

KUVEMPU  UNIVERSITY

POORNADRISHTI

Journal of Literary Studies

(A Bi-annual, Bi-lingual, Peer reviewed academic e-journal)

Volume - 2

Issue-1

December-2023

ISSN: 2583-7338



Prasaranga ,
Kuvempu University
Jnanasahyadri,
Shankaraghatta - 577 451
Shimoga District, Karnataka, India

POORNADRISHTI

Journal of Literary Studies

(A bi-annual, bi-lingual, peer reviewed academic e-journal)

ISSN: 2583-7338

Editorial Advisory Board

Dr. Ramaprasad B V

Professor,
Department of English,
Kuvempu University, Shankaraghatta , Karnataka, India.

Dr. Shweta Garg

Associate Professor,
DAIICT, Gandhinagar, Gujrat

Dr. Ishmeet Kaur

Assistant Professor,
CES, Central University of Gujrat, Gandhinagar, Gujrat

Dr. Krishna Manavalli

Professor,
Department of Studies in English, University of Mysore, Mysuru.

Dr. Vijay Sheshadri

Professor
Department of P G Studies and Research in English
University of Mysore

Dr. Shivalinga Swamy

Professor,
Department of English, Tumkur University, Tumkuru
Karnataka, India.

Dr. Robert Jose

Professor,
Department of English, VSK University, Jnana Sagara, Ballari.

Dr. Prashanth Nayaka G

Professor,
Department of Kannada Studies, Kuvempu University, Shankaraghatta.

Dr. Geetha Vasant

Assistant Professor,
Department of Kannada Studies, Tumkur University, Tumkuru.

Editorial Team

Chief Editor

Dr. Rachel Bari

Professor,
Department of P.G Studies and Research in English,
Kuvempu University, Shankaraghatta - 577 451,
Karnataka, India.
E-mail: rachel62@gmail.com

Associate Editor

Dr. Sudha Shenoy

Professor,
Department of Physics,
Kuvempu University, Shankaraghatta - 577 451,
Karnataka, India.
E-mail: tthdrs@gmail.com

Editorial Assistant

Mr. Prem Kumar G

Department of P.G Studies and Research in English,
Kuvempu University, Shankaraghatta - 577 451,
Karnataka, India.

Technical Assistants

Mr. Doreswamy S

Production Assistant, Audio - Visual Studio
Kuvempu University, Shankaraghatta - 577 451,
Karnataka, India.

Editor's Note

On behalf of the Editorial Board, as a guest editor, I would like to express our happiness in bringing out the first issue of the volume II of the journal *Poornadrishti; Journal of Literary Studies, (PJLS)*. This bi-lingual, bi annual, journal is now being published by the Department of Post Graduate Studies in English, Kuvempu University. As with the first two issues, this issue also has articles on different issues connected with English Studies in addition to creative writing and translations. I would like to thank all contributors and also thank the poets whose poems have been translated, for allowing us to publish the original poems. I am also very thankful to Prof. Rachel Bari, the chief editor for giving me the responsibility of being the guest editor of this issue. Thanks also to all my colleagues and especially to Prem Kumar for technical assistance.

Prof. Ramaprasad B V

Guest Editor,

Poornadrishti, Journal of Literary Studies.

POORNADRISHTI

Journal of Literary Studies

(A bi-annual, bi-lingual, peer reviewed academic e-journal)

ISSN: 2583-7338

Volume-2

Issue-1

December-2023

Contents

Sl. No	Title	Author	Page No
1	(Re)reading Shakespearean Translations in the Context of Gujarati	Mr. Jay Jivani and Dr. Anupam Ratan Shanker Nagar	1-9
2	The Concept of Nationalism in Bendre	Dr. Nagaratna V. Parande	10-18
3	Immigrant Angst in Divakaruni's <i>Before We Visit the Goddess</i>	Ms. Pooja Halyal	19-28
4	S.G. Dollegoudar Patil's <i>Sharnbasva: The Scion of Mahadasoha</i> as an Artistic Epic: A Study	Dr. Nagraj G. Holeyannavar	29-40
5	Current Changes and Challenges in English Literary Studies Curriculum	Mr. Nishanth.K.N.	41-48
6	Exposing the Tolerant Indian Hindu of the 21st Century	Ms. Shruthi S U	49-53
Poetry			
7	1. Rain and Poetry (<i>Male matthu Kavithe</i> by Kotresh Arasikere) 2. ಅಡುಗೆ ಆದ ಮೇಲೆ (<i>After Kitchen</i> by Prof. Rachel Bari)	Translated by Prof. Ramaprasad B V	54-59
8	1. ಮೃಗಾಲಯದಲ್ಲ ಜಿರತೆ 2. ಲಚರ್ಡ್ ಕೋಲ 3. ಡೇನಿಯಲ್ ವೆಬರ್ ಎಂಬ ಗಂಡಸಿಗೆ 4. ನನ್ನಜ್ಜಿಯ ಔತಣಕೂಟ	Prof. Srikeerthi B N	60-65
9	Love at Every Sight	Mr. Pradeepkumar S	65-65
Short Story			
10	ಮೈ ಲಿಪ್ ಸ್ವಿಕ್ ಈಸ್ ರೆಡ್, ಡಾಲಿಂಗ್	Mr. Shridhar C R	66-71

(Re)reading Shakespearean Translations in the Context of Gujarati

Jay Jivani

Research Scholar,
Bhakt Kavi Narsinh Mehta University, Junagadh

Dr. Anupam Ratan Shanker Nagar

Guide & Principal,
Gurukul Mahila Arts&Commerce Mahila College, Porbandar

Abstract:

This paper attempts to read and trace the lineage of Gujarati translations of Shakespearean plays translated or adapted by native Gujarati writers during the late 19th and early 20th Century as an entry point into the debates around the translation of Shakespearean plays into Gujarati.

While reading these translations, we find ourselves forced to reflect upon questions such as: What does it mean when one says Gujarati Shakespeare or Shakespeare in Gujarati? Does it include performance (Parsi theater adaptations of Shakespeare in Gujarati were performed in the mid-nineteenth century) or translated texts alone? Can we consider adaptations or transcreations as a part of the oeuvre of Gujarati Shakespeare? Or should one consider just 'original' translations as Gujarati Shakespearean plays? Hence, the paper attempts to study these translations and adaptations of Shakespeare to understand what it means to Shakespeare in Gujarati.

Key Words: Gujarati Shakespeare, Translations, Adaptations, Parsi Theater, Prefaces

Objectives:

In this paper, I attempt to analyze the question of Shakespeare in Gujarati in a sense that how he was received as a playwright, what were the concerns and problems that were raised by Gujarati scholars and critics. How his works were Gujaratifed and what were the views of translators and critics regarding the translations of Shakespeare.

Scopes and Methodology:

This paper focuses only on prefaces of available Gujarati translations and adaptations of Shakespearean plays published during Late 19th and Early 20th Century. Apart from these prefaces, I have also tried to focus on other critical research that followed the same area of Shakespearean plays in Gujarati.

Literature Review:

We find limited literature reviews for Shakespearean translations in Gujarati. There would be many research works available on Parsi Theatre but not much work is done on the printed texts of Shakespearean translations that came up during and after the Late Nineteenth Century. These available research works are rather more informative than discussing the complexity of the issue.

Researcher Hiren Patel, from Centre for Comparative Literature and Translation Studies – Central University of Gujarat, Gandhinagar, has written a dissertation on Gujarati translations of Shakespeare. It is a comparative study of two Gujarati translations of Shakespeare's Hamlet, namely Narbeh Shankar Pranjivan Dave's early twentieth century translation, Denmark no Rajkumar: Hamlet (1917) and Mansukhlal Maganlal Jhaveri's post-independence translation, Hamlet (1967). His research aims to understand the nature of

translation of Shakespearean plays in Gujarati in the colonial and post-colonial periods which includes only two translations of Hamlet whereas this proposal aims to study the basic theoretical questions and concepts raised by different translators and scholars of that time.

Another research that is done in this area is by Dr. Sunil Sagar. It is an illustrative historiography of 73 pages discussing the history of Gujarati translations of Shakespearean works. He at the end questions how to build a methodology for creating a history of Shakespearean translations in Gujarati which is also another interesting but a different view to read Shakespeare in Gujarati.

Shakespeare in Gujarati:

Gujarat shares a unique relationship with Shakespeare starting as early as 1852. The Parsi theater group performed an adaptation of Shakespeare's *Taming of the Shrew* titled as '*Nathari Firangiz Thekane Aavi*' in Gujarati at Andrews Library in Surat in 1852. This was the first ever adaptation of a Shakespearean play in Gujarati.

In his seminal paper '*Shakespeare and Gujarati Stage*' C.C. Mehta, in detail, discusses the performances of Shakespearean plays in Gujarati performed by Parsi actors.

C.C. Mehta in his paper says:

“Be that may, there is no disputing that in those halcyon days of Parsi Theatre, Shakespeare had a place second to none as far as scripts were concerned. In the field of acting and direction the histrionic style prevailed – a result of the influence of the Victorian flourishes of the English touring companies, who invariably produced Shakespeare's plays in Bombay.” [C. C. Mehta – “*Shakespeare and Gujarati Stage*” (43)]

He discusses that apart from Bombay; Surat, Ahmedabad, Morabi, Vakaner, and Bhavnagar were the center for these plays. There were great varieties of Shakespearean translations and adaptations performed by various theatre groups.

Gujarati translations of Shakespearean plays in printed forms/texts started appearing only from 1898, at the end of the 19th century and the beginning of the 20th century. B. K. Thakor (1869-1952) and R. V. Pathak (1887-1955) wanted to see Shakespeare rendered in Gujarati and lamented about how major Gujarati poets have failed to usher in Shakespeare in Gujarati. According to Hansa Mehta and B.K. Thakor Gujarati poets have been aloof from Shakespeare and he is not at all celebrated in the context of Gujarati language and literature. Hansa Mehta, in the first edition of the preface (“Be Bol”) of her translation of Hamlet (1942). She says,

“પરંતુજેમ પ્રો.બ.ક. ઠાકોરેકહ્યુંછેતેમ કોઈ કારણથી આપણા વિશિષ્ટ કવિઓ શેક્સપિઅરથી દૂર જ રહ્યા છે, ગજરાતને માટેએ કમનસીબીની વાત છે. શ્રી રામનારાયણભાઈએ પણ આ બાબત અફસોસ દેખાડ્યો છે. એમના ‘ અર્વાચીન ગજરાતી કાવ્ય સાહિત્ય’ એ પુસ્તક માં લખેછેકે: “આપણા જુવાન લેખકો ઘણીવાર ધનૂ જેવી વાર્તાઓના અનુવાદ કરે છે અને શેક્સપિઅર જેવા જગવિખ્યાત નાટ્યકારની કૃતિઓનેગજરાતીમા ઉતારવા કશુંજ કરતા નથી, એ મને બહુશોચનીય લાગેછે.” [Hansa Mehta – “Be Bol”, Hamlet (05)]

“But, As Prof. B. K. Thakore has said that because of some reasons our prominent poets have always been aloof from Shakespeare. It is a matter of great loss for Gujarat. Shree Ramanarayan bhai has also shown grievance towards this. In his newly published book, he writes that: “our young writers many times translate the naïve works but they have not shown any interest to translate the works of well-known playwrights like Shakespeare. It is a ponderous matter for me.” [Translation: mine]

She further in her preface says:

‘જ્યાંમાર્ગ ના હોય ત્યાં ઝાડઝાખરા કાપી રસ્તો બનાવવો એ કાર્યકઠિન છે.’ [Hansa Mehta: – “*Be Bol*”, *Hamlet* (05)]

“It is a difficult task to begin and construct a new way where there is not a single clue.” [Translation: mine]

From the above lines of the preface written by Hansa Mehta it can be assumed that these Gujarati translators and scholars completely ignore the fact that during mid-19th century, that is just around 50 years ago, Parsi theater and other natak mandlis (Local theatres) played a major role to constitute a role of Shakespeare in Gujarati literature.

It is ironic that Hansa Mehta in the second preface of the same translation (1954) expects to see performances of her translation (asks the same question in preface to her second translation.

(વે નિસનો વેપારી).

She, in conclusion to her second preface, says:

“જેમ શેક્સપીઅરના વિખ્યાત આતમભાષણોનું પઠન અંગ્રેજી શાળાઓમાં શીખવાડાય છે તેમ ગુજરાતી શાળાઓમાં પણ શીખવાડવામાં આવેતો આવા પુસ્તકો પ્રત્યેજરુર રસ જાગતુ થાય. અને એવુંથાય તો જ કદાચ આવા નાટકોનેતપ્તા પર જોવાની આશા રાખી શકીએ. આશા છેકેત્રીજી આવત્તિ નો વારો આવેતેપેહલા આ પરિસ્થિતિ સુધરશે” [Hansa Mehta: – “*Be Bol*”, *Hamlet* (05)]

As the English medium schools teach the recitation of the famous soliloquies of

Shakespeare, if the same thing is taught in Gujarati medium schools then the readers will take interest in these kinds of translations and if this happens then only one can hope to see such plays on stage. I hope that this situation will improve before the third edition.” [Translation: mine]

It is possible to say why B K Thakor, Hansa Mehta and other Gujarati critics did not consider it important or ignored the role that Parsi performances played to constitute Gujarati literature and translations of Shakespearean plays in Gujarati. Most of the Shakespearean plays performed by Parsi theater were adaptations. Adaptations were criticized or were considered as an inferior form as well as a work of piece that diversifies the whole history. As it was not considered or seen as a permissible act to change the setting and names of characters.

Aapabhai Motibhai Patel was one of the literary figures who wrote 6 adaptations of Shakespearean plays in Gujarati. In prefaces of the adaptations, he says that to create a Hindi atmosphere he altered the names of the characters and setting of the play. They were all fictional (Setting and names of characters) which had no relations with history or historical figures. It was just to create fictional characters which were based on historical figures.

In the second preface of his adaptation of ‘As you like it’ titled “*Kanan-kallo*” he confesses that he was challenged by scholars for altering the history and it was not a permissible deed to do that. I quote his words here,

“ગયા નિવેદનમાં એક બાબત જણાવી રહી ગઈ હતી, અને તે એ કે મારા રૂપાંતરોમાં હિન્દી વાતાવરણ ઉભું કરવા જે ઐતહાસિક પરુષોના અને સ્થળોના નામ મેં યોજેલા છે તેમને ઇતિહાસ સાથે કોઈ સબંધ

નથી. તેસઘળા કાલ્પનિક છે. માત્ર ઐતહાસિક હોય તેવો આભાષ ઉભો કરવા તેયોજેવા છે. એક ભાઈએ લખેલુંકે" આવી લાંબો પરવાનો તમનેમળી શકેનહિ, તમેઇતિહાસનેવિકૃત કરી શકો નહિ." પણ આ ચર્ચા નો વિષય છે. અત્યારેઆપણેએ છોડી દઇશુ ચર્ચા માટેઆ સ્થાન નથી. ઉપરાતં જરૂરી ખૂલાસો મેં ટૂંકમાં જ આપી દીધો છે." [Aapabhai Motibhai Patel – Nivedan, 'Kanan-Kallol' (06)]

"In the previous preface (adaptation of Macbeth entitled 'Tandav Nrutya') I forgot to mention that in my adaptations the historical figures and places which have mentioned (is) to create Hindi atmosphere have no relations with history. They are all fictional and solely created to reflect the historical atmosphere. A critic has reviewed "This is not a permissible act and you cannot diversify the history." This is the subject of argumentation which must be left to discuss later since this is not an appropriate platform. Plus, I have revealed the needed information in brief." [Translation: mine]

Ramanlal Desai is one among well-known early 20th Century Gujarati poets, playwrights and critics who played a major role in grounding early 20th Century Gujarati literature. He wrote a preface entitled "Be Bol" for the first edition of Kanan-Kallol in which he congratulates Aapabhai on creating a masterpiece. In a preface Ramnalal Desai says,

“શ્રી આપાભાઈ પોતાનેસાહિત્યકાર તરીકેઓળખાવતા નથી. પોતાના નિવૃત્તિ જીવનમાંએક શબ્દ પ્રવૃત્તિ યાલુરહેએ અર્થે તેમણેવિખ્યાત નાટ્યકાર શક્તેસપીઅરના છ-સાત નાટકો ગુજરાતીમાં ઉતારી એક પછી એક પ્રસિધ્ધ કરવાનો વિચાર રાખ્યો છેઅનેએ નાટકો ખરેખર ગુજરાતી ભાષામાં

પ્રસિધ્ધ કરવા સરખા છેકેકેમ એ બદલ મારો અભિપ્રાય માગું યો છે, જેથી તેમના ભાષાતરં પ્રસિધ્ધ પાત્ર હોય તો તેઓ આગળ બીજા છપાવી શકે. તેમનું" કાનન-કલ્લોલ" જરૂર પ્રસિધ્ધિપાત્ર છેઅને તેમની શૈલી આ નાટકમાં જે ઢબેઉપસી આવી છેતેઢબ જોતા તેમના અન્ય નાટકો પણ જરૂર પ્રસિધ્ધિ પાત્ર

હોવા જોઈએ એમ કહેતા મનેજરાયેસકોયં થતો નથી.” [Ramanlal. V. Desai – “Be Bol”,
'Kanan-Kallol' (09)]

“Mr. Aapabhai does not acknowledge himself as literatesque. During his retirement period, in order to stay active, he has decided to write and publish 6-7 adaptations based on famous Shakespearian plays. For doing that he has asked for my opinion whether they are publishable or not. His adaptation 'Kanan-Kallol' is definitely publishable. And the way his writing style has emerged, I do not hesitate to say that his other adaptations are also worth publishing.” [Translation: mine]

From the above statement of the preface by a Gujarati critic and novelist Ramanlal Desai, it can be said that there were also a number of critics who considered adaptations as a creative part of literature. Further in the same preface R. V. Desai notes:

Hence, we can clearly state how adaptations were considered as not just literary/literal translations from source text to target text or from source culture to target culture but also to feel the essence of one's own (target) culture. One should also note here that B. K. Thakore [in his preface to Hansa Mehta's translation of Hamlet (1942)] takes notes of adaptations of Shakespearian plays in Gujarati written by Maganlal Patel which got a significant place among Gujarati canonical texts published by Shree Motibhai Amin.

It can be said that these adaptations played a significant role in the history of native or regional Gujarati literature. These adaptations no longer remain inferior to original works of an author but a significant part of target culture text which is Gujarati literature here. These adaptations cannot also be ignored for the history of translation.

From the above discussion, we can speculate that there is no single view that follows the same argumentation. Each and every writer treated adaptations in their own ways. Few

of them considered them as a part of translation where others did not. For some critics and translator's adaptation was a creative piece of work where for others it remains just inferior to translation.

References:

Bhatt, S. Shakespeare. Ahmedabad, Gujarat: Gujarat University, 1970.

Desai, R.V. and Patel, A.M. 'Be Blol', in Kanan Kallol. Vadodara, Gujarat: M C Kothari BookSeller and Publisher, 1948.

Maheta, H. and Maheta, H. 'Be bol', in *Hamlet*. N.M. Tripathi Limited, 1942.

Maheta, H. and Maheta, H. 'Prstavana', in *Venice no Vepari*. Vadodara, Gujarat: N M Tripathi Limited, 1944.

Maheta, H. and Maheta, H. 'Biji Aavruti Na Be bol', in *Hamlet*. 2nd edn. Vadodara, Gujarat: N. M. Tripathi Limited, 1954.

Patel, A.M. and Patel, A.M. 'Nivedan', in Kanan Kallol. Vadodara, Gujarat: M C Kothari Book Sellers and Publishers, 1948.

Raval, A. and Vyas, K.A. 'Mulyakan 1', in *Venice no Vepari*. Ahmedabad, Gujarat: Gurjar Granth Ratna Karyalaya, 1964.

Shukal, J.M. and Vyas, K.A. 'Mulyakan 2', in *Venice no Vepari*. Ahmedabad, Gujarat: Gurjar Granth Ratna Karyalaya, 1964.

Thakor, B.K. and Maheta, H. 'Praveshak', in *Hamlet*. Vadodara, Gujarat: Hamlet, 1942.

Vyas, K.A. and Vyas, K.A. 'Runswikar ane Samarpan', in *Venice no Vepari*. Ahmedabad: Gurjar Granth Ratna Karyalaya, 1975.

The Concept of Nationalism in Bendre

Dr. Nagaratna V. Parande

Asst. Professor and Research Guide

Department of English

Rani Channamma University

Belagavi, Karnataka.

Language has been a binding factor and also the strength of the people of a region. Thus, language provided the base for the growing nationalist movement in Karnataka in late 19th and early 20th century. Kannada was replaced or dominated by other languages, especially the neighbouring regional ones like Marathi, Telugu. The resistance was surprisingly not much against English, the official language of the ruling class. Kannada had been reduced to a minor status in its own land. In this situation, Kannadigas were experiencing innumerable day to day problems as other languages dominated their life. Economically too, these areas remained underdeveloped, neglected and backware. Under these conditions, a feeling of discontent had started brewing among people. They felt that their interests and their language were being relegated to the background. This state of affairs created a deep urge in the kannadigas to be united politically, economically, socially, regionally and culturally.

