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Editor's Note

The much-awaited monsoon brought in a respite from the sweltering heat. We hear about climate change and witness the erratic atmospheric behaviour. As the northern part of India reels under the fury of this monsoon, other parts pray for rain as rivers and lakes dry up. We do live in very uncertain times. But as always, we humans brace ourselves to deal with the very best and the very worst of times.

This monsoon edition brings glad tidings for us at PJLS. We bring out this edition with its very own ISSN number. This is just the first step. We intend to take this journal a very long way. We have received quite a few submissions and for those selected warm congratulations. For those who couldn't find a place in this edition, we would tell you not to lose heart and work on your submissions. We go through a stringent selection procedure in order to maintain a certain academic standard. Rejection certainly does not mean defeat but a way of finding excellence. Keep working.

We hope to open up a space wherein writers can exchange ideas even if they are not strictly academicians. New ideas needn't be the property of those in hallowed academic halls.

Reviews are important ways to tell the world about a new book and also to put perspectives in a nutshell. We, at PJLS are always open about the reviews you wish to undertake. Write to us at poornadrishti.com for anything new. As time goes by, we hope to venture into greener pastures and newer ideas. As of now, stay with us and keep contributing.

Stay happy, stay safe and keep writing.

Prof. Rachel Bari, Director
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Rethinking English Pedagogy: Perceptions from the Margins

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Abstract

The Post-colonial context of English has been comprehended asymmetrically across caste, class and gender hierarchies. The last two decades have witnessed a crisis in English departments in India and elsewhere. Globalization and the liberalization of the economy spawned a new nationalism that was openly political and overtly critical of the ideological investments embedded in canonical English texts. A perceived need to reinvent English studies to suit the exigencies of in postcolonial milieu encouraged a shift toward cultural studies methodology. This paradigm shift is most evident in the construction of English syllabi at various universities. Such syllabi have increasingly focused on issues of gender, class, and caste oppression, dismantled the cultural hegemony of British literature, and opened up the canon to include other non-British texts. This paper argues that the institutional practices and ideologies of English pedagogic have undergone significant revisions in the last two decades, including syllabi revisions and curricular reforms, point to a destabilization of the imperial, hegemonic agendas that had earlier informed the institutionalization of English literature programs in non-English speaking countries and even media hype for only upper caste.

The problematic consequences of colonial legacies of language policies and English language education in the multilingual contexts, using a postcolonial lens, the paper explores the language hierarchies that results in students from low-income backgrounds/marginal

communities losing their mother tongues without acquiring academic fluency in English. Our recognition of our privilege in having access to English within the contemporary context of globalization and its increasing influence as a global lingua franca led many drawbacks, which can be described as an approach to education which acknowledges that the teaching/learning process is political, and carries within it the structures of domination and power play. In this context present paper attempts to interrogate English pedagogy from the perspectives of the marginalized communities.

Keywords: English pedagogy, linguistic imperialism, classroom transaction, gender, class, sensitization, Marginalized communities.

The mediated Indian public sphere, despite its linguistic diversity, remains dominated by two dominant languages and their media—the more widespread Hindi, and the more profitable English media. While the audiences and reach of both these language media vastly differ, both media environments and the discourses they produce are predominantly controlled by upper-caste. However, English-language, media, and in particular the press, has consistently remained more profitable due to its advertising revenue and nationwide reach. Additionally, due to the English language’s historical proximity to powerful leaders and institutions in colonial as well as postcolonial India the English-language public sphere of which English-language news and social media are crucial participants arguably wields a decisive influence on what issues and narratives dominate national imagination. Brahmin and savarna media professionals and commentators who own and dominate the landscape of English-language media, claim to speak for an amorphous middle class, are key protagonists in this process. The paper focus on how English language pedagogy is based upon the premise that English-language public sphere in India is an epistemic structure that perpetuates the violence of caste through Upper caste representations of India’s male middle class using

the literary celebrities. English-language narratives of entrepreneurial subjectivity are not accessible equally by all segments of the population. Narratives of such neoliberal success are not just limited to men of dominant castes; even the power to author such narratives is controlled by certain castes and classes of men. Similarly, the readerships for such narratives of ascent are those who have been socialized into gendered caste identities through English-language education and access to its public sphere. Many studies were conducted on conventional colonial heritage; however, less attention examines the developing concept of English curriculum. The hegemony of English in high-learning institutions and the caste and gender discrimination in education system continued even at present. The curriculum reinforces the exclusion of the marginalized.

In a 2006 survey conducted by the Delhi-based think tank, the Media Studies Group, India, researchers noted that about 71% of jobs in the Indian journalism industry were held by Hindu savarna male journalists. If we were to break it down further, Brahmins alone composed 49% of senior positions in national media. Similarly oriented studies of representation in India's biggest political parties have reflected more parallels, with over 70% of decision-making party positions held by Savarnas, and over 80% by males. Despite the linguistic and regional diversity among Brahminsavarna communities in India, this is a scenario compounded across several sociopolitical institutions, including academia. Deconstructing how the Brahmin-Savarna male becomes a normative figure in contemporary cultural texts is therefore an important task for anticaste feminist frameworks in media and cultural studies. The matrix of oppressions concerning caste and gender identity has received some academic attention; however, scholarship has increasingly focused on Dalit-Bahujan subjectivities and women's movements. In contrast, anticaste web platforms commenting on

the intersections of gender and caste have argued for a deeper, more complex analysis of patriarchy in contemporary India grounded in ideologies of Brahminism and that particularly locate the savarna male figure in structures of patriarchy, especially the Brahmin man Brahmin-savarna male media producers who control the majority of Indian media discourses enable these media to become critical sites where the primacy of Hindu Brahmin masculinity is reinforced, sustaining the disparate power structures of caste. There is, thus, a strong argument to be made for scrutinizing the savarna male's dominance that is constantly reproduced in cultural texts and knowledge structures, creating a Brahmin-supremacist patriarchal discourse that requires a complex analytic to disrupt his hegemony. By studying contemporary popular texts and paratexts, particularly those complicating the position of English in India's neoliberal postcoloniality, the paper will situate caste as an epistemological framework through which Indian masculinities and class inequalities are naturalized in English-language popular culture in India. Since the British made it a policy to use English in India for the administration of the empire, English was made accessible primarily to privileged savarna men who served as ideal workers within the colonial apparatus. Chandra's (2012) historical analysis foregrounds how the logic of English-language education in colonial India was embedded in social dynamics that enabled the Brahmins to control who learned the language and to what purpose. English therefore operated within the caste and gendered codes of colonial India, where savarna men policed the spread of English, and the gendered Brahminical power of English was consolidated by savarnas within the postcolonial Indian state as well by controlling the administration and operations of public education and print media. Consequently, the English-language public sphere in India that is predominantly constituted in the industries of culture, education, and media has bolstered discourses that establish an amorphous English-speaking middle class, which has become definitive of neoliberal India. Since the English language becomes a linguistic power structure operating

through caste and gender, it is advocated that an upper caste entrepreneurial male subjectivity seeks to legitimize caste supremacist values for a subaltern population aspiring to escape their own caste and class positions. The emergence of the Dalit discourse in recent years has brought to the fore a long overdue struggle and a very integral factor in the cultural framework of India. Caste as a category is no longer ignored, it is now being confronted and interrogated as a discriminatory practice. In contemporary times, the issue of caste is now included in the official syllabi. The language English is generally regarded as a language bereft of caste markers unlike many Indian languages which contain various derogatory words indicative of biases and prejudices pertaining to caste. In such a way, the language English can be considered to have an emancipatory potential as far as the question of caste is concerned. In this case, the reader is familiar with the aspect of caste in the source culture because it is a part of their lived experience. So, the student is engaging with the text at two related but different levels. At the level of content, the student recognises known prejudices in the fabric of the society and is able to challenge them through their tutored analysis. At the level of language, English is the second or third language for them. In a peculiar manner the familiarity of the context is somehow distanced by slight unfamiliarity with the language. The site of struggle for the student is now at the level of language. However, a certain knowledge of the context lends the students an amount of confidence to use the English language. It bears testimony to the fact that they can also convey a 'reality which is their own in a language which is not their own' in a significant and successful way. It is this admission of ability to use a language, which is the aim of a language teaching class. It is at this juncture that the teacher has to step in with diverse pedagogical tools to teach English and indigenous cultures along with a sensitive approach to alert them to an extremely relevant issue of caste. For proficiency in any language, the skill of reading is an integral element. It is a commonplace observation that reading is 'caught' and not 'taught'. In the Indian context, it is

usual to find that most Indian languages are taught with a focus on content. And that is an approach which the student carries within even in an English classroom. For an adult learner acquainted with the second / third language English, the first stage is comprehension in reading, which because of prior knowledge of the language, they are able to achieve partly and rarely completely. The teacher's instructions are required to achieve full comprehension by the students. Once the students develop a joy in reading, the craft of the writer and the modes of narration incite their interest and they display enthusiasm in the exercise of reading. Even though in this case, the end semester examinations demand an intensive reading; the pleasure in the practice of reading keeps their attention intact. Another aspect of language use which is worthy of attention is that of making the second or third language your own and not constantly imagining it to be the other or that of the other. Conventionally the English language is pre-determined to be a language of the elite and believed to be the domain of the privileged, by the students. However, reading English Translations of Indian writings demolish this assumption to a large extent. When we constitute ourselves through language, we also constitute that language, marking it with the politics of the time. No language comes to us pre-formed, already constituted. This is a realization that the students share and communicate their thoughts in a lucid manner.

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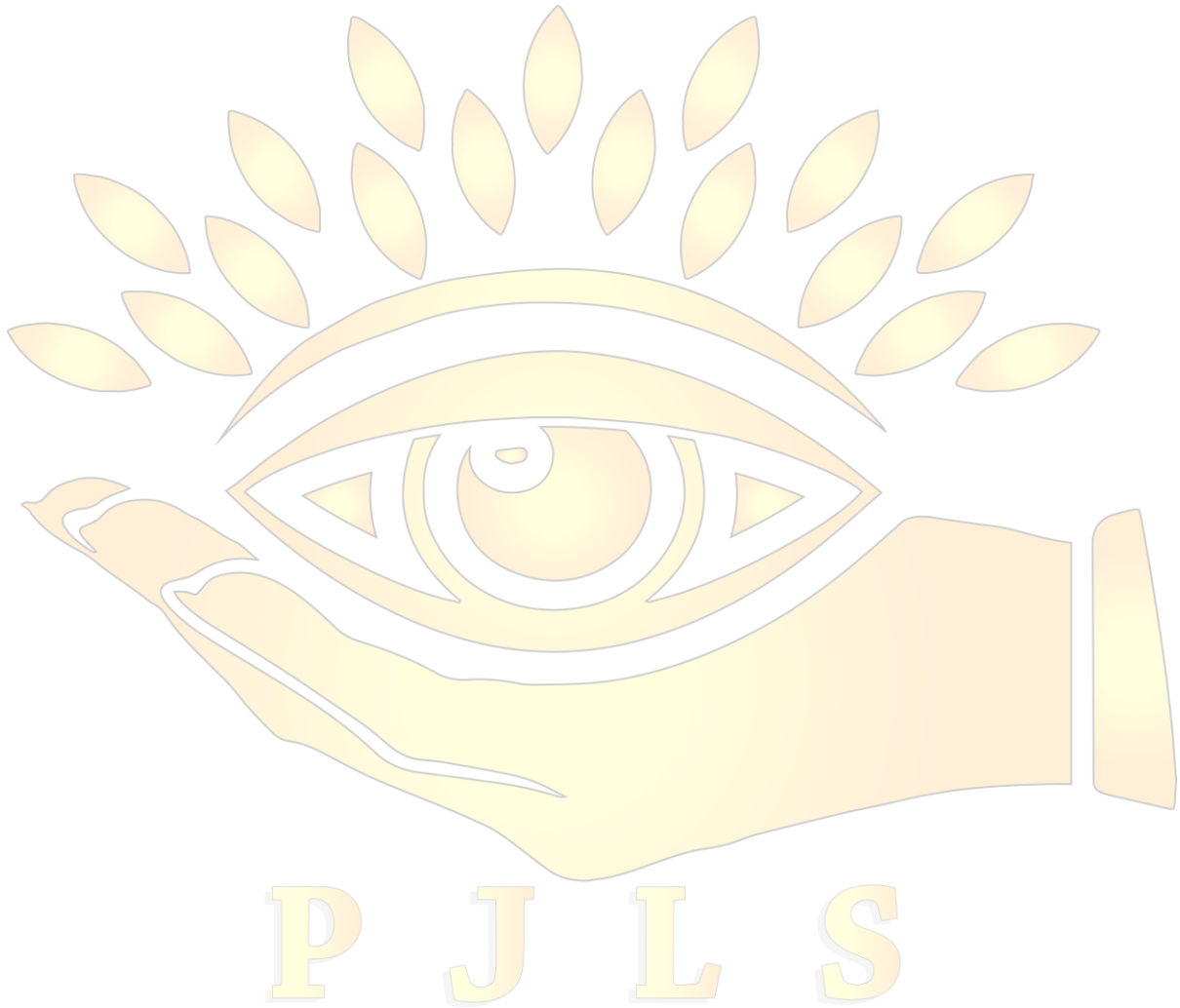
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The Ghazals of Firaq Gorakhpuri: Confluence of Love and Resistance

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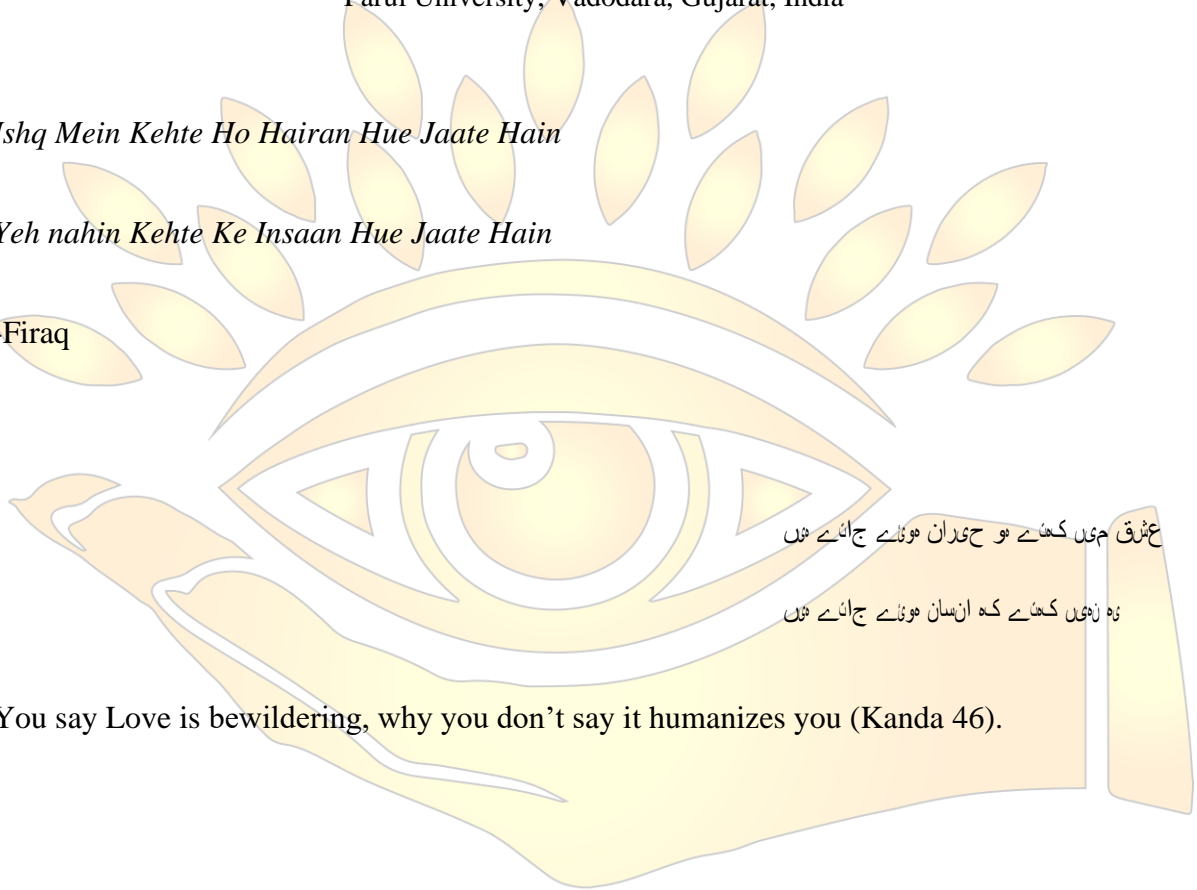
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Ishq Mein Kehte Ho Hairan Hue Jaate Hain

Yeh nahin Kehte Ke Insaan Hue Jaate Hain

-Firaq



You say Love is bewildering, why you don't say it humanizes you (Kanda 46).

Firaq Gorakhpuri has often been looked as poet of love and beauty and his poems are labelled as Ishqiya Shayri . . He was a romantic poet and initially wrote love ghazals but he was a progressive poet too. Influenced by the progressive movement flourishing in his days he has also written on social and revolutionary themes along with love “It was the stark reality of the human condition that made Firaq Gorakhpuri, who belonged to the older generation, whose forte was love poetry (he gave Urdu poetry the touch of eroticism that is found in Sanskrit poetry), associate himself with the ideology of the movement”

(Padmanabhan 1). He was a classicist and had a great respect for the new trends of the Progressive Movement and became a part of it.. This paper examines the construct of love and resistance in relation to selected ghazals of Firaq Gorakhpuri .

Firaq wrote a number of nazms, ghazals and rubais which reflected his social and political concerns. His progressive ghazals may be less in numbers but they do not lack the spirit of progressivism and his emotional affinity to the cause of freedom, change and progress. His progressive ghazals are as realistic as the ghazals of Faiz. The content of their progressive ghazals is same. Firaq also brings in the common man into his ghazals like Faiz. He too introduced a new sensibility and new literary concerns through his ghazals. Like Faiz in Firaq's ghazals also we find a call for social justice. It is right Firaq wrote a lot about Sharab and Shabab but he wrote about Inquilab too. One finds zeal to change the social order in his progressive ghazals which is one of the motifs of Progressive Movement. The themes of Firaq's ghazals run from the struggle against British Raj, domination of rich over poor, equality among the people... He was influenced by old voices but his voice emerged as a new voice and as a different voice. Like his contemporaries he also used ghazal as a weapon for social transformation. Firaq on one hand is a love poet on the other hand he is a socially committed progressive writer and a writer of avant-garde who strongly believes in the betterment of social life and society at large. In his progressive ghazals he addresses India's social, political and cultural climate. The underlying veracity and truthfulness of his Progressive ghazals is too powerful to be ignored.

After reading his ghazals we come to know about Firaq's different personalities, Firaq as a lover who is lost in the love and beauty of his beloved, Firaq as a strict realist who is concerned above all with the social reality of people, we also find in him a sharp satirical critic of the life and system of his society at the same time he is a positive upholder of the

cause of social change and a better future. His ghazals are embedded in the society and culture of his times but they are relevant today also. Firaq's style is simple and direct. He expresses his thoughts directly. At times he gets angry and sarcastic too, his anger is against society, its system and feudal mentality. He challenges society and its traditions. Like other progressive writers his poetry also had a clear leaning towards socialist philosophy. Though his poetry was mostly romantic he also gave his perspectives on humanism, secularism, socialism, realism and feminism.

Firaq writes passionately but also with brutal honesty about society. Independence and Partition are also the principal backdrops against which much of his ghazals and rubais unfold. He used literature or ghazals to promote reform. He did not conform to a particular genre; he was part of an ongoing tradition and evolution. It was natural for Firaq to write social poems, poems of love, poems of revolution etc.

His depiction of life is bitter but also sweet, precious and very close to the heart for example the following couplet:

Maut ka bhi ilaj ho shayad Zindagi ka koi ilaj nahi (Gorakhpuri 295).

Death perhaps may have a cure, But incurable is life (Kanda 131).

Like other Progressive poets Firaq was an outspoken rationalist ever ready to fight for the cause of injustice and inequality in the society. He spoke on behalf of those whose voices were throttled as they were not allowed to give vent to their aspirations and their desires were hardly noticed. He was the poet of the people and his object was to serve humanity. For him real freedom lies in the renunciation of all prejudices against all and embracing everyone irrespective of their caste and creed.

Although physical beauty and love are dominant subjects of Firaq's ghazal, his lyrics encompass such thoughts, emotions and themes which had not been represented in the old classical ghazal before him. In the words of scholar Ali Jawad Zaidi, the entire field of human yearning and suffering forms his canvas. Firaq's art is also distinct in his portrayal of mood and external settings and atmosphere the qualities that lacked in Urdu lyrics and which he might have learnt from English literature of which he was a teacher at the Allahabad University.

Firaq knew very well the relationship between art and life/society and also the demands of art and society. This is the reason the he got a great success in creating pieces that combined social purpose and artistic excellence. For Firaq writing was like a mission. He belonged to the category of writers who could not afford the luxury of writing without a social purpose. The more intensely he felt about the social issues the more effective became his ghazals.

The ghazals of Firaq are concerned with the problems and sufferings of the down trodden people. His ghazals criticize the differences among human beings in all the three areas of human life: social, economic and political. He condemns the divide between the rich and the poor, between men and women, between upper cast and lower cast. His ghazals depict the miseries of the lower class and lower caste people and the working-class people, who suffered because of the inhuman behaviour of the ruling people or upper caste people. Through his poetry we come to know that he is on the side of the people, the common people. Like a physician, he aims to restore health, not of an individual however but of the society as a whole. The principle aim of his progressive ghazals is to bring the voices of the voiceless at the front.

As we know that Firaq was a scholar of English literature and its impact is clearly visible on his ghazals especially the impact or influence of English Romantic poets. In his essay A Defence of poetry written in 1821 P.B.Shelley claims that “the poets are the unacknowledged legislators of the world, a poet is the most highly intellectual man and his poetry lifts the veil from the hidden beauty of the world” (14). The same string of thought can be found in the poems of Firaq Gorakhpuri. For example, the following couplet:

Shair ka to kaam hai yeh, har dil main Kuch dard e hayat siwa ho jaye The poet is guided by one aim

To create compassion in every heart (Kanda 253).

Like Shelley Firaq also wrote about poet and his functions in his article Meri Shairi Firaq wrote that “a poet is one who feels much more than others and about many more things” (Hasan 45). Being a people’s poet, he always writes such pieces which become an inspiration for his readers. He writes to encourage and motivate his readers. For example, the following lines reveal his faith in the purpose of life. With faith, man can conquer adversities that threaten the very existence of life.

Dikhaa to deti hai behtar hayaat ke sapnay Kharaab ho key bhi yeh zindagi kharaab nahin.

Life’s beautiful dreams can no doubt be envisioned

Despite being decomposed, life is not that decayed (Kanda 72).

“His poetry reveals that hope is alive and eternal in him. Despite the feeling of loneliness in his life, and temperamental at times, he was never miserable. He rose out of his predicaments like a phoenix to serve as an example to people burdened with problems. Firaq’s significant poetic journey becomes more impactful due to the personal

disappointments he faced in his life. Definitely, the path he travelled is a path to be extolled and emulated” (Tejaswani 5). There are many factors that contribute to Firaq's popularity and his greatness as a poet. But one factor which stands out above all others is his universality and wide appeal. He wrote for everyone, he did not write for one group or for one community, he wrote for humanity, he was concerned for the coming generations for example the following couplet from the ghazal “Is Sukot e Fiza Main Kho Jayain” (Gorakhpuri 14).

Raah main aani wali naslon ke Kher kaante to hum na bo jayain

Let us atleast ensure that we do not sow

The seeds of strife in the path of posterity (Hasan 109).

In the above couplet Firaq is speaking like a philosopher who is concerned about the upcoming generations. He is trying to suggest that people should work in such a way that the lives of the coming generations become easy. He wants to set such examples which will encourage and inspire the next generations.

“Firaq attempted to go back beyond Ghalib to Mir to try to imitate his style and revive his conception of love. This move toward Mir meant that a more objective view of the classical tradition would emerge. In his poetry Firaq attempted to learn from Mir and in turn to enrich the traditional framework of ghazal by incorporating into it themes untried before. As a result of this a sensuous and earthy view of the beloved marks Firaq’s ghazals, which present ishq as fulfilment of body and soul” (Natrajan 338). “His ghazlas represent a very unique and very new world of ishq/love and while describing the union and separation of lovers (wisal and hijr) he does not follow the traditional pattern” (Narang 396).

According to Hasan Askari Firaq “introduced to Urdu poetry a new lover who is a dignified soul and is sensible enough to realise that he has to also care for needs other than love. In other words, in Firaq’s poetry love does not appear as an experience isolated from other experiences of life. It makes its appearance within the perspective of human life, which brings in its wake manifold experience; love is just one of them. ()

For example, the following couplet:

Chup ho gaye tere rone waley Duniya ka khayal aa gaya hai (197).

Another couplet where he sounds like Faiz:

Dil jo mara gaya Firaq to kya Zindagi bhar isi ka matam ho If the heart has been mauled in love,

Should we mourn for all our life? (Kanda 17).

Shafey Kidwai in his book Urdu Literature and Journalism: Critical Perspectives writes that “Firaq was instrumental in transforming Urdu Love poetry into a repository receptacle of multi layered human consciousness that transcends the time and space barrier” (87). In the ghazals of Firaq a new type of human relationship between two individuals emerges. “These relationships are no idealistic infatuations between two starry-eyed lovers but between two individuals caught in the cobwebs of human predicament. Firaq’s ghazals suggest that love is not merely a pleasure-seeking sensation or possessiveness” (Kanda 40), it is more than that. Firaq wrote a full-length book Urdu Ki Ishqia Shaeri (Urdu Love Poetry), which deals with the role of love in an individual’s life. For Firaq love is not merely a matter of affection between the lover and the beloved but for Firaq love is something which makes one’s life better which makes one a good person. Firaq suggests that after falling in love one

reaches to the stage of highest stage of awareness. The following couplet emphasizes the humanizing role of Love.

Ishq Mein Kehte Ho Hairan Hue Jaate Hain Yeh nahin Kehte Ke Insaan Hue Jaate Hain

You say Love is bewildering, why you don't say it humanizes you (Kanda 46).

Ishq/love in Firaq is a mystical communion with the indwelling beauty of existence. It is an instrument of access and intimacy. It is often a magical idiom of awareness, of freedom and of bliss" (Hasan 41). For example:

Farishton aur dewatawon ka bhi jahan se dushwar hai guzarna Hayat koson nikal gayi hai teri nigahon ke saye saye.

Life has access, through the shady avenues of your eyes,

To miles upon miles of territory where angels fear to tread (Hasan 41).

The traditional Urdu poetry describes ishq (love) and husn (female beauty) as a deception but Firaq says so is male love for example: yeh husn o ishq to dhoka hai sab magar phir bhi. Firaq invented a new way of looking at female figure and female beauty. One does not find his female figure sitting beautifully and majestically. But she is found to be busy in everyday and real things as feeding a baby, sweeping the courtyard or milking a cow. Like Firaq another Progressive poet Kaifi Azmi also looked at the female figure from a different perspective. According to Vishnu Khare "Kaifi comes up with a modern kind of romanticism, pensiveness and tender emotion. But women in his poetry are never an object of sensual desire" (2).

There are many kinds of writers. There are those who choose not to respond to their socio-political surroundings. And, there are some writers who cannot dissociate their work from their surroundings and remain very much a part of the society. They write because they do not accept the system or the society, so they show their anger through writing and Firaq Gorakhpuri was such poet. He writes about his self but more than that he writes about his society. He was not ready to accept the accepted value system of his times. His ghazals appear as a break barrier to get rid of all those elements which generally become a hinder in our progress. His ghazals show his disillusionment with the world. Like a visionary poet he had a vision of an alternative world, which was very different from the real world. His ghazals are concerned with a strong need to change the system, internal change as well as external change, the internal change refers to the change in the mentality of people and external change refers to the change in the society and system. He wanted a system which is free of tyranny and dictates of society. He wanted a change in the overall system of society, change in the existing social mores, value systems and power equations. He was against the system which gives birth to differences and inequalities and he wrote against such a system.

Firaq through his ghazals gives birth to a desire to resist, protest and oppose. He uses power of words. Firaq uses words as weapons to express the problems faced by people as well as their anger against the system. His Progressive ghazals became a tool of resistance, a note of protest against all forms of exploitation based on class, race, caste or community.

Ahl e raza main shan e baghawat bhi ho zara

Itni bhi zindagi na ho paband e rasmiyat (Gorakhpuri 33)

Conformists should occasionally sport airs of rebellion Let life not become such a slave of convention (Hasan 90).

Firaq wants his people to move further and cross all the boundaries, he wants progress of his people and change in society. He talks about justice, freedom and democracy, oppression, revolution in his ghazals. Firaq's revolution is very different from the revolution of Faiz or the progressive writers in general. It is true that he was not loud like Faiz. He was immersed in a revolution of his own design. He also uses pen as a sword. Firaq was also a rebel and poet of revolution but his rebellion and revolution is different from his contemporaries like Faiz, Azmi, Majaz, Sahir etc. He writes against different forms of oppression. His ghazals are rooted deeply in the land/culture and idiom of those whom he wrote for. He was a committed poet whose ghazals are embedded in the society and culture of his times.

In the book Hand Book of Twentieth Century Literature of India Nalini Natrajan writes that “after Ghalib and his contemporaries, there had been several good ghazal poets, including Dagh, Ameer Meena'i, Hali etc. Yet, these poets, by and large, continued to write within the framework of traditional poetics. With Akbar Allahabadi and Hasrat Mohani, the ghazal had begun to change under the influence of modernization. This change became even more apparent in the ghazals of Mirza Yas Yaghana Changeezi and Firaq Gorakhpuri” (338).

According to Nawazish Ali “Firaq's ghazal is a rare and creative juxtaposition of different trends found in Urdu, English, Persian and Hindi poetry. In one chapter of his book, covering nearly 150 pages, Ali traces the influences of classical Urdu poets, like Mir, Dagh, Amir Minai, and Momin on Firaq' ghazal and afterwards his own contribution to this genre. In fact, Firaq's style kept changing and he imbibed influences of many other classical poets”. Further Ali writes that “the new generation of Urdu poets has learnt a lot from Firaq. No

other contemporary of Firaq influenced more poets representing modern ghazal than did he alone. Firaq's ghazal is the avant-garde of modern ghazal.”

“Firaq was a modern poet and his poetry/ ghazal was modern in that it represented the tone and sensibility of his times, while showing sensitivity to the classical expressions as well. Firaq enabled ghazal's creative tradition to imbibe modern sensibility of the contemporary world” (Ali). When Urdu poets were following the traditional themes, the traditional way of writing ghazals, in Firaq's ghazal, we encounter a new style and a man who thinks about universe afresh and engages the issues of modern thought. In a way it can be said that he challenged the poetry of his time.

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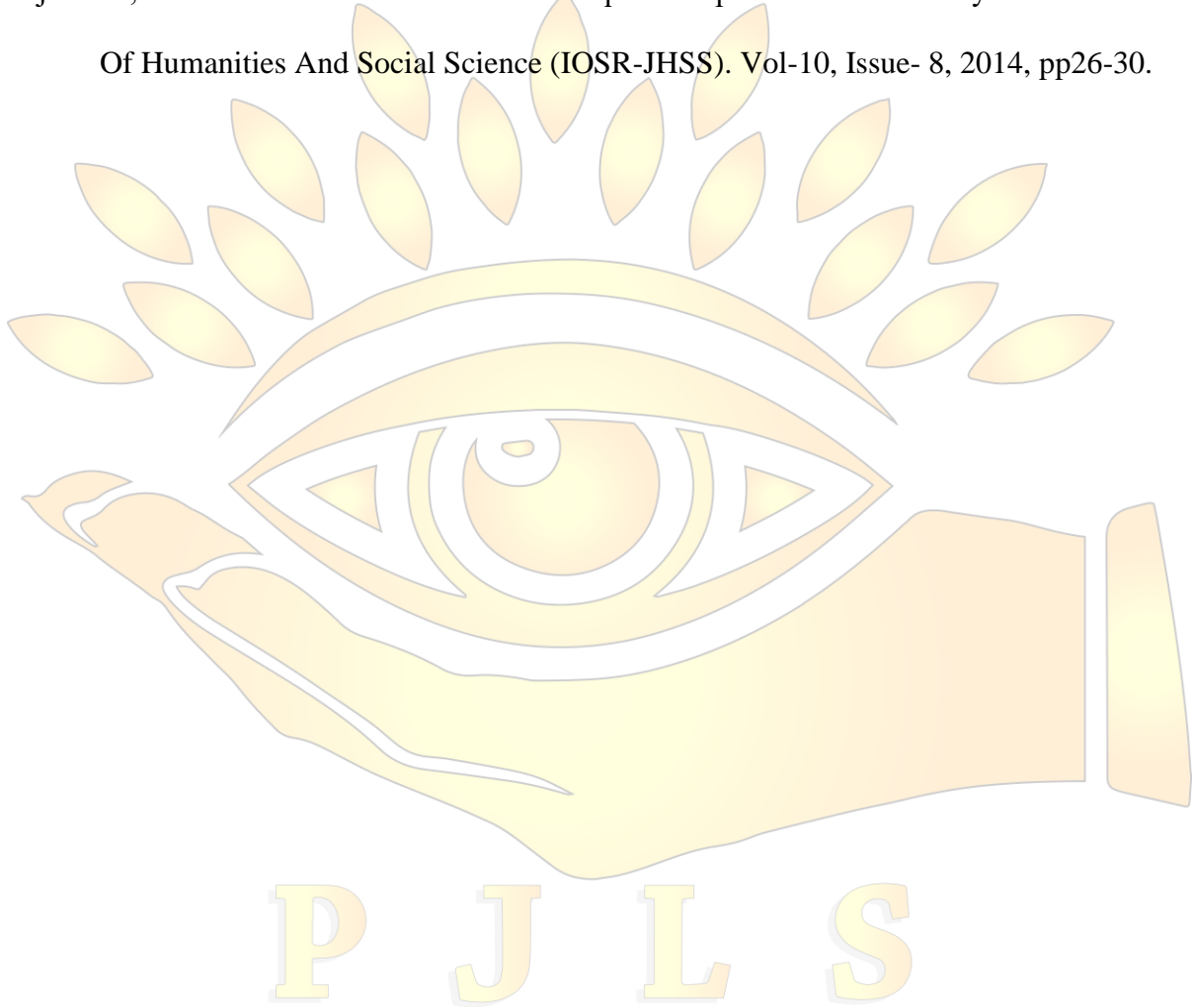
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Utterance and the World: The Role of Translation Today

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“In Principle a work of art has always been reproducible. Man made artifacts could always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works, and finally, by third parties in pursuit of gain”

- The Work of Art in the age of Mechanical Reproduction” Walter Benjamin.

Illuminations. (Pimlico: London) 1999. P 212

Translation of the oral into the written, I presume, is an attempt at enunciating the verbal into the linguistic, the transformation of sensory perception into the written. In other words, it is an act of making the world “hear” operating with the motif or belief that it would be an all-embracing activity.

In principle, all languages are commensurable as opposed to American pragmatism observes Ajaz Ahamed. ¹ In any act of translation, I feel that capturing sense is an easier task than that of making someone spot, see or experience sensibilities. For instance, translating Bhagavadgita into the tongue of an indigenous culture is as difficult as translating a native culture and language into another. Since language is embedded in power politics under the sign of globalization, the acquisition of English as a language invariably reflects the class, say bourgeois or elite class. Hence, in today’s world of information technology where various information bombard our psyche, in a country like India where there is population explosion, language operates as a pointer of an episteme, a sort of diagnostic system. Therefore, any translation of an oral culture of Kannada into

English results in English getting richer. Since English has become one of the languages of India and much sought after today, it is wielding much power vis-à-vis day-to-day affairs as well as in the academic circles. Another factor is India advocating free trade policy and opening its market to foreign investors has added more power and glamour to English in India. In other words, if a person is a glib in English, he is intelligent. Immaculate use of English results in bestowing undue credit and intelligence to the person speaking in English. Hence, Indian Writing in English and other regional languages and literature (not Desi for god's sake) should be studied as comparative literature and not as a hegemonic structure. It also should not be viewed from that sweeping generalization of Fredric Jameson who calls all third world literatures are national allegories. I think it is here that translations vital contribution rests.

