadin" by Mahaasweta Devi (originally published as *Kunti o Nishadin* in Bengali) is an ethnological encounter between the historical subject and the gendered subaltern non-subject. The anecdote invalidates the patrilineality of male kinship patterns in

the Mahabharata. Mahasweta reveals that Kunti's sexual meeting with Sun God was motivated by desire (Kama), as opposed to her encounters with Dharma, Varun, and Indra, which were motivated by duty/patriarchal Law/Law of the Father (Dharma) Kunti's embarrassment at her sexual encounter with Sun God demonstrates the socialisation of her libidinal body. Female corporeality is socially and culturally structured, formed, and inscribed as a body that exists only as a tool of labour production. Kunti is unable to reconcile her two bodies – the erotic/illegal/pleasurable/pleasure-seeking/undomesticated body and the erotic/illegal/pleasure-seeking/undomesticated body. Mahaasweta utilises Kunti's grief over Karna as a springboard to explore issues of sexuality and parenthood. Her pre-marital experience with the Sun God is remembered for its sensuality and engagement of her libidinal self. Within the heterosexist marriage culture, Kunti's productive/generative/gestative body becomes normalised. She can only think of the Pandavas as her biological offspring because they were born after her marriage and under Pandu's patriarchal supervision. Unlike her encounters with Dharma, Varun, and Indra, which were motivated by duty/patriarchal Law/Law of the Father (Dharma), Kunti's final decision to surrender herself to the consuming forest fire is not a symbolic purgation of her bodily sins and earthly corruption, but a self-willing re-making of her "soul." Kunti has been re-introduced into the master narrative of Feminine vulnerability and inadequacy. Kunti, the Kshatriya queen, and her five sons devised a heinous plot in the Jatugriha. She invited an elderly Nishad woman to a feast, got them drunk, and then murdered them. The burned bodies of Nishadin and her sons act as stand-ins. Kunti's "blindness" displays her severe self-absorption and willful blindness to the outcasts' plight. Her sons' deaths do not shake her into a critical reevaluation and criticism of the Kurukshetra conflict. Kunti's submersion in motherhood, which is the social organization's normalising script, deprives her of sexual autonomy. She chastises herself for being a desirous being. The forest is transformed into a site of recovering maternity. The Nishad women recognise their basic attachment to the maternal and pre-oedipal, and hence maintain a lifetime attachment to people of their own sex. Mahasweta tutors Kunti in the ideas of motherhood and grieving through the use of an untouchable aboriginal woman.

“Karna's Wife” is a feminist writing in which myths are re-visioned, rewrote and re-told from a female point of view. The title “Karna's wife: The Outcast's Queen” reveals the protagonist as doubly marginalized, first as a woman and second as an outcast. Uruvi, the princess of Pukeya, loved Karna whom most people treated with great scorn. Kane presents her as bold and an arrogant woman who is very much efficient in interrogating every false notion, conventional styles, and patriarchal rules. Uruvi's desire for Karna cannot be viewed as a fleeting infatuation. In Karna's Wife, Uruvi condemns the caste consciousness of the Kshatriya clans by bringing out their different ritual practices. Kane introduces before us the victim Kunti who has lost everything including her own identity, name, father, husband, and pleasures. Uruvi the Kshatriya princess and Vrushali the first wife of Karna are two different female characters. Kane shows the complex nature of woman-the passive and the challenging. The book is a masterpiece in its portrayal of women's experiences as an outcaste. Uruvi, the daughter of King Vahusha, questions her mother's words of caution regarding her future life with Karna. The Puranas consider woman as a non-entity and totally subservient to man. Kane's Uruvi is powerful in questioning the royal patriarchy. Uruvi is a reformer who has done her best to change the society's attitude towards the outcaste. She expresses the power to question wrong deeds, and also shows the reason to separate the wickedness from good. Kane's Uruvi represents a shift in the prevalent system of thought. Uruvi is an influential woman as well as a humorous wife. She questions her husband Karna and publicly criticises him for his role in humiliating Draupadi. Her acts are more than to protect womanhood; they are against injustice of social evils. Uruvi is an ardent critic of Karna, but her love towards him is never-ending. She expresses her rage towards Shona when he tries to categorize her elite. Uruvi shows the courage to console Duryodhana who laments over the death of her husband (Vijayan,V. (2018)) [36]