Consequently, a movement that initially started as a protest against linguistic oppression soon morphed into that demanded a separate state to be created consolidating all Kannada-speaking regions, Thus, making the unification of Karnataka one of the major historical events in India. The Kannadigas challenged the expansionist claims of neighbouring Indian languages and strove for a regional, linguistic and cultural identity. Simultaneously, they also shared the all-India vision of the larger Indian nationalism.

Even though the movement had a political urgency, it had a cultural dimension too. Here the writers of modern Kannada literature spearheaded the movement. Thus, the success

of movement does not belong to the politicians alone. The writers aroused the emotions and ideologies of the people who were politically divided. Their writings helped the people to come out of the amnesia brought about by the colonial rule and made them conscious of their rich post.

“Where the politicians did have some confusion about this regional unity, this confusion did not exist in the writers for they had the vision of a cultural Karnataka”.

(C.R. Govinda Raju, 4)

The separated Kannadigas had to be brought together and to form an identity of their own based on their language. The people had to associate themselves with the culture and literature of the region. Already the awareness of being an Indian and at the same time of being Kannadiga had been awakened during the fight to oust the British. Thus, the consciousness about one's own regional language had become more acute during this period. Hence, having had a simultaneous growth, there hardly existed any ideological difference between the concept of nationalism and the concept of unification based on regional languages. The latter is the link and part of the former – a small part leading to the greater whole. The process of finding one's identity goes through many stages, and regionalism is one such step of identification in the greater concept of Indianness. So, the two – regionalism and nationalism – are not contradictory. In fact, they complement each other.

The intensity of the unification movement was seen in Northern Karnataka. The loss of identity was felt more intensely in this region where Marathi was the dominant language. Naturally, the seeds of the Ekikaran movement and all its most important protagonists including Alur Venkat Rao were from Northern Karnataka. Therefore, Dharwad became the centre. One of the earliest and the most important organizations that spearheaded the entire movement, the Karnataka Vidyavardhaka Sangha took birth in Dharwad. So too, the Geleyar

Gumpu (the friends' Association) formed there, led by Bendre was an effective arm of the movement. Thus, the contribution of North Karnataka towards the unification of Karnataka is indeed vital.

Bendre's writings vehemently echo the need of unity of regional language, unity of local culture and regional history. He became the representative voice of North Karnataka as his ideas about Kannada language and Karnataka and the need for unification were the unspoken, repressed feelings of the people of Northern Karnataka. Bendre's writings touched the chords of people's heart. To discern his line of thought an analysis has to be made of his pivotal role in the unification movement and of his works on this movement. These will eventually help to understand his concept of nationalism.

That Bendre played a pivotal role in the unification of Karnataka is unquestionable. His 'Geleyar Gumpu' (Friend's circle) played a vital role in the renaissance movement in Karnataka in 1923.2 (Amur, 11). The members of this group who were inspired by Mahatma Gandhi, Rabindranath Tagore, Aurobindo, shared a common goal. This association was dedicated to the cultural awakening of Karnataka and the struggle for national freedom. Its membership consisted primarily of V.K. Gokak, R.S. Mugali Madhurachanna, Betgeri Krishna Sharma, etc. Its major task was to make Kannada literature reach the common man. The group was first to organize Nadahabba (regional festival), which became an important cultural activity. It ran journals like 'Swadharna' and 'Jaya Karnataka' and launched the Jaya Karnataka Granthamala, which brought out the first anthology of Kannada folk poetry. Its ideal was to unify Karnataka politically as well as psychologically. It was a Herculean task and was inspired by Aluru Venkata Rao and others.

With the advent of nationalism, the people started gaining an identity based on a common culture, which cascaded into identities based on religion, caste, region and languages. This also brought about a change in literature. In the new form of literature, one

could find a sensitivity of expression and a very vigilant secular language. During the colonial rule, the western ideas had been absorbed and assimilated into regional literature. These greatly influenced the thought process of the people of Navodaya period- a period that coincided with the national freedom and regional unification. Thus, the literature of that time reflected the ideologies of the movement.

Though the movement's main concern was the regional language and the main resistance was against certain neighbours who were described as 'foreigners'; it was not based on narrow parochialism. To the Kannada intelligentsia taking up the Kannada issue was as natural as identifying with the larger Indian issues. This participation on national level could be seen after the formation of Indian National Congress in 1885, when the local intelligentsia attended its annual sessions and propagated the Congress ideas in Karnataka.

Bendre as a Kannadiga and a Nationalist:

Against the background of this political and literary setup, Bendre's role is considered pivotal in the movement for unification of Karnataka. To him the development of language was an inseparable component of broader nationalist scheme of nation forming. He was convinced that the larger Indian Nationalism did not pose any threat to the sustenance of the local identity. Indian Nationalism and other related issues formed integral parts along with the Kannada issues in his scheme of world development and its process.

In Kurtkoti's words, "Bendre loves to talk about the relation of his own individual self with the world around him and proves in various ways, that a poet has certain obligations to the world in which he lives and he ought to fulfil them through his poetry."³ (p.1)

Bendre appeared on the Kannada poetic scene when the condition of Kannada language was in bad shape. When he started his poetic career, Karnataka had not yet got a political boundary. The aim of the regional linguistic revival was not to defy the national

framework, but only to demand certain internal rearrangements within that system. There was no conflict between nationalism and linguistic regionalism. Neither were there any conflicts at the political and the literary levels. Bendre and his work are a paradigm of this process. 4 (K. Raghavendra Rao, 5)

Bendre was instinctively both native and national. Though nationalism was a political phenomenon, it had its literary dimension too. In literature, it meant a need to assert the poet's links with his indigenous, national past. This explains why Bendre turned towards Tagore for inspiration. He acknowledged Tagore as his Gurudev. Bendre introduced many Indian characteristics like the ideal of renunciation, the mystic yearning to be absorbed with the absolute and the aggressive tone of patriotism concerning the country as a whole or one's own region as its integral part. 5 (Chennaveera Kanavi and Raghavendra Rao, p.xvii).

Bendre deals with regional and national themes in many of his poems. The identity of the nation is most often symbolized by a figure or an image. This helps to create an image with which people can identify the nation. In 20th century with the growth of nationalism, the identity of India came to be visually associated with the image of 'Bharatamata'. Devotion to this mother figure came to be seem as evidence of one's nationalism. Bendre's "Kannada Kandavvan Lali" (Lullaby for Kannada baby) is a song sung by Mother India for her Kannada daughter. Here Karnataka is being lauded as the daughter of Mother India. The bond between mother and daughter is celebrated. This "is indicative of the national perspective hwerein the poet visualized regional identity".⁶ (Amur, 27) The mother-daughter bond is highlighted and extended as a representation of bond between the mother and daughters of the nation. Along with the notion of sacredness of the mother – daughter bond emerged the concept of interdependence and the sense of responsibility to defend the sanctity of the nation. He felt that to free India at was necessary that each of her constituents should be unified and that each one had to be individually strong. Thus, he envisioned a strong group of

Marathis, of Telugus, along with a strong group of Kannadigas. All these groups were to him the siblings of the same mother with their own names and identities and together they would forge a strong family bonding.

For example, the poem “Keli Nudi” shows the sibling relationship

To the north is Marathi

To the east Telegu

To the south is Malayalam

And to the west Konkani, Coorgi and Tulu

But Kannada is the Jewel in the crown

For Bendre, Dharwad is the microcosm of India. His intense feelings about this place are concentric; they spread out to encompass Karnataka and then widen to encompass the nation too. In his poem “Dharwad Tayi” he expresses his feelings about how Dharwad forms an important, integral part of his motherland’s pride and honour.

Karnataka is mirrored in his image of Dharwad; he saw Karnataka through Dharwad. It was a focal point to invoke the feelings of unification in Kannadigas. Similarly, the glory of Hampi symbolised the prosperous days of the past that were the zenith of an ideal life, as against the gloom that had enveloped the Kannadigas under the colonial rule. The Kannada mirror has been fragmented and strewn about; he writes in “Odanudi”

In order to unify the state, he had to make efforts to awaken the people who had gone into a slumber-like condition over a period of a century, having lost their identity, they were completely in disarray and disoriented. He uses his gift of powerful invoking in verse e.g. “Kannadigana Udayavani” to awaken Kannada Mother,

You are the expression of the saint,

The words of the brave,
A source of endless knowledge,
Why are you in slumber now,
Awake O Mother Saraswati.

The following forceful lines are also to be found in this poem.

Enter the bosoms of the dead,
Draw the poison that has been spread,
fill again the dry Amrita stream;
sow seeds of strength in plenty.
Pull out the fear from our hearts.⁷ (Tr.Amur,p.27)

He requests the persistent cuckoo to awaken the people and spread his message for unification of Karnataka in the poem “Kogile”

‘Tarun Tapaswi’ (Young ascetic) dramatizes the state of the ascetic’s mind. He sees himself as an agonized ascetic in a prison, and who sees a dream in which Mother India appears and fills him with courage and he is revitalized with a new determination and a new understanding of freedom.

The regional impulse can be found in ‘Kanasinologondu kanasu’ (A Dream within a dream). According to Amur, this was inspired by Anandmath ⁸ (p.75).

“If you are a man, give your life, will you?”

‘Narabali’ which was published in 1930 angered the British and Bendre was sent to jail.

In ‘Muvattamurukoti’ (Thirty-three crore), Mother India bemoans the fate of her children. Here the poet chastises Indians for lack of patriotic feelings. “In two of these, Narabali and Muvattumurukoti”, national freedom is shown as an act of religious self-sacrifice, a process by which self-suffering becomes self-strength. Here one can see the articulation of a peculiarly Indian version of nationalism – drawn from the ideas of Gandhiji and Aurobindo.”⁹ (K.Raghavendrarao, p.21)

In ‘330000000’ Bendre sounds frustrated and vents out his feelings vehemently. Here his national fervour ends in anger at the 33 crore Indians who seem to be in slumber.

To conclude, the works of Bendre were both a product of and a contributor to national consciousness. Bendre used religious symbols like deifying the nation to evoke national awakening. To Bendre nation was never enigmatic. Bendre accepted nation as a valid category like all ‘Navodaya’ writers. To him the country was ‘Bharat Mata’ and Karnataka her daughter.

Bendre talks of spiritual nationalism. To him nation is a category of people, of different kinds of people. He felt no need to discuss it explicitly. The question of India as a nation was never debatable to him, for him it just existed. It never posed any intellectual problem. Bendre may discuss nationalities but not nation. Nationalities (regions) may combine to form a nation.

References:

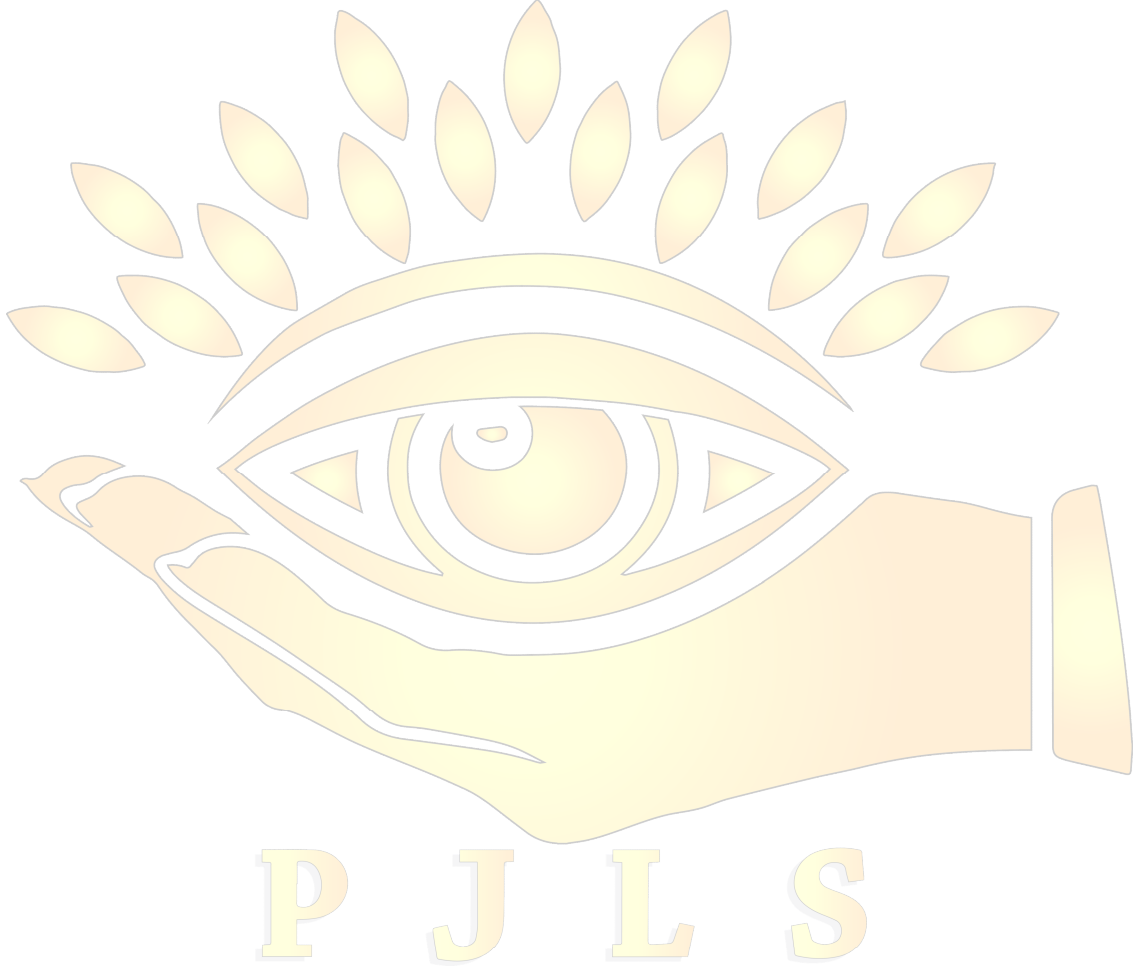
C.R. Govinda Raju, *Karnatakada Ekikarama Chaluvali Mattu Kannada Sahitya*. SBS Publishers, 1998.

G.S.Amur. *Dattatreya Ramachandra Bendre*. Sahitya Akademi, 1994.

Kirtinath Kurtkoti, *Bendre: The poet and his poetry*, Dharwad: D.R.Bendre National Trust, 2007.

K.Raghavendra Rao, *The Peacock Smile*, Bangalore: Kannada Sahitya Parishat, 1977.

Chennaveera Kanavi and K. Raghavendra Rao(ed), *Modern Kannada poetry*, Dharwad:
Karnatak University, 1976.



Immigrant Angst in Divakaruni's *Before We Visit the Goddess*

Ms. Pooja Halyal

Assistant Professor,

Department of Studies in English,

Rani Channamma University,

Belagavi- 591156, Karnataka State.

Email Id: skpoojabgm@yahoo.co.in

Mbo: 9964505798

Abstract

The Indian Diaspora forms a considerable chunk of population in the United States. Drawn by the host of opportunities that the American fabric of life provides, ample number of migrants for varied reasons have moved into America and made it a permanent home. However, this settling down is fraught with a number of new experiences as the diasporic selves are caught invariably between two worlds and two very divergent cultures. The feelings of alienation, rootlessness, marginalization and a search for identity become the integral part of the experience of expatriation and transplantation which have become the most striking features of diasporic writing. More so the women immigrants find it emotionally very challenging to adapt to a world, where unbridled freedom itself can become troublesome. Chitra Banerjee Divakaruni is one such Indian American writers who speaks from diasporic subject positions of women and explores the psychic terrain of diaspora in most of her novels. The present paper is focused on her latest novel *Before We Visit the Goddess*, to study the four generations of women, whose shifting to new pastures brings into their lives a hoard of problems and complexities. Their individual attempts to cope, their initial hiccups, displaced identities and immigrant angst weave a rich tapestry of the diasporic lives of these women enabling the study of Indian diaspora from a gendered perspective. So, this paper attempts to examine the typical issues encountered by the Indian women

immigrants, their struggles and negotiations to finally establish their individual identities as presented in the chosen novel.

Keywords: Diaspora, gendered perspective, alienation, immigration, angst

“This was something I had achieve by myself, without having to depend on anyone. No one could take it away. That’s what I want for you my Tara, my Bela. That’s what it really means to be a fortunate lamp.” (p.208)

The above lines written down by Sabitri as a sane piece of advice by a dying woman to her granddaughter and her daughter clinch the whole novel *Before We Visit the Goddess* together. They are also the concluding lines of the novel and are the gist of novelist’s experienced philosophy, that was also what also what Simon de Beauvoir in her *The Second Sex* vouches for, that is each one of us will find solace only when we transcend ourselves and achieve what is unique to ourselves, that which demarcates us from others and gives us an identity.

The novel among other themes also works out the quest for identity and a struggle for acceptance through the multiple narrations of a number of characters. Beginning with Durgea, Sabitri’s mother who lives in a village near Kolkata, Divakaruni presents a strong ambitious woman who establishes herself as an expert sweet maker and derives her identity from it. Using her skill of making confectionaries, Durga is able to make herself known for the best sweets in her village, and becomes the chosen one by the rich householders for sweets during all special occasions, which also gives economic sustenance to Durga’s family. It’s on such an occasion that Durga while catering sweets to the Mittirs, very strategically wins an opportunity for her academically bright daughter Sabitri to study in Kolkata. Though

appearing only in the first chapter titled 'Fortunate Lamp,' Durga is present all through the novel – as it is her skill of making sweets that is inherited by her daughter Sabitri, that gives her a foothold in her troubled times, and the establishment of the shop 'Durga Sweets' in Kolkata, ultimately giving her the much-needed stability and an individual identity. Also it is Durga's parting advice to the Kolkata bound Sabitri that "Good daughters are fortunate lamps, brightening the family's name" that pervades through the novel as a check to all the women in the novel who waver from their resolve, thereby making Durga a living presence in the novel whose thrust that her daughter should get educated, uplift herself and make a name and earn a social standing as an independent and accomplished individual, becomes a message for all women in the novel. In fact, it was Durga's words and her determination of educating her daughter sustained Sabitri initially in the ambience of indifference and cold treatment that she received in the Mittirs house. Sabitri recollects-

"To send Sabitri to Kolkata, she'd had to fight all their relatives, who warned her that she was sending the girl to her ruination. Remembering that gave Sabitri the strength to go down to her cheerless room for another long night of study"(P.44)

Hence, it was Durga's intense desire and maneuvering that transplanted Sabitri into a new land, though only a nearby city Kolkata, yet it displaced Sabitri and set her on a new path of establishing her own identity. However, Sabitri, enamoured by the little kindness shown to her by Leelamoyi and attracted by the closeness that Leelamoyi's son Rajiv developed towards her, loses sight of her target of becoming a teacher and ends up being unceremoniously thrown out of the Mittirs house. But she is fortunate to get shelter from her Mathematics professor Bijay Dasgupta, who later marries her, and to the delight of Durga, also encourages her to study even after the birth of their daughter Bela. But Sabitri fails to see reason, as the comfort of marriage makes her complacent, only to realize later in harsh

circumstances, what her mother had meant. It is only later in her life, after the death of her husband in an accident that she finally is able to carve an identity for herself through the establishment of Durga Sweets and inventing her own signature dish, naming it after her mother 'Durga Mohan.' It is the elation of the moment of making this dish, as she confesses in the letter to her granddaughter that gives her highest happiness and sense of worth. As Bipin Bihari, Sabitri's closest confidante and manager of Durga Sweets remembers-

"It must be the saffron I put in. Oh, Bipin, I'm so happy, I don't think I've ever been happier." (P.85)

It's through this sweet Durga Mohan, that Sabitri finally plants herself and her mother's identity firmly in an alien land Kolkata, and flourishes there. However, as no parent however strong, can lead their children on safe and well-meant paths; so also, Sabitri fails in settling her daughter Bela comfortably. In all haste, Bela runs away to America, on forged papers to marry Sanjay Dewan, a man struggling to eke out a living for himself. The third-generation daughter 'Bela' is now in the roller coaster of life, an illegal diasporic, trying to plant herself in an alien land, with only the anchorage of her passionate love for Sanjay. As an immigrant, she undergoes lots of anxiety and emotional turmoil, trying to adjust to a life of bare minimum, small dreams and bearing the burden of mothering and motherhood without the support of her own mother, the cultural shocks in store for her in America, as she is ill-equipped to take on any decent job without a degree makes her life all the more difficult. When the hopelessness of her situation dawns on her during her unplanned pregnancy, her anxiety torments her-

"Great, tacking sobs erupted from Bela. She hadn't wept like this since she was a child. She couldn't stop even though she knew that getting worked up was bad for the baby: all the books had agreed on that. But everything she had tamped down, all her

disappointments since-yes, for the first time she admitted it-her marriage, swirled in her like a dust storm. She was struck in this dingy apartment, struck in a dead-end job she hated, struck under a load of unpaid loans so heavy that she'd probably never be able to squirm out from under them and go back to college.” (P.107)

However, it is in the delirium of her fever that Bela finally realizes the sacrifice of her mother and the unkind act of herself, of abandoning her mother. She recollects how soon after the funeral of her father,

“A well-meaning neighbour-woman said, “You’ve got to cry and let it out, or you’ll go mad.” Sabitri had looked at her, her face expressionless. “I won’t go mad. I have a daughter to bring up.” (P. 111)

It is in her fit of fever that Bela ultimately is able to see her mother’s association with Durga Sweets in proper light-

“Durga Sweets, Bela saw now, had been important to her mother only because it was a means of providing Bela with all she needed, and then Bela had abandoned her” (p. 111)

Having put up with all the sufferings, when Bela had finally adjusted to her American routine, with her daughter ‘Tara’, Sanjay and Bishu, Sanjay’s best friend, a regular visitor to their home, life offers its twist, and Sanjay develops an unnatural suspicion on the relationship between Bela and Bishu, loses his peace of mind, distances Bishu from their lives. The suffering caused by this separation results in Bishu’s death within two years. It’s only then Sanjay realizes that all the way he was playing to the tunes of Tara, who had masterminded this separation of Bishu from them. Sanjay who was indebted to the favours of Bishu, right from his liveless childhood times is now overcome with guilt and grief and

decides to teach Tara, a lesson. He purposely takes charge of baby Tara on himself, detaches her from Bela, makes himself inevitable to the baby and when Tara turns into her teenage shocks them with his decision to divorce Bela. However, this decision not only punishes Bela but wrecks devastation on Tara, who finds herself completely uprooted with no sanctuary to nurse her bruised soul. Alienated by her parents' divorce, let down by her most beloved father, in an alien land with no relatives to give her the necessary anchorage, she loses sight of her purpose in life. She quits her education and moves out of home and disconnects herself completely from her parents. Having lost her husband and daughter, Bela now is devastated. She has no job, no love or purpose in life and tries to take her life. But, somehow, after shifting places, in her drunken shrunken state, meets Kenneth who also was suffering pangs of desertion from David, his boyfriend. Ironically, it is Kenneth, an American gay who restores her to health and equilibrium in life, as Kenneth gets Bela a job in a local store, gets her to shed her kilos, overcome alcoholism and reinvent her culinary skills and establish her Blog- 'Bela's Kitchen'. Again, it is only her inheritance of her skill at cooking, from her grandmother Durga and her mother Sabitri that gives Bela a sense of stability, a purpose and an identity as Bela's cook books are well received and makes her well known. Bela survives and re-establishes her connection with life independently, only to get in touch with her daughter late in life.