In a polylingual and polycultural situation like India, translation should aim at building a chronopolitan² culture that aims at homogeneity and not difference. In doing so, translational process paves way for the interfacing of Translator-Reader-Source Text, resulting in what Deborah Bower opines: "The wholeness of one person can be received in a known context by the wholeness of another".³ There rests a tendency to anglicize and clothe the oral/regional (Kannada experience here) thus falling into the trap of "English as universal" or "Postcoloniality as the inevitable real condition, a paradigmatic exercise of enlightenment". In the words of Theo Hermans,

Translation, then, is the visible sign of the openness of the literary system, of a specific literary system; it opens the way to what can be called both subversion and transformation depending on where the guardians of the dominant poetics, the dominant ideology stand!⁴

Any translator of a folk/oral narrative confronts three referential systems-the verbal/oral into text, the system of language and culture into which the verbal/oral gets translated into (Kannada here) and the cultural system into which it gets re-created as a meta text through English. Culture no doubt is a site of contestation and translation must negotiate the complex realities of language which the culture comprises. Translation thus is a process of unlearning, de-colonizing the mind. When one translates oral into the written, English in this case, one is just not asserting his ego but also showing the richness embedded in a tradition which the west has been ignorant of. The translational process of oral to the written can be viewed as a percolation function where the text gets re-created with a new set of ideological framework generating a specific response. This sort of an enterprise I suppose, results in breaking down of hierarchies, a discursive project of writing back or writing home or returning the gaze. Just as we have received translated texts from the west since Sophoclean times, the non-western has been little talked of. Hence this endeavour. Susan Bassnett McGuire's observations are apt here:

Language, then is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril".⁵

In this paper I have included folk narratives that talk about RAIN and LORD GANESHA (otherwise known as Benava, Vinayaka) and excerpts of interviews of singers of folk narratives. It appears that there is a connection between Rain and Lord Ganesha in folk narratives. Lord Ganesha is one of the oldest of Gods in folk communities. Because of this, an invocation to lord Ganesha is sung before the rendering of any narrative by all folk. A noteworthy issue is the fact that Ganesha festival falls immediately after the monsoon rain

abates. On the festival day, the peasants garnering clay from their fields, make the idol of Lord Ganesha and offer prayers with seasonal fruits and paraphernalia. The tools that the peasants use in the fields such as rope, sickle etc., find its place in the hands of the clay idol! Lord Ganesha's belly resembles a granary store and is encircled by a snake. Symbolically the snake guards the grains against rats which invade the granary store. After the festival, the clay idol is immersed in water. This means worship of Ganesha is akin to worship of mother earth. In Tamil Nadu, the neighbouring state, even to this day, Ganesha made of clay devoid of painted colours is kept and worshipped. On the other hand, in Karnataka State, with the arrival of blossom showers, the peasants roll the Cow dung into a ball, stick a blade of grass and placing it on the seeds to be sowed; they worship it as Lord Benava. This points to the fact that Lord Ganesha must have emerged as God with agrarian culture and practice. Hence, all over Karnataka, in the folk renderings, Ganesha figures as a warder of evil surrounded by seasonal fruits. Rama, Krishna and Shiva are very rarely invoked in folk renderings. Perhaps because of this, Ganesha could be viewed as a God much older and ancient than Rama, Krishna or Shiva. Ancient because he is a god who emerged when marriage systems were not in vogue. Hence, he remains even to this day the most eligible bachelor! As he is a god who surfaced before agriculture was a practice and remained a God still with the emergence of agriculture as a way of living, he is half human, half animal. Perhaps suggesting human incompleteness. Ganesha must have been a God of all folk communities in India since time immemorial.

Since the worship of Lord Ganesha is associated with "Rain", a narrative on "Rain" is included too. India is an agrarian country. And the folk narrative too has flowered with agriculture as a backdrop. To the folk, their profession, literature and art are one and the same. Their literature and art exist not for entertainment. To the folk, entertainment too is

a dimension of worship. It is interesting to note that the genesis of folk literature occurred with Work and Nature worship as backdrop. It appears that folk literature all over India is identical. Though there are minor variations at the surface level, folk literature of all the states with different tradition and mores resonate with the same breath. Hence, Rain is a life giver and saver to the agrarian based society of India. There are umpteen numbers of folk renderings about Rain in Karnataka State. Some are sung as prayers before the arrival of rains and are followed by rituals too. Rain gets personified as “Maleraya”. If he doesn’t arrive on time, invectives in the form of triplets are rendered. It is the children who sing these songs roaming in the streets of villages! Very rightly so. As drought sets in, the ultimate sufferers are children apart from the flora and fauna.

BENAVA (LORD GANESHA) ⁶

(Sung by Pedna Boramma, Bosae Devarahatti, Challakere Taluk, Chitradurga District)

Remember we first the elephant visage God,
The handsome Benava from the holy mountain Kailasa.

*Accept wet rice and gram, Plantains,
Pounded Sesame sweet balls and sweet juice.*

In the fields of Sesame, the pot-bellied Benava,
Pounded Sesame sweet balls and Peanuts for you.

*Uddina balls, wet gram and sweet juice for you,
Give knowledge and sound mind for us.*

In the fields of Sesame, the pot-bellied Benava,
Uddina balls, wet gram and sweet juice for you.

In the fields of gram, the pot-bellied Beneva,
Gram balls and Peanuts for you.

Gram balls, Peanuts and Sweet Juice for you,
Grant us sound mind till we live.

MALERAYA (RAIN GOD)

(Sung by Siriyajji, Chikkenahalli, Challakere Taluk, Chitradurga District)

He has fallen in love with a girl afar

Playing dice. Oh Girl

As a partner to you he has stay put there.

Oh girl,

Stands there he, out of love for you.

Wearing the starch fabric is gentleman Rain God

Doesn't budge from the house of the lover. On earth

The lemon shrub, parched, awaits you.

Rain god, the friend of wind and cold

Doesn't budge from the concubine. On earth

Plantain stem, parched, awaits you.

Oh lord Shiva, Saviour of the earth

Dear me, bring rains. Human world

Cries for food.

Food eaten by dogs are eaten by women

Oh lord in heaven save us. On earth

grief of women have enveloped.

Food eaten by pigs are eaten by beauties

Oh lord Indira save us. On earth

The grief of beauties have reached Shiva.

Donning a gaudy fabric, Rain God

Slumbers in palace. Oh Rain God

Indira, bless and save us with rain.

What is the sound in the peasant lane?

That of twenty nails driven to the plough.

The son repairs the plough driving a nail.
There is thunder and lightning some where
On the flagstaff erected by the Durga chief
The rain god plays dice.
Enters the field a peasant carrying a plough
Ploughing did I, but no rain. On the earth,
Pearl like clouds gather in the sky.
On the head a pearl studded plough
Accompanied by a woman of high birth, the peasant son
Departs to sow seeds.
Earth Queen desires a husband,
Rain God bless. Oh the earth queen
Yearns a man with plough,
Men with plough and eight Ox
Akin to the great Pandavas. In the fields
Dances the Rain God.
Kind is mother earth wearing an anklet
Roaming in Sesame fields. Peasant son,
Spreading your towel on the floor, bow, and pay respects.
Oh Peasant, nurturer and preserver of Flora and Fauna
Who feeds all. To peasant son
We offer betel leaves.

Going through the above lines, one can envisage the fact that in any translation of oral into the written, the oral/rendering nature of language of the original content cannot be completely grasped but can be put across comprehensively. This is because the affinity between content and language of the oral is entirely different when it is translated. Walter Benjamin's comments are apt here:

“That which withers away in the age of mechanical reproduction is the aura of the work of art. This is a symptomatic process whose significance points beyond the realm of art. One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions, it substitutes a plurality of copies for unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced”.⁷

Reading a translated version of an oral piece might push the reader to experience a sort of estrangement. But this estrangement also performs the function of erasing the strict demarcations between author-translator-reader-original text. Pirandello’s observation on acting and camera reflect the issues discussed vis-à-vis translation of an oral piece into the written. He observes:

“The feeling of strangeness that overcomes the actor before the camera is basically of the same kind as the estrangement felt before one’s own image in the mirror. But now the reflected image has become separable, transportable. And where it is transported? Before the public”.⁸

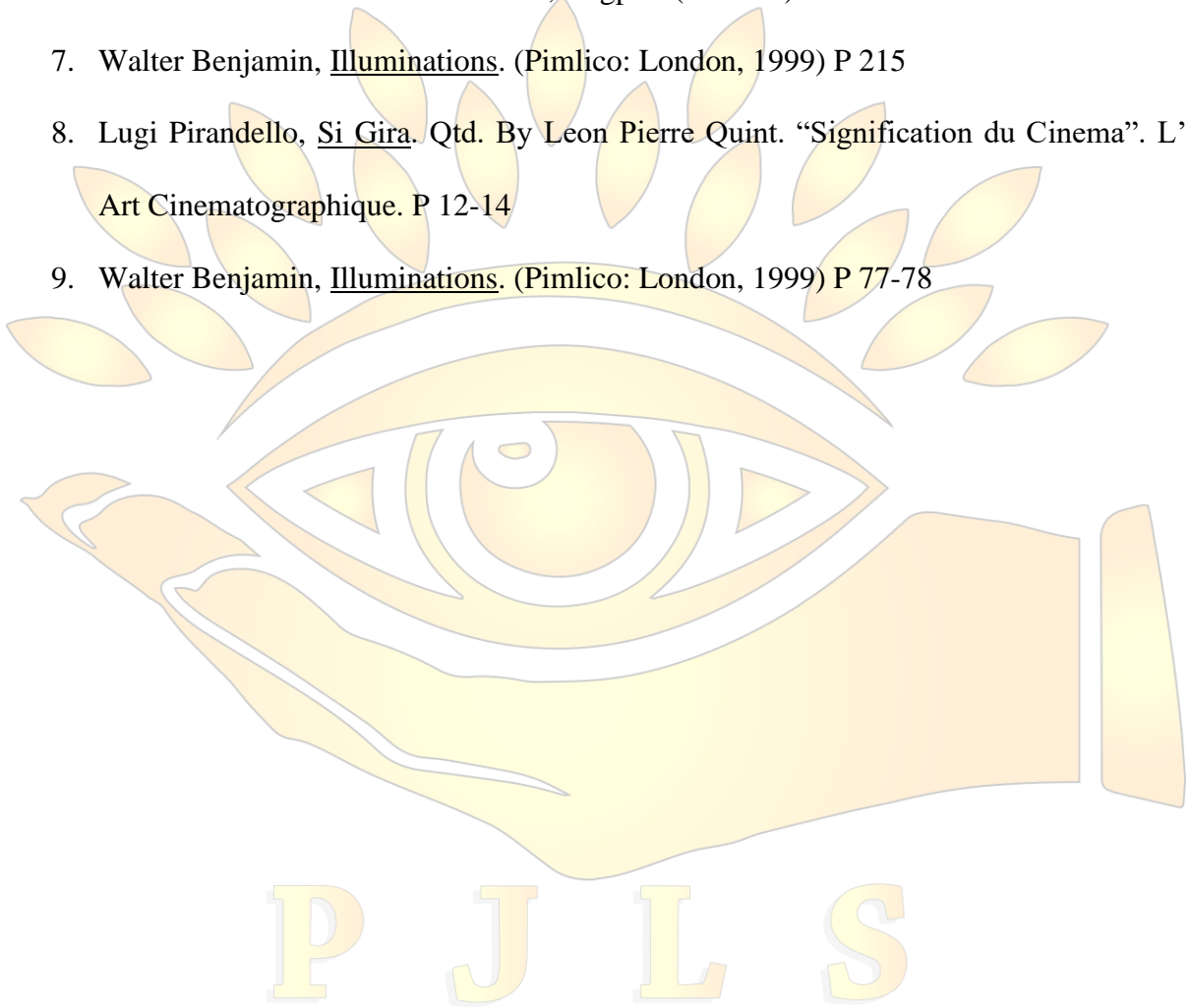
It is here that writing and translation render their vital contribution. Just imagine these voices not recorded in Kannada language? A whole community would have been hit by an epidemic called aphasia and would have been erased from this world. But the other vital question that needs more attention is, are the translations of Folk Narratives meant for readers who are ignorant of the original or for a particular set of readers? The answer would be yes because the attempt is to say the same thing by re-creation in a different medium. In other words, it is not just a function of transmitting information but an endeavour of transmitting essential things in a meticulous fashion. This then pushes the translator to muse over the translatability of the original work since the oral creation is devoid of any mass appeal but sets out as a matter of tradition or ritual.

To conclude, Literatures, it is essential are to be translated because of their translatability. Translation, no doubt might be considered less significant than the original but the original has affinity with the translation, a vital affinity. The task of the translator in translating an oral piece into the written should focus on the intention of the original getting reflected in the language into which s/he is translating. Basing on the premise that the translated work is not a literary work but a literary enterprise marked by an attempt to integrate language, literature, culture etc., because “the intention of the author is spontaneous, primary, graphic; that of the translator is derivative, ultimate, ideational. Translation is midway between poetry and doctrine”.⁹

NOTES

1. Ajaz Ahamed, Key Note Address. National Seminar on Translation and Socio-literary Space, 12-14th February 2004, Department of English and Modern European Languages, Jamia Milia Islamia University, New Delhi.
2. Chronopolitanism is developed as a theoretical as well as ethical opening that reconfigures the search for a world political community in time and history. It is a move that has the explicit aim of extending social and political responsibilities to past, present and future generations, as well as to the diversity of histories and rhythms of life that co-exists in the global present. S. Werner, "The Chronopolitan Ideal: Time, Belonging and Globalisation" (2000). Time and Society, Vol 9, Nos 2&3, PP 331-345.
3. Deborah Bower, “Squaring the Circle: The Problem of Translation in The Temptations of Big Bear” in W.H. New Ed. Canadian Literature, No. 117, Summer. P

4. “Why Waste our time on rewrites? The trouble with Interpretation and the role of rewriting in an alternative paradigm” in Theo Hermans Ed. The Manipulation of Literature Studies in Literary Translation. (Croom Helen: London, 1985) P 237
5. Susan Bassnett McGuire, Translation Studies. (London: Routledge, 1980) P 14
6. Krishnamurthy Hanur Ed. Folk Narratives of Karnataka. Trans. Vijay Sheshadri. South Central Cultural Zone Centre, Nagpur. (In Press)
7. Walter Benjamin, Illuminations. (Pimlico: London, 1999) P 215
8. Luigi Pirandello, Si Gira. Qtd. By Leon Pierre Quint. “Signification du Cinema”. L’Art Cinematographique. P 12-14
9. Walter Benjamin, Illuminations. (Pimlico: London, 1999) P 77-78



The Forgotten Anthology: Hattiyangadi Narayana Rao's 'Aangla Kavitali,' the first collection of English poems translated into Kannada

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The beginnings of the changes that took place in Kannada poetry can be traced back to the Christian missionaries who translated English and German Christian hymns into Kannada that could be sung to Western melodies. For this, they had to abandon the existing metrical patterns in Kannada. Some of the collections were the 1845 Basel Mission anthology of 61 Kannada hymns translated from English and German, G. H. Weigle and Hermann Moegling's 1847 collection of hymns called *Kraista Geetegalu*, and Weigle's *Prarthanegalu* (1862). G. Worth's anthology *Prakkavya Malike* (1868), makes a move towards inclusivity by including Brahmin, Veerashaiva and Jain hymns along with Christian hymns.

S. G. Narasimhacharya, Hattiyangadi Narayana Rao, M. Govinda Pai, Panje Mangesharao, and B. M. Srikantaiah were the prominent Kannada litterateurs who translated/rewrote English poems into Kannada under the influence of English poetry while keeping in mind the prosodic changes that were suggested by the missionaries. Among these writers Hattiyangadi Narayana Rao and B. M. Srikantaiahⁱ published anthologies of their translated poems.

Much has already been written about B. M. Srikantaiah's *English Geethagalu* in Kannada as well as in Englishⁱⁱ and his service to the cause of Kannada literature and language has been well documented.

Browsing through the literary histories of Kannada and articles and sections on the early days of poetry translation in Kannada, one often comes across Hattiyangadi Narayana Rao's name and the fact that he translated English poems into Kannada and also came out with an anthology of his translated poems called *Aangla Kavitali* in 1919. There was some confusion about the name of the anthology too. T. N. Srikantaiah in his foreword (written in 1952) to B. M. Srikantaiah's *English Geethagalu* refers to Hattiyangadi Narayana Rao's anthology as '*Aangla Kavitasara.*' S. S. Renukaradhya also uses '*Aangla Kavitasara*' to refer to this anthology. This could be because this anthology had sort of disappeared from public view and critics and writers had heard only whispers of its existence.

By 1900, M. Govinda Pai remembers, Hattiyangadi Narayana Rao had already started translating English poems into Kannada. Most of his translations were originally published in various issues of the monthly *Vagbhushana* (from March 1918 till January 1919) published by the Karnataka Vidyavardhaka Sangha, Dharwad. These were published in the journal under the title *Aangla Kavitasara*. Some more translated poems were embedded in his articles, *Kannada Kaviteya Bhavitavya* and *Kavitavardhana*, as illustrations, and were published respectively in the April 1918 and January 1919 issues of the *Karnataka Sahitya Parishat Patrike*. Narayana Rao collected all the poems that appeared in *Vagbhushana* and *Parishat Patrike* and published them as a book with the title, *Aangla Kavitali* around March-April 1919.

Though the book was printed in Puttur in Karnataka, it was self-published from Mumbai by Hattiyangadi Narayana Rao. And because of this distance, Panje Mangesha Rao felt, very few copies of this book trickled down to Karnataka and copies of this book had become 'extremely rare' in Karnataka. One such copy, shorn of cover, came into the hands of Panje Mangesha Rao. He mistakenly thought that this 'cover-shorn copy' was titled *Aangla Kaivitsaara* and as this lone copy of *Aangla Kavitali* circulated among eminent Kannada writers and scholars of the time like Govinda Pai, T. N. Srikanthiah and others, the belief that this collection was called *Aangla Kaivitsaara* strengthened, so much so that it reached a point in the mid-1970s when it was believed that there actually existed two separate anthologies, *Aangla Kaivitsaara* and *Aangla Kavitali*! It took some time for this confusion to be sorted out.

It was in 1985 that this anthology resurfaced through the efforts of Dr M. N. V. Panditaradhya, who, when he managed to find a copy, edited it, and added the original English poems beside each translated poem and published it. Ten years later, the Karnataka Sahitya Akademi published a reader of Hattiyangadi Narayana Rao's works under the series 'Mareyalaagada Barahagararu' (Unforgettable Writers) which was edited by Prof. Srinivasa Havanur, that indefatigable chronicler of Kannada Arunodaya literature. This reader, though slim, is a mine of information and contains not only the forgotten anthology, but also seven of Hattiyangadi Narayana Rao's brief articles on Kannada poetry and prosody; articles on Kannada, Marathi, and Konkani languages, and a representative article on philosophy.

Aangla Kavitali was published in 1919 and has 25 poems (see Appendix for list of poems with names of English originals). Out of this, 24 are translated poems and one is self-composed. Among the translated poems, ten are translations of stanzas from

Shakespeare's plays, collectively titled "Subhashita Kalaapa." The rest of the poems are translations from Milton, Gray, Shelley, Keats, Wordsworth, among others.

What were Narayana Rao's motivations in translating English poems into Kannada? Though there is no specific statement about intentions that many other writers of this period came outⁱⁱⁱ with, his writings on Kannada poetry reveal that he thought intensely about the present state and future of Kannada poetry and put forth his case in an intellectual manner bringing all his scholarship and reading to the fore. He argues for changes in prosody in Kannada poetry following the influence of English literature and provides instances from the past history of Kannada poetry to substantiate his views.

In his essay titled "Kannada Kaviteya Bhavitavya" (The Future of Kannada Poetry) written to be read at the Karnataka Sahitya Sammelana (Kannada Literary Conference) at Dharwad in 1918, he draws the future of Kannada poetry with strong strokes. No copy or manuscript of this 'speech' is available, but a report of the conference published in the journal of the Kannada Sahitya Parishat gives the main points of Narayana Rao's speech (along with his Kannada translations of Milton's and Shelley's poems as examples):

1. The influence of English poetry would result in changes in (Kannada) themes, composition, and figures of speech in Kannada poetry.
2. Poets will start paying more attention to national, social, historical and other 'worldly' issues than the 'other worldly' issues they were dealing with until then.
3. Poets will start writing shorter lighter poems than longer epics.
4. Poets will create new metrical patterns.
5. The new figures of speech would disregard the ability of inanimate objects to acquire powers of speech and emotions to acquire forms. (Narayanarao, 1918; excerpt of report in Havanur, 1994: 3) (translation mine)

And in his two articles “Kavitavardhana” (January 1919) and “Hosagannada Kavyagalu^{iv}” (July 1919), he spells out some of these points and gives reasons for adopting these views. In “Hosagannada Kavyagalu,” while answering objections raised by adherents of Halegannada (Old Kannada) to the enthusiasm shown by poets towards composing poems in Hosagannada (New or Modern Kannada), he says Hosagannada has been in use in literature for almost 800 years and one cannot turn back the clock; and the argument that Hosagannada should not be used in poems is as absurd as saying that Maharashtrians should write only in Sanskrit! And to the objection that English poems should not be translated into regional languages, Narayana Rao says that some of the important plays of William Shakespeare have already been translated into Kannada by scholars in Mysore, the court poet Basavappa Shastri being one of them and Sri Govindacharya has written around 500 sestets based on a Greek story. Narayana quips that even if Pampa (902 AD; known as ‘Adikavi’ – the father of Kannada poetry) himself materialised and proclaimed that these should be stopped, who’d listen to him! To the third objection against creating and using new metrical forms, Narayana Rao replies that the forms created by Nagavarma (author of romances in 10th century) are not seen in Nrupathunga’s works and later editions of ‘Chandombudhi’ (first work on prosody in Kannada; written by Nagavarma) have incorporated some metrical patterns which were not used earlier. Narayana Rao continues his argument and says that it is not sure how many ‘ragale-s’ (ragale = a kind of metre having equal length [in terms of metrical units and their groupings] in each line, but without limit on the number of lines) Nagavarma knew. Experts who identify *Lalitha*, *Mandanila*, and *Utsaha* as three kinds of ‘ragale,’ say that the *Utsaha* metre should have 24 feet, but Pampa put in 35 feet! (Narayana Rao, 1919b, 8-9).

Despite Narayana Rao's support for all kinds of changes, including prosodic, it comes as a surprise that he stuck defiantly to 'rhyme' and was not willing to let go of it! In his essay "Kavitavardhana" he argues thus in favour of retaining 'rhyme:' Some people ask why can't one write poems without rhymes. Why not? What if the 'saree' does not have a 'pallu'? What if the forehead doesn't have a 'bindi'? He then uses the example of music to support his argument and says, 'It is said that any raga should have a 'vadi' (the dominant note of the raga) and 'samvadi' (concordant note next in importance to the 'vadi'; 'samvadi' stands in relation to the fourth or fifth note from the 'vadi') notes and musicians say that repeated singing of 'vadi' and 'samvadi' notes brings out the beauty and clarity of the 'raga,' and if this is violated, music will perish. He then suggests two more reasons for Kannadigas' fondness for rhyme. He says that it is an accepted custom to set popular poems to rhythm, so that they can be sung, and it is a useful practice to insert rhymes to sound like *samvadi* notes; and when there is no hindrance to meaning, it is easier to hide the lack of metre through a rhyme, which is not easily achievable through any other figure of speech or prosodic element (Narayana Rao, 1919a, 4-5).

Finally, he says resignedly that he has composed around thousand lines of verse, but his ears have never surrendered to abandoning rhyme. For Narayana Rao, abandoning rhyme was akin to tonsuring the head, what he called *praasamundana*, removing an essential part of the poem^v (Narayana Rao, 1919a, 6).

What about Narayana Rao's translations? What kind of method did he adopt? His translations are examples of extensive rewritings. Of all his translations, not one adheres to the original stanza or line scheme. We can say that his poems are 'roopantara-s' (adaptations) and in most cases, follow the 'saaranuvada' or 'abridgement' principle. The

abridgement is so severe in some cases that the translated poem is less than half of the original – Milton’s ‘L’ Allegro’ and ‘Il Penseroso’ are shortened from 152 lines to 44 lines and from 176 lines to 58 lines respectively; the 118 lines of William Collins’ ‘The Passions’ comes down to 52 lines in the Kannada translation; the 128 lines of Gray’s Elogy is reduced to 68 lines in the translation. These are only the major abridgements. But in some of the shorter poems, the abridgements are not omissions. One example would be the translation of Longfellow’s ‘A Psalm of Life.’ In the Kannada translation, a close reading shows that the first 20 lines in the original have been captured in 10 lines and the first 5 quatrains are shortened into two and a half quatrains without any loss of meaning revealing a remarkable felicity with Kannada, a keen knowledge of English, and a rare economy of words:

In the world’s broad field of battle,

In the bivouac of Life,

Be not like dumb, driven cattle!

Be a hero in the strife!

Is translated into Kannada as

Jagada ranarangadali jeevitada paalyadali

Yugabaddha pashuvalla kaliyagi horadu

ಜಗದ ರಣರಂಗದಲಿ ಜೀವಿತದ ಪಾಲ್ಯದಲಿ

ಯುಗಬದ್ಧ ಪಶುವಲ್ಲ ಕಲಿಯಾಗಿ ಹೋರಾಡು

Narayana Rao follows his pet rhyme scheme meticulously in his translations, so much so that he inserts rhymes even when they are not there in the original. The best examples would be his translations of Shakespeare's verses from his plays. In Narayana Rao's translation of 'All the world's a stage' verse from Shakespeare's *As You Like It*, he follows a rhyme and metre scheme and converts the blank verse of the original into a 20-line 'ab-ab' rhymed poem. Similarly, all of Shakespeare's verses selected from his plays have been turned into stanzaic poems. Narayana Rao even converts Shylock's speech in prose in *Merchant of Venice*, 'Hath not a Jew eyes,' into a rhymed poem.

As can be seen in most translations of English poems into Kannada during that time, Narayana Rao too follows the 'roopantara' (changing the shape; adaptation) method, where 'Western' references are 'adapted' or 'replaced' to suit the tastes of the target language. References to Greek/Roman gods and goddesses are changed in Milton's poems as they'd be alien to Kannada and they are replaced by their qualities or representations. 'Orpheus' in the verse from *Merchant of Venice* (V, I, 69-87) is omitted and 'Erebus,' the dark place in the underworld in Greek stories is changed to '**naraka**' (hell). The angry speech of Shylock, 'Hath not a Jew eyes,' (*Merchant of Venice*, III, I, 46-53) is converted into a benign poem about equality and peace among people belonging to different castes and beliefs by the omission of 'Jew.'

Hattiyangadi Narayana Rao's Life and Other Works

Hattiyangadi Narayana Rao was born in a poor family on 11 February 1863. He completed his primary schooling in 1879 in Karkala and passed his matriculation from Government College, Mangalore. He went to Madras for his BA course and graduated from Madras Christian College in 1884. He was a bright student and completed his school and college studies with the help of student scholarships.

Soon after he obtained his BA degree, he got a job as a teacher in Madras. He was transferred to Madikeri next year. He worked in Madikeri for three years till 1888, when he was promoted and transferred to Mangalore. While working in Mangalore, his wife and children passed away, plunging him into deep sorrow. He resigned from his job in 1891 and went to Madras and completed his Bachelor of Law degree and began practice as a lawyer. He could not sustain this profession due to his innate honesty and truthfulness and abandoned it after practicing for only six years and returned to teaching and worked as the headmaster of Hindu High School in Triplicane, Madras.

When he lost his wife and children, Narayana Rao must have been around 30 years of age. There was pressure on him from his family and well-wishers to remarry. By that time, he had become a firm believer in social reform for the country and asserted that, since he is a widower, it is only appropriate that he marries a widow. He fell afoul of the religious head of his community and other senior members. But he was never to argue or debate with them. He stuck to his convictions and eventually married a widow named Ambabai, when he was almost close to 50.

Narayana Rao's tryst with journalism/writing started around this time. His articles used to appear under the initials HNR in B. M. Malabari's monthly, *Indian Spectator*, published from Mumbai. Narayana Rao came to Mumbai around 1903 to settle down there. After Malabari's death in 1912, Narayana Rao served as the magazine's editor for a brief while.

Narayana Rao also wrote in *The Times of India* under the byline 'Behind the Indian Veil' every week. He used to write with clarity and gravity on issues of national importance concerning politics and society. But according to Srinivas Havanur, one does not find the author's name at the end, not even his initials. Another monthly, *East and West*, also used to

publish his articles. Apart from his erudition and competence in writing about politics and society, he knew a host of languages – Sanskrit, Prakrit, Pali, Marathi, and Gujarati, apart from Kannada, Hindi, and his mother tongue Konkani. In addition, he loved English literature and was knowledgeable about Indian culture and traditions. All these helped him in becoming an accomplished writer.

According to Havanur, Narayana Rao started writing in Kannada and about Kannada literature and language slightly late, around 1916. Havanur feels that the establishment of the Kannada Sahitya Parishat in the previous year (1915) must have inspired him to write in Kannada. His articles started appearing in the Parishat's journal right from its first issue. He wrote mainly prose articles about Kannada language and etymology in the Parishat's journal. He also used to write in Karnataka Vidyavardhaka Sangha's (Dharwad) journal *Vagbhushana*. It was in this journal that he mostly published his Kannada translations of English poems. *Swadeshabhimani*, published from Mangalore, was also one of his favoured journals. He also brought out a book of articles on Kannada language and etymology called *Kannada Kathanaka* in 1919.

He was as much interested in Konkani, his mother tongue, as he was in Kannada, the language of the land. He wanted to see Konkani develop and progress and, in that direction, wrote '*Konkani cho mooladarshu*' in two brief volumes, in 1917 and in 1919 respectively.

Gayatri, *Kannada Krithigalu*, and *Brahmageetha* are three more books that Narayana Rao published. In *Gayathri*, he writes about the origin of Gayatri Mantra, and gives English and Kannada translations of this mantra. *Kannada Krithigalu* is a book of bhajans. Havanur says that, some of these bhajans could be identified as written by Purandaradasa, some are translations of Marathi abhangs, and Narayana Rao himself might

have written some. As Narayana Rao was an ardent member of Brahma Samaj, he wrote *Brahmageetha*, a book of songs especially written for Brahma Samaj followers.

Apart from these, Narayana Rao also published a series of small books under the broad term *Tracts for Thinkers*. Under this, he brought out titles like *Nature's Creed*, *Brahma Vijnana*, *Abhangamalike*, *The Faith of the Sages*, *The Faith of the Ages*, etc.

Towards the end of his life, Narayana Rao was planning to create an English-Kannada dictionary on the lines of the famous Kittel dictionary. One of the reasons for this project was that he wanted to create new words for those English words that did not have equivalent words in Kannada. But he passed away on 17 June 1921 before this task could be accomplished.

Havanur writes that it is difficult to find anything more than these unverified bits of information about Narayana Rao and the reason Havanur gives is Narayana Rao's aloofness and modesty. It is also quite possible that he wrote all his articles and translated his poems from Bombay and got them published in Karnataka and that could also be the reason for the lack of critical analysis of his translations and articles, because not many people knew him!

This paper is only a brief introduction to Narayana Rao's forgotten 'anthology' and to his writings on Kannada poetry. Not many poets have written with such scholarship, intensity, and pioneering zeal about poetry during the early days of Hosagannada poetry as Narayana Rao did.

Notes

¹ This anthology is the much-acclaimed *English Geethagalu*. The first edition appeared in 1921. The 1924 edition had 24 poems and 1926 edition had 65 poems. The 1926 edition is considered the definitive edition.

¹ See Vanamala Vishwanatha and Sherry Simon. 1999. "Shifting Grounds of Exchange: B. M. Srikantaiah and Kannada Translation." *Post-Colonial Translation: Theory and Practice*. Eds. Susan Bassnett and Harish Trivedi. London and New York: Routledge. 162-181; and references to B. M. Srikantaiah in English versions of literary histories, including a Wikipedia entry.

¹ Excerpts from prefaces (translated by the author): Gundo Krishna Churamuri, a worker at the cotton ginning factory in Hubli, who translated Shakespeare's *Othello* into Kannada as *Raghavendra Nataka* in 1885, despairs in his preface:

All of us have been witnessing the condition of our language, which has become as critical as a person afflicted with leprosy. In spite of this, many great Kannada scholars, skilled like doctors, are mercilessly allowing the language to die. Unable to tolerate this, I, like an incompetent doctor, with knowledge of only a handful of remedies, am trying to revive it.

Similar sentiments have been echoed by Tammannappa Satyappa Chikkodi in the preface to his play *Ushaparinaya* (1883):

If any language is to develop, it is desirable that books on various subjects be written in that language.

Prose works in various genres are not available in our Kannada language. We don't have even one newspaper which can help in improving our language. Novels, plays and works, which offer entertainment, are very less in number. I feel sad and surprised at this condition of our Kannada mother. It is the duty of every scholar to write books and not just feel sad about it.

And by Lakshman Bhimarao Gadagakara in the preface to his novel *Suryakantha* (1892):

No language will reach a position of eminence if interest in reading is not awakened amongst its peoples. If this interest is to be awakened, it is absolutely necessary to have books like novels, histories and plays. Desirous of alleviating this shortcoming to the best of my abilities, I have written this short novel.

¹ These two articles were published in different journals. ‘Kavitavardhana’ was published in *Kannada Sahitya Parishatpatrike*, January 1919 and ‘Hosagannada Kavyagalu’ was published in *Swadeshabhimani*, July 1919. Srinivasa Havanur reprinted them in *Hattiyangadi Narayanarayaru: Sahitya Vachike*.

¹ Hattiyangadi Narayanarao comments on his reluctance to relinquish ‘rhyme’ in his article “Kavitavardhana” published in *Kannada Sahitya Parishatpatrike* (January 1919, 22-28). This article is reproduced in Srinivasa Havanur, ed. *Hattiyangadi Narayanarayaru: Sahitya Vachike* (Hattiyangadi Narayanarao: A Reader) (Bangalore: Karnataka Sahitya Academy, 1994) 4-8.

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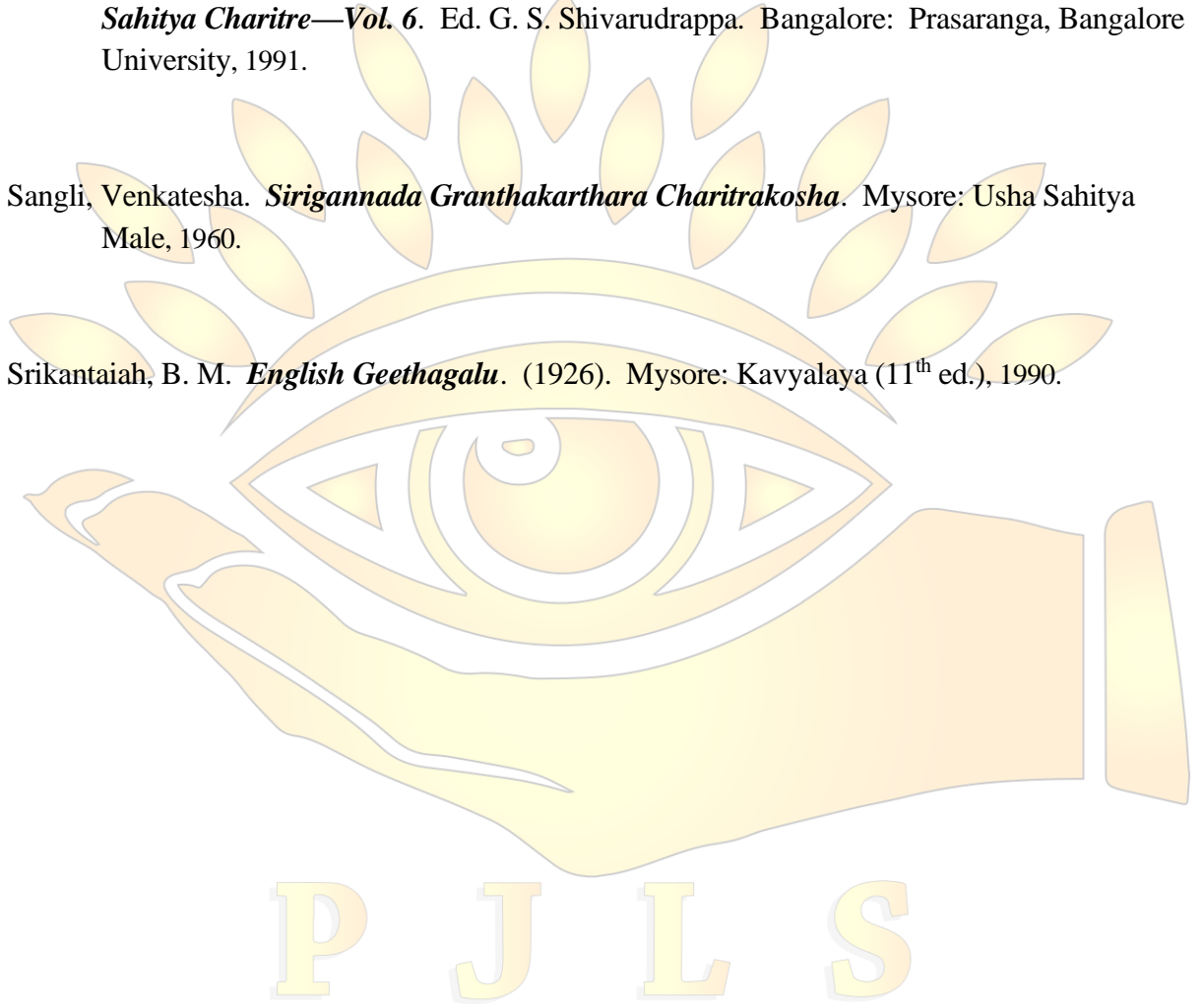
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Negotiating Spaces and Cultural Transactions in Mena Abdullah's *The Time of the Peacock*

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“Cultural differences should not separate us from each other but rather cultural diversity should bring a collective strength that can benefit all of humanity.”