In the work of Vijay P Prince (2019) [37], the Indian subcontinent is a kaleidoscope of civilizations, religions, races, and dialects. In the second decade of the 20th century, the country seeks global Hindutva acceptance. It is crucial to study its cultural homogenization using Ramayana and Mahabharata. India has seven major faiths, six significant ethnic groups, and numerous holidays. About 80% of Indians follow Hinduism. Although English is the official language of trade and politics, there are 22 others. The idea of imaginary communities is a good metaphor for the cultural construction of India. He defines nation as an imaginary political grouping whose members share common interests or



ethnicity. The Greeks first extended the concept of India to the region along the Indus River. The Deccan plateau and its three mountain systems have long provided a haven for defeated races. The Himalayan region's hidden valleys have long housed the relics of defeated races. Indian literature is regarded to be the world's oldest. The Ithihasa or Mahakaavya are the ancient Sanskrit epics Ramayana and Mahabharata. Epics emphasise honesty and self-sacrifice. The Ramayana is a classic and frequently read epic. This epic is revered as a holy text by Hindus. The Mahabharata is a cultural saga, not a religious text. Many writers all across the world have reinterpreted characters like Karna, Dhritarashtra, Kunti, Bheema, Yayati, etc. Karna is the Mahabharata's most unfortunate figure. His secret parentage led him to a life of insecurity. His personal challenges are those of everyman. Karna can archery and fight like Arjuna. Yayati by V.S. Khandekar is a fascinating reinterpretation of the Mahabharata. Girish Karnad wrote a dramatic Mahabharata performance. The story is told in the first person by Yayati, Devayani, and Sharmishtha. They each share their unique perspective on events in their life. We can read the Mahabharata and Ramayana over and over again. Every time you read them; you want more. They are basic stories about characters whose lives cross, causing problems. The Hindutva agenda appropriates the classic Indian epics Mahabharata and Ramayana. A country with no common religion, culture, or race is reduced to one: Hinduism. In his 1923 pamphlet *Hindutva: Who Is a Hindu?* Savarkar defined a Hindu as a person born of Hindu parents who recognised India as their motherland. Our cultural heritage's inclusivity and pluralism is being misunderstood as a one-dimensional culture. This abuse consolidates Hindutva acquiescence and authority in post-independence India. India's national concept is pluralism. The Constitution protects Indian plurality. India has no one religion, language, or race.

According to Nath, M. R. R. (2020) [38] the Mahabharata epic is a treasure trove of moral, ethical, and life-changing truths that can lift a man's life out of a state of turmoil. In the episode 'The Temptation of Karna,' the character Karna faced an ethical quandary. Maharathi Karna was the most sad and unfortunate figure in epic. He was the son of Surya and the unmarried adolescent Kunti, who abandoned him out of shame. His true ethical quandary arose when he was ordered to battle for the Pandavas. Karna's character can be regarded through the lens of Gayatri Chakravarty Spivak's 'subalternism.' Karna was born into a royal family but was known to the outside world as Suta-Putra. Karna had to choose between his mother and his obligation as a son and a friend in the Mahabharata episode 'The Temptation of Karna.' Karna refused to accept all of Lord Krishna's offerings since he felt it was too late for such tributes. Karna also told Krishna that Adhiratha and Radha are his true parents. He would never abandon Duryodhana, who was always by his side. When Karna challenged Arjuna to an archery competition, he was humiliated by all because of his humble birth. Kunti, his mother, attempted to emotionally entrap her son. She had got rid of her first son Karna by floating him down the Ganga. Karna is the most unfortunate figure of the Mahabharata. Throughout his life, he was subjected to ridicule and mockery wherever he went. But he was steadfast in his commitment to assist his friend Duryodhana in the battle of 'Dharmayudha.'

Reconsidering the Oedipal Complex in Lacanian terms reconceptualized the mother as the figure who infused the new born with the yearning to be her desired phallus. Compared to Western myths with oedipal tendency, Indian myths seem closer to the Lacanian reading of the mother. Mother-son separation is a common theme in Indian mythology. The Mahabharata's Kunti's separation from Karna is a notable example. She put him in a basket and floated him down the Ganges. Karna's character shows the Lacanian stages of oneness, separation, and reunion with the mother. However, neither shows fear about winning their mother back from her husband Pandu (Sharma S (2020)) [39].

## 6. RESEARCH GAP :

With downright magnitude and superfluous philosophical depth, the Mahabharata is a mega saga which comprises the essence of war, politics, religion, parenting, ethics and Dharma. This grand epic is all about the friction between two collateral branches of the Kuru clan to overpower the throne of Hastinapur. One becomes tongue-tied after witnessing the vivid records of fundamental philosophers, mighty warriors, cryptical thinkers, sages and devoted wives of this heroic tale. The epic is all about the quality of leadership or lack of it, though is the most fascinating discovery of life time.