Tara, on the other hand, does multiple dead-end, low paying jobs, is at the mercy of strangers for love who use her, has an abortion, gets into drugs, alcoholism, losing all connect with life, finally becoming a kleptomaniac. Chitra Divakaruni paints a picture of a helpless, alienated state of this second generation diasporic, Tara, whose only connect with America, was through her parents, and having lost it, the sheer independence the country offers can devastate the rootless person. In her search for titbits of life, she develops an obsession of

stealing the items which for her symbolize affection, care and love, which she fights to overcome, once she courts death during one of her driving escapades,

A small episode of meeting an old woman 'Mrs. Mehta' from India, when Tara gets hired to look after her temporarily to facilitate Mrs. Mehta's son and daughter-in-law go on a vacation, gives her first brush with an Indian woman. Tara's immediate adjustment with her gives a clue of what is lacking in her life – the emotional support and unconditional love that only close relatives with empathetic bonding can provide. Similarly, when she gets hired to drive Dr. Venkatachalapati, a visiting economist from India, to Meenakshi temple at Pearl and Hermes, since partake of all the rituals along with him, though it is her first visit to temple. Her visit to the Goddess seems to soothe her disturbed mind, and Dr. Venkatachalapati fills up the void in her of an absent father. His simple advice to purge the self, changes her life completely:

“Before we visit the goddess,” he said, “We cleanse ourselves”. (P. 135)

Mesmerised by the chanting of mantras and offering personalized prayers to the Goddess, the scent of the holy ash has a cathartic effect on her, and she longs to really purge her life. She muses-

“A prayer was offered in my name-probably for the first time in my life. Now I'm jubilantly carrying back a handful of squished flowers, an apple, a paper cone of ash, and a Styrofoam container filled with mushy porridge. And the magical smell” (P. 129)

Soon after her car meets with an accident, and getting face-to-face with death, for the first time she opens up her heart to this stranger Dr. Venkatachalapati and confesses about her abortion. His confession of having lost his own daughter 'Meena' for his non-acceptance of her lesbian orientation, somehow heals both, and taking his advice, “Go back to school,

Amma. Don't give up," (P. 135) Tara takes charge of her life once again and enrolls herself in college. She even consults a son Neel, and takes stock of her life. She even meets her mother, spends time with her and tries to set tight her estranged relations with her. The ultimate healing happens to Tara through her connect with her grandmother Sabitri, when she finds the letter that Sabitri had written to Tara, persuading her not to quit her studies. Tara finds her roots, her connect to her legacy and derives the stability that she so much needs. The letter in fact, gives Tara the strength and resolve to overcome her kleptomania, because she for the first time, tries to return the stolen item, this time a photograph of her grandmother Sabitri from her mother Bela's album, which she stole inspite of her mother's refusal to give it to her. Tara narrates this an achievement-

"I go to my bedroom and retrieve the sepia photo from my carry-on. It isn't easy. K take a deep breath and hold it. I bite the inside of my cheek until I taste blood. Twice I turn back. But finally, I manage to walk with the photo to the family room, stepping carefully in the dark. I'm going to put it back in the album.

Dr. Berger, it's the first time in my life that I'm returning what I've stolen. I think you might call this a landmark moment" (P. 202)

However, Tara gets caught by her mother during her attempt to put the photo back in the album, which finally leads to Tara's confession to her mother, revealing the angst in Tara due to uprooting that most immigrants face. She shouts-

"Do you want to know why I steal? I take things that I should have had but didn't get. Things that mean happy memories. Things that stand for love and commitment. But sometimes I steal things that mean nothing. I steal them because there's a big hole in the middle of my chest and stealing fills it up for a moment.'" (P. 204)

However, the disclosure of her innermost secret to her mother relieves her, and she thus is set on the path of rejuvenation, healing all the bruises that she suffered due to lack of emotional attachments with people other than her parents.

Thus, Chitra Divakaruni describes the journey of Diaspora, especially women. In most of her works, she talks about immigrants encounter in new country and how one loses one's identity and becomes a nameless person but this also gives one an unknown sense of freedom. In the present novel too, she touches upon the discomfort that displacement brings in. Be it Sabitri, Bela or Tra, all the three women suffer immigrant angst while trying to adapt to the milieu outside their locale away from their near and dear ones, in exile and loneliness. As K.S Dhanam writes Divakaruni also contrasts the lives and perceptions of first-generation immigrants with that of their children born and raised in foreign land. And inevitably, it includes the Indian American experience of grappling with two identities. She has her finger accurately on the diasporic pulse, fusing eastern values with western ethos. Her writing course with her identification is with a brave new world forging to life. Her sensitivity to contemporary voices, today's issues are threaded through with an ongoing search for identity beyond anthropology, beyond sociology and beyond academia.

Works Cited

Beauvoir, Simone de. *The Second Sex*. New York: Vintage Books, 1989, c1952.

Dhanam, K.S. "Negotiation with new culture: A study of Chitra Banerjee Divakaruni's *The Mistress of Spices*." *Critical Essays on Diaspora Writings* ed. Dr. K. Balachandran. New Delhi: arise Publishers, 2000

Divakaruni, Chitra. *Before We Visit the Goddess*. London: Simon & Schuster Ltd., 2017.

S.G. Dollegoudar Patil's *Sharnbasva: The Scion of Mahadasoha* as an Artistic Epic: A Study

Dr. Nagraj G. Holeyannavar
Assistant Professor of English
University of Horticultural Sciences
Bagalkot

I

In this world, if anyone desires to express anything, it has to capture the attention of others. Thus, it has to be with full of feelings and meanings which has to be expressed in form of words. However, if one desires to express in poetic manner. Then, he has to concentrate on rhyme and rhythm in the words as these words are to be used correctly with meaning and matching words by sharpening and levelling of the words to the requirement meaning in the given stanza or per choice of words to the meaning. In order to catch the attention of the readers, one has experiment with figures of speech so that the words fix in those. Therefore, these are primarily being considered to write poetry. Moreover, one may acquire these to write and express in superfluous words. It may be direct or indirect narration of events. It all depends, how best one expresses the matter.

The words flow in the mind of poet. And these words are to be captured with an intension to give a proper meaning to those expressions of thoughts. Further, they are likely to catch the attention in the given way or the manner as it has been expressed. It has many flavours and one may feel thrilled with its charm, enthralling, capturing of beauty, its essence and didactic in nature. Hence, the poetry is very powerful flow of expression of feelings and emotions in beautiful words; nevertheless, a poet tries to expresses these feelings with use of numerous words of expression with good numbers of figures of speech. These words and

their usage depend upon how the poet tries to express his innermost thoughts with help of rhyming or unrhyming words along with melody.

On the other, the more poetic essence if the poem has, the more beauty and grandeur in it will likely to have. Hence, it will further elevate the poem's true picture by capturing minute details through images, symbols and theme towards sublimity. The major matter of concern is as to how the poet begins and captures the attention of the readers through images and symbols in form of thoughts and transforming these thoughts towards the high standard of expression and description of these experiences will transform a person to poet and the poet to new world.

The present study of is based on Sharanbasava and it is written by S.G. Dollegoudar Patil with title as Sharnbasva: *The Scion of Mahadasoha*. It is truly a masterpiece as it has Longinus' five principles which truly suits to this literary work. And it has: grandeur of thought; strong emotion; the use of figures; noble diction; dignified composition. And it is an epic which portrays the character of Lord Sharanbasava. Although, the portrayal of the character is limited in action and space moreover it covers up the life on earth and it is based on the character as common human being and there are no superficial and surrealistic characters or incident. And also, it is being portrayed with any high glorified characters. However, in invocation of the poem, the scene takes place in heaven just to inform that great persons of the Earth are creation of the God and they have godly character with them. On the other, there is no great army or grand scale of war as usually in the epic it is being depicted. It is all about Sage Sharanbasava, who devoted his life for the welfare of the human beings and often remembered for Kayaka (worship) and Dasoha (free food) which he has done for people and to the society.

II

Lord Sharanbasava was a great sage and he was a cult persona who guided the faith of mass through spirituality. He was a staunch follower of kayaka and dasoha. He is iconic character to large mass of society. He received many devotees with at most devotion and dedication for the welfare of people who made him popular in his times and many still have belief that his existence is eternal. Since ages, it is the belief among the devotee that His guidance and affection towards His devotees are being nurtured. This belief has made them to accept that Sharanbasava as mystic person and the many miracles have taken place. Moreover, this belief has been foregrounded among the devotee and public in large. It is not folk epic which is being transferred from orature. It is truly an artistic presentation of life Shivsharan and Jagamananath, Sharanbasava. The poet has used Virgil's technique of invocation as even John Milton used the same in the invocation while writing epics. The poet has used classic words of epic and even followed to manage modern poetic technique as he is providing detail as well as have maintained imagery of life of character with true human feelings and deep human feelings and experience of life which are expressed in more common manner and lively manner which looks apt to certain age group of life.

Further, many of them are aware that India is known as land of history and heroes. There are many heroic people whose songs have sung by folk artists in form of ballad or the other. As long as the heroes exist in the world to protect and guide the public for the welfare of society and humanity exists until then, there are good numbers of singers singing about their favourite heroes and their creating stories. Further, there would poet to sing such heroic deeds of such personality. Similarly, the *Ramayan and the Mahabharat* are the heroic epics which tell about moral values which are being upheld in the society.

Orient nations have belief of creation of great nation and great heroes whereas the modernised nations have only modern thinkers and thoughts. Nevertheless, these thoughts may be not applicable for the practical purpose. Although, many thoughts have been created for the welfare of society, but these thoughts consist only many 'isms' in them. And in short span, these change a lot from time to time. However, oriental thinkers always believe in hero worshipping. Hence, they never felt any absurdity in life. In the modern times heroes have died there are no heroes left. Therefore, heroic values and heroism is not seen in the society and we have only issue oriented literature not of heroic or iconic figure. American and British poets have tried their level best in writing epics. None of them were successful. In modern literature of Indian English Literature Aurobindo wrote epic, was not successful in reaching readers as the language looked more poetic and epic usually have prosaic in it.

Nevertheless, until now, we never had great epic as much beautiful epic when compare with S.G. Dollegoudar Patil's Sharnbasva: *The Scion of Mahadasoha*. Many American and British poets have tried their hands. They were unsuccessful in achieving the poetic beauty and diction. And on the other existentialistic thoughts and other modern thoughts have kept them a bay. This piece of literary work is truly a great work of art. One will likely to praise use of the diction and arrangement of thoughts by the poet. It is an artistic epic and it has surpassed the expectations of the readers' thoughts.

The magnanimity of the epic lies in capturing the events of persona which looks like every day event, which is being portrayed with minute detail tread of *Sharnbasva's* life and philosophy. Further, the poet has created a sense of knowing further in readers' mind by entangling with thoughts of explaining of the events and growth of persona towards mystical person in the society. And also the poet has imbibed himself in narrating the events of *Sharanbasava* and making others to believe that he was just a common human being who has

become a deity with his thoughts and devotion to the people's welfare and the society. Like Milton and Tasso, the poet has used few moments of life of *Sharanbasava* as common man's life and in explaining about each moment of life. The poet has used worldly life of common's life and which makes one to believe that these things happen in everyone's life and these situations likely to take place everyone's life.

If not today, at least tomorrow

Let the division take place.

Brothers not live together forever,

Division of a family is the eternal order!

We are not free from such an order,

Realize it my sibling Sharana!

Let the home and lands be divided...

Further, the poet says that:

Words of brothers

Caused injuries deeply to heart of Sharnbasva

“Where is a mind single and unified,

When mind and home are divided.”...

“Let the issues of home be at home.”(pp.103-104)

These comments explain very in depth of understanding of life, philosophy and experience in life. This is what the poet does by sharing deep sense of understandings of life and knowledge as which we see throughout the epic.

III

Epic is regarded as one of the best forms of poetry. It is never written by simple poets as it is written by great personality with deep sense of knowledge in all field of life. And it is mainly used for heroic subject, wherein it is centred on the hero as everything in human race depends upon him. He is an ultimate person for the solution who has supreme power to save his people from the misery. In this, divine intervention will be more as God comes to help the hero with host of assistants or sending someone to assist the hero who would take part in helping and guiding the hero.

There are three types of epic form which are classified mainly folk, artistic and romantic. However, artistic epic is very popular and has been used by many poets. Epic conventions were in use first especially in folk epic. As it is seen through orature as some thoughts of borrowed from those works and gradually it got the shape as it is belief of many critics. The materials of the epic have been initiated in this style and have taken this structure and expression. The epics which do not have any kind authorship are considered as folk epics. These were seen when written did not exist and they have been transferred from generation to generation. Hence, many of them believe in those stories and they are very common among the public.

There are certain common traits of epic poem and its character. They often represent these traits. Thus, these epics have these common characteristics:

The hero is a figure of imposing stature, of national or international importance, and of great historical or legendary significance; the setting is vast in scope, covering great nations, the world, or the universe; the action consists of deeds of great valour or requiring superhuman courage; supernatural forces—gods, angels, and demons--

interest themselves in the action and intervene from time to time; a style of sustained elevation and grand simplicity is used; and the *epic* poet recounts the deeds of his heroes with objectivity.(M. H. Abrams,P 106-107)

This form was in use earlier in form of orature in great civilization of Greek and Indian. Later, it became as an art of writing. It has been considered as the standard of writing. Moreover, only few poets, who aware of using this art, have taken this method in writings. Hence, many poets have followed various methods to express their ideas. Therefore, use of epic conventions varies from poet to poet as well as from thought to thought. The poet who uses these conventions likely to present in artistic manner, some of the best-known art epics are: *Virgil's Aeneid*, *Dante's Divine Comedy*, *Tasso's Jerusalem Delivered*, and Milton's *Paradise Lost* as these epics are thought constructive epic. S.G. Dollegouadar Patil's Sharnbasva: *The Scion of Mahadasoha* is considered as an artistic epic as it covers up almost all epic conventions except few as mentioned here as these are not seen in this epic. And those are: epic digressions, vast settings, dire, foreshadowing warnings and long and formal speeches.

There are other kinds of epics which are spread through traditional method i.e., oral narratives through generation. Hence it is called as folk epic. A few important folk epics are: *The Greek, Homer's Iliad and Odyssey*, *The Old English, Beowulf*, *Indian, Ramayana and Mahabharata*, *The Spanish, Cid*, *The Finnish, Kalevala*, *The French Song of Roland* and *The German, Nibelungenlied*. And these are orature in nature.

In the Middle Ages there was a great mass of literature verging on the epic in form and purpose though not answering strictly to the conventional epic formula. These poems are

variously referred to as epic and as romance. Spenser's the *Faerie Queene* is the supreme example

American poets in the late eighteenth and early nineteenth centuries struggled to produce a good epic poem on the American adventure, but without success. Longfellow's *Hiawatha* is an attempt at an Indian epic. Whitman's *Leaves of Grass*, considered as the autobiography of a generic American, is sometimes called an American epic, as are Stephen Vincent Benét's *John Brown's Body*, Ezra Pound's *Cantos*, and Hart Crane's *The Bridge*.

At come one of important question, what is an epic?

A long narrative poem in elevated style, presenting characters of high position in a series of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of episodes important to the history of a nation or race. The origin of epics is a matter of great scholarly dispute. (M H Abrams p 106)

To these general characteristics as some of which are omitted from particular epics, should be added a list of common devices or conventions employed by the most epic poets.

However in the epic of Sharanbasava, the poet opens by stating his theme, invokes a muse to inspire and instruct him to write the epic as he is Sannabasva, is honouring Sharanbasava to aid him and infuse all humility spread in the world in narrating life about Sharanbasava.

Prayer of mine is in need of your

Grace's shelter, as I need to empower

These little my fingers

to script

thy

Saga of stunning life of spirituality

Although, this epic does not have the similar beginning like European or Greek model of opening as it starts from in the middle of things as it is called *Medias res*. However, the most of artistic epic writing have these. And it is a narrative style, which often seen in the most European style of writing. Further the poet tells how the birth of Sharanbasava has taken place in the poem as it starts with Narada who is reporting instances of earthly matter to Lord Shiva. He views that there is gross materialism, assaulting and abusing on the devotees which has been taking place on regular intervals and these have become more as the devotees are not being spared from this and these have been spread on the earth. Thus, they need of immediate solace for not being swept away by the immoral and sinful acts as well as to get rid of these maladies. Further, Lord Shiva calls Nandish:

Nandish always the foundational

Part of Shiva deserved this assignment.

Look! Telepathy is at Work

This Ultra Sensory Perception

Impelled Nandish to Suddenly

Present Himself at Shiva's Court.

The necessary exposition in later portions of the epic; p.18

When Lord Nandish is assigned this work on earth:

Now, should you be son of their

being born on the planet earth.

This moment descend you down
to assume a human form,
ordained him Shiva thus.
Nandish was to go there blissfully
and instantaneously. p, 21

Thus, the epic theme is based on the religious reformer Sharnbasva's life and philosophy. And the miracle which took place during his existence and after, his soul takes a divine form in the cosmic world. And it has created a kind space of belief in certain principles which are being obeyed by the followers (disciples) with ideal thoughts of the society. And it has brought better harmony among the people. In this epic to become clear that, this epic unlike other artistic epics there are no catalogues of warriors, ships, armies; there are no extended formal speeches by the main characters and there is no epic simile.

IV

The story of this epic begins with divine intervention; Narada comes and seeks help of Lord Shiva. Shiva sends his trusted person Nandi on the Earth inform of Sharanbasava. He was born in the divine family of Sharana Aadeppa and Sherane Madiyamma at Aralugundige Varasalukya. Sharnbasva had to behold the Dasoha culture. At the age of seven he was sent to Salimath to learn the world of words and his Guru (teacher) was so happy for his propound knowledge and wisdom. Thus, he began to seek the root of acquisition of all Vedas. Looking at this growth, his parents became very happy as well as his Guru was so enthralled with Sharnbasva's pursuit of knowledge. During his teenage he was blessed with Deeksha-the Baptism. His parents got ready for consecrated at Deekshamath for the spiritual proceedings to have Shivachaar and Sadachaar. Now he was in a white dress, a serene seer. Soon after this ceremony he was married to Mahadevi.