- Robert Alan Manners

Culture is a complex term that includes the way of life; the customs and beliefs; art and social organization of a particular country or group acquired by persons through their capacity of learning. The social system consisting of the roles associated with men and women, the rituals, celebrations, myths and folktales all form a part of the culture of a community. The stimulating and captivating writings of Asian-Australian writer, Mena Abdullah are replete with cultural, political, historical and social aspects of the society. She explores the diversity of life of different cultures like that of Australia, India and Pakistan in her literary works especially in *The Time of the Peacock*, which would be the main focus of study for this paper. The present paper intends to discuss and focus on Mena Abdullah's works as a part of multicultural literature where varied historical events, as well as cultural aspects of the people are explored and irrespective of cultural differences, human bonding holds its own importance.

Literature is a reflection of the society that induces us to contemplate upon varied aspects of society; relationship between the individuals, individuals and groups, between the groups. The writers inspired by life events, weave them into the characters of their works and

through their words, these intricacies of life are brought forth for us to read, visualise, explore as well as reflect. Mena Abdullah's works imbibe a spirit of history and her works of historical fiction are riveting. She lays stress on the importance of family histories and culture even in writing. As defined in the *Oxford Advanced Learner's Dictionary of Current English*, history is all the events that happened in the past or the past events concerned in the development of a particular place, subject, etc. (Hornby: 737).

Malcolm Bradbury aptly defines 'culture' in this way: "Culture is a way of coping with the world by defining it in detail." (Bradbury: 1978) Mahatma Gandhiji said, "A nation's culture resides in the hearts and in the soul of its people". (Allahabad Conference: 1936) According to Kofi Annan, "We may have different religions, different languages, different coloured skin, but we all belong to one human race". (Nobel Lecture: 2001) These are the great quotes by intellectuals on culture and its significance. Sir Francis Bacon, writing four hundred years ago, stated that, "All negotiation is to work, to discover and take risk." (Of Negotiating: 1625) He was aware that this could not be accomplished fast or by merely splitting differences. Even very straightforward and simple talks are usually turned out to be too complex for that. What we need is negotiation space to express, to share and to test our assumptions, to learn about one another, to exchange ideas, to compromise wisely and to assure that what we promise to do will be done. The concept of negotiating space rests on the fact that we need more time and space to negotiate than we usually allot to making the best and most prudent deal possible for both sides.

Representations of Asian women in Australian literature have much in common with popular representations of the landscape and its culture: both tend to be depicted as highly gender-biased, yet passive; erratic, cruel, and unforgiving. While critics have ignored this similarity between portrayals of the landscape and of Asian women, the women writers from

Asian-Australian origin have emphasised the link themselves: they have emphasised the landscape in their work, and used landscape imagery to subvert stereotypical representations of Asian women. This paper deals with a short-story collection of the writer from Asian-Australian origin that draws directly from landscape iconography. Mena Abdullah with her unique style and distinctive narrative skill discussed immigrant experience in her literary works. *The Time of the Peacock* is considered as a monumental work and made valuable contributions to the rewriting of dominant Australian attitudes to Asian women, and Australian identity by focusing on the multiculturalism and ethnic diversity. This paper focuses on Mena Abdullah's *The Time of the Peacock* as a celebration of the culturally hybrid nature of the country. In each of these stories, representations of relationships with the culture and Australian landscape itself are used as metaphors for socio-cultural interactions and the self.

Mena Abdullah's *The Time of the Peacock* has received considerable critical attention over the years both as a work of Australian fiction and as a part of the Diasporic writings from the Indian subcontinent. *The Time of the Peacock* is a collection of stories that contains twelve stories, eleven of which are set in rural Australia, while the last one, "A Long Way", takes place in rural Pakistan. While most 'third-world' immigrant writers in developed countries deal with urban issues; it is particularly fascinating here to read such an intimate portrayal of rural experiences. (*Striking Chords: Multicultural literary interpretations*: 1992) These sequential, refined, simple, and interlocked stories project the perspectives of Indian Muslims who initially immigrated to rural Australia in the second half of the last century; their initial job was to train camels across the wilderness, settling afterwards as farmers. They were curiously referred to as 'Afghans' during the era of The White Australia Policy,

categorising *'all who wore turbans, exotic attire and shared the Moslem [sic] faith, regardless of their various cultural and linguistic backgrounds.* (MacDermott. 203).

Twelve short-stories, most of them narrated by Nimmi, "a dark girl in a white man's country, a Punjabi Muslim in a Christian land" recall Memories of immigrant-childhood on an Australian farm in its early years in an alien land. Nimmi reminisces how her brother Lal greeted the birth of a baby sister with great disappointment as he was portrayed as a male-chauvinist Punjabi even as a toddler. She recalls fable-like involvements with unorthodox pet animals: a peacock brought from India, reluctant to open its tail in this unfamiliar land; a fox, domesticated, then released to its doom ("She had not learnt how to kill and hunt"); an eagle, capable of violence, but referred and loved by the children as the "High Maharajah" who helps them find a kite. Additionally, there are memories of culture-clashes: the dark-skinned children's first exposure to the "nigger word" at school; an overheard story of a Punjabi patriarch, who was finally ready to accept his son's inter-religion marriage to a white woman; and the division or split in Nimmi's own family, which consists of a Muslim father, a Hindu-born mother, and a pious Hindu grandmother who never forgives. . . until Lal's near-fatal bout with meningitis brings the family together across the boundaries of caste, creed and religion. Mena Abdullah has done a fabulous job of capturing trivial and mostly shapeless glimpses of an India-haunted Australia. Some weird nuances with enough curious specifics have been very well described by the writer to reward those vulnerable to cross-cultural charm and oddity.

These interlinked stories, in which characters from one family often reappear in different episodes, are given focus by the maturing voice of its sensitive, observant narrator, Nimmi. Her pleasing vigour, imagination, and inquisitiveness - for which she is mockingly

branded as 'the questioner' (p. 5) and 'the dreamy one' (p. 11) - drives the narrative ahead. Suggestively, Nimmi explicitly and emphatically affirms her ethnicity:

'I, young as I was, could see the whole of my life as strange- a dark girl in a white man's country, a Punjabi Muslim in a Christian land' (p. 21).

This stark statement lends credence to the notion that one's ethnicity does not refer 'to a thing-in-itself but to a relationship ... typically based on contrast' (*Werner Sollors 'Ethnicity', in Frank Lentricchia and Thomas McLaughlin, eds., Critical Terms for Literary Study (Chicago and London: U. of Chicago Press, 1990), p. 288*) which is here distinguished on the basis of colour, gender, national origin, and religion, with the latter receiving a somewhat accentuated emphasis in the collection as a whole.

Throughout, the contrast manifests itself in the forms of binary categories such as us and them, and in terms of what is judged to be properly Muslim as distinct from what is perceived to be typically Australian. In order to preserve their cultural values and practices, the Indian Muslims resort to the defensive attitude of constructing family-centred cocoons, whereby they inhabit an approximation of life in India. They formed a unique bond with the Indian landscape by inventing a semblance of India in order to help themselves to overcome their sense of alienation. In order to create "her own little walled-in country," Nimmi's mother creates an Indian flower garden (p. 2). By developing a matching connection with the animals, which are given respectable Indian names or addressed in familial or affectionate words, this symbolic attachment to the new and old lands is strengthened in this way. The eagle named as "High Maharajah." (p. 53); the vixen (a female fox) as Kumari, a princess; ShahJehan, the peacock, as Nimmi's 'little brother' (p. 7); the 'Grandfather Tiger' as fictitious and wise tiger; and the little bird 'Russilla' as 'a friend, from heaven' (p. 13). In spite of their marginalisation, Indian Muslims find the landscape more welcoming and the animals more

hospitable than Australians who refer to them as "Niggers" in the story "Because of the Russilla" and make fun of their clothing and cuisine in the story "Grandfather Tiger."

As a parallel to these occasional instances of racism, the narrative, significantly, highlights the acts of affection and solidarity on the part of other Australians who befriend the Indians, respect their religion, and make them feel 'like relations' (p. 19). It is very interesting to find how the narrative in "The Singing Man", combines the Indians' nostalgia and longing for their Kashmir or Punjab with those of wandering Irish accountant, Paddy-the-Drunk who sings and longs for the green meadows of Ireland. Similarly, the juxtaposition of the story of the Australian 'bushranger' Thunderbolt with that of the Punjabi 'dacoit' Malik Khan (through the technique of story-within-story in "The Outlaw") indicates the similarities in admirable codes of conduct among people of all races, even among those who are compelled to resort to the extremes of violence.

More importantly, the narrative foregrounds the diversity in the response of the Indian Muslims to their 'foreignness' in Australia, problematizing in the process the lack of uniformity in the manner of their affirmation of ethnicity. In "The Child that Wins", we witness a range of attitudes with regard to Hussein and Anne's marriage. Hussein's father is opposed to it, and he is joined by Nimmi's favourite Uncle Seyid, a comic relief character as he has got a very good sense of humour. Though Seyid is not a relative but becomes a close friend of her father. The father worries (perhaps too presciently) that the children of a cross-ethnic marriage 'belong nowhere' (p. 74), neither Australians, Indians nor Muslims; Uncle Seyid, a well-intentioned and benevolent conservative believes that a Muslim should marry only someone who shares his faith because 'your own is your own' (p. 74) and 'what was right was right forever, and that what was Muslim was always right' (p. 73). On the other way, Nimmi's parents, whose own marriage symbolizes a stunning example of a syncretic union

between a Muslim and a Brahmin, and also cautiously and covertly supports the marriage. Their attitude reflects a certain sophisticated, reconciliatory idealism rooted in Nimmi's mother's vague principle that 'people are people' and in Nimmi's father's declaration that 'If you stay anywhere long enough ... people get used to you. They take you in to their houses and their ways' (p. 74). Of course, Hussein's action signifies, alternatively, a readiness for organic integration justified by both genuine bonding and pragmatism. The conflict is resolved through cleverly confluence these diverse streams with the birth of a baby, heralding hope and harmony.

“The Child that Wins” emphasises the inevitability to adapt and adjust to the realities and requirements of immigration. A centrifugal tendency simultaneously emerges among the characters, pointing towards assimilation into the new culture without necessarily deracinating themselves even as the discourse reveals an obvious pride in the character’s sense of their ethnicity and empathy for their anxiety over losing it in an alien land at times of hostile culture. When it comes to educating the next generation of Australian-born Muslims which is concerned with this issue assumes more prominent role. In “The Babu from Bengal”, the foresighted Wali Husson urges his friends to send their children to Australian schools to learn and to integrate into their new society, so as to spare the parents the exploitation of the Babu, a half-literate conniving clerk:

The white people send their children to school. We send ours to work in the paddocks. The white children are learning to choose. Ours are learning to be farmers, peasants, people the Babu can use to make money from. This is because their fathers are stubborn and dislike change. (p. 89)

What is being articulated here is not merely a strategy for survival, but a genuine willingness to meet the other and to emulate qualities that the Muslims can comprehend and

relate to such as the pursuit of learning. The story emphasises compromise and acceptance of their new identity as Australians while valuing their Indian heritage, affirming this spirit of change throughout. The triple sets of binary oppositions along the axes of time, space, and ethnic barriers (then/now, there/here, and us/them) are thus deftly defused and reconciled through statements like “The old ways were good, but the new ways are better” (p. 104). Similarly, in the story “High Maharajah”, the gravid act of reconstructing a damaged kite, from Indian bamboo reed and Australian paper (potent symbols for cultural roots and acquired identity) making the hybridized 'Australian kite sing' (p. 57), indicates the evolution of a new composite personality, expressing a distinctively Asian-Australian sensibility that is part of Australia's history," and represents the development of a new composite identity. (Gooneratne, *op. cit.*, p. 118) Accordingly, the discourse of *The Time of the Peacock* functions, to extend Edward Said's musical metaphor, 'contrapuntally' (Edward Said, *Culture and Imperialism* (New York: Knopf, 1993), pp. 66-67) it suggests, perhaps a little idyllically, that compromise is quite possible when exercising flexibility and foresight. It is significant to note that all the concerns and the concessions are one-sided: the minority must be accommodative of the majority.

The final narrative, 'A Long Way' is the pinnacle of the toleration and compassion of ethos. The story operates allegorically through the metaphor of a difficult journey undertaken by a Pakistani mother desperate to deliver a jumper, conjuring up in the reader's imagination Bunyan's Pilgrim's Progress. The mother has made it for a son who studies in Australia; as she tries to arrive in Karachi on time to hand-deliver it to a friend departing for Australia, when this Muslim mother encounters people from other religions such as Hindus, untouchables, and a Christian priest, every one of them show adoration and affection for her. The story, along with the entire collection, comes to an almost didactic conclusion by

building up to the central idea of the book, "The world is all our people," which is stated on the last page of the book (p. 112). This all-encompassing insight supports Nimmi's innocently pastoral vision of a child, which is expressed in the book's opening sentence, "The world was our farm and we were all loved."

The atmosphere of universal tranquillity that permeates *The Time of the Peacock* deflects hostile situations. By keeping this in mind, one Australian reviewer aptly writes for the Bulletin eloquently stated, 'that kind of book: to be passed on within a family, with love.' (Maurice Shadbolt, quoted in *Gooneratne: Pg.115*) The book's fascinating thematics thus progresses from the 'dissociative sense' (Sollors, *op. cit.*, p. 288) that emphasizes ethnic distinctiveness being jealously guarded in a daunting environment of immigration/exile towards an integrative ethos that embraces and celebrates a caring, compassionate humanity: as Rashida, Nimmi's mature sister and one of the book's privileged voices, insightfully declares: "In all things beautiful Allah smiles" (p. 27).

Though the way of life, customs and beliefs of people may differ from one another, there are many similarities which make them unified humans above everything. Through her gripping narratives, Mena Abdullah not only brings to the fore the history and culture of different places but lays emphasis on humanity and traces the journey of life where the magical powers of care, affection and love connects human beings. Reading, exploring and discussing about different cultures makes one more awakened to the unknown territories of culturally diverse life in this world.

The advent of literary theories like post-colonialism and cultural studies have provided added advantage to the South Asian diasporic writers in Canada in charting out their own "cultural territory." Viney Kirpal states in *The Third World Novel of Expatriation*:

“Whether modern or traditional, it is humankind's eternal yearning to find "roots"

or a place to call home and develop an emotional and psychological connection.” (45)

Culture clashes, the process and resulting guilt of fleeing a restrictive background or tradition, the problem of being displaced from one's own culture and one's own homeland finding oneself in a totally new world. These are issues that an increasing number of people in today's globe are facing in a brand-new setting. Therefore, the three coordinates of the diasporic imaginary are culture, identity, and resistance. The entire issue of an individual's identity becomes an unreachable ideal in such a situation where the person is perceived as geographically, culturally, linguistically, or occasionally psychologically separated. The Asian-Australian fiction, especially from the writers of south Asian origin, abundantly reflects these anxieties, the sense of dislocation and alienation of individuals caught in a world of conflicting values. Hence, there is diasporic resistance for identity and empowerment.

To conclude, society consisting of multi-cultural, religious and linguistic groups undergoes the process of constant negotiations, conflict, assimilation and more of accommodations. Diversity and unity have to be observed as dialectical process. Society which is free from conflict, cooperation and accommodation is exists only in myth. Negotiating space can be created by putting a string on concessions. Making a concession in exchange for something invigorates calm discussions with fresh ideas. It gives both sides the opportunity to respond in a variety of ways. Some responses to requirements or strings provide hints about hidden motives. These offer areas for additional exploration. The relationship can develop if there is room for negotiation: space for each side to build respect and trust in the other, to accept the other as a collaborator rather than an opponent, to

discover the things they have in common and to recognise the genuine significance of their differences.

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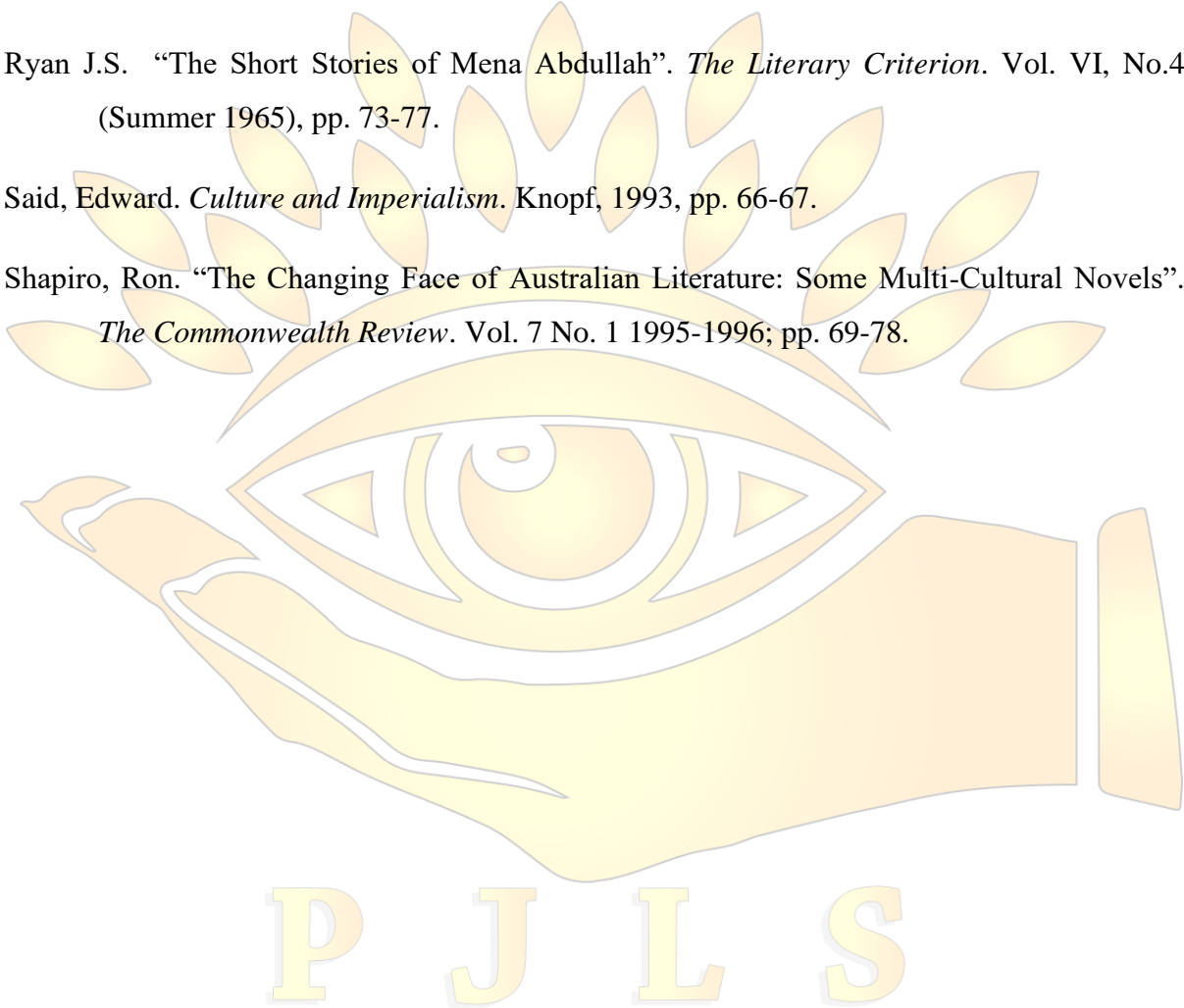
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Emergence of New Texts: Interplay between Translation and Gender

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Abstract

Translation entails an act of rewriting wherein the latter does not merely entail the act of copying the original text but the formation of new texts. A new text is close to the original text with a perspective of its own that goes beyond the meaning of the main text. In the light of translation, translated works have their own linguistic, historical, and social significance. Transfer of meanings from one vantage point to another, from one era to another, and from one language to another problematizes the idea of increasing the horizon of having multiple perspectives.

In order to understand this idea, this paper analyses the politics of translation through the lens of gender wherein both translated works and works of women writers are considered as what was prevalent in France as “Les Belles Infidels”. This paper challenges this concept and analyses the process of translation as being a faithful exercise of reproducing different perspectives. It also acts as a medium of diversifying meaning generation thereby bringing a cross-cultural connection across the world.

This paper examines various theoretical contexts of translation from the point of view of gender. This examination would attempt to bring clarity to how the translation helps in giving space to the voiceless/manipulated and brings the margins to the center.

Keywords: *Translation, Retelling, Meta-Text, Gender in Translation, Les Belles Infidels, Myths, Cultural Studies,*

Edith Grossman, in his book, *Why Translation Matters*, said, “Translation asserts the possibility of a coherent, unified experience of literature in the world’s multiplicity of languages”(Grossman 17). Herein lies the beauty of translation as a creative and literary process wherein it is wholesome and coherent with a perspective of its own. We are living in the post-structuralist and deconstructionist era wherein multiplicity in meanings holds utmost importance. The death of the author metaphorically means the birth of new perspectives wherein every new writing and reading project has the aim of what Peter Barry mentions in his book titled *Beginning Theory: An Introduction to Literary and Cultural Theory* “unmasking internal contradictions or inconsistencies in the text, aiming to show the disunity which underlies its apparent unity” (Barry 72).

With the aim of decoding such disunities, translations have attained an important position in the world of literary creativity. Every translated work has an ideology behind it, an ideology that makes the concerned translation a deliberate exercise of giving rise to certain questions through shifts in language and author. Such shifts offer fresh perspectives to the concerned works. According to Andre Lefevere, ideology, in the context of translation, acts as a “set of discourses that wrestle over interests that are relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life” (Lefevere 58). This makes translation, a process of rewriting wherein the source text is rewritten with a different point of view. He believes that translation is a productive exercise and deserves to occupy a more central position than the status of being considered secondary to the original text.

Coming back to the discourse of translated works being rewritings themselves, it is important to understand the politics of the translated works of source texts. Mini Chandran, in the article titled “The Practice of Translation in India,” talks about various meanings of

translation. According to the article, translation is not just a linguistic exercise. It is also *Anuvaad* (speak after), *bhashantar* (linguistic transference), *tarzuma* (reproduction), *roopantar* (change in form), *vivartanam* (change). It is evident that how transformation is the key element of translation, transformation in meanings, forms, and interpretations thereby giving rise to meta-texts. Stuart Hall, in his concept of the ‘circuit of culture’ establishes the fact that being a part of society, an individual’s existence can be understood through five levels production, representation, identity, consumption, and regulation. In the light of translations as well, these five elements play an important role in shaping the ideology behind them. For example, a translation that is produced/reproduced represents a certain section of society as its theme. This representation puts an impact on the psyche of the reader and gets consumed by them ultimately getting regulated as another worldview. This is how meta-text derives its identity from the main text.

This paper projects light on the generation of such meta-texts from the perspective of gender discourse. This brings in the argument pertaining to *Les Belles Infidels* which refers to a literary practice in 19th Century France wherein the belief was that translators, with the aim of improving upon the source text, would rather produce unfaithful translations removed away from the essence of the main text. Similar is the position given to the works of women as compared to that of men wherein the literary geniuses of women or for that matter, the voice of women’s freedom has always been secondary or silenced in the patriarchal society. The authority of the original/source text over the translated work is closely linked with notions of masculine and feminine wherein the original is considered the strong generative male, the translation the weaker and derivative female. Sherry Simon, in the book, *Gender in Translation*, says:

We are not surprised to learn that the language used to describe translating dips liberally into the vocabulary of sexism, drawing on images of dominance and inferiority, fidelity and libertinage. The most persistent of these expressions, “Les belles infidels,” has for centuries encouraged an attitude of suspicion toward the seemingly but wayward translation. (Simon 12)

This brings in the counter-narrative as to how translations in that way act as a medium to fight out the inequalities prevalent in society, one of them being that of the position of women. Women across all religions and cultures have always been considered as what Simone De Beauvoir termed as the ‘second sex’. The idea of derived existence is that it has its being at the periphery, something whose essence lies within a central system, this central system being the prolonged patriarchal culture that has its own paradigms of limiting women to the margins. Here, it is imperative to understand that gender discourse and translations have a similar ideological mechanism in order to generate a room of their own. This mechanism comprises problematizing the center/ the transcendental signified to question the marginalized space to which they have been relegated. Translated works decenter the center and hence act as narratives of *résistance* in their own ways, thereby transforming into meta-texts, texts going beyond the fixed ideological politics to bring to the surface, the subjugated and silenced voices. Marguerite Duras, one of the French novelists explains:

I think "feminine literature" is an organic, translated writing ... translated from blackness, from the darkness. Women have been in darkness for centuries. They don't know themselves. Or only poorly. And when women write, they translate this darkness... Men don't translate. They begin from a theoretical platform that is already in place, already elaborated. (Duras 174)

Here, myths from a woman's perspective are a kind of translation in itself. For example, the retelling of gendered myths such as the *Ramayana*, the *Mahabharata*, Pandora's Cornucopia, The Laugh of Medusa and so on across cultures establish the fact what Luis Von Flotow, in the book, *Translation and Gender*, says:

Rewriting myths always has more translations, and retranslations. The emphasis is thus not on the one perfect translation (that can never be achieved), nor is it on the deconstruction of the traditional hierarchy between translation and original. The emphasis is not on equivalence or on equality, nor for that matter on some mythic linguistic wholeness. Precisely because every text can be retranslated and every myth can be rewritten, seriality is a condition of translation, a condition that has no end, and no beginning. (Page 47)

In the light of retellings of myths, myths are an essential part of one's culture and tradition as they reflect the existing idea and the way of living of the people belonging to different cultures. That is why, these become the means for individuals to create their own qualitative identities. However, time is an entity that does not remain the same and so does the approach towards tracing the changes in the acceptance of myths. Mythology has a profound influence on our present lives as well. It has permeated into traditions and day-to-day activities by way of religion, philosophy, sociology, and other such avenues. However, it has been rightly said that change is the only constant. That is why, myths are an important subject of study in the current scenario. With each attempt, more and more perspectives get generated in order to understand more and more facets of human life and existence. With each retelling of the respective myths (and their translations) across time and space, there is a change in the point of view that takes place. Along with this change, another important aspect that plays a vital role in the study of myths and their retellings is the prevalence of the respective social orders.

The concept of 'then and now' is very essential when it comes to understanding the changes in the acceptance of myths across different times.

Keeping in mind the Indian myths, major texts like the *Ramayana*, the *Mahabharata*, the *Upanishads*, the *Vedas*, and the *Puranas* have always been present in the Indian tradition. The famous characters of *Rama*, *Sita*, *Draupadi*, *Krishna*, and many others are not just mythical characters but have become metaphors for certain values and ideal human actions. Since times immemorial these myths (and the respective translations) have been the foundations of ideality and goodness. *Sita* has always been the ideal woman, *Rama* being ideal man, *Krishna* being the best counsellor. Even in *Ahalya's* case, she waits for Rama to touch her so that she can regain the human from being a stone. Narratives like this have been received in such a way that they have become the archetypes of understanding human emotions. However, human life is highly complex and is governed not just by idealities but by problematics as well. In such a narration, not all characters of the myths are brought forth to the readers. Therein, comes the concept of building up hierarchies as to what will actually be presented and what not. These myths have been rewritten time and again as well as carry their own politics of the respective times. Myths are a mode of representation of certain codes of conduct that are assigned according to gender roles. When myths are retold, it is not just about revisiting the past but about the reinterpretation and reconsideration of voices that have not been heard yet.

Human beings do not exist in isolation. The entire worldview including the social, political, and psychological leanings plays a vital role in establishing who we are and how we respond to situations around us. And when it comes to the identity of a woman, the complexities and the politics of being a woman of virtue and vice gets attached to her. A woman's identity has always remained problematic as her only prerogative is to serve the

men without any expectations on her part. Mythology is fraught with such references to women wherein they are celestial beings born out of the milky ocean, full of vigor and beauty as well as given preference according to their art of wooing and expertise in art and music. However, they have to ultimately face ostracization. Be it *Rambha*, *Urvashi*, or *Tillotamma*, they are some of the well-known *apsaras* in Indian mythology who have had immense beauty and artistic abilities but ultimately were treated as objects. All these women stand as a metaphor for all such voices who have faced oppression, discrimination, and violence but have had a lot of resilience.

There have been many writers who have made an attempt to give voice to women's trials and tribulations for having a relegated existence but also have talked about their own ways of resisting the gendered power politics. In the context of translations, the texts can be studied at various levels as they not only focus on the parameters of certain changes but also throws light on how certain social codes are still the same due to the mindset people have regarding gender roles and the parameters that are attached to the concept of purity. This also brings in Derrida's concept of the centre and the margins.

The element of social order plays an important role in deconstructing age-old myths. Culture is one of the most important parts of the social order. Every human culture produces general narratives based on the experience of the elite or the subjugated, expressed as binding and sometimes constructed truths. Every human society consists of individuals and groups positioned in relations of unequal access to scarce economic, political, social, and cultural resources. As a result, individuals who are dominant, form perspectives to justify their position. Building upon this premise, they have woven a network of shared rights, justice, truth, and ideals to safeguard their interests. This is how translations emerge and they become the doctrines of existence. The translated texts delineate the fact that the human world is very

often not what it seems to be and through retellings, the hidden aspects of representation can be understood which in the original myths have been hidden behind power and manipulation. Translation Studies provide the platform to understand the politics of representation through which we render ourselves unto ourselves and others, as individuals, unique persons, and social agents. Through translated texts, the most private and social experiences are showcased to be culturally enmeshed. Translation Studies is an integral part of Cultural Studies and one of the most important aspects of this area is that it appreciates how power shapes meaning and through this, liberating oneself from the grip of some of its tentacles; learning to understand the strength and popularity of retellings, but being committed to demystifying the world; connecting with the remarkable pace of change in modern society. In the process, an attempt is also made to understand how representation operates to position the reader to hold fast to particular outlooks and values. Translations enable the readers to decode the voices which have not yet been talked about due to the characters that have always been at the centre. But centres tend to shift. In order to understand Translation Studies in the light of Culture Studies, it is essential to know three ways through which the translated works can be understood. They are as follows- 'deconstruction', 'demythologization', and 'demystification'. The first way is to understand a critical attitude to the primary dichotomies in language and culture which operate to entrench divisions and fetter identity. It focuses on the interrogation of cultural meaning in order to expose the different underpinnings of unexamined areas. The second method helps to reveal how cultural and social reality and a sense of shared past are coded and represented by myth. Since translated texts reflect the articulation of power, demythologization logically points to the exposure of the social, economic, and cultural interests behind the translations. The third approach of demystification links the exposure of translation, manipulation, and power to the real position of respective individuals in real life.

It is this politics of translation that Gayatri Spivak Chakravorty considers an important approach in achieving women's 'solidarity'. According to her, the task of the feminist translator is to consider language as a sign of the working of the gendered agency. This can be witnessed in one of her translated works, *Breast Stories* which is a series of her impressive body of work to a readership beyond Bengal. The three stories in this compilation titled, 'Draupadi', 'Breast Giver' and 'Behind the Bodice' talk about the idea of romanticizing the socio-libidinal relationship between the sexes, the idea of understanding the supposed normality of sexuality as male violence, and the ideas related to the ironies of caste, class, and patriarchy. Through translation into English Language, Spivak has projected light issues such as the closest approximation to the First World scholar in search of the Third World, women being considered as commodities to be put on a pedestal only to be consumed for surplus, and women being regarded as elements only to be discovered. *Breast Stories* as a compilation of translated works stands as an answer to her own question 'Can the Subaltern Speak'? She gives the three women Dopdi, Jashoda, and Gangor voice to speak about their plight in a global language.

Similarly, another prolific South Asian woman writer, Ismat Chughtai's short story, *The Quilt* is an English translation of the Urdu Short Story, *Lihaaf*. The quilt acts as a tool to unveil such social, cultural, and religious complications wherein women like Begum had to remain in the confines of a failed marriage and still were supposed to sustain themselves in the name of *Purdah* system- a system that dictates women to be the custodians of family honor and purity. The quilt keeps all these aspects hidden. David Richards, in his book *Masks of Difference: Cultural Representations in Literature, Anthropology and Art*, discusses a veil being a kind of mask that has "an aura of ambivalence and ambiguity about it. It is a disguise; it hides what we most need to know" (Richards 295). Now, the role of translation here is that

the idea of veiling or purdah system is not just limited to one specific culture. Metaphorically, it stands for the restricted agency. Hence, Chughtai's *The Quilt* decodes that garments such as hijab, cloak, or dupatta are not just cultural markers of honor but are metaphors for establishing hegemony which then become the cross-cultural signifiers of women's subjugation. The Quilt becomes meta-text carrying metaphors of what must be revealed. The story's translation from one language to the other widens up its horizon in terms of cultural relatedness as well as social

Translation, then is an act of what Gilles Deleuze and Felix Guattari call 'deterritorialization' in their seminal work, *A Thousand Plateaus* wherein the process of deterritorialization is always followed by reterritorialization. When a work is translated, it is deterritorialized from the original work so that it can be reterritorialized in a different context to give rise to multiple perspectives in the form of meta-texts. Here, the attempt has been made to understand translation as a discourse that helps in establishing equivalence wherein equivalence does not necessarily stand for similarities. Rather, it stands as a platform to pave way for what is not similar but has its own identity only to be incorporated into the structure of the society. Therefore, in the context of gender discourse, translations universalize women's points of view across cultures. The aim of this paper has been to draw a parallel between the understandings of gender and translation. In the process, the paper has also tried to reflect upon translation as being an act of re-writing where the meanings in the original text get transferred to the readers of the other languages in the respective languages. In the process of this transference, shifts in author's perspectives can further lead to different meanings for the readers as well. This process gives rise to multiple meanings. This difference in meanings become a chain which broadens up the horizon of a text which can now be accessed in various languages and which is open to several interpretations.