A significant number of scholarly works about the epic's central characters, including Arjuna, Krishna, and Dhritarashtra, have been published. Following a review of a large number of online and print resources, it was discovered that a significant amount of work has not been undertaken on Karna, a

character who is as important but complex. When other lead characters have been prominently highlighted in most of the works, Karna is not given the attention that he deserves. We discovered in this literature review that there is a significant disconnect between the character Karna as portrayed in numerous published works and positivism. There is scope for investigation into the nuance of the gap by attempting to fill it by discussing and bringing to light his otherwise noble attributes pursued in the route of Dharma, which is the path of Rightness, Resoluteness, Values, and Sacrifice. Essentially, this study attempts to reinvent Karna, who has been wrongfully denied his dues.

### **7. RESEARCH AGENDA :**

Karna was one of the unfortunate characters in the Mahabharata epic tale. Despite his bad luck and battle with fate, he proved to everyone that he was a true man. His principles are still relevant today. Karna had only ever believed in his "Karma" throughout his life. He lived his life with courage and self-assurance. With nobility and heroism, he overcame all adversities in his life. The Mahabharata's unstoppable warrior is known for his many attributes such as generosity, love, sacrifice, commitment, valour, loyalty, etc. The traits of Karna in The Mahabharata teach people how to face life's challenges with patience, tenacity, and courage. It is unfortunate that this great personality has not received the attention that he deserves in the publications. This has prompted us to study Karna's positive characteristics and perform exploratory research on the subject.

The proposed research will investigate Karna's character in The Mahabharata, focusing on his rightness in Sneha Dharma as a result of his being a prisoner of circumstances and those circumstances that prompted him to be a part of hostile Kaurava camp. The investigation strives to give voice to Karna's anguish and loneliness while also attempting to offer insight on the numerous dimensions of Karna's character, including his compassionate nature, feelings of hurt and hubris, love for his wife and loyalty to Duryodhana, and his complex relationship with Krishna. As Karna is an equally vivacious character in the Mahabharata, it is not justice to show him in poor light.

Karna is a perfect example of what we see today, essentially, separation and injustice based on birth rather than ability. For this reason, his dedication and the abilities he developed as a result of it are lauded and frequently cited as examples of what a person can achieve by simple determination. His journey exemplifies how hard effort and determination pave the road for the best abilities to shine.

Required Data will be gathered from peer-reviewed journals, edited books indexed in Google Scholar, and other online sources for this exploratory research. Karna's positive traits will be integrated into research papers that will be published in peer-reviewed journals as the research progresses. Within three years, the proposed research will be accomplished.

### **8. RESEARCH PROPOSAL :**

The proposed research will explore the issues with regard to Karna and the society during Mahabharata times which indirectly had been a reason for his unfortunate plight of searching for an identity though belonged to warrior Kshatriya class. An insignificant amount of study has been conducted over the past years on the area, but a few researches are available on subaltern and Trauma theory-based research. The main tell-off of this research is to reconnoitre the subaltern aspects and the traumatic voice of the character of Karna through the select novels.

There is a necessity in society to identify and value the extraordinary qualities of great accomplishments without considering lineage. There are a number of Karnas in the society from The Mahabharata times to this contemporary world. The trauma that Karna had undergone is not something simple to be ignored. The orthodox and Caste ridden society in which Karna was born as a premarital issue to Pritha from Sun God is the sole reason for all humiliations experienced by Karna at various walks of his life.

The proposed study is embarked on with the following objectives:

- To understand the social & cultural environment of our contemporary society vis-a-vis the previous 'yuga'
- To have a deep insight into the value system propagated during Mahabharata times.
- To compare the social hierarchy of that time as dictated by the lineage and system contemporarily in vogue.
- To bring into focus the deprivation of position & power undergone by an otherwise eligible person endowed with valour, adroitness, learning & values

- To put in right perspective the trials and tribulations of an unsung hero who deserved a better treatment

## 9. CONCLUSION :

Karna suffered in the entanglement of an unanswered question about his identity. His dignity, his objective, and his ambitions all appeared to be entangled in that web. The most perplexing irony is that, the truth of his lineage, rather than releasing him of his agony, had rendered him helpless. Karna, a prime player in Mahabharata played a very strange existence and an uncommon role to play. Even though he was sourced from the divine power, he was made to spin around a web of ignominy and deprivation by the social and existential factors. His faculties were not inferior to that of Arjuna's, for that matter to any accomplished ones from the Kuru dynasty. However, destiny willed him to be socially inferior, depriving him of his rightful dues. A new look into Karna's life journey through the prism of justice transparently reflects that Karna wronged less but was wronged more. The proposed study will look into topics concerning Karna and society during the Mahabharata period, which may have indirectly contributed to his unfortunate plight of searching for an identity despite belonging to the martial Kshatriya class.

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