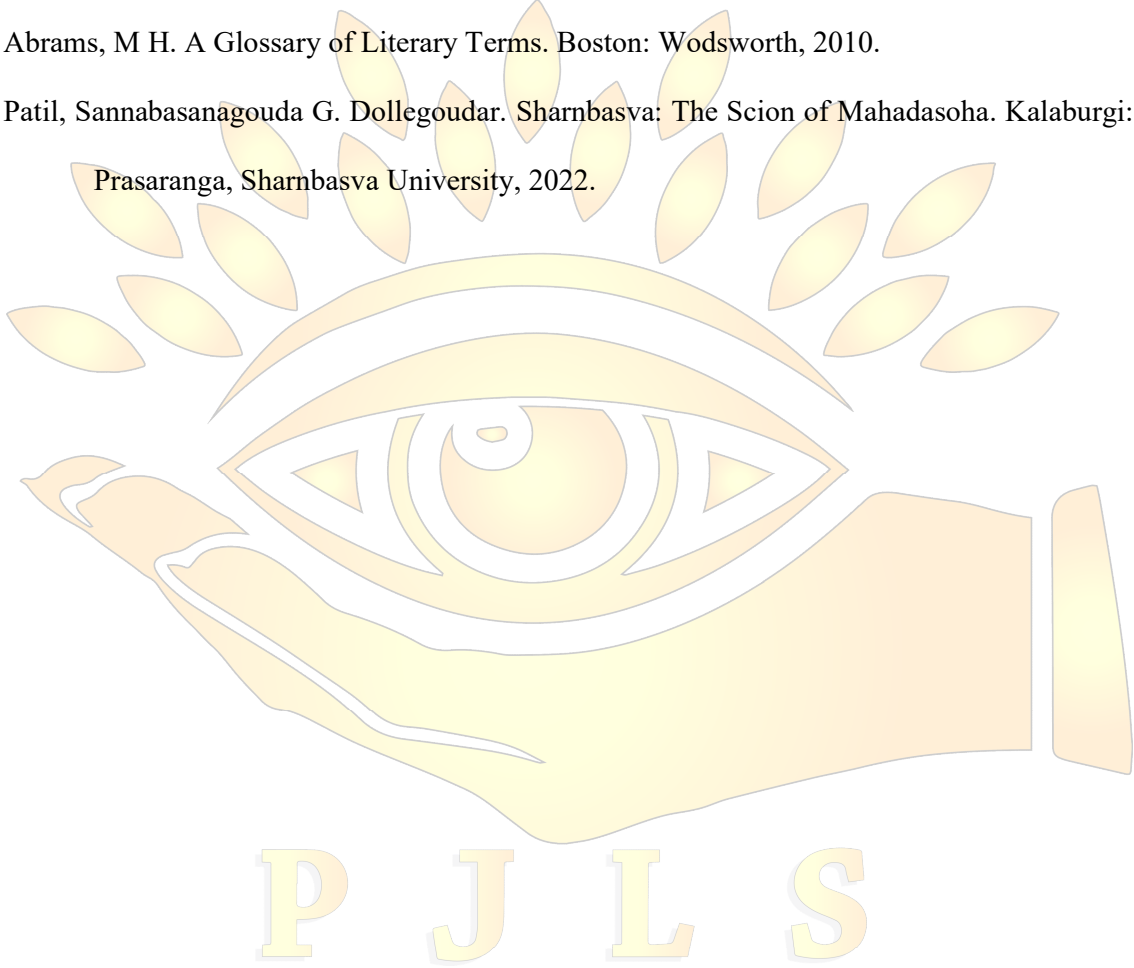
After his marriage, Sharnbasva was involved in Dasoha. As the poet gives the details of life of husband and wife as it looks like a life of common man's. The details capture attention of readers as the wife is crying for leaving her paternal home and on the other adjusting to the new world (of adjustments). The whole village was looking at the girl moving in the bullock cart leading her to husband's home. After good harvest, Sharnbasva was very happy that he can perform Dasoha for three times but something went wrong. His brother wishes to get separated. In this world, brothers and sisters are likely to get separated. This separation deeply injured to the heart of Sharnbasva thinking to split house without inviting outsiders and thought to follow the principle of Shivaprasada. With this he got his true identity of living and he took agriculture as his kayaka. On the other he followed the deeds of Dasoha. To this he was supported by his elders. He started dasoha with animals and birds by watering them. Initially Sharanbasava made a heap of corn and distributed to the villagers. Once thieves entered his house to loot looking at Sharanbasva they realised their mistake and changed as sincere peasants. Once, an egoistic Sharana complained that the Prasad of Dasoha is poisoned. For this false propaganda, the victim faced many problems and was on death bed by venom. It was that he the only Sharanbasava who saved his life by writing OM on the victim's body and chanting OM NAMAHA SHIVAYA- Panchakshari mantra into his ears which brought back his life. Once a Madivala-a washer man seeks Deeksha at Mahanteshwar Math however Sharanbasava suspected his intention and this led to problem in later days as Sharanbasava would have been assassinated. Moreover, whoever does good, always good is likely to happen to him. Once Sharanbasava had to huge debt and he had to pay his debt and lord Shiva comes in the dream of money lender and clears his dues as he has done for the cause of the good people and he had said to repay the money once he gets money. Sharanbasava had a child during Dasara. Prior to this, in performing, Dasoha he faced many hurdles and had even prayed to Lord Shiva to postpone the child birth. Lastly, the

poem of Aralugundige edition ends with a note: Life is short and every moment is precious and all are like birds. Parts II, part III and Part IV speak about the miracles of Sharanbasva in Aralugundige, Parvatabad and Kalaburagi Part V speaks about Dodappa Sharana's teaching and philosophy.

Works Cited

Abrams, M H. A Glossary of Literary Terms. Boston: Wodsworth, 2010.

Patil, Sannabasanagouda G. Dollegoudar. Sharnbasva: The Scion of Mahadasoha. Kalaburgi: Prasaranga, Sharnbasva University, 2022.



Current Changes and Challenges in English Literary Studies Curriculum

Nishanth.K.N.,
Research Scholar,
Department of P.G. Studies and Research in English,
Kuvempu University, Jnana Sahyadri,
Shankaraghatta, Karnataka-577451.
Email address: nishanthkn03@gmail.com
Ph.no.:8892043287

Abstract:

Literary studies emerged as the oldest means of transferring knowledge in the form of poems, ballads, dramas, epics, etc. And cultural, traditional history as part of it is written, rewritten, and consumed and has been transformed multiple times since the beginning. Literary studies throughout the age have never been a neutral way of imparting knowledge, and it is being used as an institutional tool for controlling hegemonic power through various ideological and cultural subversions. It creates various forms of imaginative identities to pass through different ideologies, authors' perspectives, texts, and works. It has the power and ability to spark various movements and reforms and also reflects human society and its understanding of it. English literary studies, especially at present times, have had many twists and turns in the curriculum, and new paradigm shifts have emerged in discourses, themes, and rhetoric. English literary studies have diversified into many multidisciplinary approaches. Social sciences and humanities have collaborations with literary studies with various genres coming up and reinterpreting new approaches to texts with new analytical theories. With digital media globally connected, this innovative era is causing transformation in every field, affecting literary studies and connecting it with different fields of studies like science and technology, which are influencing the societal aspects of literature. The archaic ideals of literary studies are reexamined and research in the English literary field is diversified. The present paper seeks to understand and address the changes that took place in English literary studies and to examine the challenges that English literary studies have at present as a

curriculum. And seeks to address the pedagogical changes that occurred through various means.

Key words: Curriculum, Digital Media, English Literary Studies, History, Institutional changes.

One of the buzzing questions in the humanities at present is about the future of literary studies. With fast changes and diverse fields of studies emerging daily, the answers are more entangled with another set of new theories emerging out of it. Literary studies, being one of the oldest means of transferring knowledge that reflects the values, traditions, beliefs, and ideologies of society, is changing its course with recent trends and adopting new approaches to the learning experience. Literature being one of the great tools for imaginative pursuit to expand one's own individual entity and thoughts through various ideas reflects on different approaches to society and its people easily. Literature can be considered a beautiful piece of art or a new idea to examine a thought, thing, person or anything. It has a vast variety of scope and outlook on the approaches of the world in general. It can convey an idea or a message across a global level and connect different landscapes, regions, cultures, and people. With growing trends at present times, the gaps in academic subjects like science and technology and humanities are bridged together with new perspectives. Current trends in literature are going global, which facilitates strong relationships between different societies across the world. The question of how literary studies survive the onslaught of revolutionary new-age multimedia is to be examined, researched, and answered with ongoing trends changing its multifaceted innovative ideas emerging daily across the globe. This is the current dilemma in academic debates. But the answer is right there, Literature has the capability of

adoptability with whichever medium it is consumed. Every time there is a new paradigm shift in society, literature adopts it and grows with the paradigm shift.

Though the history of English Literature starts with the Anglo-Saxons and Germanic settlers in Anglo-Saxon England in and around the fifth century. English literary studies as an academic curriculum are a recent phenomenon that came into existence during the mid-eighteenth century. Before that, in European history, Latin and Greek dominated the knowledge systems that were spread throughout the continent. Those civilizational systems of knowledge focused on philosophy, theology, law, medicine, art, rhetoric, reason, drama, linguistics, etc. rather than focusing and glorifying on an individual's idea of craft as we do now. Until the middle of the eighteenth century, nobody considered English literature as an academic discipline, and it was indeed confined to a small set of people in and around England. Classical European literature, like Latin and Greek, enjoyed prestigious positions with regard to pioneers of European civilization, whereas English literature came a little later but spread around the world because of the colonial pursuits of the British empire.

The present-day version of literature studies is far different from the eighteenth-century version as it was completely taught only to elite groups of people, and then slowly the middle and lower strata of people were involved in the process of putting themselves in the upper strata in society. The romantic period in English Literature paved the way for commoners to be involved in the process of a new wave of writing. Slowly, the art form delves itself into the process of political opinion, satire, and criticism of society and it's been in use till today. English literature as a tradition has changed from the subject taught in academic circles of England, Scotland, and Ireland to expanding and building upon the new approaches in different countries and continents. Though English society bumped upon a great deal of wars, reformation, and economic and political changes it still kept its tradition of

continuity from old Anglo-Saxon poems, writings of Chaucer to present day diversified fields of approaches in literature due to its adoptability to new paradigms throughout the ages.

When it comes to India, it is the colonial rule of the British that introduced English literature to the country. Gauri Visvanathan says,

“British parliamentary documents have provided compelling evidence for the central thesis of the investigation: that humanistic functions traditionally associated with the study of literature - for example, the shaping of character or the development of the esthetic sense or the disciplines of ethical thinking - are also essential to the process of sociopolitical control. My argument is that literary study gained enormous cultural strength through its development in a period of territorial expansion and conquest, and that the subsequent institutionalization of the discipline in England itself took on a shape and an ideological content developed in the colonial context.”

(Visvanathan,1)

In this argument, it is clear that the British wanted to control and expand their influence in the subcontinent and they tried it with English education. With English education came English Literary studies, which indeed became an academic discipline in the country. Though English literary studies gained respect and learning and writing in English became an elitist thing in the country, which in turn created another group of elite people rooting for anything that is Western-oriented and dising the native culture and its orientation. They recount the occidental view of the Orient living in the Orient.

Literary studies have never been a neutral process of imparting aesthetic knowledge but has proved an institutional mechanism of cultural (re)production. Since its inception in the colonial time, English literary studies has been engaged in

forming the hegemonic cultural practices in India. Earlier it was a tool of cultural domination in the hand's colonial rulers, today it is an institutional stratagem to construct a kind of cultural elitism (Luhar, 76).

As English literary studies grew in India, apparently, it also paved the way for the ideological apparatus for the new-age capitalists using it for their own convenience by funding many of the influential writers and publishers with their corporate agendas. As long as people are aware and not to fall into the trap of these corporates, on the other hand, English literary studies gave rise to many new forms of approaches that gave identity to many people. Also, the new age of social media gives many opportunities to writers who are writing in English from various parts of the country to make their voices heard at global levels.

The curriculum is another thing that has rapidly changed in English literary studies. With or without knowing, the approaches in literary studies have been diversified since the mid-twentieth century. Earlier English literary studies mainly consisted of learning about poems, novels, dramas, fables, fiction, folklore, fantasy, and other pieces of literature from various authors through literary devices, language, and form. The text was interpreted with subtle theories of formalism, but in current times, the literary studies curriculum has seen a sea of changes with new political, social, and cultural influences on it and diversified into streams of new studies like Queer theory, Ecocriticism, Trauma studies, post-colonial studies, Dalit and subaltern studies, Native American studies, Afro American studies, Indian literature, Australian, Canadian, South American studies, and the list goes on.

It's a good thing that new horizons are touched in literary studies, but the problem as it appears that sub-themes like, for example, cultural studies, have gained more importance than literature itself. The rise of new studies within literature has slowly broken the borders of literary studies, moreover, dissolving the borders to merge another set of canons in literary

studies. Due to this reason, many academicians believe that English literary studies are no longer literary studies and express their dilemma that the future of traditional literary studies is at stake and its concern. It is indeed really alluding to whether literature is to be studied for the sake of literature or for learning language and the educational goal of expression and communication or is it understanding the cultural ethos and self-expression. The answer to this dilemma is not a single entity at all, it is all of them together. Literary studies put forth many aspects of the world with various entities.

The politicization of literature in the curriculum is another main problem of concern that is bothering the current trend in literary studies. Commercialization of the literary studies curriculum is happening and higher education has become the target for political propaganda. Though literary studies are the face of social empowerment and a voice for the voiceless, it is complexly oriented towards social problems and can be used to understand the world through critical thinking and also destroy the fabric of society with false literary narratives.

Richard B Schwartz in “Literature’s Year 2000 Problem” talks about how politicization of literature is happening and he advises the theorists by saying

“If one’s interests are political, study political science. If one’s life commitments are political, pursue them. Move to Washington. Become an agent of change. Work for a non- profit organization that addresses the plight of the world’s victims on a direct, human level. This is good and decent and important work. However, please stop trying to twist literary study into a form of activity it cannot pursue without abandoning its central preoccupations and methods of proceeding.”

(Schwartz, 13)

There is definitely a need for re-examining the curriculum according to the preferences of student's interests and changing trends. There is a need for an increase and encouragement for multidisciplinary approaches to research in English literary studies. The modern research needs collaborations of different fields like humanities, social sciences, science, and technology, with cultural studies appropriately used and analyzed with separate institutionally provided research centers and new collaboration courses. It is not just that the curriculum provides value to Literature by aesthetic means and artistic sense but it needs to broaden its shoulders to accumulate the new trends that are original and have vital, convenient, analytical tools to re-examine the text or any other piece of literature.

At present times, technological advancement has reached new heights and global connectivity has really changed the perspectives around the world. There is a special need to connect traditional research in literary studies with science and technology. Digital humanities is the talk of the town at the current time. Specifically, literary studies, which can be manifested in comparative literature studies and cultural studies. The rise in science fiction and sci-fi movies and series with metaverse concepts and all, it is empirically and theoretically applied to literature in fiction categories. Slowly, this field of study can be expanded to analyzing texts with theories of scientific psychoanalysis. Data analysis can be easily done through technology in the literature. Digitalization of literary studies necessarily opens up a great opportunity in the humanities and social sciences to connect with science and technological innovation in research. The curriculum in literary studies can be filled with new ideas and perspectives, with a significant impact on cultural transitions around the world. In this modern day, we can access any information within seconds and this brings great opportunities for us to encapsulate the theories with a better understanding of the worldview and conduct research with precise accuracy. With little updates in the curriculum, we can

connect old traditional methods of teaching and pedagogy with new trends globally. We can be able to learn and understand cultures, languages, heritages, and ethos, embracing new academic disciplines and can create better research and also, a better world.

Work Cited:

Deena Boraie, "Current Trends in Teaching and Learning EFC / ESL," 2013.

Eagleton, Terry. *Literary Theory: An Introduction*. University of Minnesota Press, 2003.

Luhar, Sahdev. *Literary Canon Studies: An Introduction*. Anand: N S Patel Arts College, (NSPAC, 2014; ISBN: 978-81-929229-2-0). pp.76

Oxford Literary Review, 1987, Vol. 9, No. 1/2, COLONIALISM & other essays, 1987.

Schiff, K., *Literature and Digital Technologies*. Clemson: Clemson University Digital Press.2003.

Scholes, Robert, *The Rise and Fall of English: Reconstructing English as a Discipline*. New Haven and London: Yale University Press.1998.

Schwartz, Richard B., *After the Death of Liter'ature. Carbondale and Edwardsville:* Southern Illinois University Press.1997.

---, "Literature's Year 2000 Problem." *College Literature*, vol. 26, no. 3, 1999, pp. 5–16.

JSTOR, <http://www.jstor.org/stable/25112473>. Accessed 14 Sept. 2023.

Viswanathan, Gauri., "The Beginnings of English Literary Study in British India." *Oxford Literary Review*, Edinburgh University Press, July 1987.
<https://doi.org/10.3366/olr.1987.001>.

Exposing the Tolerant Indian Hindu of the 21st Century

Shruthi S U

Lecturer

School of Arts and Science

Azim Premji University, Bengaluru

There are many screenshots from WhatsApp groups that I wanted to originally use as a case study but the repercussions of even asking for permission from group members distressed me. On these WhatsApp groups and elsewhere in real life, there's the conservative's fear of the "post-modern" Hindu showcasing liberal individualistic thoughts; and on the other hand, there's the "liberal individual" Hindu that rejects the conservative's integration into a defined political agenda, and to overcompensate the shared identity promotes gestures that are symbolic of a sense of "real" history by means of sharing posts of a "traditional" recipe of the land or by wearing "traditional" clothes. This paper attempts to investigate the positioning behind the political correctness of the 21st CE urban-educated global Indian Hindu who projects himself/herself as a tolerant Hindu. Popular media has tried to repeatedly distinguish the good Hindu vs the fake Hindu. A good Hindu believes in equality of all and is in philosophical agreement with Swami Vivekananda and wants no part in violence and chants Mahatma Gandhi's 'ishwar allah tero nām, sab ko sanmati de bhagavān', along with the national anthem. "I cannot accept Hindutva because I am a Hindu," says Nayantara Sahgal writing for The Wire.

One often hears...

I am a Hindu, but I don't believe in Hindutva. I am a Hindu, but I am tolerant of all religions. I am a Hindu, but I attend my Muslim friend's wedding. I am a Hindu and a vegetarian, but I don't impose myself on my beef-eating friends. I am a Hindu, but I don't believe in caste, there are only classes of people. I am a Hindu and I am a global

citizen, but you ought to accept that it all happened in India: the Vatican, of course comes from the sanskrit word Vatika [meaning garden]. I am a Hindu and I listen to Bob Marley, but I also secretly like a social media post that says “Bob Marley is Baba Murli”.

This paper tries to look at such apologists who are tolerant Hindus listening to Santha Shishunala Sharifa to showcase their secular composition. But as a matter of fact, Shishunala Sharifa is said to have been born to parents who were practising Basavanna’s teachings.

In “Critics of Hinduism” Bankimchandra Chattopadhyay, responding to Mr. Hastie’s comments on Hinduism and idol worship, questions Hastie’s right to speak as an outsider on matters of Hinduism.

...who is best qualified to expound the ideas and conceptions which cannot be translated - the foreigner who has nothing corresponding to them in the whole range of his thoughts and experiences, or the native who has nurtured in them from his infancy? (...) I added that he should take his lesson not merely from a Brahmin, but from a Brahmin who believed (in them).

The tolerant Hindu proclaims this line of thought without batting an eyelid. All intelligentsia trained in Western thought that pretty much makes up the opposition is disregarded with this line of thought. It frames all legitimate knowledge in a very small number of people who mostly escape accountability. This seeming attack of Western thought really writes down who the insiders and the outsiders are. It also makes it a matter of knowledge transaction alone when it is mainly a matter of socio-cultural transaction.

Hinduism vs Hindutva is the conflict zone through which a tolerant Hindu defines himself/herself as the widely circulated infographic across social media platforms suggests:

HINDU ≠ HINDUTVA

The **opposite** of **Hinduism** is not Islam. It is not Christianity. It is not Socialism.

It is **Hindutva**.

Hinduism is a great union of various Indian cultures and traditions, with diverse roots and no founder.	Hindutva is a homogenous racial-territorial category propagated by Vinayak Damodar Savarkar.
Hinduism is thousands of years old - one of the oldest practised religions / spiritual paths / way of life in the world.	Hindutva was first proposed as a political idea in 1923 by Savarkar.
Hinduism does not have one, but many central texts - the Vedas, the Puranas, the Itihasas, Nyaya, Vaisesika, Yoga, Samkhya, Mimamsa, Vedanta...	Hindutva has one central text - the political pamphlet 'Hindutva: Who Is a Hindu?' published in 1928.
Hinduism is pluralistic. It is a union of many ways of life.	Hindutva is monolithic. In that, it is more like Islam and Christianity than Hinduism.
Hinduism is unique in its inclusiveness. It embraces multiple systems of thought within its umbrella. It looks at the entire world as its family.	Hindutva is exclusive and practitioners of Hindutva actively hate and fear the other religions. Especially, Islam and Christianity.
Hinduism is synonymous with secularism. "Aano bhadra krtavo yantu vishwatah," - the Rig Veda. "Let noble thoughts come to me from all directions."	Practitioners of Hindutva oppose the traditional secular Hindu way of life - the very tenet that makes Hinduism unique.