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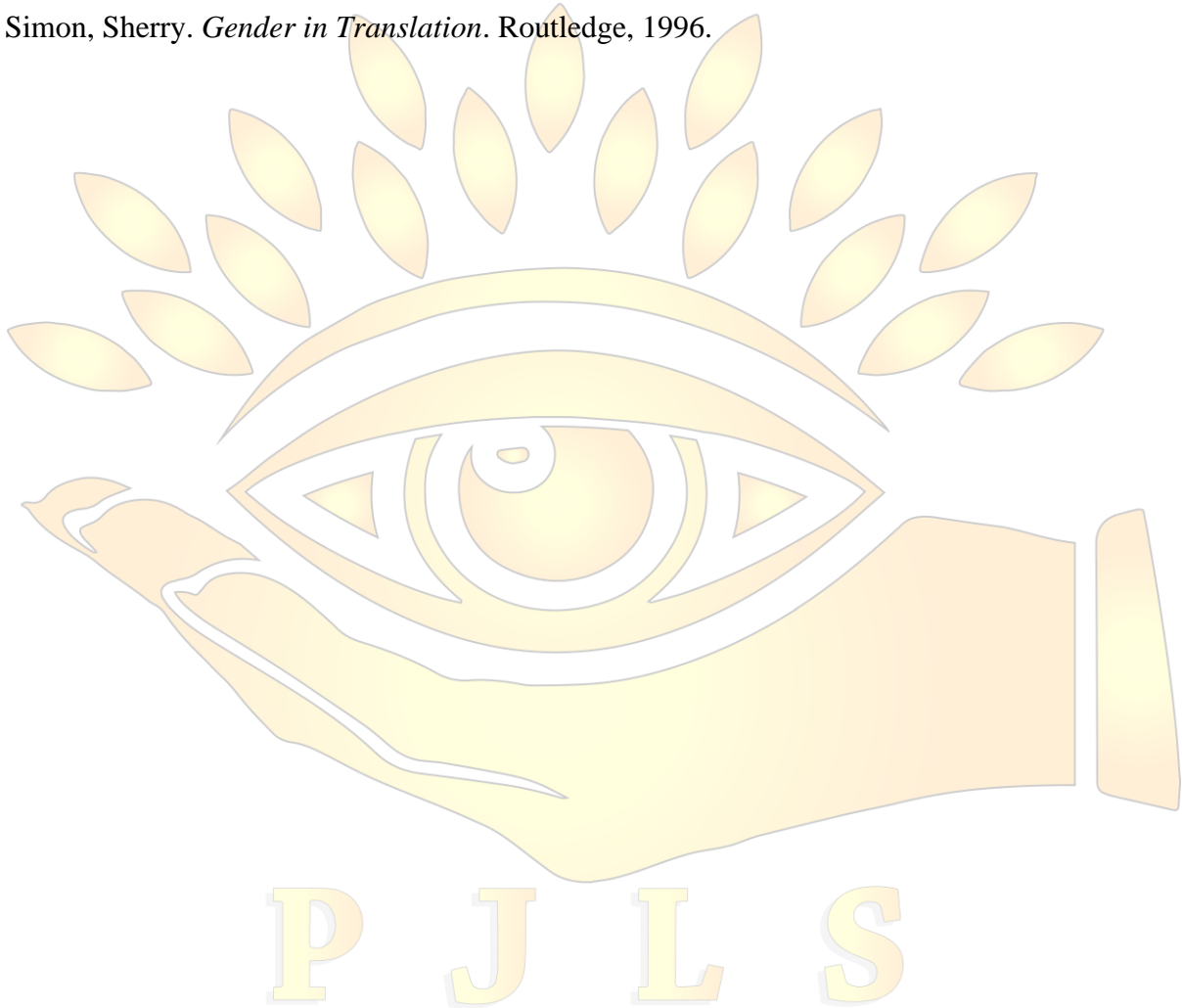
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Review of Annapurna Sharma's *When Jaya met Jaggu and Other Stories*

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When Jaya met Jaggu and Other Stories

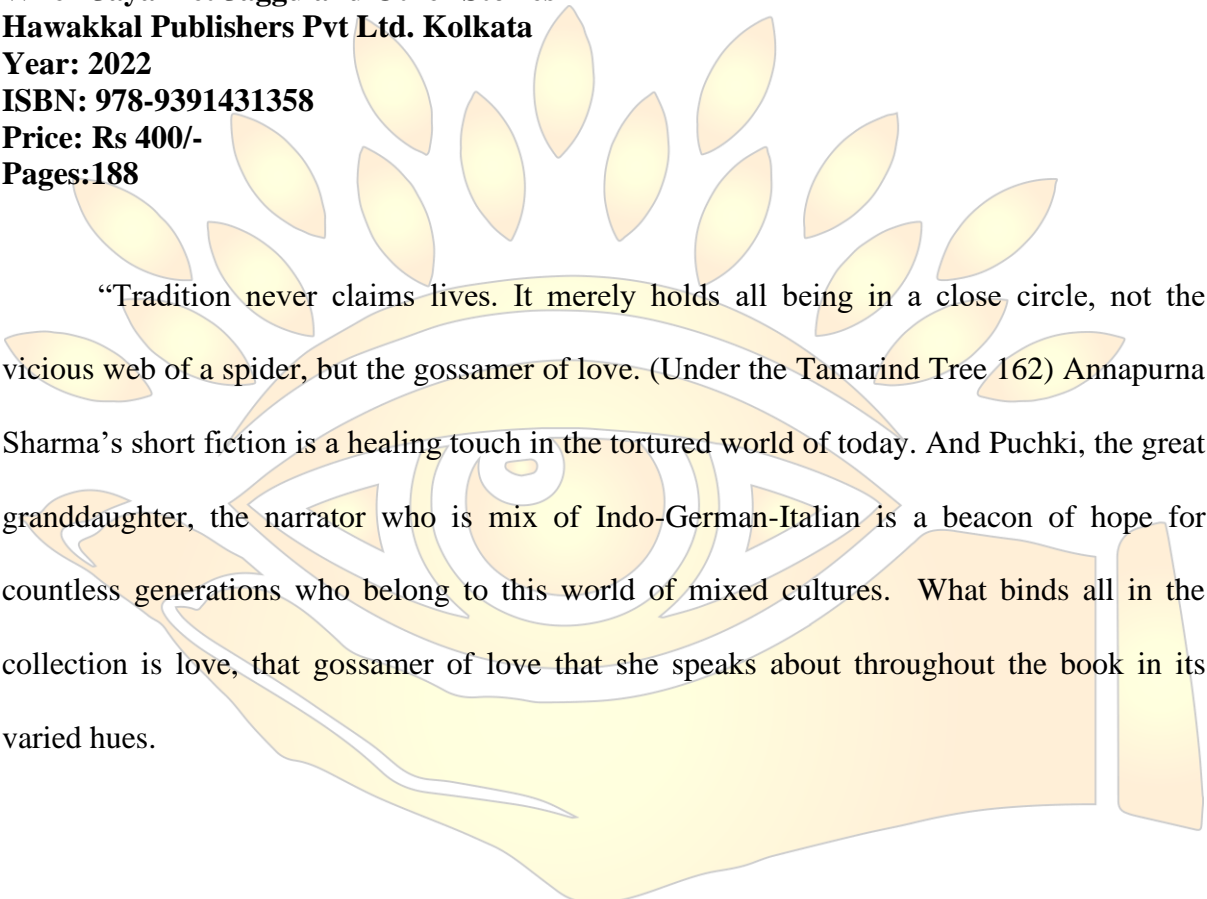
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“Tradition never claims lives. It merely holds all being in a close circle, not the vicious web of a spider, but the gossamer of love. (Under the Tamarind Tree 162) Annapurna Sharma's short fiction is a healing touch in the tortured world of today. And Puchki, the great granddaughter, the narrator who is mix of Indo-German-Italian is a beacon of hope for countless generations who belong to this world of mixed cultures. What binds all in the collection is love, that gossamer of love that she speaks about throughout the book in its varied hues.

When Jaya met Jaggu and other stories published by Hawakkal is a collection of 9 stories dealing with the complexities of love and the myriad forms and turns it takes. It is a delightful work, written with an eye for detail. Urban, rural, diaspora, the very local are all flavours permeating through this volume. And each story binds the characters with that one emotion which is a connecting thread to every value and tradition in its own way. Perhaps that is what makes this volume so very Indian. It travels through our minds connecting experiences, hopes and dreams.

Whether it is *The Lame Mango* which troubles us with the intense obsessive connect that blossom in Ajay for a mango tree or the *Jasmine Maid* which opens up the familiar world of class exploitation, the vicious circle of poverty and sexual exploitation and awakening or even the very unexpected closing of *Coffee pleasure* touching upon a topic which is still heard in whispers, Annapurna never ceases to amaze. Just when one settles down to the mundane and the explicable, she jolts us to an unsettled feeling which is what happens in *Coffee Pleasure and Jasmine Maid*. Her subtle forays into the human psyche, its intense pressures and pleasures give the readers a sense of a sensitive mind at work. Hers is an eye which discerns and an ear which hears even the smallest sigh and cry.

Coffee Pleasure tugs at the heart strings. Initially taking the readers along a familiar path about unfulfilled dreams, Annapurna later overturns the oft held patriarchal/ Freudian notion of a troubled mother-daughter relationship to a quiet sublimation of a mother's awareness and acceptance of her daughter's desire, choices, aspiration and ambitions. It is that one line in the letter of the mother that raises eyebrows, "We have one thing in common" (54)

The collection has an interesting mixture of stories on relationships between humans, between humans and Gods and between humans and the world outside. Inanimate world would be an inappropriate term because what Annapurna does is not just look at the inanimate as lifeless but as possessing a distinctive meaning in connection with the living world. The last three stories in the collection, *Gods without Inquest*, *Temple under the Tamarind Tree* and *the Lone Jungle Crow* opens up a world where humans, gods and beliefs are entwined. It is a curious feeling of being in a familiar world, wanting to do away with certain hard held traditions, but caught in the web of tradition, modernity and a quiet strength.

The writer experiments with forms, the epistolary and the confessional in *Coffee Pleasure* and anthropomorphism in *Lunchtime* throwing the readers into a frenzy of grasping at the threads of narration, trying to make sense of the stories. I remember turning the pages back forth making sure that I have not made a mistake! Annapurna toys with our minds and that is what makes her tick after we set the book aside. To use cliché, the icing on the cake is of course *When Jaya met Jaggu*. It is a tale which tugs at your heart, a tale which subverts the intensity of relationships and a tale which makes you question the roles we play and whether there is anything permanent and logical about it. It is a bold one and an endearing one, a story which shakes our foundation of family and love and memory.

Annapurna Sharma's prose is simple yet so powerful. She has a way with words, transporting us into a world of enchanted imagination. Listen to this "I smelt the rawness in the air, the untamed, virulent fragrance of skin, supposed to give goosebumps to anyone". (Coffee Pleasure 35) One can literally feel and smell it. I would call it an immensely readable book.

POEMS

this poem wishes to heal

is it her heart or the world
that she holds in her hands?

is she nursing an old wound,
cradling stillborn dreams?

are those tears that she cleans
or dries the bleeding stream
flowing from the streets?

the dead have to be grieved

the hungry fed

that which was torn open

has to be stitched

once the fire

is doused, like Bhagirathi

flowing over the ashes

of the damned,

may her words flow,

open ajar the floodgate

of hope and heal

her heart, her world.

- Shweta Rao Garg

this poem is an upcycled jacket

from the wool of the old brown sweater
my grandpa wore his last winter
i embroidered hibiscus on amma's
green cotton sari, used the buttons plucked out of my
pinafore dress and added many trinkets and talismans,
charms for evil eye, cures for some recurring
maladies, remedy for your sleep
my father's songs when
his head was full
of hair and no care in the world
are slipped inside the pockets
hand-stitched with the thread that
connects you to me, my *chinna mari*
may you be snug in this soft poem of a jacket

chinna mari – a Kannada endearment, my golden baby.

- Shweta Rao Garg

Shweta Rao Garg is an artist, poet, and academic from India living in Baltimore, US. Her poetry collection, *Of Goddesses and Women*, was published by Sahitya Akademi in 2021. She is one of the co-editors of *Quicksand Borders: South Asia in Verse* (forthcoming Macmillan, New Delhi) and one of the four contributors in *Shakespearewalis: Verses on the Bard* (forthcoming Flowersong Press, McAllen, Texas). Her poems have been published in *Indian Literature*, *Coldnoon*, *Everyday Poems*, *Postcolonial Text*, *Transnational Literature*, *Muse India*, *Visual Verse*, *Yugen Quest Review*, etc. Like her art, her poems are about her lived experiences as a woman. Mythology, popular culture, and motherhood are recurring themes in her work. She seeks to create a conversation between her visual art and writing through visual poetry. Her artwork can be found at <http://shwetaogarg.com>

The Raindrops and the Sun

In the garden of a certain life,
Right after an inglorious fall,
Chaos crept in undetected,
In a moment of fleeting vulnerability.

The Raindrops were furious,
Raging raindrops,
Raving raindrops.


Sun's brief neglect drove them mad.
Shining sun,
Stately sun.

Raindrops decided to unleash ruinous fury,
Annoyed raindrops,
Antagonized raindrops.

Lashing out on Sun's beloved Earth,
Fecund earth,
Flawless earth.

And puddle pools were the blisters
formed on earth's tender bosom...
Devious puddle pools,
Desolate puddle pools.

Innocence was thus led astray,
Drowned in order to pass over,
Till experience spurted out,
Soothing, pushing the Blisters lower,
In full bloom beneath a resplendent Sun,
The Lotus Sutra paved the way,
To a dearly earned redemption.


P J L S
- Kalyanee Rajan

Remunerations

it refuses to leave me alone.
simply forgetting how happy i was,
always.
forcing me to think otherwise.
driving me to ride on tides.
i forget that this is not what i desired.
i forget that i am not ready,
not yet.
not ready to face the impending reality.
not ready to pay the imposed price.
thus,
comparison doomed contentment
(however unreal that was).
but not so soon,
awoke and quoth the reason,
history shall not repeat itself.
not henceforth
peace dawns.

- Kalyanee Rajan

Kalyanee Rajan works as an Assistant Professor in English, Shaheed Bhagat Singh Evening College, University of Delhi. An educator and motivator by passion with more than a decade of experience, her areas of interest include reading and researching Indian Writing in English and translation, reviewing books of different genres, writing-reciting poetry in both Hindi and English, leading workshops on various aspects of teaching-learning, and, following natural sciences and global politics. She co-edits Lapis Lazuli - An International Literary Journal (LLIJ), a refereed, peer-reviewed, and open access E-Journal. Rajan is currently serving as the Treasurer of IACLALS, and Executive Board Member of The Shakespeare Society of India, prestigious pan-Indian Literary organizations.

Urban Diaries

I

Thumping like a shivering drum,
The gaze operates watching the strumming
Emotions deep within the self:
As
The crescendo rises in an operatic frenzy,
There is a breath of recognition,
As the trembling walls loom in,
Seeming to hold in a virtual embrace,
The very nature of time,
There is a shiver of hope or despair,
As the waves cut through the bone,
The strum of the memory flows resounding
Within the deepest sinews,
In ebbs and flows,
Debating one's space within this universe,
The leaning wall lends support,
Somewhere an effort to escape
That symphony.

P J L S
II

Lets find out if we can, a space beyond a table,
Out of the bland conversations that dry up like
a wilting flower,
People can be boring with their self defenses,
Afraid like the whimpering self that hides under
the table cloth,

Shrinking it like my words I speak.
The creaky tottering chair and the shifty eyes,
Holding on to the words that slip,
The hanging spider hears it all,
Weaving a web around, are they real it
wonders,
What webs they spin; they must be kin.

III

Its a long silence as the breath
congeals into long strips;
That lie's on the plate like a decorated
wedding,
Probably just long enough to hold
hoping,
For many a life time away lies a seed;
Too far away is that moment; to see a
tree that time holds,
The whispering air comforts,
Creating ripples in the wispy strands,
The hard chair questions biting
resolutely into the silence;
Into the huge slices of the present.

- Balaji Ranganathan

Prof Balaji Ranganathan is the Chairperson of the Centre for Comparative Literature and Translation Studies at the Central University of Gujarat. His areas of specialization are Comparative Literature and Asian Studies, Orientalism, India and Political discourse, Psychoanalysis, Archaeology, and Ancient India, Indian Bronze sculptural studies, and Ancient Indian Numismatics.

ಶಾಂತಿನಾಥ ದೇಸಾಯಿ: ಸಾಹಿತ್ಯ, ವ್ಯಕ್ತಿತ್ವ - ಸ್ಮೃತಿ ಕೃತಿ ಕುರಿತು ಟಿಪ್ಪಣಿ ರೂಪದಲ್ಲಿ ಕೆಲವು ಮಾತುಗಳು

ಪ್ರೊ. ಶಿವಲಿಂಗಸ್ವಾಮಿ ಎಚ್ ಕೆ
ತುಮಕೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ತುಮಕೂರು

ತಮ್ಮ ತಮ್ಮ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಗಮನಾರ್ಹ ಸಾಧನೆಗೈದು ಮನುಕುಲದ ಉದ್ಧಾರಕ್ಕಾಗಿ ದುಡಿದು ತೆರೆ ಮರೆ ಸೇರಿದ ಧುರೀಣರನ್ನು ಕೃತಜ್ಞತೆಯಿಂದ ಸ್ಮರಿಸಿ ಅವರ ಸಾಧನೆಗಳನ್ನು ಮೆಲುಕು ಹಾಕುವ ಮೂಲಕ ಮುಂದಿನ ಜನಾಂಗಕ್ಕೆ ತಲುಪಿಸುವ ಕೆಲಸ ಎಲ್ಲ ನಾಗರಿಕ ಸಮಾಜಗಳಲ್ಲಿ ಆಗುತ್ತಲೇ ಇದೆ. ಇಂತಹ ಧುರೀಣರ ಸಾಹಿತ್ಯ ಕೃಷಿ, ತಾತ್ವಿಕ ಚಿಂತನೆ, ಹೋರಾಟ, ತ್ಯಾಗ ಇತ್ಯಾದಿಗಳಿಂದ ಮನುಕುಲದ ನಿರಂತರತೆ ಸಾಧ್ಯವಾಗಿದೆ ಮತ್ತು ಭವಿಷ್ಯದ ಬಗ್ಗೆ ಭರವಸೆ ಇದೆ. ಇತಿಹಾಸದ ಪುಟಗಳನ್ನು ಸೇರಿರುವ ಅಸಂಖ್ಯಾತ ರಾಜಕೀಯ ಮುತ್ಸದ್ಧಿಗಳು, ಸಮಾಜ ಸುಧಾರಕರು ಮತ್ತು ಸಾಹಿತಿಗಳು ತಾವಿದ್ದ ಪರಿಸ್ಥಿತಿಗಳನ್ನು ತಾರ್ಕಿಕವಾಗಿ ಅವಲೋಕಿಸಿ ಅದಕ್ಕೆ ತಕ್ಕ ಪ್ರತಿಕ್ರಿಯೆಯನ್ನು ತಮ್ಮ ಸೃಜನಶೀಲತೆ ಮತ್ತು ಚಿಂತನೆಗಳ ಮೂಲಕ ನೀಡಿ ತಮ್ಮ ತಮ್ಮ ಸಮಾಜಗಳಿಗೆ ನವೀನ ರೀತಿಯ ಮಾರ್ಗಾನ್ವೇಷಣೆಯನ್ನು ಸಾಧ್ಯಗೊಳಿಸಿದ್ದಾರೆ. ಈ ಹಿನ್ನೆಲೆಯಲ್ಲಿ, ಕುವೆಂಪು ವಿಶ್ವವಿದ್ಯಾಲಯವು ತನ್ನ ಪ್ರಸಾರಾಂಗದ ವತಿಯಿಂದ ಸಾಧಕರ ಹಾಗೂ ಧುರೀಣರ ಸಾಲಿನಲ್ಲಿ ಸೇರಿರುವ ತಮ್ಮ ಸಂಸ್ಥಾಪಕ ಕುಲಪತಿಗಳಾದ ಪ್ರೊ. ಶಾಂತಿನಾಥ ದೇಸಾಯಿಯವರನ್ನು ಕುರಿತು ಸ್ಮೃತಿ ಕೃತಿಯೊಂದನ್ನು "ಶಾಂತಿನಾಥ ದೇಸಾಯಿ - ಸಾಹಿತ್ಯ, ವ್ಯಕ್ತಿತ್ವ" ಎಂಬ ಶೀರ್ಷಿಕೆಯಡಿಯಲ್ಲಿ ತಂದಿರುವುದು ಅತ್ಯಂತ ಶ್ಲಾಘನೀಯ.

ಮೇಲ್ನೋಟದಲ್ಲಿ ಈ ಸ್ಮೃತಿ ಕೃತಿ ಕುರಿತು ಹೇಳುವುದಾದರೆ ವೃತ್ತಿಯಲ್ಲಿ ಮಹಾರಾಷ್ಟ್ರದಲ್ಲಿ ಕೊಲ್ಹಾಪುರದ ಶಿವಾಜಿ ಯುನಿವರ್ಸಿಟಿಯಲ್ಲಿ ಇಂಗ್ಲಿಷ್ ಪ್ರಾಧ್ಯಾಪಕರಾಗಿದ್ದು, ಬೋಧನೆ ಮತ್ತು ಸಾಹಿತ್ಯ ಸೃಷ್ಟಿಯಲ್ಲಿ ತಮ್ಮ ಜೀವನದುದ್ದಕ್ಕೂ ಸಕ್ರಿಯರಾಗಿದ್ದ ಹಾಗೂ ಸರಳ ಮತ್ತು ಸಜ್ಜನ ವ್ಯಕ್ತಿತ್ವ ಹೊಂದಿದ್ದ ಮತ್ತು ಕೇಂದ್ರ ಸಾಹಿತ್ಯ ಅಕ್ಯಾಡೆಮಿ ಪ್ರಶಸ್ತಿಗೂ ಭಾಜನರಾಗಿದ್ದ ಪ್ರೊ. ಶಾಂತಿನಾಥ ದೇಸಾಯಿಯವರನ್ನು ಒಬ್ಬ ಘನ ಸಾಹಿತಿಯನ್ನಾಗಿ ಗುರುತಿಸಿರುವವರೇ ಹೆಚ್ಚಿನ ಸಂಖ್ಯೆಯಲ್ಲಿ ಲೇಖನಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಕರ್ನಾಟಕದ ವಿದ್ವತ್ ಲೋಕದ ಖ್ಯಾತನಾಮರುಗಳಾದ ಯಶವಂತ ಚಿತ್ತಾಲ, ಪ್ರೊ. ಜಿ. ಎನ್. ಆಮೂರ, ಪ್ರೊ. ಗಣೇಶ್ ದೇವಿ, ಪ್ರೊ. ಬಸವರಾಜ ಕಲ್ಲುಡಿ, ಪ್ರೊ.ಹೆಚ್. ಎನ್. ರಾಘವೇಂದ್ರ ರಾವ್, ಪ್ರೊ.ಟಿ.ಪಿ. ಅಶೋಕ್, ಪ್ರೊ.ರಾಜೇಂದ್ರ ಚೆನ್ನಿ, ಪ್ರೊ. ಕೆ. ವಿ. ನಾರಾಯಣ, ಪ್ರೊ. ಸಿ. ಎನ್. ರಾಮಚಂದ್ರನ್ ಮುಂತಾದವರ ಲೇಖನಗಳ ಜೊತೆ ನವ್ಯ ಸಾಹಿತ್ಯ ಕುರಿತು ಕೃಷಿ ಮಾಡಿ ವಿಮರ್ಶಾತ್ಮಕ ಚಿಂತನೆ ಮಾಡಬಲ್ಲ ಹಲವಾರು ಪ್ರಾಧ್ಯಾಪಕರ ಬರಹಗಳು ದೇಸಾಯಿಯವರ ಸಾಹಿತ್ಯ ಮತ್ತು ವ್ಯಕ್ತಿತ್ವದ ದರ್ಶನವನ್ನು ಸಮಗ್ರವಾಗಿ ಮಾಡಿಸುತ್ತವೆ. ಈ ಸ್ಮೃತಿ ಕೃತಿಯಲ್ಲಿ ಒಟ್ಟಾರೆ ಮೂವತ್ತಾಲ್ಕು ಲೇಖನಗಳಿದ್ದು ಪ್ರತಿ ಲೇಖನವೂ ದೇಸಾಯಿಯವರ ಸಾಹಿತ್ಯ ಪ್ರಪಂಚದ ನವೀನತೆ ಮತ್ತು ಅವರ ವ್ಯಕ್ತಿತ್ವದ ಅಗಾಧತೆ ಕುರಿತು ಅದ್ಭುತವಾಗಿ ಬೆಳಕು ಚೆಲ್ಲುತ್ತವೆ.

ಕೃತಿಯ ಮೊದಲ ಭಾಗವಾದ 'ಪರಿಚಯ' ದಲ್ಲಿ ಜಿ. ಎಸ್. ಆಮೂರ ಅವರು ದೇಸಾಯಿಯವರ ನವ್ಯತ್ವ ಕುರಿತು ಹೀಗೆ ಹೇಳುತ್ತಾರೆ, "ಕತೆ, ಕಾದಂಬರಿ, ವಿಮರ್ಶೆ ಈ ಮೂರು ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ದೇಸಾಯಿ ಅವರು ಬೆಲೆ ಬಾಳುವ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದರಲ್ಲದೆ ನವ್ಯ ಚಳುವಳಿಯ ವಕ್ತಾರರಾಗಿಯೂ ತಮ್ಮ ಪ್ರಭಾವವನ್ನು ಬೀರಿದರು." ಮುಂದುವರೆದು, ದೇಸಾಯಿಯವರ ವೈಚಾರಿಕ ನಿಲುವುಗಳನ್ನು ಕುರಿತಾಗಿ ಆಮೂರ ಅವರು ದೇಸಾಯಿ ಅವರ ಮಾತುಗಳನ್ನು ಹೀಗೆ ಉಲ್ಲೇಖಿಸುತ್ತಾರೆ, "ನನ್ನದು ಮಾರ್ಕ್ಸ್ ಪ್ರಭಾವಿತವಾದ ಅಸ್ತಿತ್ವವಾದಿ ಮಾನವತಾವಾದ". ಜಿ. ಎನ್. ದೇವಿ ಅವರು ತಮ್ಮ ಲೇಖನದಲ್ಲಿ ಕನ್ನಡ ಸಾಹಿತ್ಯ ಕ್ಷೇತ್ರಕ್ಕೆ ದೇಸಾಯಿಯವರ ಕೊಡುಗೆ ಎಷ್ಟಿದೆಯೆಂದರೆ ಎಷ್ಟು ಲೇಖನಗಳನ್ನು ಬರೆದರೂ ಸಹ ಓದುಗ ಪ್ರಪಂಚಕ್ಕೆ ಅವರ ಬರಹಗಳ ಒಂದಷ್ಟು ತುಣುಕುಗಳನ್ನು ಮಾತ್ರ ಪರಿಚಯ ಮಾಡಲು ಸಾಧ್ಯ ಎಂದು ಉದ್ಗರಿಸುತ್ತಾರೆ. ಶಿವಾಜಿ ಯುನಿವರ್ಸಿಟಿಯಲ್ಲಿ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದ ದೇಸಾಯಿಯವರ ಮನೆ ಒಂದು ಏಕಾಂತವಾದ ಜೀವನ ಶಿಬಿರವಾಗಿತ್ತು ಮತ್ತು ಯಾವುದೇ ಆಸಕ್ತಿ ವಿದ್ಯಾರ್ಥಿ ಅಥವಾ ಉಪನ್ಯಾಸಕ ಅವರ ಮನೆಗೆ ಯಾವಾಗ ಬೇಕಿದ್ದರೂ ಹೋಗಬಹುದಿತ್ತು ಎಂದು ದೇಸಾಯಿಯವರ ವಿದ್ವತ್ ವಲಯ ಕುರಿತಂತೆ ದೇವಿಯವರು ವ್ಯಾಖ್ಯಾನಿಸುತ್ತಾರೆ.

ದೇಸಾಯಿಯವರ ಕಾದಂಬರಿ ಪ್ರಪಂಚ ಕುರಿತು ಮತ್ತು ಅದರಲ್ಲಿ ಅಡಗಿರುವ ನವ್ಯಪ್ರಜ್ಞೆಯನ್ನು ಕುರಿತು ಗಮನಾರ್ಹ ಅಭಿಪ್ರಾಯಗಳು ವ್ಯಕ್ತವಾಗಿವೆ. ಪಾಶ್ಚಿಮಾತ್ಯ ಸಂಕಥನಗಳು ಮತ್ತು ತತ್ವಗಳಿಂದ ಪ್ರಭಾವಿತರಾಗಿದ್ದ ದೇಸಾಯಿಯವರ ಜಘಣಜಟಿಲುಚಿಹ್ನು ಪ್ರಜ್ಞೆಯು ಅವರ "ಮುಕ್ತಿ" ಕಾದಂಬರಿಯಲ್ಲಿ ಕಥಾನಾಯಕ ಗೌರೀಶನ ಮೂಲಕ ಅಭಿವ್ಯಕ್ತಿಯಾಗಿರುವುದನ್ನು ಯಶವಂತ ಚಿತ್ತಾಲ ಗಮನಿಸುತ್ತಾರೆ. ಇದೇ ಅಸ್ತಿತ್ವವಾದದ ನೆಲೆಯಲ್ಲಿ ರಚಿತವಾಗಿರುವ ಮತ್ತೊಂದು ಕಾದಂಬರಿ "ವಿಕ್ಷೇಪ" ಕುರಿತು ಪ್ರೊ. ಕೇಶವ ಶರ್ಮ ಅವರು ಕಾದಂಬರಿಯ ನಾಯಕ ರಾಹುಲನಿಗೂ ಮತ್ತು "ಮುಕ್ತಿ"ಯ ಗೌರೀಶನ ನಡುವೆ ಇರುವ ಸಾಮ್ಯತೆಯನ್ನು ವಿವರಿಸುತ್ತಾ, "ವಿಕ್ಷೇಪ"ದ ನಾಯಕ "ಮುಕ್ತಿ"ಯ ನಾಯಕನಿಗಿಂತ ತೀರಾ ಭಿನ್ನ ಎಂದೆನಿಸುವುದಿಲ್ಲ" ಎಂದು ಹೇಳುತ್ತಾರೆ. ಪ್ರೊ. ಸಿ. ಎನ್. ರಾಮಚಂದ್ರನ್ ಅವರು ದೇಸಾಯಿಯವರ ಸಾಹಿತ್ಯವನ್ನು ಸ್ವಾಭಿಮುಖ ಸಾಹಿತ್ಯದ ನೆಲೆಗಟ್ಟಿನಲ್ಲಿ ಗುರುತಿಸುತ್ತಾರೆ. "ಸೃಷ್ಟಿ" ಕಾದಂಬರಿ ಕುರಿತು ಬಹಳ ಗಮನಾರ್ಹವಾದ ವಿವರಣೆಯನ್ನು ನೀಡುವ ಸಿ. ಎನ್. ಆರ್ ಅವರು "ಸೃಷ್ಟಿ" ಕಾದಂಬರಿಯ ರಚನೆಯ ತಂತ್ರಗಾರಿಕೆಯನ್ನು ೧೯೬೬ ರಲ್ಲಿ ಪ್ರಕಟವಾದ ಸ್ವಾಭಿಮುಖ ಕೃತಿಯಾದ "ರಾಮಾಶ್ವಮೇಧ" ಕ್ಕೆ ಹೋಲಿಸುತ್ತಾರೆ. ದೇಸಾಯಿಯವರು ಈ ಕಾದಂಬರಿಯ ಮೂಲಕ: ಒಂದು ಸಾಹಿತ್ಯ ಸೃಷ್ಟಿ ಹೇಗಾಗುತ್ತದೆ? ಕೃತಿ ರಚನೆಯಲ್ಲಿ ಓದುಗನ ಅಪೇಕ್ಷೆ-ನಿರೀಕ್ಷೆಗಳ ಪಾತ್ರವೆಷ್ಟು? ಮುಂತಾದ ಮೂಲಭೂತ ಪ್ರಶ್ನೆಗಳನ್ನು ಎತ್ತುತ್ತಾರೆ. ಹಾಗೆಯೇ ದೇಸಾಯಿಯವರು ತಮ್ಮ ಕೃತಿಯ ಮೂಲಕ ಬಹಿರ್ಮುಖವಾಗಿ ಹೊರಜಗತ್ತಿನ ನಿರ್ಮಾಣ ಮಾಡುತ್ತಲೇ ಅಂತರ್ಮುಖವಾಗಿ ತಮ್ಮತ್ತಲೇ ತಿರುಗಿ ತಮ್ಮಲ್ಲಿ ಅಂತರ್ಗತವಾಗಿರುವ ಸಮಸ್ಯೆಗಳಿಗೆ ಬೆಳಕು ಚೆಲ್ಲುತ್ತಾರೆ ಎಂದು ಸಿ ಎನ್ ಆರ್ ಗುರುತಿಸುತ್ತಾರೆ.

ನವ್ಯ ಮಾರ್ಗದ ಕಥಾ ಸಾಹಿತ್ಯವು ಹೊರಗಿನ ಸಾಮಾಜಿಕ ವಾಸ್ತವತೆಗಳನ್ನು ಕೇವಲ ಪ್ರೇರಕ ಸಂಗತಿಗಳನ್ನಾಗಿ ಪರಿಗಣಿಸಿ ವ್ಯಕ್ತಿಯ ಮಾನವೀಯ ಸಂಬಂಧಗಳಿಗೆ ಒತ್ತು ಕೊಡುತ್ತದೆ ಎಂದು ಹೇಳುವ ಪ್ರೊ. ಹೆಚ್

ಎಸ್ ರಾಘವೇಂದ್ರ ರಾವ್ ಅವರು "ಬೀಜ" ಕಾದಂಬರಿಯಲ್ಲಿ ಶ್ರೇಯಾಂಸನನ್ನು ಕುರಿತಾಗಿ ಆಸಕ್ತಿದಾಯಕ ವಿಚಾರಗಳನ್ನು ಹೇಳುತ್ತಾರೆ. ರೇವತಿಯನ್ನು ಅತಿಯಾಗಿ ಪ್ರೀತಿಸುವ ಶ್ರೇಯಾಂಸ್ ಅವಳು ಜೊತೆಯಲ್ಲಿ ಇರದಿದ್ದರೂ ಕೃಷ್ಣಾಪುರದಲ್ಲಿಯೇ ಉಳಿಯುವ ತೀರ್ಮಾನ ಮಾಡಲು ದೇಸಾಯಿಯವರ ಪ್ರಕಾರ ಆಂತರಂಗಿಕವಾದ ತುಡಿತಗಳಿಂದ ಸೃಷ್ಟಿಯಾಗುವ ಜಢಿಟಚಿಟುಢಿ ಜಡಣುಟುಢಿಡುಣಟ ಕಾರಣ ಎಂದು ರಾವ್ ಅವರು ಸ್ಪಷ್ಟಪಡಿಸುತ್ತಾರೆ. ದೇಸಾಯಿಯವರನ್ನು ಇದೇ ಹಾದಿಯಲ್ಲಿ ಅರ್ಥ ಮಾಡಿಕೊಳ್ಳುವ ಪ್ರೊ. ಗೀತಾ ವಸಂತ್ ಅವರು, "ಬೌದ್ಧಿಕತೆಯ ಮೂಲಕ ಕಟ್ಟಿಕೊಂಡ ಬಾಹ್ಯ ವ್ಯಕ್ತಿತ್ವವು ಪೋರ್ ಕಳಚಿದಂತೆ ಕಳಚಿದಾಗ ಮೂಲಪ್ರವೃತ್ತಿಗಳ ನಿಗೂಢತೆ ಬೆರಗು ಮೂಡಿಸುತ್ತದೆ." ಎಂದು ಹೇಳುತ್ತಾ ಶ್ರೇಯಾಂಸ್ ತನ್ನ ಬೇರುಗಳಿಗೆ ಮರಳಿ ತನ್ನ ನಿಜವನ್ನು ಕಾಣಲೆತ್ತಿಸುತ್ತಾನೆ ಎನ್ನುತ್ತಾರೆ. ಈ ವಿವರಣೆ ದೇಸಾಯಿಯವರು ಅಸ್ತಿತ್ವವಾದದಿಂದ ಎಷ್ಟು ಪ್ರೇರಿತರಾಗಿದ್ದರು ಎಂಬುದನ್ನು ಸ್ಪಷ್ಟಪಡಿಸುತ್ತದೆ.

ನವ್ಯಪ್ರಪಂಚದಲ್ಲಿ ವ್ಯಕ್ತಿಯ ಮನಶ್ಚಿತ್ರಣಕ್ಕೆ ಇರುವ ಪ್ರಾಧಾನ್ಯತೆಯು ದೇಸಾಯಿಯವರ ಸಣ್ಣಕತೆಗಳಲ್ಲಿ ಹೇಗೆ ಕಂಡುಬರುತ್ತದೆ ಎಂಬುದನ್ನು ರಾಮಚಂದ್ರ ದೇವಾ ಅವರು ವಿವರಿಸುತ್ತಾರೆ. "ಆಧುನಿಕತೆಯ ಮೂಲ ಜೀವನದೃಷ್ಟಿಯಲ್ಲಿದೆ. ಲೇಖಕನ ದೃಷ್ಟಿಕೋನದಲ್ಲಿ ಆಧುನಿಕತೆ ಇರದ ಹೊರತು ವಸ್ತು ಶೈಲಿಗಳಲ್ಲಿ ನಾವೀನ್ಯತೆ ಸ್ಪಷ್ಟವಾಗಿ ಮೂಡುವುದು ಶಕ್ಯವಿಲ್ಲ" ಎಂಬ ದೇಸಾಯಿಯವರ ಮಾತುಗಳನ್ನು ಉಲ್ಲೇಖಿಸುವ ರಾಮಚಂದ್ರ ದೇವಾ ಅವರು ದೇಸಾಯಿಯವರ ಕಥಾ ಸಂಗ್ರಹ "ಶೋಭನೆಯ ಹಾದಿ"ಯನ್ನು ಓದುಗರಿಗೆ ಪರಿಚಯಿಸುತ್ತಾರೆ. ರೋಲ್ಯಾಂಡ್ ಬಾರ್ಡ್ ಚಿಂತನೆಯ ಹಾದಿಯಲ್ಲಿ ದೇಸಾಯಿಯವರನ್ನು ನೋಡುವ ಪ್ರೊ. ಬಿ ವಿ ರಾಮಪ್ರಸಾದ್ ಅವರು, "ಯಾವುದೇ ಸಾಹಿತಿ ಯಾವುದೇ ಕೃತಿ ಸ್ವತಂತ್ರವಾಗಿ ನಮ್ಮೊಡನೆ ಸಂವಹಿಸಬಲ್ಲದ್ದಾಗಿರುತ್ತದೆ ಎಂದು ದೇಸಾಯಿಯವರ "ಕ್ಷಿತಿಜ" ಕತೆಗೆ ಸಂಬಂಧಿಸಿದಂತೆ ಹೇಳುತ್ತಾರೆ. ದೇಸಾಯಿಯವರ ಕತೆಗಳಲ್ಲಿ ಕಂಡುಬರುವ ಕಥಾನಾಯಕಿಯರು ಎದುರಿಸುತ್ತಿರುವ ಪ್ರಶ್ನೆಗಳು ಅಸ್ತಿತ್ವವಾದದ ನೆಲೆಯಿಂದ ಹುಟ್ಟಿರುವುದನ್ನು ರಾಮಪ್ರಸಾದ್ ಅವರು ಗಮನಿಸುತ್ತಾರೆ.

ಪ್ರೊ. ರಾಜೇಂದ್ರ ಚೆನ್ನಿ ಅವರು ದೇಸಾಯಿಯವರ ವಿಮರ್ಶಾತ್ಮಕ ಬರಹಗಳನ್ನು ಕುರಿತಂತೆ ಸಾಹಿತ್ಯದ ಎಲ್ಲ ಪ್ರಕಾರಗಳನ್ನು ಅತ್ಯಂತ ಸೂಕ್ಷ್ಮವಾಗಿ ಓದಲು ಅಗಾಧವಾದ ಕೌಶಲ್ಯಗಳನ್ನು ಹೊಂದಿದ್ದ ಕೆಲವೇ ಓದುಗರಲ್ಲಿ ದೇಸಾಯಿ ಕೂಡ ಒಬ್ಬರು ಎನ್ನುತ್ತಾರೆ. ದೇಸಾಯಿಯವರ ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆಯನ್ನು ಸಮಗ್ರವಾಗಿ ಅರ್ಥಮಾಡಿಕೊಳ್ಳಲು ಅವರು ಅಡಿಗರು, ಬೇಂದ್ರೆ, ಯು ಆರ್ ಅನಂತಮೂರ್ತಿ, ಯಶವಂತ ಚಿತ್ತಾಲ ಕುರಿತು ಬರೆದಿರುವುದನ್ನು ಓದಲೇಬೇಕಾಗುತ್ತದೆ ಎಂದು ಅಭಿಪ್ರಾಯಪಡುವ ಚೆನ್ನಿ ಅವರು ದೇಸಾಯಿಯವರ ಚಿಂತನೆಯಲ್ಲಿ ಆಧುನಿಕತಾವಾದ, ಅಸ್ತಿತ್ವವಾದ ಮತ್ತು ಮಾರ್ಕ್ಸ್ ವಾದ ಮಿಳಿತವಾಗಿದೆ ಎಂದು ತಿಳಿಸುತ್ತಾರೆ. ಕಾಲೇಜು ಮತ್ತು ವಿಶ್ವವಿದ್ಯಾಲಯಗಳ ಇಂಗ್ಲಿಷ್ ವಿಭಾಗಗಳ ಪಠ್ಯಕ್ರಮಗಳು ಬ್ರಿಟಿಷ್ ಸಾಹಿತ್ಯ ಕೇಂದ್ರಿತವಾಗಿದ್ದು ಇಂಗ್ಲಿಷ್ ಸಾಹಿತ್ಯವೆಂದರೆ ಬ್ರಿಟಿಷ್ ಸಾಹಿತ್ಯವೆಂಬ ಅಲಿಖಿತ ಸಮೀಕರಣವನ್ನು ದೇಸಾಯಿಯವರು ವಿರೋಧಿಸಿದರು ಎಂದು ಪ್ರೊ. ಎಂ. ಜಿ. ಹೆಗಡೆ ಬರೆಯುತ್ತಾರೆ. "ನಾವು ಕೇವಲ ಇಂಗ್ಲಿಷ್ ಶಿಕ್ಷಕರಲ್ಲ; ಇಂಗ್ಲಿಷ್ ಕಲಿಸುವ ಭಾರತೀಯ

ಶಿಕ್ಷಕರು" ಎಂಬ ಪ್ರಜ್ಞೆಯಿದ್ದ ದೇಸಾಯಿಯವರು "ಭಾರತೀಯ ಇಂಗ್ಲಿಷ್ ಅಧ್ಯಯನ" ಶಿಸ್ತನ್ನು ಪ್ರತಿಪಾದಿಸಿದ್ದನ್ನು ಹೆಗಡೆಯವರು ನೆನಪಿಸಿಕೊಳ್ಳುತ್ತಾರೆ.

ಪ್ರೊ. ಕೆ. ವಿ. ನಾರಾಯಣ ಅವರು ಕೇಳಿದ ಪ್ರಶ್ನೆಗಳಿಗೆ ದೇಸಾಯಿಯವರು ತಮ್ಮ ಸಾಹಿತ್ಯದ ಕುರಿತಂತೆ ಪತ್ರ ಮುಖೇನ ಉತ್ತರಿಸಿರುವ "ಸಂದರ್ಶನ" ಭಾಗದಲ್ಲಿ ದೇಸಾಯಿಯವರು, "ಸಾಹಿತ್ಯ ಪ್ರಕ್ರಿಯೆಯೆಂದರೆ ಸಮಾಜದ ಸಾಂಸ್ಕೃತಿಕ ಪ್ರಕ್ರಿಯೆಯ ಒಂದು ಭಾಗವಷ್ಟೇ ಎಂದು ಹೇಳುತ್ತಾರೆ. ನಾರಾಯಣ ಅವರು ಅಭಿಪ್ರಾಯ ಪಟ್ಟಂತೆ ದೇಸಾಯಿಯವರು ತಮ್ಮ ಸಾಹಿತ್ಯದಲ್ಲಿ 'ಸಮಾನ ಪ್ರಜ್ಞೆ'ಯ ಕೇಂದ್ರ ಪಾತ್ರಗಳನ್ನು ಸೃಷ್ಟಿಸುತ್ತಾರೆ ಎಂಬುದಕ್ಕೆ ದೇಸಾಯಿ ಅವರು ಈ ರೀತಿ ಉತ್ತರಿಸುತ್ತಾರೆ: "ನವ್ಯ ಕಾದಂಬರಿಯಲ್ಲಿ ಬರಹಗಾರ ತನ್ನ ಪ್ರತ್ಯಕ್ಷ ಅನುಭವಗಳಿಗೆ ಆದಷ್ಟು ಪ್ರಾಮಾಣಿಕವಾಗಿದ್ದುಕೊಂಡು, ಅವುಗಳ ಶೋಧನೆಯನ್ನು ತನ್ನ ಮುಖ್ಯ ಗುರಿಯಾಗಿಟ್ಟುಕೊಂಡಿರುತ್ತಾನಾದ್ದರಿಂದ ಅವನ ಕೇಂದ್ರ ಪಾತ್ರಗಳು ಸಂಕೀರ್ಣವಾಗಿರುತ್ತಾರೆ, ಹಲವಾರು ನೈತಿಕ ಸಂದಿಗ್ಧಗಳಿಗೆ ಒಳಗಾಗಿ ನಮ್ಮ ಕಣ್ಣ ಮುಂದೆ ಜೀವಂತವಾಗಿ ಬೆಳೆಯುವಂತೆ ವ್ಯಕ್ತಿಗಳಾಗುತ್ತಾರೆ".

ದೇಸಾಯಿಯವರೊಡನೆ ನೇರ ಒಡನಾಟವಿದ್ದವರು ಅವರ ವ್ಯಕ್ತಿತ್ವ ಮತ್ತು ಪ್ರಭಾವವನ್ನು ಕುರಿತಾಗಿ ಈ ಸ್ಮೃತಿ ಕೃತಿಯ ಕೊನೆಯ ಭಾಗದಲ್ಲಿ ಬರೆದಿದ್ದಾರೆ. ಖ್ಯಾತ ಸಾಹಿತಿ ಕೆ. ವಿ. ತಿರುಮಲೇಶ್ ಅವರು ದೇಸಾಯಿ ಅವರ ನೆನಪಿನಲ್ಲಿ ಕವಿತೆಯೊಂದನ್ನು ರಚಿಸುವ ಮೂಲಕ ದೇಸಾಯಿಯವರ ವ್ಯಕ್ತಿತ್ವದ ಆಳವನ್ನು ಅದ್ಭುತವಾಗಿ ಪರಿಚಯಿಸಿದ್ದಾರೆ. ದೇಸಾಯಿಯವರ ಬರಹಗಳಲ್ಲಿ ವರ್ಗ ಸಂಘರ್ಷ, ಬಡತನ, ಜಾತಿವ್ಯವಸ್ಥೆಯ ತಲ್ಲಣಗಳಿಗೆ ಹೆಚ್ಚು ಜಾಗ ಇರದಿರುವುದನ್ನು ಗಮನಿಸುವ ಎಂ. ಎಸ್. ಶ್ರೀರಾಮ್ ಅವರು ದೇಸಾಯಿಯವರು ಮಾನವೀಯ ಸಂಬಂಧಗಳಲ್ಲಿ ಗೆಳೆತನ, ಮಾಡುವೆ ಮುಂತಾದ ಸಂಬಂಧಗಳಲ್ಲಿ ಸಾಮಾನ್ಯವಾಗಿ ಏಳುವ ಸಮಸ್ಯೆಗಳಿಗೆ ಕುರಿತಂತೆ ಮೊದಲು ಮಾನವ ಸಂಬಂಧಗಳಲ್ಲಿ ದೈಹಿಕ ಮತ್ತು ಮಾನಸಿಕ ಅವಶ್ಯಕತೆಗಳನ್ನು ಪರಿೀಕ್ಷಿಸಿ ನಂತರ ಕಟ್ಟುಪಾಡುಗಳನ್ನು ಹೇರುತ್ತಾರೆ ಎಂದು ಹೇಳುತ್ತಾರೆ.

"ದೇಸಾಯಿಯವರ ಕೃತಿಗಳಲ್ಲಿನ ಮಹಿಳೆಯರು ಒಂದಿಲ್ಲೊಂದು ಬಗೆಯಲ್ಲಿ ಪಿತೃ ಪ್ರಧಾನ ಲೋಕವೆಂಬ ಭಾರವನ್ನು ಬಿಟ್ಟು ಹೊಸ ಜೀವನದ ಹುಡುಕಾಟವನ್ನು ಸವಾಲಾಗಿ ಸ್ವೀಕರಿಸಿದವರು. ಆಶಾದಾಯಕವೋ, ದುರಂತವೋ, ಒಟ್ಟಾರೆ ತಮ್ಮ ಬದುಕಿಗೆ ತಾವೇ ಜವಾಬ್ದಾರು ಇವರು". ಹೀಗೆ ಪ್ರೊ. ಬಸವರಾಜ ಕಲ್ಲುಡಿಯವರ ಮಾತುಗಳ ಮುನ್ನುಡಿ ಹೊಂದಿರುವ ಈ ಸ್ಮೃತಿ ಕೃತಿ ದೇಸಾಯಿ ಅವರ ತಲೆಮಾರಿನ ಬರಹಗಾರರು, ಶಿಷ್ಯ ಬಳಗ ಮತ್ತು ಅವರ ನಂತರದ ತಲೆಮಾರಿನ ಬರಹಗಾರರು ಮುಂತಾದವರಿಂದ ಲೇಖನಗಳನ್ನು ಬರೆಸಿ ಶಾಂತಿನಾಥ ದೇಸಾಯಿಯವರ ಸೃಜನಶೀಲತೆಯ ಸ್ವರೂಪವನ್ನು ಅಮೂಲಾಗ್ರವಾಗಿ ಸೆರೆಹಿಡಿದು ಓದುಗರಿಗೆ ಉಣಬಡಿಸುತ್ತದೆ ಎಂದು ಹೇಳಬಹುದು.

ಕೆ, ಸತ್ಯನಾರಾಯಣ ಅವರ ಕಾದಂಬರಿ 'ಸಾವಿನ ದಶಾವತಾರ': ಒಂದು ಓದು

ಡಾ. ಸುಧಾ
ಪ್ರಾಧ್ಯಾಪಕರು
ಸ್ನಾತಕೋತ್ತರ ಭೌತಶಾಸ್ತ್ರ ವಿಭಾಗ
ಕುವೆಂಪು ವಿಶ್ವವಿದ್ಯಾಲಯ

ಸಾವಿನ ದಶಾವತಾರ (ಅಭಿನವ ಪ್ರಕಾಶನ, 2017), ಕೆ. ಸತ್ಯನಾರಾಯಣ ಅವರ ಎಂಟನೇ ಕಾದಂಬರಿ. ಕಾದಂಬರಿಯ ಹೆಸರೇ ಸೂಚಿಸುವಂತೆ ಹತ್ತು ಹಲವು ಬಗೆಯ ಮೃತ್ಯು ಧರ್ಶನ ಇಲ್ಲಿ ನಮಗಾಗುತ್ತದೆ. ಮೃತರ ಅಂತಿಮ ಪಯಣಕ್ಕಾಗಿ ಬೇಕಾದ ಎಲ್ಲ ಸೌಲಭ್ಯಗಳನ್ನು (ಅಪರ ಕ್ರಿಯಾ ಕರ್ಮಾದಿಗಳಿಂದ ಹಿಡಿದು, ಶವಾಗಾರದ ವ್ಯವಸ್ಥೆ, ಬಂಧು-ಬಳಗ/ಆಪ್ತರ ವಾಸ್ತವ್ಯ ಇತ್ಯಾದಿ) ಒದಗಿಸಿ ಕೊಡುವ Death services consultant (Event manager for death service) ಕಾದಂಬರಿಯ ಪ್ರಮುಖ ಪಾತ್ರವಾಗಿರುವುದರ ಜೊತೆಗೇ ಅದರ ನಿರೂಪಕ ಕೂಡಾ. ಸಾಂಪ್ರದಾಯಿಕವೆನ್ನಬಹುದಾದ ಕಥೆ ಇಲ್ಲಿಲ್ಲವಾದರೂ ಪ್ರತೀ ಸಾವಿನ ಸುತ್ತಲ ಘಟನಾವಳಿಗಳು, ಮೃತರ ಆಪ್ತರಷ್ಟೇ ಅಲ್ಲದೆ ಅಂತಿಮ ಕ್ರಿಯೆಯ ವಿವಿಧ ಹಂತಗಳಲ್ಲಿ ಭಾಗಿಯಾದವರನ್ನು ಒಳಗೊಂಡ ಕಥಾನಕಗಳು, ಮೇಲ್ನೋಟಕ್ಕೆ ಸ್ವತಂತ್ರವೆನಿಸಿದರೂ ದೊಡ್ಡ ಹಂದರವೊಂದರ ಅವಿಭಾಜ್ಯ ಅಂಗಗಳಾಗಿ ಬಂದಿರುವುದು ಕಾದಂಬರಿಯ ವಿಶೇಷ. ಹೊಸ ಬಗೆಯ ಪ್ರಯೋಗ ಕೂಡಾ.

ತಾವು ಕೆಲಸ ಮಾಡುವ ಸಂಸ್ಥೆಗೆ ಅಗತ್ಯವಾದ ವೃತ್ತಿ ಸಂಬಂಧಿತ ಸಮೀಕ್ಷೆ ಯೊಂದರ ಸಲುವಾಗಿ ಪುರುಷೋತ್ತಮ ಮತ್ತು ಅನುಪಲ್ಲವಿ (ಪಿ & ಎ, ಪಿ) ನಿರೂಪಕನನ್ನು (ಎಲ್ಲಿಯೂ ಆತನ ಹೆಸರು ಪ್ರಸ್ತಾಪವಾಗಿಲ್ಲ) ಸಂಪರ್ಕಿಸುವುದು ಕಥೆಯ ಆರಂಭ. ಆ ಸಮೀಕ್ಷೆಯಲ್ಲಿ ಅಷ್ಟೇನೂ ಆಸಕ್ತಿ ಇಲ್ಲದಿದ್ದರೂ ಆಕರ್ಷಕ ವ್ಯಕ್ತಿತ್ವದ ಯುವತಿ ಅನುಪಲ್ಲವಿಯ ಸಂಪರ್ಕ/ಒಡನಾಟವನ್ನು ಉಳಿಸಿಕೊಳ್ಳುವ ಹಂಬಲದಿಂದ ಅವರು ತಯಾರಿಸಿದ ಪ್ರಶ್ನಾವಳಿಗಳಿಗೆ ಲಿಖಿತ ಉತ್ತರಗಳನ್ನು ನೀಡಲು ಆತ ಒಪ್ಪಿಕೊಳ್ಳುತ್ತಾನೆ. ಮಧ್ಯವಯಸ್ಸನ್ನು ಮೀರಿದ ಸಭ್ಯ ಗ್ರಹಸ್ಥ ಆತ: ಹೆಚ್ಚಿನೆಲ್ಲ ಗೃಹಿಣಿಯರಂತೆ ತನ್ನ ಮನೆ-ಗಂಡ-ಮಕ್ಕಳು, ಸಮಾಜದಲ್ಲಿನ ಸ್ಥಾನಮಾನ ಇತ್ಯಾದಿಗಳತ್ತ ಮಾತ್ರ ಆಸಕ್ತಿ ಇರುವ ಪತ್ನಿ, ತಮ್ಮ ಸಂಸಾರದಲ್ಲೇ ವ್ಯಸ್ತರಾದ ವಿವಾಹಿತ ಹೆಣ್ಣುಮಕ್ಕಳು, ಅವರ ಮಕ್ಕಳು; ಇವರೊಂದಿಗಿನ ಗಟ್ಟಿ ಭಾವನಾತ್ಮಕ ಸಂಬಂಧದ ಸುಳಿವು ಇಲ್ಲಿಲ್ಲ. ಸಾವಿಗೆ ಸಂಬಂಧಿಸಿದ ಆತನ ವೃತ್ತಿಯ ಕುರಿತು ಪತ್ನಿ ತೋರಿಸುವ ಅಸಮಾಧಾನ ದಂಪತಿಗಳ ನಡುವಿನ ಬಿರುಕನ್ನು ಸೂಚಿಸುತ್ತದೆ. ಯುವತಿ ಅನುಪಲ್ಲವಿಯೆಡೆಗೆ ಆತನಿಗೆ ಉಂಟಾಗುವ ಆಕರ್ಷಣೆ ಪ್ರಾಯಶಃ ಸಹಜವಾದದ್ದು. ಆದರೆ ಯಾವುದೇ ಅನುಚಿತ ಉದ್ದೇಶಗಳಿಲ್ಲದ್ದು. ಆಕೆಯೆಡೆಗೆ ಕೇಂದ್ರೀಕೃತವಾಗುವ ಮನಸ್ಸು, ಒಡನಾಟದಿಂದ ಅನುಭವಿಸುವ ಆಹ್ಲಾದ, ಇವೆಲ್ಲ ಆತ ತನ್ನೊಳಗನ್ನು ಕೂಲಂಕಷವಾಗಿ ಗಮನಿಸುವ ಬಗೆಯಲ್ಲಿ ಮೂಡಿಬಂದಿದೆಯೇ ಹೊರತು ಭಾವೋತ್ಕಟತೆಯಿಂದಲ್ಲ. ಒಂದು ಮಟ್ಟದ ಪ್ರಬುದ್ಧತೆಯ ಸಂಕೇತ ಕೂಡಾ ಎಂದು ಕಾದಂಬರಿ ಮುಂದುವರೆದಂತೆಲ್ಲ ಅನಿಸತೊಡಗುತ್ತದೆ.

ಅನುಪಲ್ಲವಿಯ ಸಲುವಾಗಿ ಒಪ್ಪಿಕೊಂಡಿದ್ದರೂ, ತನ್ನ ವೃತ್ತಿಯ ಬಗ್ಗೆ ಬರೆಯಲೇ ಬೇಕೆಂದು ಆತ ನಿರ್ದರಿಸುವುದು ತನ್ನದೇ ವಯಸ್ಸಿನ, ತನ್ನದೇ ಹೆಸರು, ಪೂರ್ವನಾಮ ಹೊಂದಿ ತನ್ನದೇ ಜಾತಿಗೆ ಸೇರಿದ ಇನ್ನೊಬ್ಬ ವೃತ್ತಿಯ ಸಾವು ತನ್ನ ಆಸುಪಾಸಿನಲ್ಲೇ ಸಂಭವಿಸಿದಾಗ. ಹಲವಾರು ಅಂತ್ಯಕ್ರಿಯೆಗಳ ಮೇಲುಸ್ತುವಾರಿ ವಹಿಸಿ ನಡೆಸಿಕೊಟ್ಟ ಆತ ಈ ಸಾವಿಗೆ ಪ್ರತಿಕ್ರಿಯಿಸುವ ರೀತಿ ಸ್ವಲ್ಪ ವಿಚಿತ್ರವೇ. ತನ್ನ ಪತ್ನಿಗೆ ಈ ಸಾವಿನ ಬಗ್ಗೆ ತಿಳಿಯದಂತೆ ಆ ಸುದ್ದಿ ಇರುವ ದಿನಪತ್ರಿಕೆ ಯನ್ನು ಎಸೆದುಬಿಡುವುದು, ತನಗೆ ಆತನ ಅಂತಿಮ ಪಯಣದ ವ್ಯವಸ್ಥೆ ಮಾಡಲು ಕರೆ ಬಾರದಂತೆ ತನ್ನ ಮೊಬೈಲ್ ಫೋನ್ ಸ್ವಿಚ್ ಆಫ್ ಮಾಡುವುದು, ಆತನ ಅಂತಿಮ ಕ್ರಿಯೆಗಳನ್ನು ದೂರದಿಂದ, ಮರೆಯಲ್ಲಿ ನಿಂತು ನೋಡುವುದು ಇತ್ಯಾದಿ. ತಲ್ಲಣಗೊಂಡ ಸುಪ್ತ ಮನಸ್ಸಿನ ಪ್ರತಿಕ್ರಿಯೆ ಬಾಹ್ಯರೂಪದಲ್ಲಿ ಪ್ರಕಟವಾದ ಬಗೆ ಅದು. ಈ ಚಿತ್ರಣ ಲೇಖಕರ ಮನಶ್ಶಾಸ್ತ್ರೀಯ ಒಲವನ್ನು ಸೂಚಿಸುತ್ತಿರಬಹುದೇನೋ!

ಸಮೀಕ್ಷೆಯ ಮೊದಲ ಪ್ರಶ್ನೆಯೇ 'ಈ ವೃತ್ತಿಯನ್ನು ಆರಿಸಿಕೊಳ್ಳಲು ಕಾರಣಗಳೇನು?'. ತೀರ ಹೆಚ್ಚಿನ ವಿವರಣೆಯ ಅಗತ್ಯವಿಲ್ಲದಿದ್ದರೂ, ಅದುವರೆಗಿನ ತನ್ನ ಜೀವನವನ್ನು ವಸ್ತುನಿಷ್ಠವಾಗಿ ಗಮನಿಸುವ ಮನಸ್ಥಿತಿಯಲ್ಲಿದ್ದ ನಿರೂಪಕ ಬ್ಯಾಂಕ್ ಆಫೀಸರ್ ಆಗಿ ಪ್ರಾರಂಭಗೊಂಡ ತನ್ನ ವೃತ್ತಿ ಜೀವನ, ವಿವಾಹ, ಶೇರ್ ಮಾರ್ಕೆಟ್‌ನಲ್ಲಿ ಹಣ ಹೂಡುವ ಆಸಕ್ತಿ ಬೆಳೆದ ಬಗ್ಗೆ, ಗಳಿಸಿದ ಲಾಭದಿಂದ ಬದಲಾದ ಜೀವನ ಶೈಲಿ, ಹೆಸರಾಂತ investment consultant ಆದ ತನ್ನ ಹಿತ್ತೈಷಿಯೊಬ್ಬರೊಂದಿಗೆ ಪಾರ್ಟನರ್ ಆಗಿ ಸೇರಿ ಬ್ಯಾಂಕ್ ಕೆಲಸಕ್ಕೆ ರಾಜೀನಾಮೆ ನೀಡಿದ್ದು ಇತ್ಯಾದಿ ತನ್ನ ಈ ವೃತ್ತಿಯವರೆಗಿನ ಘಟ್ಟಗಳನ್ನು ವಿವರಿಸುತ್ತಾ ಹೋಗುತ್ತಾನೆ. ಹೊರ ದೇಶದಲ್ಲಿ ನೆಲೆಸಿದ್ದು ತನ್ನನ್ನು ಬಹಳಷ್ಟು ನೆಚ್ಚಿಕೊಂಡಿದ್ದ ಪ್ರಭಾವಿ ಶ್ರೀಮಂತ ವ್ಯಕ್ತಿಯೊಬ್ಬನ ನಿಧನ, ಅಂತ್ಯ ಸಂಸ್ಕಾರದ ವ್ಯವಸ್ಥೆ ಮಾಡುವಂತೆ ಆತನ ಸಂಬಂಧಿಕರು ತನ್ನನ್ನು ಕೇಳಿಕೊಂಡದ್ದು, ತುಂಬ ವ್ಯವಸ್ಥಿತವಾಗಿ ಎಲ್ಲವೂ ನಡೆದದ್ದರಿಂದ ಅವರ ಪರಿಚಿತರು ಮುಂದೆ ತಮ್ಮ ಹತ್ತಿರದವರ ನಿಧನದ ಸಂದರ್ಭಗಳಲ್ಲಿ ತನ್ನನ್ನೇ ಮತ್ತೆ ಮತ್ತೆ ಸಂಪರ್ಕಿಸಿದ್ದು.. ಹೀಗೆ ತಾನು ಈ ವೃತ್ತಿಯನ್ನು ಆಯ್ಕೆ ಮಾಡದೆಯೂ ಅದು ತನ್ನದಾದದ್ದನ್ನು ನಿರೂಪಕ ಹೇಳುತ್ತಾನೆ.

ಶೇರು ಪೇಟೆಯ ಏರುಗಾಲದಲ್ಲಿ, ಊಹಿಸಿದ್ದಕ್ಕಿಂತ ಹೆಚ್ಚು ಲಾಭ ಬರುತ್ತಿದ್ದ ದಿನಗಳಲ್ಲಿ, ತಮ್ಮ ಆಡಂಬರದ ಜೀವನ, ತಾನು ಹಾಗೂ ತನ್ನ ಪತ್ನಿ ತಮ್ಮ ಇಬ್ಬರೂ ಹೆಣ್ಣು ಮಕ್ಕಳಿಗಾಗಿ ಕೊಳ್ಳಬೇಕಾದ ಆಸ್ತಿ ಪಾಸ್ತಿಯ ಕುರಿತು ನಡೆಸುತ್ತಿದ್ದ ಮಾತುಕತೆ, ಸಂಬಂಧಿಕರಿಂದ ತಮ್ಮ ಶ್ರೀಮಂತಿಕೆಯನ್ನು ಮರೆ ಮಾಚುವ ತಂತ್ರಗಳು, ಜೊತೆಯಾಗಿ ಕಾಣುತ್ತಿದ್ದ ಭವಿಷ್ಯದ ಕನಸುಗಳು.. ಇವೆಲ್ಲದರಿಂದ ತಮ್ಮಿಬ್ಬರಲ್ಲಿ ಹುಟ್ಟಿದ ಆಪ್ತ ಭಾಂಧವ್ಯ ನಂತರದ ದಿನಗಳಲ್ಲಿ, ಅದರಲ್ಲೂ ತಾನು death services ಪ್ರಾರಂಭ ಮಾಡಿದ ನಂತರ, ಸಡಿಲವಾದ ರೀತಿಯನ್ನು ಗಮನಿಸಿದ್ದ ನಿರೂಪಕ ಅದನ್ನು ನಿರ್ವಿಕಾರವಾಗಿ ಒಪ್ಪಿಕೊಂಡಿದ್ದಾನೆ. ವ್ಯಾವಹಾರಿಕವಾಗುತ್ತಿರುವ ಸಂಬಂಧಗಳು, ಮಧ್ಯಮ, ಮೇಲು ಮಧ್ಯಮ ವರ್ಗದ ಸಂಸಾರಗಳಲ್ಲಿನ ಒಳ ಸುಳಿಗಳನ್ನು ನಿರೂಪಕನ ಸಂಸಾರ ಹಾಗೂ ಮೃತರ ಸಂಬಂಧಿಕರ ವರ್ತನೆಗಳ ಮೂಲಕ ಪರಿಶೋಧಿಸುವ ಲೇಖಕರ ಉದ್ದೇಶ ಇಲ್ಲಿ ಸ್ಪಷ್ಟ: ಯಶಸ್ವಿ ಪ್ರಯತ್ನ ಕೂಡಾ. ಈ ಮನೋವ್ಯಾಪಾರಗಳ ಜೊತೆಗೇ death services ನಲ್ಲಿ ಒದಗಿಸಬೇಕಾದ ಸೇವೆಯ ವಿವರಗಳು; ಶವಾಗಾರ, ಚಿತಾಗಾರ, ಅಂತಿಮ ವಿಧಿಗಳಿಗಾಗಿ ಪುರೋಹಿತರ ನಿಯೋಜನೆ,

ಅಗತ್ಯ ಸಾಮಗ್ರಗಳನ್ನು ಒದಗಿಸುವುದು, ವಿದೇಶದಿಂದ/ಪರ ಊರಿನಿಂದ ಈ ಕಾರ್ಯಕ್ಕಾಗಿ ಬರುವ ಆಪ್ತರು/ಸಂಬಂಧಿಕರು ಇದ್ದಲ್ಲಿ ಅವರನ್ನು ಕರೆತರಲು ವಾಹನ ವ್ಯವಸ್ಥೆ, ಅವರ ವಾಸ್ತವ್ಯ, ಊಟೋಪಚಾರ; ಅಂತಿಮ ಸಂಸ್ಕಾರದ ನಂತರ ಆಸ್ತಿ ಮಾರಾಟ/ಪರಭಾರೆ ಇದ್ದಲ್ಲಿ ಅದಕ್ಕೆ ಬೇಕಾದ ಅಗತ್ಯ ಸಹಾಯ ಹೀಗೆ, ತಾನು ಕೈಗೆತ್ತಿಕೊಳ್ಳಬೇಕಾದ ಒಂದೆರಡು ಕೇಸ್ ಗಳ ಮೂಲಕ ವಿಶದ ವಿವರಣೆ ನೀಡುತ್ತಾನೆ ನಿರೂಪಕ. ಈ ವೃತ್ತಿಯನ್ನು ಪ್ರಾರಂಭಿಸಲು ಬೇಕಾದ ಅಗತ್ಯ ವಿವರಗಳೆಲ್ಲ ಇಲ್ಲಿ handy ಆಗಿ ಸಿಗುತ್ತವೆ. ಈ ಕಾದಂಬರಿಯನ್ನು ಓದಿದ ನಂತರ ಯಾರಾದರೂ ಈ ವೃತ್ತಿಯನ್ನು ಕೈಗೆತ್ತಿಕೊಂಡಲ್ಲಿ ಖಂಡಿತ ಆಶ್ಚರ್ಯ ಪಡಬೇಕಾದ್ದಿಲ್ಲ. ಲೇಖಕರಿಗೆ ಕೃತಜ್ಞತೆ ಹೇಳುವುದು ಮಾತ್ರ ಅಂತಹವರ ಧರ್ಮ. ಪ್ರಾಯಶಃ ತಪ್ಪಿಸಲಾರರು.

ತೀರ ಅಪರೂಪದ ಸಂದರ್ಭಗಳನ್ನು ಬಿಟ್ಟರೆ, ಶ್ರೀಮಂತ ಕುಟುಂಬಗಳಿಗೆ ಮಾತ್ರ ಈ ಬಗೆಯ ಸೇವೆಗಳ ಅಗತ್ಯವಿರುವುದರಿಂದ ಸಾಕಷ್ಟು ಆದಾಯ ಇರುವ ವೃತ್ತಿ ಇದು ಎಂದು ತಿಳಿಸುತ್ತಾ ಮುಂದಿನ ದಿನಗಳಲ್ಲಿ ಹಲವು ಸುಶಿಕ್ಷಿತ ಯುವಕರು ಈ ವೃತ್ತಿಯೆಡೆಗೆ ಸೆಳೆಯಲ್ಪಡಬಹುದು ಎಂದು ನಿರೂಪಕ ಅಭಿಪ್ರಾಯ ಪಡುತ್ತಾನೆ. ಅಪರಕರ್ಮ, ಶ್ರಾದ್ಧ ಇತ್ಯಾದಿ ವಿಧಿ ವಿಧಾನಗಳನ್ನು ನಡೆಸಿಕೊಡುವ ವೃತ್ತಿಗಳ ಜೊತೆಗೇ ಇನ್ನಿತರ ಅಗತ್ಯ ಸೇವೆಗಳಿಗೆ ಸೂಕ್ತರಾದವರನ್ನು ನಿಯೋಜಿಸುವ ಏಜೆನ್ಸಿಗಳು ಆಗಲೇ ತಲೆ ಎತ್ತಿರುವುದರ ಪ್ರಸ್ತಾವವೂ ಇಲ್ಲಿದೆ ಪ್ರತಿಷ್ಠಿತ ವಿದೇಶೀ ವಿದ್ಯಾಸಂಸ್ಥೆಯಲ್ಲಿ ಹಾಸ್ಟಿಟಲ್ ಮ್ಯಾನೇಜ್ ಮೆಂಟ್‌ನಲ್ಲಿ ಎಂಬಿವಿ ಪದವಿ ಪಡೆದ ತನ್ನ ಸಂಬಂಧಿ ಯುವಕನೊಬ್ಬ ತುಂಬ ಆಧುನಿಕ ರೀತಿಯಲ್ಲಿ ಜಿಣಟಿಜಿಡಿಚಿಟಿ service ಗಳನ್ನು hospital franchise ಒಂದರಲ್ಲಿ ಪ್ರಾರಂಭ ಮಾಡಿದ್ದು, ಶವಗಳು ಹಾಳಾಗದಂತೆ ಇರಿಸಲು ಬೇಕಾದ ದೊಡ್ಡ ದೊಡ್ಡ ತಂಪು ಪೆಟ್ಟಿಗೆಗಳನ್ನು ಒದಗಿಸುವ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಇನ್ನೊಬ್ಬ ಸಂಬಂಧಿ ತೊಡಗಿಕೊಂಡದ್ದು ಹೀಗೆ ಉದಾಹರಣೆಗಳ ಮೂಲಕ ಈ ವೃತ್ತಿಯ ಇಂದಿನ ಮತ್ತು ಭವಿಷ್ಯದ ಆಯಾಮಗಳ ಕುರಿತು ನಿರೂಪಕ ಚರ್ಚಿಸುತ್ತಾನೆ. ತಮ್ಮ ಮುಂದಿನ ತಲೆಮಾರಿನವರು ಈ ವೃತ್ತಿಯನ್ನು ಆಯ್ದು ಕೊಳ್ಳಲಿ ಎಂದು ಬಯಸುತ್ತೀರಾ? ಎಂಬ ಪ್ರಶ್ನೆಯ ಉತ್ತರ ರೂಪದ ಚಿತ್ರಣ ಇದು. ಅಂತಿಮ ವಿಧಿಗಳ ಶಾಸ್ತ್ರೋಕ್ತ ತರಬೇತಿ ಪಡೆದ ಬ್ರಾಹ್ಮಣೇತರ (ದಲಿತರನ್ನೂ ಒಳಗೊಂಡ) ವರ್ಗದವರನ್ನು ಈ ಸೇವೆಗಾಗಿ ನೇಮಿಸಿದಾಗ ಬಂದ/ಬರಬಹುದಾದ ವಿರೋಧ, ಇಂತಹ ವಿಧಿಗಳಲ್ಲಿ ನಂಬಿಕೆ, ಶ್ರದ್ಧೆ ಇದನ್ನು ನಡೆಸಿಕೊಡುವ ಬ್ರಾಹ್ಮಣ ಪುರೋಹಿತರಲ್ಲಿ ನಿಜಕ್ಕೂ ಇದೆಯೇ, ಅಂತಹ ಶ್ರದ್ಧೆ ಮತ್ತು ವಿಧಿಗಳನ್ನು ನೆರವೇರಿಸುವ ಕ್ಷಮತೆ ಮಾತ್ರ ಮುಖ್ಯವಾಗಬೇಕೇ ಹೊರತು ಜಾತಿ ಅಲ್ಲ ಎನ್ನುವ ಚಿಂತನೆಗಳು ಮಹತ್ವದ್ದು; ಇವು ಕೂಡ ಅಂತಹ ಸಂದರ್ಭಗಳ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಬಂದಿದ್ದು preachy ಆಗಿಲ್ಲದಿರುವುದು ಮೆಚ್ಚುಗೆಯ ಅಂಶ.