SO ARE YOU A **HINDU** OR A **HINDUTVAVAADI**?

P J L S

Should the reader be sympathetic to the confusion of the Modern Indian who is trying to negotiate his spiritual world with the political just the way Swami Vivekananda was? This secular seeming question is problematic because it lacks an understanding of both what is Hinduism? and who was Swami Vivekananda? Jyotirmaya Sharma answers the latter in his book "A Restatement of Religion: Swami Vivekananda and the Making of Hindu

Nationalism” where he clearly states that Swami Vivekananda was among the first ideators of political Hinduism that bears resemblance to present-day Hindutva. This paper reminds us that a return to history to understand the present is as important as raising the right questions about the present in the present.

The bottom line being, the relations of power are increasingly made difficult to counter. Tejasvi Surya, MP from Bengaluru South and a representative of BJP in whose office is a life-sized picture of Swami Vivekananda alongside a portrait of Modi, has openly declared allegiance to the LGBTQ community. He has asserted that legalizing same-sex marriage would be a natural consequence after the Supreme Court repealed Section 377.

Swarajya’s Arihant Pawariya, along with a regular podcaster Kushal Mehra, has argued that if Hindus are against a Muslim lecturer being appointed in BHU, they are not supporters of Hindutva at all. A seemingly liberal thought when probed shows that the real reason is that one needs to re-integrate the people of the land into the Sanatana dharma and Sanskrit becomes an important tool in doing so.

The above-mentioned podcaster owns a channel called “The Carvaka Podcast” and claims to be a nastika who does not believe in the Vedas. I do not want to question his cool quotient in this paper, but he’s often caught saying and I paraphrase “If you’re a true believer, you must be tolerant of all thoughts and ideas.” But how do you measure if this tolerance has a natural threshold or if it is forced? Because such a situation makes it harder for the relations of power to be studied and deconstructed. If Modi, like Trump, would simply speak his mind unfiltered, he would be less dangerous when compared to the Gandhi-reverent man he portrays himself as. If a Zizekian is to speak, this political correctness would be seen for what it is: a post-modern form of totalitarianism. Because a direct form of authority is much easier to rebel against. For example, A Brahmin man calling someone asprushya/untouchable is much

easier to rebel against as opposed to calling the same person a Harijan. Zizek, as must all of us, sees something very fake about political correctness. Of course, it could be a step towards acceptance as the particular incident was pointed to in the case above with Tejasvi Surya. But more often than not, the tolerant Hindu is extremely dangerous to the progressive secular space of the nation.

Works Cited

- Chattopadhyay, Bankimchandra. "Critics of Hinduism." *Awakening Bharat Mata: The Political Beliefs of the Indian Right*, by Swapan Dasgupta, Penguin/Viking, an Imprint of Penguin Random House, 2019, pp. 219–222.
- Sahgal, Nayantara. "I Cannot Accept Hindutva Because I Am a Hindu." *The Wire*, 11 Oct. 2017, thewire.in/communalism/i-cannot-accept-hindutva-i-hindu.
- Sharma, Jyotirmaya. *A Restatement of Religion: Swami Vivekananda and the Making of Hindu Nationalism*. Yale University Press, 2013.
- Pawariya, Arihant. "Bigotry Isn't Dharma: Why Every Hindu Nationalist Should Support Dr Firoz Khan's Appointment at BHU." *Swarajya*, 18 Nov. 2019, swarajyamag.com/politics/bigotry-isnt-dharma-why-every-hindu-nationalist-should-support-dr-firoz-khans-appointment-at-bhu.
- Mehra, Kushal. *The Carvaka Podcast*. Spotify. open.spotify.com/show/1rVcDV3upgVurMVW1ww0Bp
- Žižek, Slavoj. "Sex, Contracts, and Manners." *The Philosophical Salon*, 21 Jan. 2018, thephilosophicalsalon.com/sex-contracts-and-manners/.

*The content and opinion expressed are that of the author(s) and are not endorsed by, nor do they necessarily reflect the views of Azim Premji University.

ಮೂಲ ಕವಿತೆ

ಮಳೆ ಮತ್ತು ಕವಿತೆ
ಕೊಟ್ಟೇಶ್ ಅರಸೀಕೆರೆ

ಪ್ರತಿ ಮಳೆಗೂ ಒಂದು
ಹೆಸರುಂಟು;
ಪ್ರತಿ ಮಳೆಯೂ ಒಂದೊಂದು
ಕವಿತೆ
ಕವಿತೆಗೂ ಎಷ್ಟೆಲ್ಲ ಹೆಸರು

ಆಗಾಗ ಮುದ್ದು ಮಾಡುತ್ತದೆ
ರಗಳೆ ಮಾಡಿ ಗೋಳೊಯ್ದು
ಅರ್ಥವಾಗದಂತೆ ಸುರಿಯುತ್ತದೆ
ಮತ್ತೆ
ಮಗುವಿನಂತೆ ಸರಳ, ಆಗಾಗ
ವಿರಳ, ಭರಪೂರ

ಸುಮ್ಮನೆ ತೋಯ್ಯಬೇಕು
ಮಮಕಾರದಲ್ಲಿ
ಅರ್ಥವಾಗುವವರೆಗೂ
ಕೆಲ ಬಾರಿ ಅರ್ಥವಾದಂತೆ

ಪ್ರತಿ ಬಾರಿ ಸುರಿದಾಗ
ಮೋಹಗೊಳಿಸುತ್ತದೆ
ಹನಿದರೂ, ಜೋರಾದರೂ
ಬೋರಾದರೂ
ಬದುಕ ಕಲಿಸುತ್ತದೆ ವಿನಯದಿಂದ

ಎಷ್ಟೊಂದು ಒಳ್ಳೆಯ ಕವಿ
ಮಳೆ
ಪ್ರತಿಬಾರಿ ಸುರಿದಾಗ
ಅಚ್ಚರಿ ಹುಟ್ಟಿಸುತ್ತದೆ
ಹೊಸ ಕವಿತೆ ನೀಡುತ್ತದೆ
ಸಲಹುತ್ತದೆ ತಾಯಿಯ ಹಾಗೆ

---ಕೊಟ್ಟೇಶ್ ಅರಸೀಕೆರೆ

Rain and Poetry

**Original: *Male Matthu Kavithe* by Kotresh Arasikere
Translation by: Prof. Ramaprasad B V**

Each rain
has a name
each rain
is a poem.
How many names
for poems!

Sometimes rain cuddles,
sometimes cantankerous,
it irritates,
uncomprehendingly pouring down.
Simple like a child,
sometimes scanty
sometimes bounty.

Simply get drenched
in adoration
till comprehension dawns
sometimes comprehending.

Every time it pours,
it infatuates.
a drizzle or a downpour,
even when boring
teaches humble living.

What a good poet
This rain is!
Every time it pours
it amazes, and
gifts a new poem, and
nurtures like mother.

Original poem**After Kitchen...****Prof. Rachel Bari**

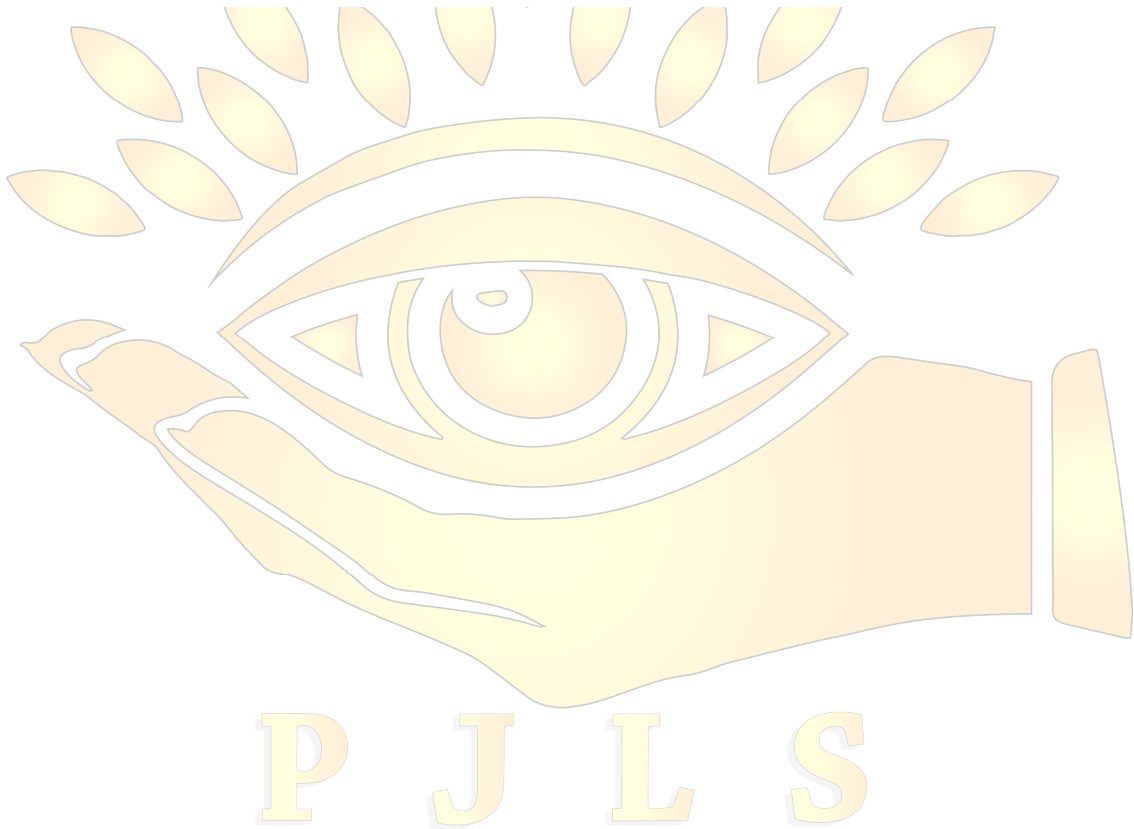
After kitchen... what creativity?
The sound of running water
and the clink of dishes
waiting to be scrubbed
leaves no room for any
music of creativity.
The mess in the kitchen counter,
the basket of veggies waiting
to be chopped and diced,
the knife menacing but pliant
In the hands of the chopper
has no role in creativity
but to shape the cut of veggies.
The smell bears no fragrance
as onions are set to peel
And the garlic. huh!
What whiff will inspire
Lyrics, o muse of creativity?

You lurk in colors, fragrances
In deep ravines, lofty mountains
Gurgling waters, icy and clear
Crisp leaves green,
Autumn and fall inspires
verses and songs,
You vanish within the kitchen
lost amidst the long lines
of masalas kept in line
adding colour and fragrance
only to curries
but not to verses
Verses dry and shrivel up
like curry leaves thrown

into hot oil.

Budding words wither
never to bloom amidst
the cacophony of noises
emanating from the cooker,
The pan, the scrub and
The dripping tap.

After kitchen, what creativity?



ಅಡುಗೆ ಆದ ಮೇಲೆ

Original: After Kitchen... by Prof. Rachel Bari

Translation: Prof. Ramaprasad B V

ಅಡುಗೆ ಆದ ಮೇಲೆ

ಇನ್ನೆಲ್ಲ ಸೃಜನಶೀಲತೆ?

ನಲ್ಲಯಿಲ್ಲ ಸುರಿಯುತ್ತಿರುವ ನೀರಿನ ನದ್ದು,
ತೊಳೆಸಿಕೊಳ್ಳಲು ಸಿಂಕ್‌ನಲ್ಲಿ ಕಾಯುತ್ತಿರುವ
ಪಾತ್ರೆಗಳ ಒಣ ಒಣ ನದ್ದು -
ಸೃಜನಶೀಲತೆಯ ಸಂಗೀತಕ್ಕೆ
ತಾವೆಲ್ಲ ಉಳಿದೀತು?

ಮೂರಾಬಟ್ಟೆಯಾಗಿರುವ ಅಡುಗೆ ಕಟ್ಟೆ
ಹೆಚ್ಚಿಸಿಕೊಳ್ಳಲು ತರಕಾರಿ ಬುಟ್ಟಿಯಲ್ಲಿ ಕಾದಿರುವ ತರಕಾರಿಗಳು
ಭಯ ಹುಟ್ಟಿಸುವ ಹಾಗಿದ್ದರೂ ಕತ್ತರಿಸುವ ಕೈಗಳಲ್ಲಿ ಪಳಗಿರುವ ಚಾಕು.

ಇವುಗಳೆಲ್ಲದೆ ಸೃಜನಶೀಲತೆ?
ಬರೀ ಕಾಯಿಪಲ್ಲೆ ಹೆಚ್ಚುವುದಷ್ಟೇ.
ಈರುಳ್ಳಿ ಸಿಪ್ಪೆ ತೆಗೆಯುವವಾಗ
ನಾತನೇ ತಾನೇ, ನೊಗಡಲ್ಲವಲ್ಲ?
ಬೆಟ್ಟುಳ್ಳಿಯಂತಾ - ಫಾ!
ಇಲ್ಲ ಉಸಿರೆಳೆದರೆ, ಓ ಕಾವ್ಯದೇವಿಯೇ,
ಭಾವನೀತೆಗಳು ಹುಟ್ಟಬಲ್ಲವೇನು?

ಓ ಕಾವ್ಯದೇವಿಯೇ,
ಬಣ್ಣಗಳಲ್ಲಿ, ಸುವಾಸನೆಯಲ್ಲಿ,
ಕೊರಕಲು ಕಣಿವೆಗಳಲ್ಲಿ
ಇಬ್ಬನಿ ಮೂಡಿರುವ ಗರಿಗರಿ ಹಸಿರು ಎಲೆಗಳಲ್ಲಿ -
ಇಲ್ಲ ತಾನೇ ನೀ ಅಡಗಿರುವುದು?
ಪದ್ಯಗಳ, ರೀತೆಗಳ ಪ್ರೇರಣಾಶಕ್ತಿ
ಶರತ್ಕಾಲದ ಚಳಿಯೇ ತಾನೇ, ಅಡುಗೆ ಮನೆಯಿಲ್ಲವಲ್ಲ?

ಅಡುಗೆ ಮನೆಯಿಲ್ಲ ಜೋಡಿಸಿರುವ ಮನಾಲೆ ಡಬ್ಬಿಗಳ ನಾಲಿಲ್ಲ
ನೀ ಕಳೆದು ಹೋಗುವೆ.

ಆ ಮನಾಲೆಗಳ ನಾಲಿ ನಾಂಬಾರಿಗೆ
ಬಣ್ಣ ಛಮ ನೀಡಬಲ್ಲದೇ ಹೊರತು
ಪದ್ಯಗಳಿಗಲ್ಲ.

ಒಗ್ಗರಣೆಗೆ ಹಾಕಿದ ಕರಿಬೇವಿನೆಲೆಯಂತೆ
ಸುರುತಿ ಸುಕ್ಕಾಗುತ್ತವೆ ಪದ್ಯಗಳ ನಾಲಿಗಳು.

ಕುಕ್ಕರು ಬಾಣಲಗಳ ನದ್ದು,
ಪಾತ್ರೆ ತಿಕ್ಕುವ ನದ್ದು,
ತೊಟ್ಟಿಕ್ಕುವ ನಲ್ಲಿಯ ನೀರಿನ ನದ್ದು-
ಇವುಗಳ ಅಪಸ್ವರಕ್ಕೆ ಅಂಜಿ
ಪದಗಳು ಬಾಡುತ್ತವೆ
ಎಂದೆಂದೂ ಹಾನಾಗದೇ.

ಅಡುಗೆಯಾದ ಮೇಲೆ ಇನ್ನೆಲ್ಲ ಸೃಜನಶೀಲತೆ?

P J L S

ಶ್ರೀಕೀರ್ತಿ, ಐ ಎನ್ ರವರ ಕವಿತೆಗಳು ಮತ್ತು ಅನುವಾದಗಳು

1. ಮೃಗಾಲಯದಲ್ಲೆ ಚರತೆ

ಮೂಲ: *The Jaguar by Ted Huges*

ಕನ್ನಡಕ್ಕೆ: ಶ್ರೀಕೀರ್ತಿ. ಐ. ಎನ್.

ವಾನರು ಆಕಳಿಸಿ ಆರಾಧಿಸುತ್ತಿದ್ದವು ತಮ್ಮ ಚಿಗಟಗಳನ್ನು ಬಿಸಿಲಿನಲ್ಲಿ.
ರಿಣೆಗಳು ಚೀರುತ್ತಿದ್ದವು ಬೆಂಕಿಯಲ್ಲಿ ಬಿದ್ದವರಂತೆ
ಅಥವಾ ಕಡಲೆ ಹಿಡಿದು ಬಿಡದಿದ್ದವೋ ದಾರಿಹೋರರ ಅಣಕಿಸುವ ಅಗ್ಗದ ಸೂಕೆಯರಂತೆ,
ಹುಲಿ ಮತ್ತು ಸಿಂಹ ಆಯಾಸಗೊಂಡಿದ್ದವು ಅಲಸ್ಯದಲ್ಲೆ

ತಟ್ಟಣವಾಗಿ ಸೂರ್ಯನಂತೆ. ಅದುಮಿಕೊಂಡ ಹೆಬ್ಬಾವಿನ ಸುರಳಿ ಅಲ್ಲೆ
ಪಳೆಯುಳಿತೆ. ಖಾಲಿಯಾದಂತಿದ್ದವು ಒಂದೊಂದು ಬೋನುಗಳು
ಅಥವಾ ಪರಿಮಳದ ಹುಲ್ಲಿನಿಂದ ಸೂಸುವ ನಿದ್ರಿಸುವವರ ನಾಕಗಳು.
ಬಣ್ಣಹಚ್ಚಿರಬಹುದಿತ್ತು ಇವುಗಳೆಲ್ಲವನ್ನು ತಿಶುವಿಹಾರದ ಗೋಡೆಯ ಮೇಲೆ.

ಆದರೆ ಎಲ್ಲರಂತೆ ಇವುಗಳನ್ನು ಹಾದು ಹೋದವರು ತಲುಪಿದ್ದರು ಅಲ್ಲೆ,
ಮಗುವೊಂದು ಕನಸು ಕಾಣುವಂತೆ, ವಶೀಕರಣಗೊಂಡ ಗುಂಪೊಂದು ದಿಣ್ಣಿಸಿ ನಿಂತು
ಭಯಾನಕ ತಿಡಿಯ ಕಣ್ಣುಗಳಿಂದ ನಡೆಸಿ ಒಂದು ಸಣ್ಣ ಕವಾಯತು
ಕತ್ತಲ ಜೈಲಿನಿಂದ ಕೆರಳಿ ಮುನ್ನುಗ್ಗುತ್ತಿದ್ದ ಚಿರತೆಯ ನೋಡುತ್ತಿದ್ದ ಬೋನಿನ ಬಳಿಗೆ.

ಸಮಾಧಾನವಾಯಿತು ಕಣ್ಣಿಗೆ, ಕುರುಹಾಗಿದ್ದಕ್ಕೆ ಬೆಂಕಿಯಲ್ಲಿ,
ತಿವುಡಾಗಿಸಿತ್ತು ತಿವಿಯನ್ನು ಅಷ್ಟಳಿಸಿ ರಕ್ತವು ಮೆದುಳಿಗೆಲ್ಲೆ.
ಆದರೆ ಅವನು ಸರಳುಗಳ ಹಿಂದೆ ಅಡ್ಡಾಡುತ್ತಿರುವುದು ಬೇಸರದಿಂದಲ್ಲ
ಅತನಿಗೆ ಯಾವುದೇ ಬೊನಿಲ್ಲೆ ಅಲ್ಲೆ.

ಗೂಡಿರಿಂತ ಮಿಗಿಲಾಗಿ ದರುಶನವಾದದ್ದು
ಅವನ ಅಪರಿಮಿತ ಸ್ವಾತಂತ್ರದ ದಾಪುಗಾಲು
ಬಿಗಿ ಹಿಮ್ಮಡಿಯ ಒತ್ತಡಕ್ಕೆ ಜಗತ್ತು ಸುತ್ತಲು
ಅವನ ಬೋನಿನ ನೆಲದ ಮೇಲೆಯೆ ದಿಗಂತ ಹುಣ್ಣಿದ್ದು.

2. రిచర్డ్ కోరి

మూల: *Richard Cory* by Edwin Arlington Robinson

కన్నడకవి: శ్రీకీర్తి. బి.ఎన్.

ఎందాదరు రిచర్డ్ కోరి పట్టణదల్ల నడేమ్మోగుత్తిద్దరే ఇళిదు కేళగడే
నావు జనగళు హదియల్ల నింతు నోడుత్తిద్దేవు అవనేడి:
అదియింద ముడివరేగే ఆగిద్దనవనోబ్బ నజ్జన ఎల్లీడే,
సంపూణ్ణ దయామయి, జోతేగే బక్రవర్తియ సూక్ష్మ నడే.

అవన అలంకార యావాగలు ఇరుత్తిద్దే నిరాడంబర,
యావాగలాదరు మాతనాదిదాగ నిర్హంకార,
కంపిసుత్తిద్దేవు అవన నాదిగళ నావు హేళిదాగ “నమస్కార”,
ఆదరూ అవను నడేదాదిదాగ బేడగు ప్రకర.