ಪ್ರತಿಷ್ಠಿತ ವಾಣಿಜ್ಯ ಸಂಸ್ಥೆಯೊಂದರ ವಿವಾಹ ಸಮಾರಂಭಕ್ಕೆ ತಯಾರಾದ ಭತ್ತಗಳಲ್ಲಿ ಬ್ಲಾಕ್ ಆದ ಟಾಯ್ಲೆಟ್‌ಗಳು, ಸಂಬಂಧ ಪಟ್ಟ ಮ್ಯಾನ್ ಹೋಲ್ ನಲ್ಲಿ ಇಳಿದು ಕೊಳೆ ನೀರಿನ ಹರಿದಾಟವನ್ನು ನಿಯಂತ್ರಿಸುತ್ತಿದ್ದ ಜಾಡಮಾಲಿಯ ಸಾವು, ರಾತ್ರೋ ರಾತ್ರಿ ಆತನ ಅಂತ್ಯ ಕ್ರಿಯೆಗಳನ್ನು ಮಾಡಲು ಕಮಿಷನರಿಂದ ಆದೇಶ, ತನ್ನನ್ನು ಹುಡುಕಿಕೊಂಡು ಮನೆಗೆ ಬಂದ ನಗರ ಕಾರ್ಪೊರೇಶನ್ ಅಧಿಕಾರಿಗಳು, ತೀರ ಅಸಹಜ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿ ನಡೆದ ವಿಧಿ ವಿಧಾನಗಳು; ಇವನ್ನೆಲ್ಲ ವಿಶದವಾಗಿ ವಿವರಿಸುತ್ತಾ, ತನ್ನ ವೃತ್ತಿಯಲ್ಲಿ ಎದುರಾದ ಸವಾಲಿನ ಸಂದರ್ಭ ಇದು ಎಂದು

ನಿರೂಪಕ ಹೇಳಿಕೊಳ್ಳುತ್ತಾನೆ. ನಮ್ಮದುರಿಗೇ ಇದೆಲ್ಲ ನಡೆಯುತ್ತಿದೆಯೇನೋ ಎಂದು ಭ್ರಮೆಯಾಗುವಷ್ಟು ಚೆನ್ನಾಗಿ ಚಿತ್ರಿಸಿದ ಪ್ರಕರಣ ಕೂಡಾ. ಈ ಪ್ರಕರಣದಲ್ಲಿ ಸಂಬಂಧಿಸಿದ ಅಧಿಕಾರಿಗಳು ಮುಂದೆಂದೂ ತನಿಖೆಗೆ ಒಳಗಾಗಬಾರದೆಂಬ ಉದ್ದೇಶದಿಂದ ನಡೆಸಲಾದ ಈ ಅಂತ್ಯ ಸಂಸ್ಕಾರದ ನಾಟಕದಲ್ಲಿ ತಾನು ಸಹಭಾಗಿರಾಗಬೇಕಾಗಿ ಬಂದಂಥ ಪರಿಸ್ಥಿತಿ ಹಲವು ದಿನಗಳ ಕಾಲ ತನ್ನನ್ನು ಕಾಡಿತ್ತು ಎಂದು 'ನಿಮ್ಮ ವೃತ್ತಿಯಲ್ಲಿ ಸವಾಲುಗಳು ಎದುರಾಗಿವೆಯೇ' ಎಂಬ ಪ್ರಶ್ನೆಯ ಪ್ರತಿಕ್ರಿಯೆಯಲ್ಲಿ ಆತ ದಾಖಲಿಸುತ್ತಾನೆ. ವಿಮಾನ ಅಪಘಾತದಲ್ಲಿ ಗುರುತಿಸಲಾಗದ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದ ಶವಗಳ ರಾಶಿಯಲ್ಲಿ ತಮ್ಮದಲ್ಲದ ವ್ಯಕ್ತಿಯ ಶವವೊಂದನ್ನು ತಮ್ಮದೆಂದು ತಪ್ಪಾಗಿ ಗುರುತಿಸಿದ್ದು, ತಿಳಿದಿದ್ದರೂ ಅದನ್ನು ಹೇಳಲಾರದ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿ ಆ ಅಪರಿಚಿತ ಶವಕ್ಕೆ ಶಾಸ್ತ್ರೋಕ್ತ ವಿಧಿ ವಿಧಾನಗಳನ್ನು ಮಾಡಬೇಕಾದ ವಿಚಿತ್ರ ಸನ್ನಿವೇಶ ಕೂಡಾ ತನ್ನನ್ನು ಕಂಗೆಡಿಸಿತ್ತು ಎಂದು ನಿರೂಪಕ ಉಲ್ಲೇಖಿಸುತ್ತಾನೆ. ಕಾದಂಬರಿಯಲ್ಲಿ ಬಂದ ಎಲ್ಲ ಸಾವುಗಳೂ ಬೇರೆ ಬೇರೆ ಬಗೆಯವು ಮತ್ತು ಪ್ರತಿಯೊಂದು ಕೂಡಾ ಸ್ವತಂತ್ರ ಕಥಾನಕಗಳಂತೆ ಓದಿಸಿಕೊಂಡು ಹೋಗುತ್ತದೆ. ಸ್ವಗತ ರೂಪದ ನಿರೂಪಕನ ಚಿಂತನೆಗಳು ಇವುಗಳನ್ನು ಹೊಂದಿಸುವ ಕೊಂಡಿಯಂತೆ ಕೆಲಸ ಮಾಡಿವೆ.

ಈ ವೃತ್ತಿಯಿಂದ ನಿಮ್ಮ ಸ್ವಭಾವದ ಮಿತಿಗಳನ್ನು ಮೀರಲು ಸಾಧ್ಯವಾಗಿದೆಯೇ ಎಂಬ ಪ್ರಶ್ನೆಗೆ ನಿರೂಪಕನ ಪ್ರತಿಕ್ರಿಯೆ ಮನುಷ್ಯ ಸ್ವಭಾವದ ಕುರಿತಾದ ಲೇಖಕರ ಚಿಂತನೆಗಳನ್ನು ನಮ್ಮ ಮುಂದಿಡುತ್ತದೆ. ಇನ್ನೊಂದು ಅಸಹಜ ಸಾವಿನ ವಿಸ್ತೃತ ವಿವರ ಕೂಡಾ ಇಲ್ಲಿ ಸಿಗುತ್ತದೆ. ಒಂದೇ ಜಾತಿಗೆ ಸೇರಿದ ಇಬ್ಬರು ಪ್ರಭಾವೀ ವ್ಯಕ್ತಿಗಳು; ಶ್ರೀಮಂತಿಕೆಯಲ್ಲೂ ಸರಿಸಾಟಿಯಾದವರು; ವಿದೇಶದಲ್ಲಿ ವಿದ್ಯಾಭ್ಯಾಸ ನಡೆಸಿ ಉತ್ತಮ ಪದವಿ ಪಡೆದ ಇವರಲ್ಲೊಬ್ಬರ ಮಗ, ಅದೇ ಮಟ್ಟದ ವಿದ್ಯಾವಂತೆಯಾದ ಇನ್ನೊಬ್ಬರ ಮಗಳ ವಿವಾಹದ ನಿರ್ಧಾರ: ಹಿಂದೆಂದೂ ಕಂಡು ಕೇಳಿ ಅರಿಯದಷ್ಟು ಅದ್ಭೂತಿಯಾಗಿ ನಡೆದ ವಿವಾಹ ಒಂದೆರಡು ತಿಂಗಳಲ್ಲಿ ಮುರಿದು ಬಿದ್ದು ತನ್ನ ತಂದೆಯ ಮನೆಗೆ ಹಿಂದಿರುಗಿದ ಯುವತಿ; ಈ ವಿಷಯದ ಗುಲ್ಲು ಇನ್ನೂ ಹಸಿಯಾಗಿರುವಾಗಲೇ ನೇಣಿಗೆ ಶರಣಾಗಿ ಆಕೆಯ ಆತ್ಮಹತ್ಯೆ; ಅಂತ್ಯ ಸಂಸ್ಕಾರದ ಎಲ್ಲ ವ್ಯವಸ್ಥೆ ಮಾಡಲು ನಿಯೋಜಿತನಾದ ನಿರೂಪಕ ಸುತ್ತಲಿನ ವಿದ್ಯಮಾನಗಳನ್ನು ಕಂಡ ರೀತಿ; ಈ ಪ್ರಮುಖರ ನಡುವೆ ಉಂಟಾದ ತೀವ್ರತರ ವೈಷಮ್ಯ ವನ್ನು ತಣಿಸಲು ಅಂತ್ಯ ಕ್ರಿಯೆಗಳ ನಡುವೆಯೇ ನಡೆಯುತ್ತಿದ್ದ ಸಂಧಾನ ಯತ್ನಗಳು; ಈ ಜಾತಿಯ ಮಠಾಧೀಶರು ಈ ಸಂಧಾನದಲ್ಲಿ ಮುಖ್ಯ ಪಾತ್ರ ವಹಿಸಿದ್ದು, ಮುಂಬರುವ ಚುನಾವಣೆಯಲ್ಲಿ ಇವರಿಬ್ಬರ ನಡುವಿನ ಬಿರುಕು ಬೀರಬಹುದಾದ ಪರಿಣಾಮದ ಕುರಿತು ಮಠಾಧೀಶರ ಚಿಂತೆ ಇತ್ಯಾದಿ ಇಡೀ ಪ್ರಕರಣವನ್ನು ದಾಖಲಿಸಿದ ರೀತಿ ಅನನ್ಯ. ಸ್ವಭಾವ ಎನ್ನುವುದು ಶನಿಮಹಾತ್ಮನ ಹಾಗೆ, ಎಷ್ಟೇ ಪ್ರಯತ್ನ ಪಟ್ಟರೂ ಅದರ ಮಿತಿಗಳನ್ನು ಮೀರುವುದು ಕಷ್ಟಸಾಧ್ಯ ಎನ್ನುವ ನಿರೂಪಕ, ಈ ದುರಂತ ಸಾವಿನ ಪ್ರಕರಣದಲ್ಲಿ ಕೂಡ ಪ್ರತಿಯೊಬ್ಬ ವ್ಯಕ್ತಿಯೂ (ತನ್ನನ್ನೂ ಸೇರಿ) ತಮ್ಮ ಸ್ವಭಾವಕ್ಕೆ ಬದ್ಧರಾಗಿಯೇ ನಡೆದುಕೊಂಡಿದ್ದೇವೆ ಎಂದು ವಾದಿಸುತ್ತಾನೆ. ಇದೊಂದು ವ್ಯಕ್ತಿಗತ ಅಭಿಪ್ರಾಯ ಎಂದಷ್ಟೇ ಪರಿಗಣಿಸಲು ಸಾಧ್ಯ. ಈ ಪ್ರಕರಣದ ಮೂಲಕ ಆ ವಾದಕ್ಕೆ ನೀಡಿರುವ ಪುಷ್ಟೀಕರಣವೂ ಶಕ್ತವಾಗಿಲ್ಲ ಎನಿಸಿದರೂ ಅದು ಈ ಕಥಾನಕವನ್ನು, ಅದರ ನಿರೂಪಕನೇ ರೀತಿಯನ್ನು ಮೆಚ್ಚುವಲ್ಲಿ ಯಾವ ಅಡ್ಡಿಯನ್ನೂ ಉಂಟು ಮಾಡುವುದಿಲ್ಲ.

ಸಿರಿವಂತ ಕುಟುಂಬಗಳು ಮಾತ್ರವೇ ವಾಸಿಸುತ್ತಿದ್ದ, ಎಲ್ಲ ಆಧುನಿಕ ಸೌಕರ್ಯಗಳನ್ನು ಹೊಂದಿದ್ದ ಹೆಸರುವಾಸಿ ವಸತಿ ಸಂಕೀರ್ಣ; ಹಿರಿಯರು ಕಿರಿಯರನ್ನು ಸೇರಿ ಎಲ್ಲ ವಯಸ್ಸಿನವರ ಸುರಕ್ಷೆಗೆ ಆದ್ಯತೆ ಕೊಡುತ್ತಿದ್ದ ವ್ಯವಸ್ಥಾಪಕ ವರ್ಗ...

ಇಂಥ ಕಡೆ, ಆಟದ ಭರದಲ್ಲಿದ್ದ ಏಳೆಂಟು ವರ್ಷದ ಬಾಲಕ ಆಕಸ್ಮಿಕವಾಗಿ ಟೆರೇಸ್‌ನಿಂದ ಬಿದ್ದು ಸ್ಥಳದಲ್ಲೇ ಮೃತನಾದದ್ದು ನಂಬಲಸಾಧ್ಯವಾದ ಸಂಗತಿಯೇ. ನಡೆದದ್ದಂತೂ ನಿಜ. ಜಗತ್ತನ್ನು ಕಣ್ತೆರೆದು ನೋಡುವ ಮುನ್ನವೇ ಆ ಎಳೆಯ ಜೀವದ ಅಂತಿಮ ಪಯಣ; ಈ ದಾರುಣ ಸಂದರ್ಭದಲ್ಲಿ, ಆ ನತದೃಷ್ಟ ತಂದೆ ತಾಯಿಯ ಇನ್ನಿಲ್ಲದ ದುಃಖದ ನಡುವೆ ಆ ಮಗುವಿನ ಅಂತ್ಯ ಸಂಸ್ಕಾರಕ್ಕೆ ವ್ಯವಸ್ಥೆ ಮಾಡಬೇಕಾಗಿರುವುದು ಈ ವೃತ್ತಿಯಿಂದಷ್ಟೇ ಅಲ್ಲ, ಜೀವನದಿಂದಲೇ ವಿಮುಖನಾಗಿಸುತ್ತದೆ ಎಂದು ನಿರೂಪಕ ಹೇಳಿಕೊಳ್ಳುತ್ತಾನೆ. ಎಲ್ಲಿಂದಲೋ ಬಂದ ಅಪರಿಚಿತನೊಬ್ಬ ಲಾಡ್ಜ್ ಒಂದರಲ್ಲಿ ಆತ್ಮಹತ್ಯೆ ಮಾಡಿಕೊಂಡದ್ದು.. ತಾವು ಬೇರೆ ಬೇರೆ ಜಾತಿಗೆ ಸೇರಿದ್ದರಿಂದ ಕುಟುಂಬದವರಿಂದ ವಿವಾಹಕ್ಕೆ ಬಂದ ತೀವ್ರ ಪ್ರತಿರೋಧಕ್ಕೆ ನೊಂದು ಜೀವನಕ್ಕೇ ಅಂತ್ಯ ಹಾಡಿದ ಪ್ರೇಮಿಗಳು-ಇನ್ನೇನು ವಿವಾಹಕ್ಕೆ ತಯಾರಾದವರಂತೆ ಸಾಲಂಕೃತರಾಗಿ ಒಬ್ಬರನ್ನೊಬ್ಬರು ಆಲಂಗಿಸಿಕೊಂಡ ಭಂಗಿಯಲ್ಲಿದ್ದ ಅವರ ಮೃತ ದೇಹಗಳು-ದೂರದಲ್ಲಿದ್ದು ವೀಕ್ಷಕರಂತೆ ನೋಡಲೂ ಕಷ್ಟವಾದ ಈ ಸಾವುಗಳಿಗೆ ಅಂತ್ಯ ಸಂಸ್ಕಾರದ ಸಿದ್ಧತೆ ಮಾಡುವುದು ಹತಾಶೆಯ ಪರಮಾವಧಿಯಲ್ಲದೆ ಇನ್ನೇನು ಎಂದು ಅಲವತ್ತುಕೊಳ್ಳುತ್ತಾನೆ ನಮ್ಮ ನಿರೂಪಕ. ದೇವರ ಮೇಲಿನ ನಂಬಿಕೆ, ಕ್ಷಣಭಂಗುರ ಜೀವನದಲ್ಲಿ ಸ್ಥಿತಪ್ರಜ್ಞೆಯನ್ನು ಭೋದಿಸುವ ಬುದ್ಧ ಮತ್ತಿತರ ದಾರ್ಶನಿಕರ ತತ್ವಗಳು ಇವೆಲ್ಲವೂ ಎಷ್ಟು ನಿರರ್ಥಕ ಎಂಬೆಲ್ಲ ಚಿಂತನೆಯಲ್ಲಿ ತನ್ನನ್ನು ಮುಳುಗಿಸಿದ್ದ ಈ ಸಂದರ್ಭಗಳನ್ನು ದಾಖಲಿಸುತ್ತಾ ಆತ ಕೊನೆಗೂ ಈ ವಿಮುಖತೆಗೇ ವಿಮುಖರಾಗಿ ತಂತಮ್ಮ ಜೀವನಕ್ಕೆ ಮರಳುವುದೇ ಜೀವನಧರ್ಮವೇನೋ ಎನ್ನುವ ತೀರ್ಮಾನಕ್ಕೆ ಬರುತ್ತಾನೆ. ಸಮೀಕ್ಷೆಯ ಮಗದೊಂದು ಪ್ರಶ್ನೆಗೆ ವಿಸ್ತೃತ ಪ್ರತಿಕ್ರಿಯೆ ಇದು.

ಮೃತ್ಯುವನ್ನು ಯಾವ ಬಗೆಯಲ್ಲಿ ಸ್ವೀಕರಿಸುವುದು ಸೂಕ್ತ ಎಂಬ ಲೇಖಕರ ಚಿಂತನೆಗಳು ನಿರೂಪಕನ ಮೂಲಕ ಹೊರಬಂದದ್ದು ಈ ವೃತ್ತಿಯಲ್ಲಿದ್ದವರ, ಇವರಿಂದ ಸೇವೆ ಪಡೆದವರ ಮನೋಧರ್ಮವನ್ನು ಹೇಗೆ ಹೆಚ್ಚು ಮಾನವೀಯಗೊಳಿಸಬಹುದು ಎಂದು ಸಮೀಕ್ಷಕರು ಒಡ್ಡಿದ ಪ್ರಶ್ನೆಯಿಂದ. ಓದುಗರನ್ನೂ ಸೇರಿ ಪ್ರತಿಯೊಬ್ಬರೂ ತಮ್ಮನ್ನು ತಯಾರು ಮಾಡಿಕೊಳ್ಳ ಬೇಕಾದ ಅನಿವಾರ್ಯ ಸಂದರ್ಭ ಈ ಮೃತ್ಯು. ಇಲ್ಲಿಯ ಚಿಂತನಾ ಲಹರಿ ಹಲವರನ್ನು ತಟ್ಟುವುದಂತೂ ಸತ್ಯ. ಈ ಕಾದಂಬರಿಯ ಉದ್ದೇಶವೂ ಅದೇ ಇದ್ದೀತು.

ತನ್ನನ್ನು ಅತ್ಯಂತ ಪ್ರಭಾವಿಸಿದ ವ್ಯಕ್ತಿ ಯೆಂದೆನ್ನಲಾಗದಿದ್ದರೂ ತಾರುಣ್ಯದಲ್ಲಿ ಹಲವು ದುಷ್ಕೃತ್ಯಗಳನ್ನು ಎಸಗಿ ಪ್ರಸ್ತುತ ಯೋಗಿಯಂತಹ ಜೀವನ ನಡೆಸುತ್ತಿರುವ ತನ್ನ 'ಚಿಕ್ಕಪ್ಪ' ನ ಪ್ರಸ್ತಾಪ ಮಾಡುತ್ತಾನೆ ನಿರೂಪಕ. ಇಲ್ಲಿ ಈ ವ್ಯಕ್ತಿಯ ಕುರಿತಾದ ಖಿಲೇಷಣೆಯಲ್ಲಿ ಕಾಣ ಸಿಗುವ ಲೇಖಕರ ಚಿಂತನೆಗಳು-ಪರಿಸ್ಥಿತಿಗೆ ತಕ್ಕದಾಗಿ ಬದಲಾಗುವ ಮನುಷ್ಯನ ವರ್ತನೆ, ಅಂತೆಯೇ ಪಡೆಯಬಹುದಾದ ಪ್ರಬುದ್ಧತೆ ಇತ್ಯಾದಿ-ಓದುಗರನ್ನೂ ಆ ಎಡೆಗೆ ಸೆಳೆದೀತು. ತಮ್ಮನ್ನು ಪ್ರಭಾವಿಸಿದ ವ್ಯಕ್ತಿ/ವ್ಯಕ್ತಿಗಳ ವಿಶ್ಲೇಷಣೆಯಲ್ಲಿ ತೊಡಗುವಂತೆಯೂ ಮಾಡಬಹುದು. ಜೀವನವೆಂಬ ಮಾಯೆಯಾಟದ ಕುರಿತು ತಾವೇ ಚಿಂತನೆಗೆ ತೊಡಗಿರುವ ಓದುಗ ವರ್ಗಕ್ಕೆ ಈ ಭಾಗವೂ ಪ್ರಿಯವಾಗುವುದು ಖಂಡಿತಾ. ಯಾವ ಸಾಲು, ಯಾವ ಸನ್ನಿವೇಶ ಯಾರಲ್ಲಿ ಯಾವ ಬಗೆಯ ಹೊಳಹನ್ನು ನೀಡಬಹುದೆಂದು ಖಚಿತವಾಗಿ ಯಾರೂ ಹೇಳಲಾರರು. ಅಂತೆಯೇ ಇಲ್ಲಿಯೂ.

ಕಾದಂಬರಿಯ ಕೊನೆಯ ಭಾಗದಲ್ಲಿ ಅನುಪಲ್ಲವಿಯ ಪಾತ್ರ ಮತ್ತೆ ಹಾಜರಾಗುತ್ತದೆ. ಸಮೀಕ್ಷೆಯ ಸಂಕ್ಷಿಪ್ತ ವರದಿ ತಯಾರಿಸಿ ಆಕೆಯನ್ನು ಭೇಟಿಯಾಗಲೆಂದು ಹೊರಡುವ ನಿರೂಪಕನಿಗೆ ಆಕೆಯನ್ನು ಮತ್ತೆ ಕಾಣುವ ಸಂಭ್ರಮ; ಆಕೆಯ ಪ್ರತಿಕ್ರಿಯೆಯ ಕುರಿತು ಆತಂಕ.. ಆ ಭೇಟಿಯ ವಿವರ, ನಂತರದ ವಿದ್ಯಮಾನಗಳು ಒಂದಷ್ಟು ನಾಟಕೀಯವೆನಿಸುತ್ತವೆ. ಆಕೆಯ ಪಾತ್ರ ಚಿತ್ರಣವೂ ಗಟ್ಟಿ ನೆಲೆಯಲ್ಲಿ ಮೂಡಿಲ್ಲ ಎನಿಸುತ್ತದೆ. ಹಾಗಿದ್ದೂ ನಿರೂಪಕನ ಒಳತೋಟಿಗಳು, ಚಿಂತನೆಗಳು ಈ ಅಂತಿಮ ಭಾಗದಲ್ಲೂ ಸಮರ್ಥವಾಗಿ ಮೂಡಿಬಂದಿವೆ.

ಮನುಷ್ಯ ಸಂಬಂಧಗಳ, ವರ್ತನೆಗಳ ಕುರಿತು ವಿಶ್ಲೇಷಣೆ, ಸಾವಿನ ವಿಷಣ್ಣತೆಯಿಂದ ಹೊರಬರುವ ಪ್ರಯತ್ನದಲ್ಲಿ ಮೂಡಿದ ಅನಿಸಿಕೆಗಳು, ಜೀವನ್ಮರಣದ ಹಲವು ತಲ್ಲಣಗಳ ಕುರಿತಾದ ಚಿಂತನಾ ಲಹರಿ 'ಸಾವಿನ ದಶಾವತಾರ' ಪ್ರಮುಖ take-home ಅಂಶಗಳು. ಇವುಗಳು ತುಂಬ ಪ್ರಾಮಾಣಿಕವಾಗಿ ಮೂಡಿಬಂದಿರುವುದು ಕಾದಂಬರಿಯ authenticity ಯನ್ನು ಹೆಚ್ಚಿಸುತ್ತದೆ. ಸಾಮಾನ್ಯ, ವ್ಯಾಪಕಾರಿಕ ವ್ಯಕ್ತಿ ಎಂದೇ ಕಾಣುವ ನಿರೂಪಕ ತನ್ನ ಸುತ್ತ ಮುತ್ತಲಿನ ವಿದ್ಯಮಾನಗಳನ್ನು ಸಹಜ ಆಸಕ್ತಿಯಿಂದ ಗಮನಿಸುವಂತೆ ತನ್ನ ಒಳಗನ್ನೂ ಅಷ್ಟೇ non-judgemental ಆಗಿ ಗಮನಿಸಬಲ್ಲ ಸೂಕ್ಷ್ಮಜ್ಞ. Introverted extrovert ಎನ್ನಬಹುದೇನೋ! ಸೊಗಸಾದ ಭಾಷೆ, ನಿರೂಪಣೆಯ ಶೈಲಿ, ಒಳಗೊಂಡ ವಿಚಾರಗಳು, ವಿವರಣೆಗೆ ನಿಲುಕದ ಆದರೆ ಆಪ್ತವೆನಿಸುವ ಹಲವಾರು ಅಂಶಗಳನ್ನು ಒಳಗೊಂಡ ಕಾದಂಬರಿ ಇದು. ಕಥಾವಸ್ತುವಂತೂ ನಿಜಕ್ಕೂ ಅಪರೂಪದ್ದು. ಒಂದು ಒಳ್ಳೆಯ ಕಲಾತ್ಮಕ ಸಿನೆಮಾವನ್ನು ನೋಡಿದ ಅನುಭವ ಕೊಡುವ ಈ ಕಾದಂಬರಿ, ಕನ್ನಡ ಕಾದಂಬರಿ ಲೋಕದಲ್ಲಿ ಮಹತ್ವದ ಮೈಲಿಗಲ್ಲಾಗಿ ನಿಲ್ಲ ಬಲ್ಲ ಕೃತಿ ಎಂದರೆ ಅತಿಶಯೋಕ್ತಿಯಾಗಲಾರದು.

ಶಿವರಾಮ ಕಾರಂತರ ಕಾದಂಬರಿಗಳು: ಕಥಾವಸ್ತು

ಮಂಜುನಾಥ ಟಿ.

ಸಂಶೋಧನಾರ್ಥಿ

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ಕಿರು ಮಾಹಿತಿ

ಶಿವರಾಮ ಕಾರಂತರ ಕೆಲ ಕಾದಂಬರಿಗಳನ್ನು ಹೊರತುಪಡಿಸಿದರೆ ಉಳಿದಂತೆ ಅವರ ಎಲ್ಲಾ ಬರಹಗಳ ಜೀವಕೇಂದ್ರವೇ ಗ್ರಾಮೀಣ ಬದುಕು ಮತ್ತು ದಕ್ಷಿಣಕನ್ನಡದ ಕೆಳಜಾತಿ ಸಮುದಾಯಗಳು. ಮರಳಿಮಣ್ಣಿಗೆ, ಅಳಿದ ಮೇಲೆ, ಬೆಟ್ಟದಜೀವ, ಕಾದಂಬರಿಗಳಲ್ಲಿ ಚಿತ್ರಿತವಾಗಿರುವ ಬದುಕು ಮತ್ತು ಬದುಕಿನ ಕ್ರಮಗಳನ್ನು ಕಾರಂತರು ಓದುಗರ ಮುಂದೆ ತೆರೆದಿಟ್ಟಿದ್ದಾರೆ. ಆಧುನಿಕತೆಯ ಹೆಸರಿನಲ್ಲಿ ಭಾರತೀಯ ಗ್ರಾಮ ಸಮಾಜದಲ್ಲಿ ತರುತ್ತಿರುವ ಬದಲಾವಣೆಗಳು ಹೇಗೆ ಮನುಷ್ಯ ಮತ್ತು ನಿಸರ್ಗವನ್ನು ಅವನತಿಯ ದಾರಿಯತ್ತ ಒಯ್ಯುತ್ತಿವೆ ಎಂಬ ವಿಷಯವೇ ಕಾರಂತರ ಕಾದಂಬರಿಗಳಿಗೆ ಮೂಲವಸ್ತುವಾಗಿರುವುದನ್ನು ಈ ಲೇಖನದಲ್ಲಿ ಗಮನಿಸಬಹುದು. ಶಿವರಾಮ ಕಾರಂತರ ಕಾದಂಬರಿಗಳು ರೂಪಿಸಿರುವ ಆಶಯಗಳು ಮತ್ತು ತಾತ್ವಿಕತೆ ಇವುಗಳನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು ಅವರ ಪ್ರಮುಖ ಗಮನಾರ್ಹ ಕಾದಂಬರಿಗಳನ್ನು ಪರಿಶೀಲಿಸುವ ಉದ್ದೇಶವಾಗಿದೆ. ಆದ್ದರಿಂದ ಈ ಸಮೀಕ್ಷೆ ಅಪೂರ್ಣ, ಅಸಮಗ್ರ, ಅಸಂತುಲಿತವಾಗಿರುವುದು ಅನಿವಾರ್ಯ ಆದರೂ ಈ ಮಿತಿಯಲ್ಲಿ ಅವರ ಒಲವುಗಳು ಹಿಂದಿನ ತಾತ್ವಿಕತೆ ಅದಕ್ಕೆ ಕಾರಣವಾದ ರಾಜಕೀಯ, ಸಾಮಾಜಿಕ, ಸಾಂಸ್ಕೃತಿಕ, ಸನ್ನಿವೇಶ, ವಿಶ್ವದ ವಿಭಿನ್ನ ಭಾಷಾ ಕಾದಂಬರಿಗಳ ಓದಿನ ಪರಿಣಾಮ, ವಸಾಹತೋತ್ತರ ಚಿಂತನೆಗಳು, ಮುಂತಾದವುಗಳನ್ನು ಇಲ್ಲಿ ಗುರುತಿಸುವ ಕಿರು ಪ್ರಯತ್ನವನ್ನು ಇಲ್ಲಿ ಮಾಡಲಾಗಿದೆ.

ಕಳೆದ 1950-2000 ಅವಧಿಯಲ್ಲಿ ಎರಡು ಸಾವಿರಕ್ಕಿಂತ ಹೆಚ್ಚು ಕಾದಂಬರಿಗಳು ಪ್ರಕಟವಾಗಿವೆ. ಎಲ್ಲಾ ಕಾದಂಬರಿಗಳನ್ನು ಗಮನಿಸುವುದಿರಲಿ ನೂರಾರು ಸಂಖ್ಯೆಯ ಗಮನಾರ್ಹ ಮುಖ್ಯ ಕೃತಿಗಳನ್ನು ನೋಡಲಾಗಿಲ್ಲ. ಈ ಅವಧಿಯಲ್ಲಿ ನಡೆದ ಸಾಹಿತ್ಯ ಚಳುವಳಿಗಳು, ಪ್ರಮುಖ ಒಲವುಗಳು, ಕಾದಂಬರಿಗಳನ್ನು ರೂಪಿಸಿರುವ ಆಶಯಗಳು ಮತ್ತು ತಾತ್ವಿಕತೆ ಇವುಗಳನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು ಈ ಅವಧಿಯ ಪ್ರಮುಖ ಗಮನಾರ್ಹ ಕಾದಂಬರಿಗಳನ್ನು ಪರಿಶೀಲಿಸುವ ಉದ್ದೇಶವಾಗಿದೆ. ಆದ್ದರಿಂದ ಈ ಸಮೀಕ್ಷೆ ಅಪೂರ್ಣ, ಅಸಮಗ್ರ, ಅಸಂತುಲಿತವಾಗಿರುವುದು ಅನಿವಾರ್ಯ ಆದರೂ ಈ ಮಿತಿಯಲ್ಲಿ ಈ ಅವಧಿಯಲ್ಲಿ ಬಂದ ಒಲವುಗಳು ಹಿಂದಿನ ತಾತ್ವಿಕತೆ ಅದಕ್ಕೆ ಕಾರಣವಾದ ರಾಜಕೀಯ, ಸಾಮಾಜಿಕ, ಸಾಂಸ್ಕೃತಿಕ, ಸನ್ನಿವೇಶ, ವಿಶ್ವದ ವಿಭಿನ್ನ ಭಾಷಾ ಕಾದಂಬರಿಗಳ ಓದಿನ ಪರಿಣಾಮ, ವಸಾಹತೋತ್ತರ ಚಿಂತನೆಗಳು, ಮುಂತಾದವುಗಳು ಈ ಕಾಲ ಶತಮಾನದ ಕಾದಂಬರಿಗೆ ಯಾವ ಯಾವ ಆಯಾಮಗಳನ್ನು ಕೊಟ್ಟವು ಎಂಬುದನ್ನು ಗುರುತಿಸುವ ಕಿರು ಪ್ರಯತ್ನವನ್ನು ಇಲ್ಲಿ ಮಾಡಲಾಗಿದೆ. ಈ ಅವಧಿಯ ಕಾದಂಬರಿಗಳು ಸಾಮಾಜಿಕ, ಸಾಂಸ್ಕೃತಿಕ ವಿಶ್ಲೇಷಣೆ ಮತ್ತು ವಿಮರ್ಶೆಗೊಳಗಾಗಿವೆ. ನವೋದಯದ ಕಾದಂಬರಿಗಳಲ್ಲಿಯೂ ಈ ಪ್ರವೃತ್ತಿಯಿದ್ದರೂ ಅದು

ವಿಮರ್ಶೆಗಿಂತ ಆದರ್ಶಗಳ ಮೇಲೆ ಹೆಚ್ಚಿನ ಒತ್ತನ್ನು ಹಾಕಿತು. ವಾಸ್ತವವನ್ನು ಅದರ ಹಿಂದೆ ಕ್ರಿಯಾಶೀಲವಾಗಿರುವ ಶಕ್ತಿಗಳನ್ನು ಅವುಗಳ ಸ್ಥೂಲ, ಸೂಕ್ಷ್ಮ ಪರಿಣಾಮಗಳನ್ನು, ಅವುಗಳಿಗೆ ಕಾರಣವಾಗಿರುವ ಸಾಂಸ್ಕೃತಿಕ ಸಂದರ್ಭವನ್ನು ಮಾನವತಾವಾದಿ ನೆಲೆಯಲ್ಲಿ ಗ್ರಹಿಸಿ, ಒಂದು ಜೀವಪರ ಸಂಸ್ಕೃತಿಯ ವ್ಯವಸ್ಥೆಯ ಸ್ವರೂಪವನ್ನು ಗುರುತಿಸುವ ಮತ್ತು ಚಾರಿತ್ರಿಕ ಒತ್ತಡದಿಂದಾಗುತ್ತಿರುವ ಸೂಕ್ಷ್ಮ-ಸ್ಥೂಲ ಬದಲಾವಣೆಗಳನ್ನು ಪ್ರಕ್ರಿಯೆಯ ದಾಖಲೆ ಅನ್ಯಪಂಥ ಚಳುವಳಿಗಳು ಧನಾತ್ಮಕ ಅಂಶಗಳನ್ನು ಮೈಗೂಡಿಸಿಕೊಂಡು ತಮ್ಮ ಗ್ರಹಿಕೆ, ಸೂಕ್ಷ್ಮತೆಯ ಮೊನಚನ್ನು ತಂದುಕೊಂಡರು. ತಮ್ಮ ಬೆನ್ನ ಹಿಂದಿನ ಚಳುವಳಿಗಳ ಮತ್ತು ಜತೆಯಲ್ಲಿ ಬೆಳೆಯುತ್ತಿರುವ ಚಳುವಳಿಗಳ ನಡುವಿನ ಅಂತರ ಸಂಬಂಧವನ್ನು ಮತ್ತು ಭಿನ್ನ ಒಲವಿನ ಕೃತಿಗಳನ್ನು ಸಮತೂಕದಲ್ಲಿ ಗ್ರಹಿಸಲು ಸಾಧ್ಯವಾದದ್ದೂ ಈ ಕಾಲಘಟ್ಟದಲ್ಲಿಯೇ. ಈ ಗ್ರಹಿಕೆಗೆ ನಮ್ಮ ರಾಜಕೀಯ ಸಾಂಸ್ಕೃತಿಕ ಸಂದರ್ಭ ಮತ್ತು ಸಂಸ್ಕೃತಿಯನ್ನು ಬೇರೆ ಬೇರೆ ನೆಲೆಗಳಲ್ಲಿ ಗ್ರಹಿಸುವಂತೆ ಮಾಡಿತು. ದೇಶದ ಉದ್ದಗಲಕ್ಕೂ ಹಬ್ಬಿದ ಜಾತಿ, ಧರ್ಮದ್ವೇಷ, ಸಹಬಾಳ್ವೆ, ಸಹನೆ ಮುಂತಾದ ಪ್ರಜಾಪ್ರಭುತ್ವದ ಮೌಲ್ಯಗಳು ಅಪ್ರಸ್ತುತವಾದದ್ದು ಬಹುಸಂಸ್ಕೃತಿ, ಬಹುತ್ವದ ಕಲ್ಪನೆ ಅದನ್ನು ಸಾಂಸ್ಕೃತಿಕ ನೆಲೆಯಲ್ಲಿ ಗುರುತಿಸಿ, ಬೆಳೆಸುವ ಆಶಯ ಸ್ತ್ರೀಯರನ್ನು ದೇವತೆಗಳ ಸ್ಥಾನಕ್ಕೇರಿಸುವ ಮಾತನಾಡುತ್ತಲೇ ಅವರನ್ನು ಕೆಲವೇ ಕ್ಷೇತ್ರಗಳಿಗೆ ಸೀಮಿತಗೊಳಿಸುವ ಹುನ್ನಾರ, ಶೋಷಣೆ ನಿರಂತರಗೊಳ್ಳುವುದಕ್ಕೆ ಕಾರಣವಾಗಿರುವ ಆರ್ಥಿಕ ಅಸಮಾನತೆ ಬಡತನ - ಅಜ್ಞಾನ, ಮೌಢ್ಯ, ವಿದ್ಯಾಭ್ಯಾಸಕ್ಕೆ ಅವಕಾಶವಿಲ್ಲದಿರುವುದು ಇವೇ ಮುಂತಾದವು ಪ್ರಭಾವ ಬೀರಿದವು. ಇಂಥ ಹಲವಾರು ಸಂಗತಿಗಳು ನಮ್ಮ ಕಾದಂಬರಿಕಾರರ ಗ್ರಹಿಕೆಯನ್ನು ರೂಪಿಸಿರುವುದನ್ನು ಆ ಗ್ರಹಿಕೆ ಅವರ ಕಾದಂಬರಿಗಳ ವಿಶಿಷ್ಟ ವಿನ್ಯಾಸ- ಆಕೃತಿಗಳಿಗೆ ಕಾರಣವಾಗಿರುವುದನ್ನು, ಅವುಗಳ ಮೂಲಕ ಕಂಡುಕೊಳ್ಳಬಹುದಾಗಿದೆ. ಕಾರಂತರ ನಿರ್ಗಮನವು ಅವರು ತಮ್ಮ ಕೃತಿಗಳಲ್ಲಿ ಹಿಡಿಯ ಹೊರಟಿದ್ದ ಬದುಕಿನ ನಿಗೂಢತೆಯ ಮುಂದುವರೆದ ಶೋಧದಂತೆ ತೋರುತ್ತದೆ. ಕಾರಂತರ ಗೈರುಹಾಜರಿಯು ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿ ಉಂಟು ಮಾಡಿರುವ ಭಾವಶೂನ್ಯವನ್ನು ಇನ್ನು ಮುಂದೆ ಅವರು ಬಿಟ್ಟುಹೋಗಿರುವ ಕಥನಗಳ ಮರು ಓದಿನ ಮೂಲಕವೇ ತುಂಬಿಕೊಳ್ಳಬೇಕು. ಕಾರಂತರ ಅವರ ಎಲ್ಲಾ ಬರಹಗಳು ಗ್ರಾಮೀಣ ಸಮಾಜವನ್ನು ಕೇಂದ್ರ ಮಾಡಿಕೊಂಡಿವೆ. ಆಧುನಿಕತೆಯ ಪರಿಣಾಮಗಳು ಪ್ರಾಕೃತಿಕ ಪರಿಸರ ಮತ್ತು ಮಾನವ ಪರಿಸರಗಳಲ್ಲಿ ಉಂಟು ಮಾಡುತ್ತಿರುವ ಪಲ್ಲಟಗಳಿಂದ ಸೃಷ್ಟಿಯಾಗುತ್ತಿರುವ ಬಿರುಕುಗಳನ್ನು ಹಿಡಿಯಲು ನಿರಂತರವಾಗಿ ಪ್ರಯತ್ನಿಸಿವೆ. ಹೀಗಾಗಿ ಕಳೆದ 60 ವರ್ಷಗಳ ಕನ್ನಡ ನಾಡಿನ ಸಮಾಜಶಾಸ್ತ್ರ ಮತ್ತು ಜೀವಪರಿಸರದ ಬದಲಾವಣೆಗಳನ್ನು ಅಧ್ಯಯನ ಮಾಡುವವರಿಗೆ ಕಾರಂತರ ಅವರ ಕೃತಿಗಳು ಆಕರ ಗ್ರಂಥಗಳಾಗಿ ಒದಗಿಬರುತ್ತವೆ. ಆಧುನಿಕತೆಯನ್ನು ಬಹುಪಾಲು ವಿದ್ಯಾವಂತರು ಪುಸ್ತಕಗಳ ಓದಿನ ಮೂಲಕ ಗ್ರಹಿಸುತ್ತ ಇರುವಾಗ ಕಾರಂತರು ಕಾಡಿನಲ್ಲಿ ಕಣ್ಮರೆಯಾಗುತ್ತಿದ್ದ ಜೀವಗಳು - ಸಸ್ಯಗಳನ್ನು ಗಮನಿಸುವ ಮೂಲಕ ರೈತ ಸಮುದಾಯ ಮತ್ತು ಭೂಮಿಯ ನಡುವಿನ ಹೊಕ್ಕಳ ಬಳ್ಳಿ ಸಂಬಂಧ ಕಡಿದು ಹೋಗುತ್ತಿರುವ ನೆಲೆಗಳನ್ನು ಗುರುತಿಸಿ ದಾಖಲಿಸುವ ಮೂಲಕ ಗ್ರಹಿಸುತ್ತಿದ್ದರು. ಸ್ವಾತಂತ್ರ್ಯಾನಂತರದಲ್ಲಿ ಶಿಕ್ಷಣದಿಂದ ದಕ್ಕಿದ ತಿಳುವಳಿಕೆಯ ಬಗ್ಗೆ ಆಳದಲ್ಲಿ ಅಪನಂಬಿಕೆ ಇದ್ದುದನ್ನು ಕಾರಂತರ ಎಲ್ಲಾ ಬರಹಗಳಲ್ಲಿ ಗುರುತಿಸಬಹುದು. ಅದು ತಿಳುವಳಿಕೆಯ ಜ್ಞಾನದ ಅರಿವಿನ ಒಳಗೆ ತಾನು ಹೇಗೆ ಅದನ್ನು ಗ್ರಹಿಸಿದ್ದೇನೆ ಎಂಬುದರ ಮೇಲೆ ಇದಕ್ಕೆ ಮರಳಿಮಣ್ಣಿಗೆಯಲ್ಲಿ ಲಚ್ಚ ಮತ್ತು ರಾಮನನ್ನು ಮುಖಾಮುಖಿಯಾಗಿಸಿದರೇ ಇದಕ್ಕೆ ಅತ್ಯುತ್ತಮ ಉದಾಹರಣೆ ಭವಿಷ್ಯವನ್ನು ನೆರ್ಪುಗೊಳಿಸಲೆಂದೇ ವರ್ತಮಾನದ ಸಂಕಟಗಳಿಗೆ ಕಾರಣವನ್ನು ಶೋಧಿಸುವ ಕಾರಂತರ ಬರಹಗಳು ತಮ್ಮ ಸಮುದಾಯ ನಿಷ್ಠೆ ಕಾಳಜಿಯಿಂದ ಭೂತವನ್ನು ಶೋಧಿಸುತ್ತಾ ವರ್ತಮಾನವನ್ನು ಮುಖೋನವಾಗಿ ಸುತ್ತಿರುವ ಘನ ಪಾಂಡಿತ್ಯದ ಲೇಖಕರನ್ನು, ಅವರ ವಿಕೃತಿಗಳನ್ನು ಅನಾವರಣಗೊಳಿಸಿವೆ ಎಂಬುದು ಬಹುಮುಖ್ಯವಾದ ಸಂಗತಿ.

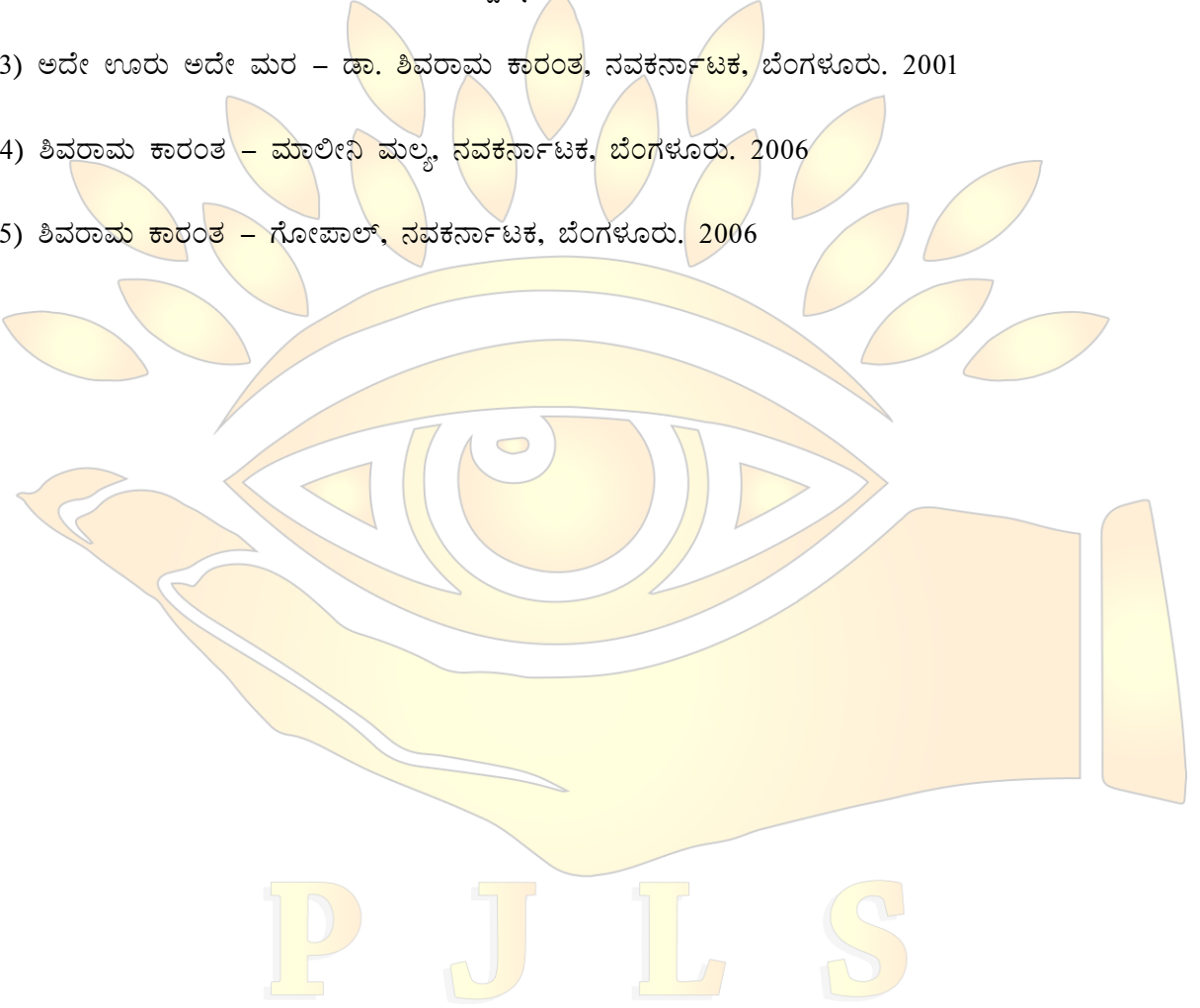
ಯಾವಾಗಲೂ ಕ್ರಿಯಾಶೀಲವಾಗಿ ಅನ್ವೇಷಣೆಯ ಗುಣವನ್ನು ಹೊಂದಿದ್ದಕಾರಂತರ ಒಳಗೆ ಬಹುದೊಡ್ಡ ಗ್ರಾಮೀಣ ಸಮುದಾಯಗಳು ಜೀವಂತವಿದ್ದವು. ಅವರ ಕೆಲ ಕಾದಂಬರಿಗಳನ್ನು ಹೊರತುಪಡಿಸಿದರೆ ಉಳಿದಂತೆ ಅವರ ಎಲ್ಲಾ ಬರಹಗಳ ಜೀವಕೇಂದ್ರವೇ ಗ್ರಾಮೀಣದ ಬದುಕು ಮತ್ತು ದಕ್ಷಿಣಕನ್ನಡದ ಕೆಳಜಾತಿ ಸಮುದಾಯಗಳು, ಮರಳಿಮಣ್ಣಿಗೆ, ಅಳಿದ ಮೇಲೆ, ಬೆಟ್ಟದಜೀವ, ಕಾದಂಬರಿಗಳಲ್ಲಿ ಚಿತ್ರಿತವಾಗಿರುವ ಬದುಕು ಮತ್ತು ಬದುಕಿನ ಕ್ರಮಗಳನ್ನು ಕಾರಂತರು ಓದುಗರ ಮುಂದೆ ತಂದಿದ್ದಾರೆ. ಆಧುನಿಕತೆಯ ಹೆಸರಿನಲ್ಲಿ ಭಾರತೀಯ ಗ್ರಾಮ ಸಮಾಜದಲ್ಲಿ ತರುತ್ತಿರುವ ಬದಲಾವಣೆಗಳು ಹೇಗೆ ಮನುಷ್ಯ ಮತ್ತು ನಿಸರ್ಗವನ್ನು ಅವನತಿಯ ದಾರಿಯತ್ತ ಒಯ್ಯುತ್ತಿವೆ ಎಂಬ ವಿಷಯವೇ ಕಾರಂತರ ಕಾದಂಬರಿಗಳಿಗೆ ಮೂಲವಸ್ತುವಾಗಿರುವುದನ್ನು ಗಮನಿಸಬಹುದು. ಇವು ಗ್ರಾಮ ಸಮುದಾಯಕ್ಕೆ ಹೊರಗಿನ ಒತ್ತಡಗಳಾಗಿರುವಂತೆ ಹಳ್ಳಿಗಳ ಒಳಗಿನ ಒತ್ತಡಗಳಾದ ಜಾತಿ ಮತ್ತು ಧಾರ್ಮಿಕ ವ್ಯವಸ್ಥೆಗಳು ಕೂಡ ಈ ಅವನತಿಯನ್ನು ತೀವ್ರಗೊಳಿಸುತ್ತಿರುವ ವಿನ್ಯಾಸಗಳನ್ನು ಕಾರಂತರಂತೆ ನಿರೂಪಿಸಿದ ಲೇಖಕರು ಕನ್ನಡದಲ್ಲಿ ವಿರಳ. ಹಳ್ಳಿಯ ಜೀವನ ಕ್ರಮಗಳನ್ನು ಸಂಬಂಧಗಳನ್ನು ಅವುಗಳ ಸಹಜ ನೆಲೆಗಳಲ್ಲಿ ನಿರೂಪಿಸಲು ಕಾರಂತರು ಯಶಸ್ವಿಯಾದದ್ದರಿಂದ ಅವರ ಬರಹಗಳಿಗೆ ವಿಚಿತ್ರವಾದ ವೈನೋಧಿಕಗುಣ ಪ್ರಾಪ್ತವಾಗಿದೆ. ಈ ಲಕ್ಷಣವನ್ನು ವಿಮರ್ಶಕರು ಕಥನ ತಂತ್ರವೆಂಬಂತೆ ವಿವರಿಸಿದ್ದಾರೆ. ಆದರೆ ಹಳ್ಳಿಗಳ ಜೀವನ ಕ್ರಮಗಳಲ್ಲಿ ಸ್ಥಾಯಿಯಾಗಿರುವ ಈ ವೈನೋಧಿಕತೆಯನ್ನು ಗ್ರಹಿಸಿ ಅಭಿವ್ಯಕ್ತಿಸುವುದು ಯಾವುದೇ ಬರಹಗಾರನಿಗೆ ಬಹುದೊಡ್ಡ ಸವಾಲು. ಅದನ್ನು ಕಾರಂತರು ಸಾಧಿಸಿರುವ ರೀತಿಯೇ ಒಂದು ವಿಶಿಷ್ಟವಾದ ಅಭಿವ್ಯಕ್ತಿ ಮಾರ್ಗವಾಗಿ ರೂಪುಗೊಂಡಿರುವುದು ಕನ್ನಡ ಭಾಷೆಯ ಪುಣ್ಯ ವಿಶೇಷವಾಗಿದೆ.

ನಿಸರ್ಗವೇ ನಮ್ಮ ಎದುರಿಗೆ ಸುರುಳಿ ಬಿಚ್ಚಿಕೊಂಡು ಸಾಗುತ್ತಿದ್ದಂತಹ ಅನುಭವ ಕಾರಂತರ ಕೃತಿಗಳನ್ನು ಓದುವಾಗ ಲಭಿಸುತ್ತದೆ. ಅನೇಕ ವೇಳೆ ಕಲೆಯ ನಿರ್ಮಿತಿಗಿಂತ ನಿಸರ್ಗದ ಅವಿಸ್ಮೃತಿ ಹೆಚ್ಚು. ಇಲ್ಲಿ ನಿಸರ್ಗವೆಂದರೆ ಕಡಲು, ಬೆಟ್ಟ, ಹೊಳೆ, ರಸ್ತೆ ಮೊದಲಾದ ಅಚೇತನ ಪ್ರಕೃತಿ ಮಾತ್ರವಲ್ಲ ವಿವಿಧ ವಿಚಿತ್ರವಾದ ಮಾನವ ಪ್ರಕೃತಿಯು ಅವರ ಕೃತಿಗಳಲ್ಲಿ ಹಾಸುಹೊಕ್ಕಾಗಿ ಸೇರುತ್ತದೆ. ನಮ್ಮ ಸಾಮಾಜಿಕ ಜೀವನದ ರೋಗರುಜಿನಗಳಿಗೆ ಕಾದಂಬರಿಯ ಮೂಲಕ ಔಷಧ ಕೊಟ್ಟವರು ಕಾರಂತರು. ರಾಜಕೀಯ ಆಂದೋಲನಗಳನ್ನು ಯಥಾವತ್ತಾಗಿ ಚಿತ್ರಿಸಿ ಬದುಕಿಗೊಂದು ಬಣ್ಣ ತಂದು ಕೊಟ್ಟವರು ಕಾರಂತರು. ಆರ್ಥಿಕ ಜೀವನದ ಸಮಸ್ಯೆ ಪೆಡಂಬೂತವಾಗಿ ನಿಂತು ಬಾಳನ್ನೇ ಹಿಂಡಿ ನಿಸ್ಸರವಾಗಿರಿಸುವ ಬಗೆಯನ್ನು ಅವರ ಕೃತಿಯಲ್ಲಿ ಗ್ರಹಿಸಬಹುದು. ಕಾರಂತರು ಜೀವನವನ್ನು ಸೂಕ್ಷ್ಮವಾಗಿ ಅಭ್ಯಾಸ ಮಾಡಿದ್ದಾರೆ ಎಂಬುವುದನ್ನು ನಾವಿಲ್ಲಿ ಗಮನಿಸಬೇಕು. ಕಾರಂತರದು ವಿಶಿಷ್ಟವಾದ ದಾರಿಯಾಗಿದೆ, ಅವರು ಯಾವ ಸಂಪ್ರದಾಯಕ್ಕೂ ಸೇರಿದವರಲ್ಲ ಅದಕ್ಕೂ ಹೆಚ್ಚಾಗಿ ಯಾವ ಸಂಪ್ರದಾಯವನ್ನು ನಿರ್ಮಿಸಲಿಲ್ಲ. ಇದಕ್ಕೆ ಕಾರಣವೆಂದರೆ ಅವರತೀರ ಸ್ವತಂತ್ರವಾದ ಮನೋವೃತ್ತಿಯನ್ನಬಹುದು. ಅವರ ಶೈಲಿ ಈ ಸ್ವತಂತ್ರ ದೃಷ್ಟಿಯನ್ನು ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ. ವಸ್ತುವಿನ ಗಟ್ಟಿತನವೊಂದನ್ನು ಬಿಟ್ಟರೆ ಬೇರೇನೂ ಅವರಲ್ಲಿಲ್ಲ. ಅದರಿಂದಾಗಿ ಪಾತ್ರಗಳು ತಾವಾಗಿಯೇ ಹುಟ್ಟಿಕೊಳ್ಳುತ್ತವೆ ಮತ್ತು ಭಾಷೆ ಸಜೀವತೆಯಿಂದ ಮೈತುಂಬಿಕೊಳ್ಳುತ್ತದೆ. ಕರ್ನಾಟಕದ ಮಹತ್ವದ ಅಂಗವಾದ ದಕ್ಷಿಣಕನ್ನಡ ಜಿಲ್ಲೆಗೆ ಒತ್ತುಕೊಟ್ಟು, ಅಲ್ಲಿ ಜನರು ನಡೆಸಿದ ಜೀವನದ ಹೋರಾಟಕ್ಕೆ ಸಾರ್ಥಕ ಅಭಿವ್ಯಕ್ತಿ ತಂದುಕೊಟ್ಟದ್ದು ಕಾರಂತರ ಕಾದಂಬರಿಗಳು. ಅವರ ಕಾದಂಬರಿಯ ಕಥಾನಕಗಳು ದಕ್ಷಿಣಕನ್ನಡ ಜಿಲ್ಲೆಯಿಂದ ಮುಂಬೈ ಮದ್ರಾಸ್ ದಿಲ್ಲಿಗಳವರೆಗೆ ಹೋಗುತ್ತವೆ. ಅಲ್ಲಿಂದ ಮರಳಿ ದಕ್ಷಿಣಕನ್ನಡ ಜಿಲ್ಲೆಗೆ ಮರಳುತ್ತವೆ. ಸಾಮಾಜಿಕ ಸತ್ಯವನ್ನು ತಿಳಿಗಣ್ಣಿನಿಂದ ನಿಚ್ಚಳವಾಗಿ ನೋಡುವ ವಸ್ತುನಿಷ್ಠತೆ, ಚಿಕ್ಕತನದೃಷ್ಟಿ ಅದರ ಜೊತೆ ನಮ್ಮ ಸಾಮಾಜಿಕ ವ್ಯವಸ್ಥೆಯಲ್ಲಿನ ಅಂಧಶ್ರದ್ಧೆ, ಕ್ರೌರ್ಯ, ಶೋಷಣೆಗಳ ಮೂಲಕ ನಿರ್ಮಾಣವಾಗಿರುವ

ಮಾನವೀಯ ದುಃಖಗಳ ಬಗ್ಗೆ ನಿರಂತರವಾಗಿ ಮಿಡಿಯುವ ಹೃದಯ ಅವರದ್ದು. ಸಹಜ ಸಂಯೋಗದಿಂದ ಮನುಷ್ಯನ ಹಲವಾರು ದುಃಖಗಳನ್ನು ಸಹಜವಾಗಿ ತೊಡೆದು ಹಾಕಬಹುದೆಂಬ ಆಶಯವು ಅವರ ಎಲ್ಲಾ ಕಾದಂಬರಿಗಳಲ್ಲಿ ಕಾಣಬಹುದು.

ಪರಾಮರ್ಶನ ಗ್ರಂಥಗಳು

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- 4) ಶಿವರಾಮ ಕಾರಂತ - ಮಾಲೀನಿ ಮಲ್ಟಿ, ನವಕರ್ನಾಟಕ, ಬೆಂಗಳೂರು. 2006
- 5) ಶಿವರಾಮ ಕಾರಂತ - ಗೋಪಾಲ್, ನವಕರ್ನಾಟಕ, ಬೆಂಗಳೂರು. 2006



ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠ: ಐತಿಹಾಸಿಕ ನೆಲೆ

ಮಂಜುನಾಥಯ್ಯ ನಾಗರಾಜಯ್ಯ (ಮಂಜುನಾಥಯ್ಯ ದೇವರು ಕರೇವಾಡಿಮಠ)

ಸಂಶೋಧನಾ ವಿದ್ಯಾರ್ಥಿ

ಕನ್ನಡ ಭಾರತಿ, ಕುವೆಂಪು ವಿಶ್ವವಿದ್ಯಾಲಯ,

ಶಂಕರಘಟ್ಟ

ಕಿರು ಮಾಹಿತಿ

ಅತ್ಯಂತ ಪ್ರಾಚೀನವಾದ ಮಠಗಳಲ್ಲಿ ಒಂದೆನಿಸಿಕೊಂಡಿರುವ 'ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಐತಿಹಾಸಿಕ ನೆಲೆ'ಯನ್ನು ಸಂಶೋಧನಾತ್ಮಕವಾದ ಅಧ್ಯಯನದ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಕಟ್ಟಿಕೊಡುವುದು ಇಲ್ಲಿನ ವಿಷಯ ವಿಶ್ಲೇಷಣೆಯ ಮುಖ್ಯ ಉದ್ದೇಶವಾಗಿದೆ. ಈ ಕುರಿತಂತೆ ಈಗಾಗಲೇ ಹಲವು ಕೃತಿಗಳು ಬಿಡಿ ಲೇಖನಗಳು ಪ್ರಕಟಗೊಂಡಿವೆಯಾದರೂ ಅವುಗಳು ಹಿರೇಕಲ್ಮಠದ ಮೂಲ ಐತಿಹಾಸಿಕ ನೆಲೆಯನ್ನು ಗುರುತಿಸುವಲ್ಲಿ ಸಂಶೋಧನಾತ್ಮಕವಾಗಿ ಪೂರ್ಣಪ್ರಮಾಣದಲ್ಲಿ ಕಟ್ಟಿಕೊಟ್ಟಿರುವಂತೆ ಕಾಣುವುದಿಲ್ಲ. ಅದಾಗ್ಯೂ 'ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಗುರುಪರಂಪರೆ', ಡಾ. ನಾ. ಕೊಟ್ಟೇಶ್ ಉತ್ತಂಗಿಯವರ 'ಹೊನ್ನೆಲೆಗಳು' ಕೃತಿಗಳಲ್ಲಿ, ಇತಿಹಾಸ ಪ್ರಾಧ್ಯಾಪಕರಾದ ಪ್ರೊ. ಎಂ. ಶಿವಶಂಕರಯ್ಯ ಅವರು 'ಪಂಚಾಮೃತ' (2006ರ ಸ್ಮರಣ ಸಂಪುಟ) ಕೃತಿಯಲ್ಲಿ ಪ್ರಕಟಗೊಂಡಿರುವ "ಹೊನ್ನಾಳಿ ಶ್ರೀ ಚನ್ನಪ್ಪಸ್ವಾಮಿ ಮಠದ ಸಾಂಸ್ಕೃತಿಕ ಮತ್ತು ಐತಿಹಾಸಿಕ ಅಧ್ಯಯನ" ಎಂಬ ಲೇಖನದಲ್ಲಿ ಹಾಗೂ 'ಜಾನಪದದ ವಿವಿಧ ಪ್ರಕಾರದ ಹಾಡುಗಳು ಮತ್ತು ಕಥೆಗಳು ಹಾಗೂ ಅನೇಕ ಶಾಸನಗಳು ಮತ್ತು ದಾಖಲೆಗಳು' ಮುಂತಾದ ಲೇಖನಗಳಲ್ಲಿ ಉಲ್ಲೇಖಗೊಂಡಿರುವ ಐತಿಹಾಸಿಕ ಅಂಶಗಳನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು "ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಐತಿಹಾಸಿಕ ನೆಲೆ"ಯನ್ನು ಸಂಶೋಧನಾತ್ಮಕವಾಗಿ ಕಟ್ಟಿಕೊಡುವ ಪ್ರಯತ್ನವನ್ನು ಈ ಲೇಖನದಲ್ಲಿ ಮಾಡಲಾಗಿದೆ.

ಭಾರತವು ಹಿಂದಿನಿಂದಲೂ ಆಧ್ಯಾತ್ಮಿಕ ತತ್ವ ಚಿಂತನೆಗಳ ಹಾಗೂ ಅನೇಕ ಐತಿಹಾಸಿಕ ನೆಲೆಗಳ ನೆಲೆವೀಡು. ಮಾನವ ಕುಲದ ಉದ್ಭವಕ್ಕಾಗಿ ಅನೇಕ ಮಠ-ಮಂದಿರಗಳು ಇಲ್ಲಿ ಸ್ಥಾಪಿಸಲ್ಪಟ್ಟಿವೆ. ಆಯಾ ಕಾಲಘಟ್ಟಗಳಿಗೆ ಅನುಸಾರವಾಗಿ ಮಠ-ಮಂದಿರಗಳು ಅಲ್ಪ ಸ್ವಲ್ಪ ಬದಲಾವಣೆಗೊಳ್ಳುತ್ತ ಇಂದು ತಮ್ಮದೇ ಆದ ನಾವಿನ್ಯತೆಯನ್ನು ಪಡೆದುಕೊಂಡಿವೆ. ಇವುಗಳಲ್ಲಿ ಅನೇಕ ಮಠ-ಪೀಠಗಳು ಐತಿಹಾಸಿಕವಾಗಿ ಅತ್ಯಂತ ಪ್ರಾಚೀನ ನೆಲೆಗಳಾಗಿವೆ. ಅಂತಹ ಐತಿಹಾಸಿಕ ನೆಲೆಗಳಲ್ಲಿ "ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠ"ವು ಒಂದಾಗಿದೆ.

ಅತ್ಯಂತ ಪ್ರಾಚೀನವಾದ ಮಠಗಳಲ್ಲಿ ಒಂದೆನಿಸಿಕೊಂಡಿರುವ 'ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಐತಿಹಾಸಿಕ ನೆಲೆ'ಯನ್ನು ಸಂಶೋಧನಾತ್ಮಕವಾದ ಅಧ್ಯಯನದ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಕಟ್ಟಿಕೊಡುವುದು ಇಲ್ಲಿನ ವಿಷಯ ವಿಶ್ಲೇಷಣೆಯ ಮುಖ್ಯ ಉದ್ದೇಶವಾಗಿದೆ. ಈ ಕುರಿತಂತೆ ಈಗಾಗಲೇ ಹಲವು ಕೃತಿಗಳು ಬಿಡಿ ಲೇಖನಗಳು ಪ್ರಕಟಗೊಂಡಿವೆಯಾದರೂ ಅವುಗಳು ಹಿರೇಕಲ್ಮಠದ ಮೂಲ ಐತಿಹಾಸಿಕ ನೆಲೆಯನ್ನು ಗುರುತಿಸುವಲ್ಲಿ ಸಂಶೋಧನಾತ್ಮಕವಾಗಿ ಪೂರ್ಣಪ್ರಮಾಣದಲ್ಲಿ ಕಟ್ಟಿಕೊಟ್ಟಿರುವಂತೆ ಕಾಣುವುದಿಲ್ಲ. ಅದಾಗ್ಯೂ ಹೊನ್ನಾಳಿ 'ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಗುರುಪರಂಪರೆ', ಡಾ. ನಾ. ಕೊಟ್ಟೇಶ್ ಉತ್ತಂಗಿಯವರ 'ಹೊನ್ನೆಲೆಗಳು' ಕೃತಿಗಳಲ್ಲಿ, ಇತಿಹಾಸ ಪ್ರಾಧ್ಯಾಪಕರಾದ ಪ್ರೊ. ಎಂ. ಶಿವಶಂಕರಯ್ಯ ಅವರು 'ಪಂಚಾಮೃತ' (2006ರ ಸ್ಮರಣ ಸಂಪುಟ) ಕೃತಿಯಲ್ಲಿ ಬರೆದ "ಹೊನ್ನಾಳಿ ಶ್ರೀ ಚನ್ನಪ್ಪಸ್ವಾಮಿ ಮಠದ ಸಾಂಸ್ಕೃತಿಕ ಮತ್ತು ಐತಿಹಾಸಿಕ ಅಧ್ಯಯನ" ಎಂಬ ಲೇಖನದಲ್ಲಿ ಹಾಗೂ 'ಜಾನಪದದ ವಿವಿಧ ಪ್ರಕಾರದ ಹಾಡುಗಳು ಮತ್ತು ಕಥೆಗಳು ಹಾಗೂ ಅನೇಕ ಶಾಸನಗಳು ಮತ್ತು ದಾಖಲೆಗಳು' ಮುಂತಾದ ಲೇಖನಗಳಲ್ಲಿ ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠದ ಐತಿಹಾಸಿಕ ಹಿನ್ನೆಲೆಯನ್ನು ಗುರುತಿಸಬಹುದಾಗಿದೆ.

ಹೊನ್ನಾಳಿಯು ಅತ್ಯಂತ ಪ್ರಾಚೀನವಾದ ಧಾರ್ಮಿಕ ಹಾಗೂ ಐತಿಹಾಸಿಕ ಹಿನ್ನೆಲೆಯನ್ನು ಹೊಂದಿರುವ ಕ್ಷೇತ್ರ. ಇಲ್ಲಿ ಹಿರೇಕಲ್ಮಠ, ಪ್ರಾಚೀನವಾದ ಈಶ್ವರನ ದೇವಸ್ಥಾನ, ರಾಘವೇಂದ್ರಸ್ವಾಮಿಮಠ, ಅಲ್ಲದೆ ಅನೇಕ ದೇವಾಲಯಗಳು,

ಮಸೀದಿಗಳು, ಚರ್ಚು ಮುಂತಾದವುಗಳು ಇಲ್ಲಿವೆ. ಅಲ್ಲದೆ ಐತಿಹಾಸಿಕ ಹಿನ್ನೆಲೆಯುಳ್ಳ ನವಾಬರ ವಂಶಸ್ಥರು ಇಲ್ಲಿ ನೆಲೆಸಿದ್ದಾರೆ. ಹೊನ್ನಾಳಿಯ ಮೂಲ ಹೆಸರು 'ಬಿದರೆಹಳ್ಳಿ' ಈ ಹಳ್ಳಿಗೆ ಹೊನ್ನಾಳಿ ಎಂಬ ಹೆಸರು ಬರಲು ಕಾರಣವನ್ನು ವಿದ್ವಾಂಸರು ಹಲವು ರೀತಿಯಲ್ಲಿ ವಿವರಿಸುವ ಪ್ರಯತ್ನ ಮಾಡಿದ್ದಾರೆ. ಆದರಲ್ಲಿ ಮುಖ್ಯವಾಗಿ ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮರದ ಮಠದ ಸ್ಥಾಪಕರು ಹಾಗೂ ಶ್ರೀಶೈಲಪೀಠದ ಜಗದ್ಗುರುಗಳಾಗಿದ್ದ ಜಗದ್ಗುರು ಜಡಶಂಕರ ಶಿವಾಚಾರ್ಯರು ಬಿದರೆಹಳ್ಳಿಯ ಭಕ್ತರ ಕೋರಿಕೆಯ ಮೇರೆಗೆ ಒಣಗಿದ ಅರಳಿ ಮರವನ್ನು ಚಿಗುರಿಸಿ ಹೊನ್ನಿನ ಮಳೆ ಸುರಿಯುವಂತೆ ಮಾಡಿದ್ದರಿಂದ ಹೊನ್ನಾಳಿ ಎಂಬ ಹೆಸರು ಬಂದಿತು ಎಂಬ ಐತಿಹ್ಯವಿದೆ.