అవనోబ్బ శ్రీమంకనాగిద్ద-బలు శ్రీమంక రాజనినింక—
ప్రతి గాంభీర్యదల్లు శ్లాఘనియ శిక్షిత.
ఓణ్ణినల్ల నావందుకొండిద్దేవు అవన జాగదల్ల నాదిరబేకంక
ఎంబష్టు ఎల్లవూ అవనాగిద్ద అపేక్షిత.

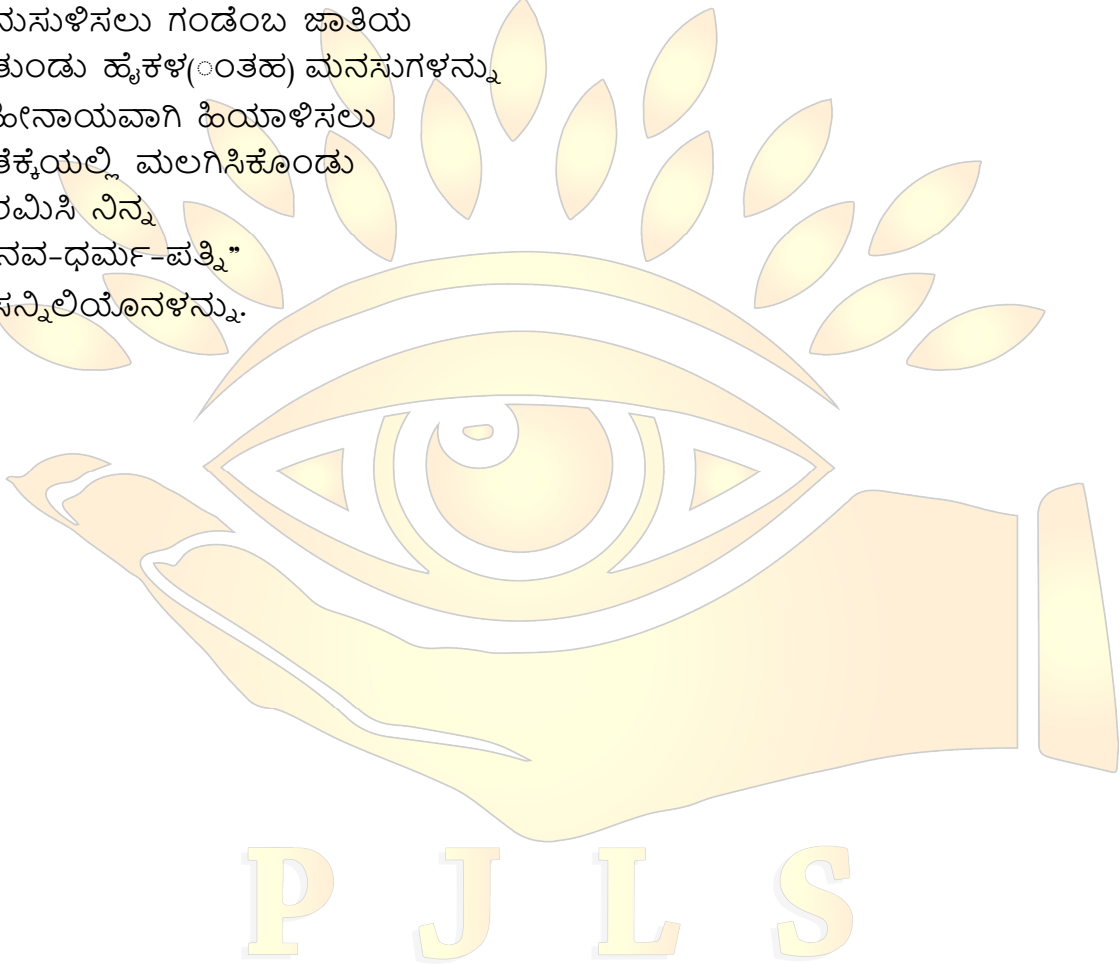
అదరంకే దుడిదేవు మాంసదిల్లదే వారదవరేగే,
అంతర దినక్కాని కాదేవు శపిసుత్త మనదల్లె హోణ్ణిగే:
ఆదరే రిచర్డ్ కోరి ఒందు నిశ్యబ్బ రాత్రి అందు బేసిగే
మనేగే హోదవనే గుండు హలిసికొండను తళిగే.

3. ಡೇನಿಯಲ್ ವೆಬರ್ ಎಂಬ ಗಂಡಸಿಗೆ

ಶ್ರೀಶೀರ್ಷ. ಬಿ.ಎನ್.

ಅನುಮಾನಕ್ಕೆ ಆಸ್ಪದವೇ ಇಲ್ಲ.
ಅವಳ ಶೀಲವೇ ಲೀಲೆಯಾಗಿರುವಾಗ
ಶಂಕಿಸುವ ಶಂಕೆಯಿಲ್ಲ.
ಒಳ ಹೋರಗಿನ ದೇಹವನ್ನೆಲ್ಲಾ
ಕಂಡುಂಡಾಡಿದೆ ಜಗವೆಲ್ಲಾ.
ಎಲ್ಲರ ಏಕಾಂತಕ್ಕೂ,
ಮೆಳ್ಳ ಮನಸಿನ ಲೋಕಕ್ಕೂ
ನಿರ್ವಾಣದಲಿ ನಿರ್ವಾಣ
ನಿರ್ಮಿಸುವ ನೀರೆಯಾಗಿ,
ಏಕಾಂಗಿಯಾಗಿ ಭುವಿಯ ಸುತ್ತಿ
ಎಣಿಸಲಾಗಷ್ಟು ಬಾರಿ
ಅನಿಸಿದಾಗಲೆಲ್ಲ ಹಾರಿ
ಹರಡಿಕೊಂಡಿರುವವಳ ನೀನು
ಅರಸಿ ಹರಸಿಕೊಂಡಿರುವವ
ಗಂಡಿನಲೂ ಹುಟ್ಟಿಸಿ
ಭಯ-ಅಸೂಯೆಗಳನು ಹೆಣ್ಣಾಗಿಸಿರುವವ,
ಇಕ್ಕಳಕ್ಕೆ ಸಿಲುಕಿಸಿ ಸ್ತ್ರೀ-ಸ್ತ್ರೀವಾದವ
ಭವ ಮೀರಿದ ನವ-
ಗಂಡು ಕುಲದವ.
ಇರಲಾಗದು, ಹಿಡಿಯಲಾಗದು
ಹಳಸಿ ಮಾಸಿದ ಧರ್ಮ-
ಸಂಸ್ಕೃತಿಯ ಇತಿಹಾಸಗಳಿನ್ನೆನು?
ನಿನ್ನ-ಅವಳ ನಡುವಿನ
ಸವಿದಾಂಪತ್ಯ ಸಂಬಂಧಗಳನು.
ಹುಟ್ಟಿಸುವುದಿಲ್ಲವೇನೊ ಇನ್ನು ನೀನು
ನಾಚಿಕೆ(ಗೇಡಿನ), ಸೇಡಿನ ಟ್ರೋಜನ್
ಯುದ್ಧದ 'ಮಹಾಪುರಾ(ಯ)ಣಗಳ
ಕಾರಣಗಳನು.
ಎಲ್ಲೆಡೆ ಅನುಸರಿಸಿ,
ಅನುಸರಿಸಿ ಅನುಕ್ಷಣವು
ಸುತ್ತಿಸುವಾಗ ಅವರವರ ಮನದೊಳಗೇ

ಅವಳ ತನು ಭಗಭಾಗವನ್ನು
ನವರಾವಣರು ಹೊತ್ತಿಟ್ಟುಕೊಂಡ
ಆ ಸನ್ನಿಯನ್ನು
ಸಂಜೆಯ ವೇಳೆಗೆ ಸ್ವಾಗತಿಸುವೆಯೇನೊ...
ಪತಿಯಾಗಿ
ತೆರೆದು ನಿನ್ನ ಬಾಹುಗಳ ಬಾಗಿಲನು
ಮನದ ಮೆತ್ತೆಯಲ್ಲಿ ಮೆತ್ತಗೆ
ಜಗದಗಲಗಲಿಸಿ ಕಾಲುಗಳನ್ನು
ನುಸುಳಿಸಲು ಗಂಡೆಂಬ ಜಾತಿಯ
ತುಂಡು ಹೈಕಳ(ಂತಹ) ಮನಸುಗಳನ್ನು
ಹೀನಾಯವಾಗಿ ಹಿಯಾಳಿಸಲು
ತೆಕ್ಕೆಯಲ್ಲಿ ಮಲಗಿಸಿಕೊಂಡು
ರಮಿಸಿ ನಿನ್ನ
‘ನವ-ಧರ್ಮ-ಪತ್ನಿ’
ಸನ್ನಿಲಿಯೊನಳನ್ನು.



4. నన్నజ్ఞియ టెతణకుంట

శ్రీకీర్తి. బి.ఎన్.

అజ్ఞి సాచిద్ధ కేరళిగే
ఇరల్ల హేసరు, ఆదరే సాచిద్దు
మోమ్మక్కళిగే.

అమావాసేయ మోదలే ఇళిదేవు నావు
హోక్తంలే మనేయల్లి
రవేలుండే, బక్కల,
కణ్ణాయగళ సౌందర్యద్దే కావు.

ఆ వయస్సిగే
ఆ మనస్సిగే...

స్వర్గదల్లి నావు.

హబ్బద దినదందు హసెరేలేమేలే
ఇట్టె ఎల్ల తిండి అడుగే
అష్టగల
కణ్ణేనోళిగే కుంటికోళ్ళలాగుత్తిల్లా...
మూగినోళ్ళిగళకు నాలుత్తిల్లా...
అదక్కూ మేలే

హరిదు బిసి కుష్ట
హోళివ వణి పాయస ఇన్నూ దప్ప.
తలుపిరలేబేకు కణ్ణాగలే
స్వర్గదల్లరు ఎల్లరిగే
సంపూర్ణ బాళిఎలే
సాంప్రాణేయ హోగేయోందిగే.
హోరబందు కేలనిమిషదవరేగే
హాగే మౌన, నిశ్యబ్ద
అనిసిద్దు, కలవు ఘంటిగళవరేగే.

నంతర... నగే
ఒకనడేదు ఎత్తుత్తిడ్డంతే మంగళారతి
ఎల్లవూ ఎల్లవూ ఇళియితు
మూగు బాయింద గంటలవరేగే.

ఆనంతరదల్ల
ఎలీయల్లుళిసిశోండ వడే,
బక్కుఅగళు జోతేగే
ఎరడూ ఛేగళల్ల
సుక్తినుండే.

మారనేయ మంజానే బీకకు
వరుషదోడకు.
బీకగేడ్డవరే తంగళిల్ల
యావుదే తోడకు.
ముగిసుత్తిడ్డంతే ఇడ్డ తంగళ...
అజ్జి సాశిడ్డ క్షోళిల్ల
మనేయంగళ!
కుయ్యు, బిసినిరడ్డు, శిత్తు-సుట్టు
శురిదరేద మసాలీయ క్షోట్టు
బడిసిడ్డు ఒప్పొట్టరిగే ఒండోందే నోటు.

అందు అదోందు సిగద ఎండోందూ
సంపూర్ణ బాడూట
నన్నజ్జియ వషడోడశిన
బెతణకూట.

Love at Every Sight

Mr. Pradeepkumar. S

Your lovely eyes have made me forget
myself instantly,
Your lovely sight has made me forgo my
sleep incidentally,
Then I started looking at you undeviatingly,
And you were in my eyes constantly.

Your look has eroded my reason evidently,
And your beauty has captured my attention
Immediately,
The urge to see you has grown within me
when you are not visible suddenly,
And this is the moment that doesn't recue in
one's life accidentally.

I have not written this apologetically
but to cherish the moment with you
affectionately.

P J L S

Mr. Pradeepkumar S

Research Scholar

Dept. of P G Studies and Research in English

Kuvempu University

ಮೈ ಲಿಪ್ ಸ್ಟಿಕ್ ಈಸ್ ರೆಡ್, ಡಾರ್ಲಿಂಗ್

ಮೂಲ: *My Lipstick is Red Darling* by Eka Kurniawan

ಕನ್ನಡಕ್ಕೆ: Mr. Shridhar C R

Assistant Professor of English
Government First Grade College Bellavi,
Tumkur.

1

ಕಂಪು ಲಾಟೀನು ದೀಪದಂತೆ ಉರಿಯುತ್ತಿರುವ ಲಿಪ್ ಸ್ಟಿಕ್ ಲೇಪಿಸಿದ ಅವಳು ಬೆರಂಡಾ ಬಾರ್ ನ ಬಾಗಿಲ ಬಳಿ ಬರುವುದಕ್ಕೂ ಐದು ಪಿಕ್‌ಪ್ ವ್ಯಾನ್‌ಗಳು ಗೇಟಿನ ಮುಂಬಾಗದಲ್ಲಿ ನಿಲ್ಲುವುದಕ್ಕೂ ಸರಿ ಹೋಯಿತು. ಅವುಗಳಿಂದ ಧಡಬಡನೆ ಇಳಿದ ಪೊಲೀಸರು ಬಾರ್ ಒಳಗೆ ನುಗ್ಗಿದರು. ಒಳಗಿನಿಂದ ಹೆಂಗಸರ ಆರ್ತನಾದವೂ, ಗಿರಾಕಿಗಳು ದಿಕ್ಕುಗಾಣದೆ ಎಲ್ಲೆಂದರಲ್ಲಿಗೆ ಧಾವಿಸುವ ಸದ್ದೂ ಕೇಳಲಾರಂಭಿಸಿತು. ಮಾಮೂಲಾಗಿ ಇಂತಹ ರೇಡ್ ನಡೆದಾಗ ಬಾರ್ ಗೆ ಮುಂಚೆಯೇ ವರ್ತಮಾನ ಸಿಗುತ್ತಿತ್ತು; ಹೆಣ್ಣುಮಕ್ಕಳು ಅಡಗಿಕೊಳ್ಳಲು, ಮನೆಗೆ ತೆರಳಲು ಸಮಯ ದೊರೆಯುತ್ತಿತ್ತು. ಲಿಪ್ ಸ್ಟಿಕ್ ಧರಿಸಿದ್ದ ಮಾರ್ನಿ ಐವರು ಪೇದೆಗಳು ತನ್ನನ್ನು ಸುತ್ತುವರೆದು ಬಂಧಿಸಿ ಟ್ರಕ್ ಬಳಿ ಒಯ್ಯುತ್ತಿದ್ದಂತೆ ಕಂಗಾಲಾದಳು.

“ಸಾರ್ ನಾನು ಅಂತೋಳಲ್ಲ! ನಂಗೆ ಮದುವೆ ಆಗಿದೆ.” ಆಘಾತದಿಂದ ಚೇತರಿಸಿಕೊಂಡ ಮಾರ್ನಿ ಪ್ರತಿಭಟಿಸಿದಳು.

“ಒಹೋ. ಹಾಗಾದ್ರೆ ನಿನ್ನ ಯಜಮಾನ್ನು ಬಂದು ಬಿಡಿಸೋತಾರೆ ಬಿಡು”. ಬಳಿಯಿದ್ದ ಪೊಲೀಸಿನವನು ವ್ಯಂಗ್ಯವಾಡಿದ.

‘ಹಾಳು ರಾತ್ರಿ’ ಅವಳು ಬಯ್ಯುಕೊಂಡಳು. ವ್ಯಾನಿನಲ್ಲಿದ್ದ ಪೊಲೀಸರು ಧಂಧೆ ನಿಯಂತ್ರಿಸುವ ಕಾನೂನುಗಳ ಬಗ್ಗೆ ಮಾತಾಡಿಕೊಳ್ಳುತ್ತಿದ್ದರು. ಅವರ ಕಣ್ಣಲ್ಲಿ ಮಾರ್ನಿ ಸಹ ಒಬ್ಬ ಲೈಂಗಿಕ ಕಾರ್ಯಕರ್ತೆ. ಒಂದಾನೊಂದು ಕಾಲದಲ್ಲಿ ಮಾರ್ನಿ ಅದೇ ವೃತ್ತಿಯಲ್ಲಿ ಇದ್ದದ್ದು ನಿಜವಾದರೂ ಅವತ್ತಿನ ರಾತ್ರಿ ಅವಳು ತಾನೊಬ್ಬ ಸೀದಾ ಸಾದಾ ಗೃಹಿಣಿ ಮಾತ್ರ ಎಂದು ಕಣ್ಣು ಮುಚ್ಚಿಕೊಂಡು ಪ್ರಮಾಣ ಮಾಡಲು ತಯಾರಿದ್ದಳು. ನಿಜ, ಅವಳಿಗಿನ್ನೂ ಮಕ್ಕಳಿರಲಿಲ್ಲ ಆದರೆ, ಸಾಕ್ಷಿಗಾಗಿ ಗಂಡ ಒಬ್ಬನಿದ್ದ. ದುರದೃಷ್ಟಕ್ಕೆ ಮಾರ್ನಿ ಎಷ್ಟೇ ಗೋಗರೆದರೂ ಪೊಲೀಸರು ಅವಳ ಮಾತಿಗೆ ಕೇರೇ ಮಾಡಲಿಲ್ಲ. ಅವರು ಕರೆತಂದ ಎಲ್ಲ ವೇಶ್ಯೆಯರೂ ಅದೇ ತರದ ಕಥೆ ಹೇಳುತ್ತಿದ್ದರು.

ಬಾರಿನಲ್ಲಿದ್ದ ಹುಡುಗಿಯರ ಜೊತೆ ಮಾರ್ನಿಯನ್ನೂ ಸ್ವೇಷನ್ನಿಗೆ ಒಯ್ಯು ರಾತ್ರಿಯಿಡೀ ವಿಚಾರಣೆ ನಡೆಸಲಾಯಿತು. ಆ ಹುಡುಗಿಯರಾದರೂ ತಾನು ಅವರ ಗುಂಪಿನವಳಲ್ಲ ಎಂದು ಪೊಲೀಸರಿಗೆ ತಿಳಿಸಬಹುದೇನೋ ಎಂದಾಕೆ ಕೇಳಿ ನೋಡಿದಳು. ಆದರೆ ಅವರೆಲ್ಲ ಹೊಸದಾಗಿ ಕಸುಬಿಗೆ ಸೇರಿದ ಹುಡುಗಿಯರಾಗಿದ್ದರು. ಮಾರ್ನಿ ಬಾರಿನ ಕೆಲಸ ಬಿಟ್ಟು ಮೂರು ವರುಷಗಳಾಗಿದ್ದವು. ಅವಳ ಪರಿಚಯದ ಹಳೆ ಮುಖಗಳು ಒಂದೂ ಕಂಡುಬರಲಿಲ್ಲ. ರಾತ್ರಿ ಒಂದು ಗಂಟೆ ಹೊತ್ತಿಗೆ ಬಾರಿನ ಹತ್ತಿರ ಮಾರ್ನಿ ಯಾಕಾಗಿ ಬಂದಿದ್ದಳು ಎಂದು ಅವರಿಗೆ ಅರ್ಥವಾಗಲಿಲ್ಲ.

ಬೆಳಕು ಹರಿಯಲು ಇನ್ನೇನು ಕೆಲ ಸಮಯವಿದೆ ಅನ್ನುವಾಗ ಮಾರ್ನಿಗೆ ನಿಯಂತ್ರಣದ ಮೇರೆ ಮೀರಿ ಕಣ್ಣೀರು ಹರಿಯಲಾರಂಭಿಸಿತು. ತನ್ನ ಗಂಡ ತಾನು ಮನೆಯಲ್ಲಿ ಇಲ್ಲದಿರುವುದನ್ನು ನೋಡಿ ಎಲ್ಲೆಡೆ ಹುಡುಕುತ್ತಿರಬಹುದು, ದಮ್ಮಯ್ಯ ನನ್ನನ್ನು ಬಿಟ್ಟುಬಿಡಿ ಎಂದು ಅಂಗಲಾಚಿದಳು.

“ಸರಿ ಬಿಡಮ್ಮ, ನಿನಗೊಬ್ಬ ಗಂಡ ಇದಾನೆ ಅಂತ ಒಪ್ಪಣ. ಸ್ವಲ್ಪ ಹೊತ್ತಲ್ಲಿ ನಿನ್ನ ಹುಡುಕೊಂಡು ಇಲ್ಲಿಗೆ ಬರ್ತಾನೆ ಬಿಡು.” ಬಳಿಯಿದ್ದ ಪೋಲೀಸಿನವ ಮೂದಲಿಸಿದ.

“ಅವರಿಗೆ ನಾನು ಇಲ್ಲಿಗೆ ಬಂದಿರೋದು ಗೊತ್ತಿಲ್ಲ ಸಾರ್”

“ಓ, ಗಂಡನಿಗೂ ಗೊತ್ತಿಲ್ಲದಂಗೆ ಧಂಧೆ ಮಾಡ್ತೀಯಾ ಅನ್ನು. ಅಹಹಹ”

ಈ ಮಾತು ಮಾರ್ನಿಗೆ ಇನ್ನಿಲ್ಲದಂತೆ ಚುಚ್ಚಿತು. ಈ ಹಾಳು ರಾತ್ರಿ ಯಾವುದೋ ಶಾಪ ತನ್ನ ಬೆನ್ನೇರಿದೆ ಎಂದು ಅವಳಿಗೆ ಬಲವಾಗಿ ಅನಿಸತೊಡಗಿತು. ಆದರೆ ಅದೃಷ್ಟವೋ ಎಂಬಂತೆ ಸಮಾಜ ಸೇವಾ ಸಂಸ್ಥೆಯ ಹೆಂಗಸೊಬ್ಬಳು ಮಾರ್ನಿಯ ಮೇಲಿನ ಕನಿಕರದಿಂದ ಗಂಡ ರೊಹಮತ್ ನುರ್ಜಾಮನ್ ಗೆ ಕರೆ ಮಾಡಿ ವಿಷಯ ತಿಳಿಸಿದಳು. ಅವನಡನೆ ಮಾತಾಡಿದ ನಂತರ ಮಾರ್ನಿಯನ್ನು ಮನೆಯವರೆಗೆ ಬಿಡುತ್ತೇನೆಂದು ತಿಳಿಸಿದಳು. ಕೃತಜ್ಞತೆಯ ಭಾವದಿಂದ ತುಂಬಿದ ಮಾರ್ನಿ ಲಗುಬಗೆಯಿಂದ ಮುಖಕ್ಕೆ ನೀರೆರಚಿಕೊಂಡಳು. ಬಾರ್ ಹುಡುಗಿಯೊಬ್ಬಳಿಂದ ಪಡೆದ ಪೌಡರ್ ಲೇಪಿಸಿಕೊಂಡು, ಲಿಪ್ ಸ್ಟಿಕ್ ಹಚ್ಚಿಕೊಂಡಳು. ಮನೆ ತಲುಪಿ ಪತಿಯನ್ನು ಕಾಣಬೇಕು ಇನ್ನು.

ಆದರೆ, ಸಮಾಜ ಸೇವಾ ಸಂಸ್ಥೆಯ ಹೆಂಗಸು ಮನೆಗೆ ತಲುಪಿಸಿ ಹೊರಟ ನಂತರ ಮಾರ್ನಿ ಲಾಕಪ್ಪಿಗಿಂತ ಘೋರವಾದ ಪರಿಸ್ಥಿತಿ ಎದುರಿಸಬೇಕಾಯ್ತು. ಅವಳ ಬಟ್ಟೆ ಬರೆ, ಸಾಮಾನುಗಳನ್ನೊಳಗೊಂಡ ಸೂಟ್ ಕೇಸು ಅವಳಿಗಾಗಿ ಸೋಫಾದ ಮೇಲೆ ಕಾದಿತ್ತು. ಬಾಗಿಲ ಬಳಿ ನಿಂತ ರೊಹಮತ್ ನುರ್ಜಾಮನ್ ಕಣ್ಣುಗಳು ಅವಳ ಮುಖವನ್ನು ಅದರಲ್ಲೂ ತುಟಿಯ ಮೇಲಿನ ಕೆಂಪು ಲಿಪ್ ಸ್ಟಿಕ್ ಅನ್ನು ದುರದುರನೆ ನಿಟ್ಟಿಸುತ್ತಿದ್ದವು. 'ಎಂಥಾ ನಾಚಿಕೆಗೆಟ್ಟ ಹೆಂಗಸು' ಎಂಬ ಭಾವ ಅವುಗಳಲ್ಲಿತ್ತು.

“ನಾವು ಡಿವೋರ್ಸ್ ತಗೊಂಡು ಬೇರೆಯಾಗೋದು ಒಳ್ಳೇದು” ಒರಟಾಗಿ ಅವನಂದ.

ಮಾರ್ನಿ ಸಮಜಾಯಿಷಿ ನೀಡಲು ಬಾಯಿ ತೆಗೆದಳು. ಆದರೆ ಅವಳಿಗೆ ತನ್ನ ಪರಿಸ್ಥಿತಿ ಹೇಗೆ ವಿವರಿಸಬೇಕೋ ತಿಳಿಯಲಿಲ್ಲ. ರೊಹಮತ್ ನುರ್ಜಾಮನ್ ಗೆ ಅವಳ ಮಾತು ಕೇಳುವ ತಾಳ್ಮೆಯೂ ಇರಲಿಲ್ಲ.

2

ರೊಹಮತ್ ನುರ್ಜಾಮನ್ ಗೆ ಯಾವಾಗಲೂ ತನ್ನ ಹೆಂಡತಿಯ ಲಿಪ್ ಸ್ಟಿಕ್ ಒಂಥರಾ ಇರುಸುಮುರಿಸು ಉಂಟುಮಾಡುತ್ತಿತ್ತು. ಹಾಗೆಂದು ಅದನ್ನು ಹಚ್ಚಿಕೊಳ್ಳಬೇಡ ಎಂದು ಹೇಳುವ ಧೈರ್ಯ ಅವನಿಗೆ ಇರಲಿಲ್ಲ. ಯಾಕಂದರೆ ಆಗವನು ಅದಕ್ಕೆ ಕಾರಣ ಕೊಡಬೇಕಾಗುತ್ತಿತ್ತು, ಮತ್ತು ಮಾರ್ನಿ ಖಂಡಿತವಾಗಿಯೂ ನೊಂದುಕೊಳ್ಳುತ್ತಿದ್ದಳು. “ಲಿಪ್ ಸ್ಟಿಕ್ ಹಚ್ಚಿಕೊಂಡರೆ ನೀನು ಥೇಟು ಸೊಳೆಯ ಹಾಗೆ ಕಾಣುತ್ತೀ” ಅಂತ ರೊಹಮತ್ ಹೇಗೆ ತಾನೇ ಹೇಳಿಯಾನು?

ಸಮಸ್ಯೆ ಏನಂದರೆ, ರೊಹಮತ್ ತನ್ನ ಹೆಂಡತಿಯನ್ನು ಮೊದಲ ಬಾರಿ ಭೇಟಿಯಾಗಿದ್ದು ಮಂದ ಬೆಳಕಿನ ಚಿಕ್ಕ ಕೋಣೆಯೊಂದರಲ್ಲಿ. ಆದರೆ ಅದಾಗಿ ಹಲವಾರು ವರುಷಗಳೇ ಕಳೆದಿವೆ. ಇಬ್ಬರೂ ಆ ದಿನಗಳನ್ನೆಲ್ಲ ಮರೆತು ಬದುಕುವ ತೀರ್ಮಾನ ಮಾಡಿದ್ದರು. ಆ ದಿನಗಳಲ್ಲಿ ರೊಹಮತ್ ನುರ್ಜಾಮನ್ ನ ಸಂಜೆಗಳು ದಾನ್ ಮೋಗೊಟ್ ಬೀದಿಯ ಉದ್ದಕ್ಕೂ ಹರಡಿಕೊಂಡಿರುವ ಡ್ಯಾಂಡಟ್ ಮ್ಯೂಸಿಕ್

ಬಾರ್ ಗಳಲ್ಲಿ ತನ್ನ ಮೂವರು ದೋಸ್ತಿಗಳೊಂದಿಗೆ ಕಳೆದುಹೋಗುತ್ತಿತ್ತು. ಅಂತಹ ಒಂದು ಬಾರ್ ನಲ್ಲಿ ಮಾನಿಯನ್ನುವನು ಮೊದಲು ಕಂಡಿದ್ದ.

ಮೊದಮೊದಲು ಇಬ್ಬರ ಸಂಬಂಧ ಬಾರ್ ಗರ್ಲ್ ಮತ್ತವಳ ಗಿರಾಕಿಯ ನಡುವಣ ಬೇಟದ ವಿಲಕ್ಷಣ ಭೇಟಿಗಳಿಗಷ್ಟೇ ಸೀಮಿತವಾಗಿತ್ತು. ಎಲ್ಲರಿಗೂ ಗೊತ್ತಿರುವಂತೆ ಇಂತಹ ಜಾಗಗಳಲ್ಲಿ ಹುಡುಗಿಯರು ತಮ್ಮ ತಮ್ಮ ಗ್ರಾಹಕರನ್ನು ಇನ್ನೊಬ್ಬಳು ಸೆಳೆಯದಂತೆ ಜತನದಿಂದ ಕಾಯ್ದುಕೊಳ್ಳುತ್ತಿದ್ದರು. ಯಾಕೆಂದರೆ ಅವರಿಂದ ಬರುವ ಗಳಿಕೆ ಬಾರ್ ನ ಪಗಾರಕ್ಕೂ ಮಿಕ್ಕಿಇರುತ್ತಿತ್ತು. ಹಾಗಾಗಿ, ಹೊಸ ಹುಡುಗಿಯರು ಬಂದಾಗ ಅಥವಾ ಯಾರಾದರೊಬ್ಬರ ಮಾಮೂಲಿ ಗಂಡು ಬರದೇ ಇದ್ದಾಗ ತನ್ನ ಕಡೆ ಬರಬೇಕಾದವನನ್ನು ಮತ್ತೊಬ್ಬಳು ಲಪಟಾಯಿಸಿದಳೆಂದು ಜಗಳ ಕಾಯುವುವ ದೃಶ್ಯ ಅಲ್ಲಿ ಸರ್ವೇಸಾಮಾನ್ಯ.

ಬಯಕೆಯ ಬೆನ್ನುಹತ್ತಿ ಬಂದ ರೊಹಮತ್ ನಂತಹ ಗಿರಾಕಿಗಳಿಗೆ ಹುಡುಗಿಯರ ಈ ಜಿದ್ವಾಜಿದ್ವಿನಿಂದ ಒಂದು ಲಾಭವಾಗುತ್ತಿತ್ತು. ಬಾರಿಗೆ ಬಂದಾಗೆಲ್ಲ ಒಬ್ಬಳಲ್ಲ ಇನ್ನೊಬ್ಬಳು ಅವನಿಗೆ ತೆಕ್ಕಹಾಕಿಕೊಳ್ಳುತ್ತಿದ್ದಳು. ನನ್ನನ್ನು ನಂಬಿ, ಇಂತಹ ಅಡ್ಡಗಳಲ್ಲಿ, ಎದುರಿಗೆ ಮತ್ತೇರಿಸುವ ಸಂಗೀತ, ಟೀಬಲ್ಲಿನ ಮೇಲೆ ಬಿಯರ್ ಇರುವಾಗ ಪಕ್ಕದಲ್ಲಿ ಕಂಪನಿಗೆ ಈ ಗಂಡಸರಿಗೆ ಒಬ್ಬ ಹುಡುಗಿಯೂ ಸಿಗಲಿಲ್ಲ ಅಂದರೆ ಕಷ್ಟಕ್ಕೆ ಬರುತ್ತಿತ್ತು.

ಸಮಾಚಾರ ಹೀಗಿರುತ್ತ, ರೊಹಮತ್ ನುಜೂಮನ್ ಬಾರ್ ಬೆರಾಂಡಕ್ಕೆ ಆಗಮಿಸಿದಾಗೆಲ್ಲ ಅವನ ಆತಿಥ್ಯದ ಹೊಣೆ ಮಾನಿ ವಹಿಸಿಕೊಳ್ಳುತ್ತಿದ್ದಳು. ಬೆರಾಂಡಕ್ಕೆ ರೊಹಮತ್ ಬಂದಾಗ ಅವರಿಬ್ಬರೂ ಬೇಟಿಯಾಗದ ದಿನಗಳನ್ನು ಈ ಕೈಯ ಬೆರಳುಗಳಲ್ಲಿ ಎಣಿಸಬಹುದೇನೋ- ಒಂದು ಸಾರಿ ಅದವಳ ವಾರದ ರಜಾ ದಿನವಾಗಿತ್ತು, ಇನ್ನೊಮ್ಮೆ ಮೈ ಸರಿ ಇರಲಿಲ್ಲ, ಮತ್ತೊಮ್ಮೆ ಅವಳು ತನ್ನೂರು ಬಾನ್ಯುಮಾಸ್ಗೆ ತೆರಳಿದ್ದಳು.

ಇಬ್ಬರ ಸಂಬಂಧ ಆರಂಭದಲ್ಲಿ ಮಾಮೂಲಾಗಿ ಇದ್ದದ್ದು ರಾತ್ರಿಗಳು ಉರುಳಿದಂತೆ ಆಳವಾಗುತ್ತ ಆಗುತ್ತ ನಿರಂತರ ಹಂಬಲ, ಕಾತರದ ಭಾವಗಳನ್ನು ಮೀಟಲಾರಂಭಿಸಿತು. ಒಂದು ಭಣಭಣ ಮಧ್ಯಾಹ್ನ ರೊಹಮತ್‌ನಿಂದ ಮಾನಿಗೆ ಬಂದ ಮೆಸೇಜು ಹೀಗಿತ್ತು: “ಏನು ಮಾಡ್ತಾ ಇದ್ದೀಯೆ? ಇವತ್ತು ಯಾರ ಜೊತೆಗೂ ಹೋಗ್ಬೇಡ, ನಾನು ಬರ್ತಿವಿದ್ದೀನಿ”

ಮುಂದೆ, ಒಂದು ಮುಂಜಾನೆ, ರೊಹಮತ್ ನ ಫೋನಿನಲ್ಲಿ ಮಾನಿಯ ಮೆಸೇಜು ಕುಳಿತಿತ್ತು: “ಇವತ್ತು ಸಂಜೆ ಮೇಲೆ ಬರ್ತೀಯೆ ತಾನೆ? ಐ ಮಿಸ್ ಯೂ”

ಇದಾಗಿ ಹಲ ಕಾಲ ಸರಿದ ಮೇಲೆ ರೊಹಮತ್ ನುಜೂಮನ್ ಕೊನೆಗೂ ಮಾನಿಯನ್ನು ಬಾರ್ ಬೆರಾಂಡದ ಆಚೆಗೆ ಕರೆದೊಯ್ದು ತನ್ನನ್ನು ಮದುವೆಯಾಗುವಂತೆ ಕೇಳಿಕೊಂಡ. ಜೋಡಿಗಳು ಬಾನ್ಯುಮಾಸದ ಕಾಡುಮೂಲೆಯಲ್ಲಿರುವ ಮಾನಿಯ ಹಳ್ಳಿ ತಲುಪಿದರು. ಅಲ್ಲಿ, ಮಾನಿಯ ಪರಿವಾರ ಮತ್ತು ರೊಹಮತ್‌ನ ಮೂವರು ಗೆಳೆಯರ ಸಮಕ್ಷಮದಲ್ಲಿ ಇಬ್ಬರ ವಿವಾಹ ಸಂಪನ್ನಗೊಂಡಿತು. ಮರಳಿ ಬಂದು ಜಕಾರ್ತಾದ ಹೊರಗಿನ ಒಂದು ಪುಟಾಣಿ ಮನೆಯಲ್ಲಿ ಇಬ್ಬರೂ ಸಂಸಾರ ಶುರು ಮಾಡಿದರು.

ಈ ಮದುವೆಯ ಬಂಧವನ್ನು ನಿಭಾಯಿಸುವುದು ಸುಲಭವಾಗಿರಲಿಲ್ಲ. ಶುರುವಾತಿಗೆ ತನ್ನ ಮಡದಿಯನ್ನು ಬೇರೆ ಗಂಡಸರು ಬೆರಾಂಡಾ ಬಾರ್ ನ ಕತ್ತಲೆ ಕೋಣೆಗೆ ಕರೆದೊಯ್ಯುವ ದುಸ್ವಪ್ನಗಳು ರೊಹಮತ್‌ನ ರಾತ್ರಿಗಳನ್ನು ಕಡಡಿಬಿಡುತ್ತಿದ್ದವು. ಆ ಸ್ವಪ್ನಗಳು ಒಂದು ಕಾಲದ ನಿಜವೇ ಆಗಿದ್ದರಿಂದ ಹೊಟ್ಟೆಕಿಚ್ಚಿನ ರೊಚ್ಚಿನಲ್ಲವನು ಧಿಗ್ಗನೇಳುತ್ತಿದ್ದ. ಇನ್ನೊಂದೆಡೆ ಮಾನಿಗೆ ತನ್ನ ಗಂಡ

ಬೆರಾಂಡಾದಲ್ಲಿ ಬೇರೆ ಹುಡುಗಿಯರ ಜೊತೆ ಮಲಗುವ ಕಲ್ಪನೆಗಳು ಮನಸ್ಸನ್ನು ತುಂಬಿಕೊಂಡು ಕಾಡಲಾರಂಭಿಸಿದವು. ಅದೂ ಸಹ ಮದುವೆಗೆ ಮೊದಲು ಇಬ್ಬರಿಗೂ ಗೊತ್ತಿದ್ದ ಸಂಗತಿಯೇ ಆಗಿತ್ತು.

ಅಸೂಯೆ, ಅನುಮಾನಗಳಿಂದ ಇಬ್ಬರ ನಡುವೆ ದುಸುಮುಸು, ಜಗಳ ಹೆಚ್ಚುತ್ತಾ ನಡೆಯಿತು. ಅವರ ಪ್ರೀತಿಯೊಂದೇ ಈ ಪರಿಸ್ಥಿತಿಯನ್ನು ತಿಳಿಗೊಳಿಸಲು ಸಮರ್ಥವಾಗಿದ್ದದ್ದು. ಒಂದು ಒಳ್ಳೆಯ ದಿನ, ಮದುವೆಯಾದ ಹದಿನೇಳನೇ ತಿಂಗಳಲ್ಲಿ, ಇನ್ಯಾವತ್ತೂ ತಮ್ಮ ಹಿಂದಿನ ಬಾಳುವೆಯ ಕುರಿತು ನೆನಪಿಸಿಕೊಳ್ಳುವುದಾಗಲೀ, ಅದಕ್ಕಾಗಿ ಇನ್ನೊಬ್ಬರನ್ನು ಅನುಮಾನದಿಂದ ನೋಡುವುದಾಗಲೀ ಮಾಡಲಾರವು ಎಂದು ಇಬ್ಬರೂ ಆಣೆ ಮಾಡಿಕೊಂಡರು. ಅದಾದ ಮೇಲೆ ಅವರ ಸಂಸಾರ ನಾವೆ ಸುಲಲಿತವಾಗಿ ಮುಂದೆ ಸರಿಯತೊಡಗಿತು.

ಒಂದೇ ಒಂದು ಸಮಸ್ಯೆ ಇದ್ದದ್ದು ಮಾನೀಯ ಲಿಪ್ ಸ್ಟಿಕ್ ನಲ್ಲಿ.

3

ಮಾನೀಗೆ ಲಿಪ್ ಸ್ಟಿಕ್ ಹಚ್ಚಲು ಕಲಿಸಿದ್ದು ಬೆರಾಂಡಾ ಬಾರ್ ನ ಹಿರೀ ಹುಡುಗಿ ಮರಿದಾ. ಬಾನ್ಯುಮಾಸದ ಆಸುಪಾಸಿನಲ್ಲಿ ಇದ್ದ, ಮ್ಯಾಪಿನಲ್ಲೂ ಕಂಡುಬರದ ಪುಟಾಣಿ ಊರು ಚಿಬೋಲಾಂಗ್ ನಿಂದ ಮಾನೀಯನ್ನು ಕರೆತಂದವಳೇ ಅವಳು. ಅವಳಂತೆಯೇ ಎಷ್ಟೋ ಜನ ಹೆಣ್ಣುಮಕ್ಕಳು ಮರಿದಾಳ ಜೊತೆ ಜಕಾರ್ತಾಗೆ ಬಂದಿದ್ದರು. ಶುರುವಿಂದಲೂ ಅವರಿಗೆ ತಾವು ಬೆರಾಂಡಾ ತರದ ಬಾರ್‌ನಲ್ಲಿ ದುಡಿಯಲಿದ್ದೇವೆ ಅನ್ನುವುದು ತಿಳಿದಿರುತ್ತಿತ್ತು. ಆದರೆ ಮರಿದಾ ಅವರಿಗೆ ಧೈರ್ಯ ಕೊಡುತ್ತಿದ್ದಳು “ನೀವ್ಯಾರೂ ಅಲ್ಲಿ ಮೈ ಮಾರಬೇಕಾಗಿಲ್ಲ. ಬಂದವರಿಗೆ ಬಿಯರ್ ಸುರಿದು ಕೊಟ್ಟರೆ ಸಾಕು”

ಮತ್ತವಳ ಮಾತು ಸತ್ಯ ಕೂಡ, ಆದರೆ ಕೆಲವು ಸಮಯದವರೆಗೆ ಮಾತ್ರ. ಗಂಡು ಗಿರಾಕಿಗಳಿಗೆ ಬಿಯರ್ ಸುರಿದುಕೊಟ್ಟರೆ ಸಮಾಧಾನವಾಗುತ್ತಿರಲಿಲ್ಲ. ತಾವನ್ನು ಹೀರುವಾಗ ಈ ಹುಡುಗಿಯರು ಪಕ್ಕದಲ್ಲಿರಬೇಕು ಎಂದವರು ಬಯಸುತ್ತಿದ್ದರು. “ಸುಮ್ಮನೆ ಕಂಪನಿ ಕೊಡಿ ಅಷ್ಟೆ” ಮರಿದಾ ಉಲಿಯುತ್ತಿದ್ದಳು. ಹಾಗಾಗಿ ಮಾನೀ ಅವರ ಜೊತೆ ಕೂತಳು, ಬಿಯ್ ಹೀರುತ್ತ, ಏನಾದರೂ ಮೆಲ್ಲುತ್ತ ಮಾತುಕತೆಯಲ್ಲೂ ಹೂಂಗುಟ್ಟಿದಳು. ಸಮಯ ಸರಿಯುತ್ತಾ ಬಂದಂತೆ ಗಿರಾಕಿಗಳ ಕೈಗಳು ಸುಮ್ಮನಿದ್ದರೆ ಅಡ್ಡಿಯಿಲ್ಲ, ಆದರೆ ಬಹಳ ಹೊತ್ತು ಆ ಕೈಬೆರಳುಗಳಿಗೆ ಸುಮ್ಮನಿರಲು ಆಗುತ್ತಿರಲಿಲ್ಲ. ಮೊದಲಿಗೆ ಅವಳ ಹಿಂಗೈಯನ್ನು ಅವು ಸುಮ್ಮನೆ ಸವರುವವು. ಬಹುಬೇಗ ಆ ಬೆರಳುಗಳು ಎಲ್ಲ ಕಡೆ ಹರಿದಾಡಲು ಆರಂಭಿಸುತ್ತಿದ್ದವು.

ಮೆಲ್ಲಗೆ ಈ ಮಾರ್ಗದಲ್ಲಿ ಹೆಚ್ಚು ಗಳಿಸಬಹುದು ಎಂದವಳಿಗೆ ಅರಿವಾಯಿತು. ಅವರಿಗೆ ಸೆರಗು ಹಾಸಿದರೆ ಇನ್ನೂ ಹೆಚ್ಚು ಕಾಸು ಮಾಡಬಹುದು ಎನ್ನುವುದೂ ತಿಳಿಯಿತು. ಬಂದ ಐದು ತಿಂಗಳಲ್ಲಿ ಮಾನೀ ತನ್ನ ಕನ್ಯತ್ವ ಕಳಕೊಂಡಳು. ಬದುಕು ಒಂದು ರಾತ್ರಿಯಿಂದ ಇನ್ನೊಂದು ರಾತ್ರಿಗೆ ಕಾಲಿಡುತ್ತ ಸುಮ್ಮನೆ ಸಾಗುತ್ತಿತ್ತು, ರೊಹಮತನ ಭೇಟಿಯಾಗುವವರೆಗೂ.

ನಿಜ ಹೇಳಬೇಕೆಂದರೆ ಸುಮಾರು ವಿಷಯಗಳಲ್ಲಿ ರೊಹಮತ ಉಳಿದ ಗಂಡುಗಳಿಗಿಂತ ಬೇರೆಯೇನು ಆಗಿರಲಿಲ್ಲ. ಎಲ್ಲರಿಗೂ ಬೇಕಾಗಿದ್ದು ಒಂದೆ. ಕೆಲವೊಮ್ಮೆ ಅವ ದುಡ್ಡು ಸಹ ಕಡಿಮೆ ಕೊಡುತ್ತಿದ್ದ. ಆದರೆ ಅವನ ಒಂದಷ್ಟು ಗುಣಗಳು ಮಾನೀಗೆ ಹಿಡಿಸುತ್ತಿದ್ದವು. ಉಳಿದವು ಬೆಳಗ್ಗೆ ಐದರ ಸುಮಾರಿಗೆ ಅವಳನ್ನು ಬಾರಿನ ಮೇಗಣ ಕೋಣೆಗೆ ಒಯ್ದು ಬಟ್ಟೆ ಬಿಚ್ಚುವ ಜಲ್ದಿಯಲ್ಲಿರುತ್ತಿದ್ದವು. ರೊಹಮತ್ ಮಾತ್ರ ಅವಳ ಜೊತೆ ಯಾವುದಾದರೂ ಲಾಡ್ಡಿಗೆ ನಡೆಯುತ್ತಿದ್ದ. ಅದರಿಂದಾಗಿ ಮಾನೀ ತನ್ನ ಸಂಪಾದನೆಯಲ್ಲಿ ಬಾರ್ ಯಜಮಾನನಿಗೆ ಪಾಲು ಕೊಡುವುದು ತಪ್ಪುತ್ತಿತ್ತು. ಅಷ್ಟೇ ಅಲ್ಲ, ಲಾಡ್ಡ್

ಸೇರಿದ ಮೇಲೆ ಇಬ್ಬರಿಗೂ ಯಾವುದಕ್ಕೂ ಗಡಿಬಿಡಿ ಮಾಡಬೇಕೆಂದು ಅನಿಸುತ್ತಿರಲಿಲ್ಲ. ಆರಾಮಾಗಿ ಅಂದಿನ ಮಧ್ಯಾಹ್ನದವರೆಗೆ ಅವರಲ್ಲಿ ಕಾಲಕಳೆಯಬಹುದಿತ್ತು. ಆಮೇಲೆ ಅಲ್ಲಿಂದ ಹೊರಬಿದ್ದು ತಿಂಡಿ ತಿನ್ನಲು ಒಳ್ಳೆಯ ಹೊಟೆಲೊಂದಕ್ಕೆ ಸಾಗುವರು. ಇದು ಮಾಮೂಲಿಯಾದಂತೆ ಇಬ್ಬರಲ್ಲೂ ಪ್ರೀತಿ ಅಂಕುರಗೊಂಡಿತು.

ಈ ಕಥೆಯ ಪ್ರತಿ ವಿವರವೂ ರೊಹಮತನಿಗೆ ಎಳೆ ಎಳೆಯಾಗಿ ನೆನಪಿದೆ. ಆದರೆ, ಮದುವೆಯಾಗಿ ಮೂರು ವರ್ಷಗಳು ಕಳೆದರೂ ಒಂದು ಸಂಗತಿ ಮಾತ್ರ ಅವನ ಕಣ್ಣಿನ ಕಿಸುರಾಗಿ ಉಳಕೊಂಡಿತು. ಅದು ಮಾರ್ನಿಯ ಲಿಪ್ ಸ್ವಿಕ್. ಬೆರಾಂಡಾ ಬಾರ್ ನ ಮಂದ ಬೆಳಕಿನಲ್ಲಿ ಅವ ಹಿಂದೆ ಕಾಣುತ್ತಿದ್ದಂತಹುದೇ ಬಣ್ಣದ ತುಟಿಯ ರಂಗು. ಮದುವೆಯ ಸಂದರ್ಭದಲ್ಲಿ ಇಬ್ಬರೂ ಬಾರ್ ಗರ್ಲ್ ಮತ್ತವಳ ಗಿರಾಕಿಯ ಪಾತ್ರಗಳನ್ನು ಪೂರ್ತಿಯಾಗಿ ಕಿತ್ತೊಗೆದು ಗಂಡ ಹೆಂಡಿರಾಗಿ ಬದುಕು ನಡೆಸುವ ಶಪಥ ಮಾಡಿದ್ದರು. ಆದರೆ ಮಾರ್ನಿಯ ಲಿಪ್ ಸ್ವಿಕ್ ಮಾತ್ರ ಹಾಗೇ ಉಳಿದು ಬಂದಿತ್ತು. ರೊಹಮತ್ ಅವಳಿಗೆ ಖಡಾಖಡಿಯಾಗಿ ಲಿಪ್ ಸ್ವಿಕ್ ಹಚ್ಚಬೇಡೆಂದು ಹೇಳಬೇಕೆಂದುಕೊಂಡ. ಆದರೆ ಆ ಮಾತು ಅವರನ್ನು ಮತ್ತೆ ಹಿಂದಿನ ಬದುಕಿನ ನೆನಪುಗಳಿಗೆ ಒಯ್ಯುವುದು ಅವನಿಗಿಷ್ಟವಿರಲಿಲ್ಲ. ಬೆಳಗೂ, ರಾತ್ರಿ ಆ ಲಿಪ್ ಸ್ವಿಕ್ ಅವನನ್ನು ಹೆಚ್ಚು ಹೆಚ್ಚು ಕಾಡತೊಡಗಿತು. ಕಡೆಗಂತೂ ತಾನು ಕೆಲಸಕ್ಕೆ ಹೋದಾಗ ಇವಳೇನು ಮಾಡುತ್ತಿರಬಹುದು ಅನ್ನುವ ಅನುಮಾನ ತಲೆಯನ್ನು ಹೊಕ್ಕಿ ಕುಳಿತುಕೊಂಡಿತು.

ಅನುಮಾನವೇನೋ ಬಂತು, ಆದರೆ ಅದನ್ನು ಸಾಬೀತು ಮಾಡಲು ಯಾವ ಆಧಾರವೂ ಇರಲಿಲ್ಲ. ಕೆಲವೊಮ್ಮೆ ರೊಹಮತ್ ಮುಂಚಿತವಾಗಿಯೇ ಅಜಾನಕ್ಕಾಗಿ ಮನೆಗೆ ಬರುವನು. ಪ್ರತಿ ಬಾರಿಯೂ ಅವಳು ಮನೆಯಲ್ಲೇ ಇರುವಳು, ಅವನಿಗಾಗಿ ಕಾಯುತ್ತ. ಒಂದು ಮುಂಜಾನೆ ಮಾತ್ರ ಸೇವಾ ಸಂಸ್ಥೆಯ ಹೆಂಗಸೊಬ್ಬಳ ಕರೆ ಬಂತು. ಕಡೆಗೂ ಅವಳನ್ನು ಶಿಕ್ಷಿಸಲು ಬೇಕಾದ ಪುರಾವೆ ದೊರೆತಂತೆನಿಸಿ ರೊಹಮತ್ ಒಂದೇ ವಾಕ್ಯದಲ್ಲಿ ತನ್ನ ಒರಟು ದನಿಯಲ್ಲಿ ಅವಳ ಮೇಲೆ ತೀವ್ರ ಘೋಷಿಸಿದ್ದ.

“ನಾವು ಡಿವೋರ್ಸ್ ತಗೊಂಡು ಬೇರೆಯಾಗೋದು ಒಳ್ಳೇದು”

4

ಬಾರ್ ಬೆರಾಂಡಾ ಹೊರತಾಗಿ ಮಾರ್ನಿಗೆ ಆಶ್ರಯಕ್ಕೆ ಇನ್ನೊಂದು ತಾವಿರಲಿಲ್ಲ. ಬಾರ್ ಓನರ್ ಗೆ ಅವಳ ನೆನಪಿತ್ತು. ಮತ್ತೆ ಹಳೆಯ ಕೆಲಸಕ್ಕೆ ಆಕೆ ಮರಳಿದಳು.

ಆದರೆ ಅವಳಿಗೆ ರೊಹಮತನ ನೆನಪುಗಳು ಬಿಟ್ಟೂಬಿಡದೆ ಕಾಡಲಾರಂಭಿಸಿದವು. ಗಿರಾಕಿಯ ಜೊತೆಗಿರುವಾಗಲೇ ತಾವು ಏನೆಲ್ಲ ಹರಟುತ್ತಿದ್ದೆವು ಎಂದು ಜ್ಞಾಪಿಸಿಕೊಳ್ಳುವಳು. ಅವ ಹೇಳಿದ್ದರಲ್ಲಿ ಮುಕ್ಕಾಲು ಮೂರು ಪಾಲು ಮಾತಿನ ತಲೆಬುಡ ಅವಳಿಗೆ ತಿಳಿಯುತ್ತಿರಲಿಲ್ಲ. ಆದರೂ ಅವನ ದನಿ ಕೇಳುವುದರಲ್ಲಿ ಒಂದು ತರನ ಋಷಿಯಿರುತ್ತಿತ್ತು. ರೊಹಮತನಿಗೂ ಅದು ಗೊತ್ತಿತ್ತು. ಅವನೊಮ್ಮೆ ಅಂದಿದ್ದ “ಎಷ್ಟೋ ಹೆಂಗಸರು ಬರೀ ಮಾತಾಡುತ್ತಾರೆ, ನಾನು ಹಿಂದೆ ಮೆಚ್ಚಿದ ಹುಡುಗಿಯರನ್ನೂ ಸೇರಿ. ಆದರೆ ಅರ್ಥ ಮಾಡಿಕೊಂಡವರು ಒಬ್ಬರೂ ಇಲ್ಲ.”

ಅವಳು ಈ ಮಾತನ್ನು ಒಂದು ಹೊಗಳಿಕೆಯಾಗಿ ಸ್ವೀಕರಿಸಿದ್ದಳು. ರೊಹಮತ್ ತಾನವಳನ್ನು ಪ್ರೀತಿಸುತ್ತಿದ್ದೇನೆ ಎಂದ ಗಳಿಗೆ ಅವಳ ಬದುಕಿನ ಪರಮಾನಂದದ ಉತ್ತುಂಗ ಕ್ಷಣವಾಗಿತ್ತು.

ಅಂದಿನಿಂದ ಅವಳು ರೊಹಮತ್ ಬರುತ್ತಾನೆಂದು ತಿಳಿದಾಗೆಲ್ಲ ಮೇಕಪ್ ಮಾಡಿಕೊಂಡು ತಯಾರಾಗಿರುತ್ತಿದ್ದಳು. ಲಿಪ್ ಸ್ವಿಕ್ ನಿಂದ ಚಂದಗೊಂಡ ತುಟಿಯಿಂದ ಒಂದು ತಾಜಾ ನಗುವಿನ ಹೊರತಾಗಿ ತನ್ನ ಇನಿಯನಿಗೆ ಇನ್ನೇನು ತಾನೇ ಕೊಡಬಲ್ಲೆ ಎಂದವಳಿಗೆ ಗಾಢವಾಗಿ ಅನಿಸುತ್ತಿತ್ತು.

ಆದರೆ ಮದುವೆಯಾಗಿ ಮೂರು ವಸಂತಗಳ ಹಾದಿಯಲ್ಲಿ ಮಾನಿಗೆ ಗಂಡನಲ್ಲಿ ಹಲವಾರು ಮಾರ್ಪಾಡುಗಳು ಗೋಚರಿಸತೊಡಗಿದವು. ರೊಹಮತ್ ಆಗಾಗ ತಡವಾಗಿ ಮನೆಗೆ ಬರಲಾರಂಭಿಸಿದ್ದು. ಕೂಡುವಿಕೆಯಲ್ಲಿ ಮೊದಲಿನ ಉನ್ನತ ತೀವ್ರತೆ ಉಳಿದಿರಲಿಲ್ಲ. 'ಬಹುಶಃ ನಾನೀಗ ಮೊದಲಷ್ಟು ಚಂದ ಕಾಣುತ್ತಿಲ್ಲವೇನೋ' ಅವಳು ಯೋಚಿಸಿದಳು. 'ಬಹುಶಃ ನಮಗೆ ಮಕ್ಕಳಾಗದೇ ಇರುವುದರಿಂದ ಹೀಗೆ ಆಗುತ್ತಿರಬಹುದು' ಎಂದೂ ಅಂದುಕೊಂಡಳು. ಅಥವಾ... ರೊಹಮತ್ ಮತ್ತೆ ಬಾರ್ ಬೆರಾಂಡಾಗೆ ಹೋಗುತ್ತಿರಬಹುದು, ಅಲ್ಲಿ ಚಂದದ ಹುಡುಗಿಯೊಬ್ಬಳ ಬಲೆಗೆ ಬಿದ್ದಿರಬಹುದು. ಬಹುಶಃ ಆ ಹುಡುಗಿ ಹರೆಯದವಳಾಗಿದ್ದು ಮಿರ ಮಿರ ಮಿರುಗುವ ಲಿಪ್ ಸ್ಮಿಕ್ ಹಚ್ಚುತ್ತಿರಬಹುದು. ಯೋಚಿಸಿದಂತೆ ಮಾನಿಯ ಮುಖ ಬಿಸಿಯೇರಿತು. ಆ ಅನುಮಾನವನ್ನು ತಲೆಯಿಂದ ತೊಲಗಿಸಲು ಪ್ರಯತ್ನಿಸಿದಳು. ಆದರೆ ಒಂದು ದಿನ, ಸಂಜೆ ಕಳೆದು ನಡುರಾತ್ರಿ ಮೀರಿದರೂ ಗಂಡನ ಸುಳಿವು ಕಾಣದಿರಲು ತಲೆಯಲ್ಲಿ ಸಾವಿರ ಪ್ರಶ್ನೆಗಳು, ಭಯಗಳು ನರ್ತಿಸಲಾರಂಭಿಸಿದವು. ಕಡೆಗೆ ತಡೆಯಲಾರದೆ ಮಾನಿ ಹೊರ ಹೋಗಿ ನೋಡಿಕೊಂಡು ಬರಲು ತೀರ್ಮಾನಿಸಿದಳು.

ಮಾನಿ ತುಟಿಯುದ್ದಕ್ಕೂ ಲಿಪ್ ಸ್ಮಿಕ್ ಲೇಪಿಸಿದಳು. ಅದರ ಬಲದಿಂದ ರೊಹಮತ್ ಮತ್ತೆ ತನ್ನೆಡೆಗೆ ಬರುವ ಅನ್ನುವ ನಂಬಿಕೆ ಅವಳಿಗೆ. ಟ್ಯಾಕ್ಸಿಯೊಂದನ್ನು ಕರೆದು ನೇರ ಬಾರ್ ಬೆರಾಂಡಾಗೆ ನಡೆಯಲು ಆಜ್ಞಾಪಿಸಿದಳು. ಬಾರಿನೆದುರು ಇಳಿದೊಡನೆಯೇ, ದಂಧೆ ಮಾಡುವವಳೆಂದು ಪೊಲೀಸರು ಅವಳನ್ನು ಎಳೆದೊಯ್ದಿದ್ದರು. ನಿಜ ಹೇಳಬೇಕೆಂದರೆ, ತನ್ನ ಗಂಡ ಬಾರಿನಲ್ಲಿ ಬೇರೆ ಹುಡುಗೆಯರ ಜೊತೆ ಮಲಗುತ್ತಾನೆಂದು ಅನುಮಾನಿಸಿದ್ದಕ್ಕೆ ತನಗೆ ಸಿಕ್ಕ ಶಿಕ್ಷೆ ಇದು ಎಂದವಳಿಗೆ ಅನಿಸಲಾರಂಭಿಸಿತು. ಆ ದುಷ್ಟಲ್ಪನೆಗಳಿಂದ ಶುರುವಾದ ಹಾಳು ರಾತ್ರಿಯ ಬಗ್ಗೆ ಎಣಿಸಿದಾಗೆಲ್ಲ ಮಾನಿಗೆ ವಿಪರೀತ ವ್ಯಥೆ ಮನಸ್ಸನ್ನು ತುಂಬುತ್ತಿತ್ತು.

ಈಗಲೂ, ಬಾರಿನಲ್ಲಿ ದುಡಿಯುತ್ತ, ಮಾನಿಗೆ ಅನಿಸುತ್ತದೆ; ಒಂದು ರಾತ್ರಿ ರೊಹಮತ್ ಬರುವ. ಮತ್ತೆ ಎಲ್ಲ ಮೊದಲಿನಂತೆ ಆಗುತ್ತದೆ, ಇರುತ್ತದೆ. ಕಾಯುವಷ್ಟು ಕಾಲವೂ ಮಾನಿ ತನಗೆ ತಾನೇ ಕೊಟ್ಟುಕಂಡ ಮಾತನ್ನು ಉಳಿಸಿಕೊಂಡಳು. ಲಿಪ್ ಸ್ಮಿಕ್ ಹಚ್ಚುವುದನ್ನು ಬಿಟ್ಟುಬಿಟ್ಟಳು. ಒಂದು ದಿನ ಹೊಸದಾಗಿ ಬಾರಿಗೆ ಬಂದಿದ್ದ ಹನ್ನೆರಡರ ಹುಡುಗಿಯೊಂದು ಕಾರಣ ಕೇಳಿತು. ಮಾನಿ ಉತ್ತರಿಸಿದಳು:

“ಮೈ ಲಿಪ್ ಸ್ಮಿಕ್ ಈಸ್ ರೆಡ್, ಡಾರ್ಲಿಂಗ್. ಮತ್ತೆದು ನನ್ನ ಗಂಡನಿಗಾಗಿ ಮಾತ್ರ”

ಅವಳೆಂದಂತೆ, ರೊಹಮತ್ ನುಜಾರ್‌ಮನ್ ನ ಮೇಲೆ ಪ್ರೀತಿ ಹುಟ್ಟಿದಾಗಿನಿಂದ, ಅವನ ಕೈಹಿಡಿದಾಗಿನಿಂದ, ಅವಳ ತುಟಿಯ ರಂಗು ಬೇರೆ ಯಾವ ಗಂಡನಿಗಾಗಿಯೂ ಹಚ್ಚಲ್ಪಟ್ಟಿರಲಿಲ್ಲ.