ಈ ಮಠವನ್ನು ಶ್ರೀ ಜಗದ್ಗುರು ಜಡಶಂಕರ ಶಿವಾಚಾರ್ಯರು 11ನೇ ಶತಮಾನದಲ್ಲಿ ಸ್ಥಾಪಿಸಿದ್ದಾರೆ ಎಂಬುದು ಇಲ್ಲಿನ ಜನರ ನಂಬಿಕೆ ಮತ್ತು ಅನೇಕ ವಿದ್ವಾಂಸರ ಅಭಿಪ್ರಾಯವೂ ಕೂಡ ಆಗಿದೆ. ಆದರೆ ನಿರ್ದಿಷ್ಟವಾಗಿ ಇಂತಹ ಸ್ಥಾಪಿಸಿದರೆಂಬುದನ್ನು ಇದುವರೆಗೂ ವಿದ್ವಾಂಸರಿಂದ ಗುರುತಿಸಲಾಗಿಲ್ಲ. ಅಲ್ಲದೇ ಇಲ್ಲಿನ ವಾಸ್ತುಶಿಲ್ಪ ಶೈಲಿ ವಿಜಯನಗರದ ಅರಸರ ವಾಸ್ತುಶಿಲ್ಪ ಶೈಲಿಯಂತಿದ್ದು, ಮೂಲ ಗುರುಗಳ ಕರ್ತೃ ಗದ್ದುಗೆಯ ಮುಂಭಾಗದಲ್ಲಿನ ದೀಪಸ್ತಂಭದಲ್ಲಿ ಕೆತ್ತಲಾಗಿರುವ ಕೆಳದಿ ಅರಸರ ಗಂಡಭೇರುಂಡವಿರುವ ರಾಜ್ಯ ಲಾಂಛನದ ಕೆತ್ತನೆ ಹಿರೇಕಲ್ಮರದ ಇತಿಹಾಸ 16ನೇ ಶತಮಾನದ್ದೆಂದು ಸಾರುತ್ತದೆ. ಈಗಿರುವ ಹಿರೇಕಲ್ಮರದ ವಾಸ್ತುಶಿಲ್ಪ ಶೈಲಿಯನ್ನು ನೋಡಿದರೆ ಯಾವುದೇ ವಿದ್ವಾಂಸರಾದರೂ ಇದೇ ಅಭಿಪ್ರಾಯ ಪಡುವರು. ಅಲ್ಲದೆ ಮಳಲಕೆರೆ ಗುರುಮೂರ್ತಿಯವರು ತಮ್ಮ "ಶ್ರೀಶೈಲ ಮಹಾ-ಕ್ಷೇತ್ರ ಮತ್ತು ಶ್ರೀಶೈಲ ಪಂಡಿತಾರಾಧ್ಯ ಪೀಠ ದರ್ಶನ" ಎಂಬ ಕೃತಿಯಲ್ಲಿ 18ನೇ ಶತಮಾನದಲ್ಲಿ ಆಗಿ ಹೋಗಿರಬಹುದಾದ ಶ್ರೀಶೈಲ ಪೀಠದ 27ನೇ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀ ಜಡಶಂಕರ ಶಿವಾಚಾರ್ಯರು ಈ ಮಠದ ಸ್ಥಾಪಕರು ಎಂದು ಹೇಳಿರುವುದರಿಂದ ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮರದ ಐತಿಹಾಸಿಕತೆಯ ಕುರಿತಂತೆ ಸಹೃದಯದಲ್ಲಿ ಅನೇಕ ರೀತಿಯ ಪ್ರಶ್ನೆಗಳು ಮೂಡುತ್ತವೆ. ಈ ರೀತಿಯ ಅಭಿಪ್ರಾಯಗಳಿಂದ ಅನೇಕ ಗೊಂದಲಗಳು ಉಂಟಾಗುವ ಸಾಧ್ಯತೆಗಳಿವೆ. ಈ ಎಲ್ಲಾ ಗೊಂದಲಗಳು ಅಥವಾ ಪ್ರಶ್ನೆಗಳಿಗೆ ಪರಿಹಾರವನ್ನು ಈ ಕೆಳಗಿನಂತೆ ಕಂಡುಕೊಳ್ಳುವ ಪ್ರಯತ್ನ ಮಾಡಲಾಗಿದೆ

ಪ್ರಸ್ತುತ ಈ ಮಠಕ್ಕೆ ಈಗಾಗಲೇ 17 ಜನ ಮಠಾಧೀಶರು ಆಗಿ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಗಳನ್ನು, ಸಮಾಜ ಸೇವೆಗಳನ್ನು ಕೈಗೊಂಡು ಲಿಂಗೈಕ್ಯರಾಗಿದ್ದು, ಪ್ರಸ್ತುತ 18ನೇ ಮಠಾಧಿಪತಿಗಳಾಗಿ ಒಡೆಯರ್ ಡಾ. ಚನ್ನಮಲ್ಲಿಕಾರ್ಜುನ ಶಿವಾಚಾರ್ಯ ಸ್ವಾಮಿಗಳು ಮಠದ ಅಭಿವೃದ್ಧಿ ಹಾಗೂ ಸಮಾಜ ಸೇವೆಯಲ್ಲಿ ತಮ್ಮನ್ನು ತಾವು ತೊಡಗಿಸಿಕೊಂಡಿದ್ದಾರೆ. ಏಳನೇ ಮಠಾಧಿಪತಿಗಳಾಗಿ ನೇಮಕಗೊಂಡ ಒಡೆಯರ್ ಶ್ರೀ ಚನ್ನರಾಜದೇಶಿಕೇಂದ್ರ 'ಚನ್ನಬಸವ ಶಿವಾಚಾರ್ಯರು' (1675 ರಿಂದ 1750) ಇವರನ್ನು ಗೌರವದಿಂದ ಕಾಣುತ್ತಿದ್ದ ಕೆಳದಿ ಅರಸರು ಶಿವಮೊಗ್ಗ ಜಿಲ್ಲೆ ಆಯನೂರು ಕುಡಿ ಗ್ರಾಮ (ಬೇಚರಾಕ್ ಗ್ರಾಮ)ಕ್ಕೆ 'ಬಸವರಾಜಪುರ' ಎಂಬ ಹೆಸರನ್ನಿಟ್ಟಿರುವುದು ಮೈಸೂರು ಅರ್ಕ ಲಾಜಿಕಲ್ ವರದಿ 1923 ಸಂಖ್ಯೆ 63 ರಿಂದ ತಿಳಿದುಬರುತ್ತದೆ. ಅಲ್ಲದೆ ಕೆಳದಿಯ ಬಸವಪುನಾಯಕ (1697-1714)ರ ಕಾಲದ ನಿರೂಪದಲ್ಲಿ ಶ್ರೀಶೈಲ ಪರ್ವತ ಸಿಂಹಾಸನ ಪಟ್ಟದ ಬಸವರಾಜ ಒಡೆಯರು ಎಂದಿರುವುದು ಜೊತೆಗೆ ಪಲ್ಲಕ್ಕಿ ಭೂಷಿತರಾಗಿ, ಬಿರುದಾವಳಿಗಳ ಸಮೇತ, ಪಂಚವಾದ್ಯ, ಪಂಚ ಕಳಸಾದಿಗಳ ಸಹಿತ ಮೆರವಣಿಗೆ ಹೋಗಬಹುದು, ಯಾರಾದರೂ ಇದಕ್ಕೆ ಅಡ್ಡಿಪಡಿಸಿದಲ್ಲಿ ಅಂತಹವರಿಗೆ ಅರಮನೆಯ ಕಡೆಯಿಂದ ಶಿಕ್ಷೆ ವಿಧಿಸಲಾಗುವುದೆಂಬ ಅಂಶಗಳನ್ನು ಉಲ್ಲೇಖಿಸಲಾಗಿದೆ. ಇದರಿಂದ ಮಳಲಕೆರೆ ಗುರುಮೂರ್ತಿಯವರು ಹೇಳಿದ ಶ್ರೀಶೈಲ 27ನೇ ಪೀಠಾಧಿಪತಿಗಳಾದ ಜಗದ್ಗುರು ಜಡಶಂಕರ ಶಿವಾಚಾರ್ಯರಿಗಿಂತಲೂ ಪೂರ್ವದಲ್ಲಿ ಈ ಮಠವು ಸ್ಥಾಪನೆಯಾಗಿತ್ತು ಎಂಬುದು ಸ್ಪಷ್ಟವಾಗುತ್ತದೆ. ಇನ್ನು ಪ್ರಸ್ತುತ ಮಠದ ವಾಸ್ತುಶಿಲ್ಪ ಶೈಲಿ ಮತ್ತು ಕಾಲದ ವಿಚಾರವಾಗಿ ನೋಡುವುದಾದರೆ ವಿದ್ವಾಂಸರ ಅಭಿಪ್ರಾಯ ಸರಿಯಾಗಿಯೇ ಇದೆ. ಈಗಿರುವ ಹಿರೇಕಲ್ಮರವು ಕೆಳದಿಯ ಅರಸರ ಕಾಲದಲ್ಲಿಯೇ ನಿರ್ಮಾಣಗೊಂಡಿದ್ದು, ಈ ಮಠದ ಅಂದಿನ ಆರನೇ ಮಠಾಧಿಪತಿಗಳಾಗಿ ಒಡೆಯರ್ ಚನ್ನರಾಜ ದೇಶಿಕೇಂದ್ರ ಚನ್ನಗುರು ಮಲ್ಲಯ್ಯ ಅಥವಾ ಚನ್ನ ಗುರುಮಲ್ಲಾರ್ಯರು, ಇವರ ಕಾಲಮಾನ ನಿರ್ದಿಷ್ಟವಾಗಿ ಗೊತ್ತಿಲ್ಲದಿದ್ದರೂ ಸಿಗುವ ಆಧಾರಗಳಿಂದ 16ನೇ ಶತಮಾನವೆಂದಷ್ಟೆ ಹೇಳಬಹುದಾಗಿದೆ. ಇವರ ಕಾಲದಲ್ಲಿಯೇ ಈಗಿನ ಹಿರೇಕಲ್ಮರವನ್ನು ಕೆಳದಿ ಅರಸರ ಕಾಲದಲ್ಲಿ ಕಟ್ಟಿಸಲಾಗಿದೆ. ಅಲ್ಲದೇ ಇವರ ಕಾಲ ಅನೇಕ ಐತಿಹಾಸಿಕ ಘಟನೆಗಳಿಗೆ ಕಾರಣವಾಗಿದೆ. ಹಿರೇಕಲ್ಮರದ ಕಟ್ಟಡದ ಆರಂಭ, ನವಾಬರಿಗೆ ಅಭಯಹಸ್ತ ಮತ್ತು ಮಠದೊಂದಿಗೆ ನವಾಬರ ಸ್ನೇಹ ಸಂಬಂಧ ಬೆಳೆಯುವಂತಾಯಿತು. ನವಾಬರು ಶರಣಾಗತರಾಗಲು ಒಂದು ಕಡೆ ಗುರುಗಳ ದೈವಿಕಶಕ್ತಿಯಾದರೆ,

ಮತ್ತೊಂದು ಕಡೆ ಅದೇವೇಳೆ ಕೇಳದಿಯ ಚೆನ್ನಮ್ಮಾಜಿ ನವಾಬರನ್ನು ಸೋಲಿಸಿ ಶರಣಾಗುವಂತೆ ಮಾಡಿರುವ ಸಾಧ್ಯತೆಯು ಇದೆ. ಇದೇ ವೇಳೆ ಮಠವನ್ನು ಬೃಹತ್ ಶಿಲೆಗಳಿಂದ ಹಿರೇಕಲ್ಮಠವನ್ನು ಕಟ್ಟಿಸಿರುವಂತೆ ಕಾಣುತ್ತದೆ. ಇನ್ನು ಮೈಸೂರಿನಲ್ಲಿ ಮಾರ ನಾಯಕನಿಂದ ರಾಣಿಗೆ ಉಂಟಾಗಿದ್ದ ಕಂಟಕವನ್ನು ನಿವಾರಿಸಿ, ಯದುವೀರರಿಗೆ 'ಓಡೆಯರ್' ಎಂಬ ಅಭಿದಾನ ನೀಡುವರು ಆಗ ಮೈಸೂರಿನ ರಾಣಿ ಹಾಗೂ ಅಳಿಯನದ ರಾಜ ಯದುವೀರರು ನಾವಲ್ಲ ನೀವೇ ನಮ್ಮೆಲ್ಲರಿಗೂ 'ಓಡೆಯರು' ಎಂದು ಹೇಳುವ ಮೂಲಕ 'ಓಡೆಯರ್' ಎಂಬ ಶಬ್ದ ಮುಂದಿನ ಮಠದ ಪರಂಪರೆಯ ಎಲ್ಲಾ ಗುರುಗಳು ಹೆಸರಿನ ಮುಂದೆ 'ಓಡೆಯರ್' ಎಂಬ ಅಭಿದಾನ ಬರಲು ಕಾರಣವಾಯಿತು. ಜೊತೆಗೆ ಹಿಂದೆ ಶಾಸನದಲ್ಲಿ ದಾಖಲಾಗಿರುವಂತೆ "ಗುರುವಿನ ಹತ್ತಿವೂರು" ಎಂದಿದ್ದ ಊರು ಮುಂದೆ ಕೆಳದಿಯ ಕರಣಿಕನ ಕುತಂತ್ರದಿಂದ 'ಓಡೆಯರ ಹತ್ತೂರು' ಎಂದಾಗಲೂ ಇವರಿಗೆ ಇದ್ದ ಓಡೆಯರ್ ಎಂಬ ಅಭಿದಾನವೇ ಪ್ರತ್ಯಕ್ಷ ಅಥವಾ ಪರೋಕ್ಷವಾಗಿ ಕಾರಣವಾಗಿರುವಂತೆ ತೋರುತ್ತದೆ.

ಇನ್ನೂ ಪ್ರಮುಖವಾಗಿ ಹಿರೇಕಲ್ಮಠವನ್ನು ಚನ್ನಪ್ಪಸ್ವಾಮಿ ಮಠವೆಂದೇ ಪ್ರಖ್ಯಾತಿಗೊಳಿಸಿರುವವರು ಎರಡನೇ ಮಠಾಧಿಪತಿಗಳಾದ ಶ್ರೀ ಚೆನ್ನಮಲ್ಲಿಕಾರ್ಜುನ ಶಿವಾಚಾರ್ಯರು. ಇವರಿಗೆ ಸಂಬಂಧಿಸಿದಂತೆ ಎರಡು ಶಾಸನಗಳಲ್ಲಿ ಇವರ ಉಲ್ಲೇಖ ಇರುವುದನ್ನು ಗುರುತಿಸಬಹುದು. ಬಳ್ಳೇಶ್ವರದ ಶಾಸನ (ಎಪಿಗ್ರಾಫಿಯ ಕರ್ನಾಟಕ ಗಿಒಬ ಹೊನ್ನಾಳಿ-17) ಇದರ ಕಾಲಮಾನ ಕ್ರಿ.ಶ 1180 ರಿಂದ 1190, ಇದಕ್ಕೂ ಪೂರ್ವದ ಕ್ರಿ.ಶ 1121 ನೇ ಕಾಲಮಾನದ ದೇವಿಶೆಟ್ಟಿಗೆ ಸಂಬಂಧಿಸಿದ (ದಾವಣಗೆರೆ-3ನೇ ಶಾಸನ)ಶಾಸನ, ಈ ಎರಡು ದಾನ ಶಾಸನಗಳಲ್ಲಿ ಮಲ್ಲಿಕಾರ್ಜುನ ಗುರುಗಳ ಪಾದ ತೊಳೆದು ದಾನ ನೀಡಿದ ಉಲ್ಲೇಖವಿರುವುದನ್ನು ನಾವು ಕಾಣಬಹುದಾಗಿದೆ. ಅಲ್ಲದೆ ಜಾನಪದ ಲಾವಣಿಯೊಂದರಲ್ಲಿ ಇವರ ಪಟ್ಟಾಧಿಕಾರ ಶ್ರೀ ಶಕೆ 901 ರ ಪ್ರಭು ಕಾರ್ತಿಕದಲ್ಲಿ ಇವರ ಪಟ್ಟಾಧಿಕಾರ ಆದ ಬಗ್ಗೆ ಉಲ್ಲೇಖವಿದೆ. ಅಂದರೆ ಕ್ರಿ.ಶ 979 ರಲ್ಲಿ ಇವರ ಪಟ್ಟಾಧಿಕಾರ ಆಗಿರುವಂತೆ ತೋರುತ್ತದೆ. ಆದ್ದರಿಂದ ಇದಕ್ಕಿಂತ 12ರಿಂದ 14 ವರ್ಷ ಮುಂಚೆ ಇವರ ಜನನವಾಗಿ ಇರಬಹುದೆಂದು ಉಳಿಸಬಹುದಾಗಿದೆ. ಇವರು ಒಟ್ಟು 300 ವರ್ಷಗಳ ಕಾಲ ಬದುಕಿದ್ದರೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ. ಆ ಕುರಿತು ಸಂಶೋಧನಾತ್ಮಕವಾಗಿ ಅಧ್ಯಯನ ನಡೆಯಬೇಕಿದೆ. ಈ ಮಠವನ್ನು ಸ್ಥಾಪಿಸಿದವರು ಶ್ರೀಶೈಲ ಪೀಠದ ಶ್ರೀ ಜಗದ್ಗುರು ಜಡಶಂಕರರು ಶಂಕರದಾಸಿಮಯ್ಯ ಗುರುಗಳಾಗಿದ್ದರು. ಇವರ ಕಾಲಮಾನ 10ನೇ ಶತಮಾನದ ಎಂದು ಕೆಲವು ವಿಧ್ವಾಂಸರ ಅಭಿಪ್ರಾಯ. ಇವರು ಜೀವಂತ ಸಮಾಧಿಯನ್ನು ಹೊಂದಿರುವರು. ಇವರಿಗೆ ಸಂಬಂಧಿಸಿದಂತೆ ಇವರು ಶಂಕರದಾಸಿಮಯ್ಯನ ಗುರು ಹಾಗೂ ಆರಾಧ್ಯ ದೈವ ಆಗಿದ್ದರು ಎಂಬುವುದಕ್ಕೆ ಅನೇಕ ಶಾಸನ ಆಧಾರಗಳು, ಅನೇಕ ಕೃತಿಗಳಲ್ಲಿ ಉಲ್ಲೇಖಗೊಂಡಿದೆ. ಅಲ್ಲದೆ ಶಂಕರದಾಸಿಮಯ್ಯ ಪುರಾಣ ಒಂದು ಅಧ್ಯಯನ ಎಂಬ ಡಾ.ಅನ್ನಪೂರ್ಣ ಎಂ. ಜಾಲವಾದಿಯವರ ಸಂಶೋಧನಾತ್ಮಕ ಮಹಾಪ್ರಬಂಧದಿಂದ ತಿಳಿದುಬರುತ್ತದೆ. ಆದರೆ ಈ ಮಠವನ್ನು ಅವರೇ ಸ್ಥಾಪಿಸಿದ್ದಾರೆ ಎಂಬ ಉಲ್ಲೇಖ ಆ ಸಂಶೋಧನ ಮಹಾಪ್ರಬಂಧದಲ್ಲಿ ಕಂಡುಬರುವುದಿಲ್ಲ. ಅಂದರೆ ಸ್ಥಳೀಯವಾಗಿ ಗುರುಪರಂಪರೆ, ಜಾನಪದ ಕಥೆಗಳು, ಜೋಗುಳ ಪದ, ಲಾವಣಿ ಮುಂತಾದ ಜನಪದ ಪ್ರಕಾರಗಳು, ಕೆಲವು ಕೃತಿಗಳು, ಕೆಲವು ಬಿಡಿ ಲೇಖನಗಳು ಇವರೇ ಮೂಲ ಮಠದ ಸ್ಥಾಪಕರು ಎಂಬುವುದನ್ನು ನಿರೂಪಿಸುತ್ತವೆ.

ಈ ಮೇಲಿನ ಎಲ್ಲಾ ಅಂಶಗಳನ್ನು ಗಮನಿಸಿದಾಗ ಹೊನ್ನಾಳಿ ಹಿರೇಕಲ್ಮಠ ಅತ್ಯಂತ ಪ್ರಾಚೀನವಾದ ಮಠ ಎಂಬುದು ಗೊತ್ತಾಗುತ್ತದೆ. ಶ್ರೀ ಜಗದ್ಗುರು ಜಡಶಂಕರರಿಂದ ಕ್ರಿ.ಶ. 10ನೇ ಶತಮಾನದ ಉತ್ತರ ಭಾಗದಿಂದ 11ನೇ ಶತಮಾನದ ಪೂರ್ವಭಾಗದ ಕಾಲಘಟ್ಟದಲ್ಲಿ ಈ ಮಠವು ಸ್ಥಾಪನೆಯಾಗಿರುವಂತೆ ಕಂಡುಬರುತ್ತದೆ. ಇವರ ಶಿಷ್ಯ ಪರಂಪರೆಯಲ್ಲಿ ಚೆನ್ನಮಲ್ಲಿಕಾರ್ಜುನ ಶಿವಾಚಾರ್ಯರು ಹಾಗೂ ಚೆನ್ನಮಲ್ಲಾರ್ಯರು ಈ ಇಬ್ಬರ ಕಾಲಘಟ್ಟದಲ್ಲಿ ಕಲ್ಲಿನ ಮಠವು ಸ್ಥಾಪನೆಯಾದಂತೆ ಕಂಡು ಬರುತ್ತದೆ. ಚೆನ್ನಮಲ್ಲಿಕಾರ್ಜುನರು ಕಲ್ಲಿನ ಮಠವನ್ನು ಮೊದಲು ಕಟ್ಟಿಸುವರು. ಆದರೆ ಅದು ಚಿಕ್ಕದಾಗಿದ್ದರಿಂದಲೋ ಅಥವಾ ಶಿಥಿಲಗೊಂಡಿದ್ದರಿಂದಲೋ ಅಥವಾ ದಾಳಿಕಾರರ ಆಕ್ರಮಣದಿಂದ ನಾಶವಾಗಿರಬಹುದಾದ ಸಾಧ್ಯತೆಯಿದ್ದು, ಚೆನ್ನಮಲ್ಲಾರ್ಯರ ಕಾಲದಲ್ಲಿ ಬೃಹತ್ ಕಲ್ಲುಗಳಿಂದ ಮಠ ಮರುನಿರ್ಮಾಣ ಗೊಂಡಂತೆ ತೋರುತ್ತದೆ. ಚೆನ್ನಮಲ್ಲಿಕಾರ್ಜುನರು ಅಹಿಂಸೆಯನ್ನು ಬೋಧಿಸಿ, ಸರ್ವರನ್ನೂ ಸಮಾನವಾಗಿ ಕಂಡು, ಲಿಂಗದೀಕ್ಷೆಯನ್ನು ನೀಡಿದರು. ಅವರ ಪರಂಪರೆಯನ್ನು ಮುಂದುವರಿಸುವುದರ ಜೊತೆಗೆ ಅವರ ಗುರುಪರಂಪರೆಯ ಆರನೇ ಗುರುಗಳಾದ ಚೆನ್ನಮಲ್ಲಾರ್ಯರು 'ಕಾರ್ಲ್ ಮಾರ್ಕ್ಸ್'ನಿಗಿಂತ ಹಲವು ವರ್ಷಗಳ ಪೂರ್ವದಲ್ಲೇ "ಶ್ರಮಕ್ಕೆ ತಕ್ಕ ಪ್ರತಿಫಲ" ಎಂಬ ಮಾತಿನಂತೆ 'ಚೆನ್ನಪ್ಪಸ್ವಾಮಿ ಕೂಲಿ' ಎಂಬ ನಾಣ್ಯದಿಗೆ ಕಾರಣೀಭೂತರಾಗಿದ್ದಾರೆ.

ಒಟ್ಟಾರೆಯಾಗಿ ಐತಿಹಾಸಿಕವಾಗಿ ಅತ್ಯಂತ ಪ್ರಾಚೀನವಾದ ಈ ಹಿರೇಕಲ್ಮಠವು ಸಮಾಜಕ್ಕೆ ಸಾಮಾಜಿಕವಾಗಿ, ಧಾರ್ಮಿಕವಾಗಿ, ಆಧ್ಯಾತ್ಮಿಕವಾಗಿ, ಶೈಕ್ಷಣಿಕವಾಗಿ ಹಾಗೂ ಆರ್ಥಿಕವಾಗಿ ಹಲವಾರು ರೀತಿಯ ಕೊಡುಗೆಗಳನ್ನು ನೀಡುತ್ತಾ ಬಂದಿರುವುದನ್ನು ಗುರುತಿಸಬಹುದು.

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ಸಣ್ಣ ಕಥೆ

ಸಂಘರ್ಷ

ಶ್ರೀಮತಿ US ಮಾಲತಿ ಪ್ರಕಾಶ್, ಎಂ. ಎ

ಮನದ ಮೂಲೆಯಲ್ಲಿ ಏನೋ ಒಂದು ಆನೆ.....ಮದುವೆ ನಂತರದ ಜೀವನ ಹೀಗೆಯೇ ಇರಬೇಕು ಅಂತ ಕಲ್ಪನೆ. ಆದರೆ ನಿರೀಕ್ಷೆಗಳು ಕಲ್ಪನೆಗೆ ಮೀರಿ ನಡೆದು ಬಿಟ್ಟಿತು. ಗಂಡು ನೋಡಲಿಲ್ಲ ಉಪ್ಪಿಟ್ಟು, ಕೇಸರಿ ಬಾತು ತಿನ್ನಲಿಲ್ಲ. ಆದರೂ ಒಪ್ಪಿ ಮದುವೆ ನಡೆದೇ ಹೋಯಿತು. ಗಂಡನ ಮನೆ ಹೊಸಿಲು ದಾಟಿ ಬಂದಾಯಿತು . ಮನೆಯಲ್ಲಿ ಎಲ್ಲರೂ ತಮ್ಮ ತಮ್ಮ ಕೋಣೆ ಸೇರಿದರು. ಅಂತಹ ಸಂಭ್ರಮಿಸಿ ಸ್ವಾಗತಿಸುವ ಹೆಣ್ಣು ಜೀವವಿಲ್ಲ . ಒಬ್ಬಳು ನಾದಿನಿ ಅಷ್ಟೇ. ಕಣ್ಣು ಅಂಚಿನಲ್ಲಿ ಹನಿ ಜಾರಿತ್ತು . ಯಜಮಾನರು ಅವರ ಪಾಡಿಗೆ ಏನೋ ಓದುವುದರಲ್ಲಿ ಮಗ್ನ. ಮಾತಿಲ್ಲ ಕಥೆ ಇಲ್ಲ. ಏನೋ ಸರಿ ಇಲ್ಲ ಅನಿಸಿದ್ದು ಸಹಜ. ಮದುವೆ ಇಷ್ಟ ಇರಲಿಲ್ಲವೆ ಅಥಾವ ನಾನಾ....

ಉತ್ತರವಿಲ್ಲದ ಪ್ರಶ್ನೆಗಳ ಸುರಿಮಳೆ, ಮನದಲ್ಲಿ ರಿಂಗಣ. ಸರಿ ರಾತ್ರಿ ಕಳೆದು ಬೆಳಕು ಹರಿಯಿತು. ಏನು ಮಾಡಲು ತೋಚದೆ ನಿತ್ಯ ಕರ್ಮ ಮುಗಿಸುವ ವೇಳೆಗೆ ದನಿ ಬಂದಿತ್ತು ತಿಂಡಿ ರೆಡಿ ಇದೆ ಮಾಡಿ ಆಫೀಸ್ ಮುಗಿಸಿ ಬರುವೆ ಎಂದು. ಉತ್ತರಕ್ಕೆ ಕಾಯದೇ ಹೋರಟಾಗಿತ್ತು . ಓಹ್ ಇದೆಲ್ಲಿ ಬಂದೆ ಅನ್ನಿಸಿತು ಒಮ್ಮೆ. ಮನೆಯಲ್ಲಿ ಅಚ್ಚು ಮೆಚ್ಚಿನ ಮಗಳು, ಅತಿ ಪ್ರೀತಿಸುವ ಅಪ್ಪ , ಅಮ್ಮ , ಅಣ್ಣ . ನನ್ನದೇ ಕೊನೆ ಮಾತು ಅಲ್ಲಿ. ವಿಪರೀತ ಅನ್ನಿಸುವಷ್ಟು ಮಾತು. ಶಾಲಾ, ಕಾಲೇಜಿನಲ್ಲಿ ಫಸ್ಟ್ ರಾಂಕಿನ ವಿದ್ಯಾರ್ಥಿ ಅಲ್ಲದಿದ್ದರೂ ಫಸ್ಟ್ ಕ್ಲಾಸ್ ಎಂದು ತಪ್ಪಿಲ್ಲ. ತುಂಬಾ ಗೆಳತಿಯರು. ಸದಾ ಖುಷಿ ಖುಷಿಯಾಗಿ ಇರುವ ವಯಸ್ಸು. ಅಭ್ಯಾಸ, ಎಲ್ಲಾ ನೆನಪಾಗಿ ಅಳು ಬಂದಿತ್ತು ಹೇಗೆ ನಿಭಾಯಿಸಬೇಕು ಎಂದು ಗೊತ್ತಾಗದೆ ನೊಂದಿತ್ತು ಮನ. ಸರಿ ಸಂಜೆ ಆಯಿತು ಕಾಫಿ ಬಂದಿತ್ತು ಬೋಂಡನು ಆಯಿತು. ಇದೇ ರೀತಿ ಒಂದು ವಾರ ಕಳೆದರೂ ಇನ್ನೂ ಮಾತು ಇಲ್ಲ ಕತೆ ಇಲ್ಲ . ಕೋಪಗೊಂಡ ಮನಸ್ಸು ಎಲ್ಲಿ ತಪ್ಪು ಆಗಿದೆ ಎಂದು ತಿಳಿಯಲಿಲ್ಲ . ಎಲ್ಲಾ ಗಂಡು ಮಕ್ಕಳ ರಾಜ್ಯ ಮನೆಯಲ್ಲಿ. ನಾದಿನಿ ಗಂಡನ ಮನೆ ಮನೆಗೆ ಹೋಗಿದ್ದಳು .ಆದರ್ಶ ದಾಂಪತ್ಯದ ಕನಸಿಗೆ ಪೆಟ್ಟು ಬಿದ್ದಿತ್ತು . ಆದರೆ ಎಲ್ಲರೂ ಸಬ್ಬರೇ ಆದರೆ ಏಕೆ ಹೀಗೆ ಎಂದು ಅರ್ಥವಾಗಲಿಲ್ಲ . ಎಂದಿನಂತೆ ಕೆಲಸಗಳು ಅದರ ಪಾಡಿಗೆ ಅದು ನಡೆದಿತ್ತು . ಮೊದಲ ರಾತ್ರಿಯ ಸಂಭ್ರಮವಿಲ್ಲ , ವಿಚಾರ ವಿಮರ್ಶೆ ಇಲ್ಲದೆ ಅಪ್ಪ ಅಮ್ಮ ಮದುವೆಗೆ ಒಪ್ಪಿಗೆ ನೀಡಿದ್ದು ಬೇಸರ ತರಿಸುತ್ತದೆ. ಸರಿ ಕೆಲಸವಿಲ್ಲದೆ ಕೂರಲು ಸಾಧ್ಯವಿಲ್ಲ ಎಂದು ಅನ್ನಿಸಿ ಯಜಮಾನರ ಬಳಿ ಪ್ರಶ್ನೆ ಮಾಡಿದೆ ಅಡುಗೆ ಆಕೆಯನ್ನು ಬಿಡಿಸಿ ಅಡುಗೆ ಮಾಡುವೆ ಎಂದು. ಟಪ್ಪ ಅಂತ ಬಂದಿತ್ತು ಉತ್ತರ ಬೇಡ ನಿಂಗ ಏಕೆ ಕಷ್ಟ ಅಂತ. ಮುಂದೆ ಮಾತಿಗೆ ಅವಕಾಶವೇ ಇಲ್ಲದೆ ಸಂಭಾಷಣೆ ಮುಗಿದಿತ್ತು . ಏಕೆ ಹೀಗೆ ತಿಳಿಯದಾಯಿತು. ತವರಿಗೆ ಹೋಗಬೇಕು ಎಂದು ಮನ ಹರ ಹಿಡಿದಿತ್ತು ಆದರೆ ಕೇಳಲು ಸಂಕೋಚ. ಹೀಗೆ ತಿಂಗಳು ಕಳೆದರೂ ಇನ್ನೂ ಏನೇನೋ ಬದಲಾವಣೆ ಇಲ್ಲ. ಸರಿ ಕೆಲಸ ಮಾಡುವ ಅವಕಾಶ ಹುಡುಕಿ ಹುಡುಕಿ ಮಾಡುವ ಅಭ್ಯಾಸ ಮಾಡಿ

ಕೊಂಡು ಸಮಯ ಕೊಲ್ಲುವ ಪ್ರಯತ್ನ ನಡೆಸಿದೆ. 2..3 ತಿಂಗಳು ಕಳೆದರೂ ಇನ್ನೂ ಮಾತು ಇಲ್ಲ ಬರೀ ಊಟ, ತಿಂಡಿ, ಸಾಕು, ಬೇಕು ಅಷ್ಟರಲ್ಲಿ ಇತ್ತು ಸಂಬಂಧ. ಅಂದು ಕೊಂಡೆ ಶಾಪ ಗ್ರಸ್ತ ಅಪ್ಸರೆ, ನಗು ಆವರಿಸಿತ್ತು . ಇಲ್ಲಿ ಜಿಜ್ಞಾಸೆಯಾ ಪ್ರಶ್ನೆ ಇಲ್ಲ. ದಿನ ಕಳೆದಂತೆ ಸರಿಯಾಗುತ್ತೆ ಅನ್ನುವ ಅರಿವು, ಭರವಸೆ ಇದೆ. ಒಮ್ಮೆ ಹೀಗೆ ಏನೋ ಬೇಕಿತ್ತು ಅಂತ ಅಡುಗೆ ಮನೆ ಕಡೆ ಹೊರಟಿದ್ದ ನಂಗೆ ಪಿಸು ಮಾತುಗಳು ಕೇಳಿ ದಿಗ್ ಭ್ರಮೆ ಆಯಿತು, ನೋಡಿದರೆ ಅಡುಗೆ ಆಕೆ ಏನೋ ಸಣ್ಣ ಸಣ್ಣ ಪಟ್ಟಣಗಳನ್ನು ಕಿಟಕಿಯಲ್ಲಿ ಯಾರಿಗೋ ಕೊಡುತ್ತಿದ್ದಳು . ನನ್ನ ಕಡೆ ಗಮನ ಇರಲಿಲ್ಲ. ಸುಮ್ಮನೆ ನಿಂತ ನಂಗೆ ಕೇಳಿಸಿದ್ದು ಮುಂದಿನ ವಾರ ಬಾ, ಈಗಿನ ದುಡ್ಡು ಕೊಟ್ಟು ಹೋಗು. ಆದರೆ ಅರ್ಧ ಆಗಲಿಲ್ಲ ಸುಮ್ಮನೆ ಹೋದರೆ ತಪ್ಪಾಗಿ ಕಾಣ ಬಹುದು ಅಂತ ಕಾಫಿ ಕೊಡಿ ಎಂದು ಕೇಳಿ ತಗೊಂಡು ಹೋಗದೆ ಬೇರೆ ದಾರಿ ಇರಲಿಲ್ಲ . ಮನೆಯಲ್ಲಿ ಯಾರಿಗೂ ಹೇಳದೆ ಇರೋಕ್ಕೆ ಆಗಲ್ಲಾ ಹೇಳಿದರು ಕೇಳುವವರು ಇಲ್ಲದಂತಾಗಿದೆ . ಸರಿ ಮುಂದಿನ ದಿನಗಳಲ್ಲಿ ಇನ್ನಷ್ಟು ಪತ್ತೇದಾರಿ ಮಾಡೋಣ ಎಂದು ಸುಮ್ಮನಾದೇ. ಮತ್ತೆ ಮತ್ತೆ ಅದೇ ಪುನರಾವರ್ತನೆ ನಡೆದಿತ್ತು. ಗೊತ್ತಿಲ್ಲ ಏನು ಮಾಡಬೇಕು ಎಂದು. ಹೀಗೆ ಹಲವು ಬಾರಿ ನಡೆಯುವ ಹೊತ್ತಿಗೆ ಸಕಾಗಿತ್ತು. ಮೈದುನನಿಗೆ ಹೇಳಿದೆ ಅವನು ಸರಿ ನೋಡೋಣ ಎಂದ. ನಾವು ಕದ್ದು ಕಳ್ಳತನದ ಮಾಲು ಹಿಡಿದು ಮನೆಯಲ್ಲಿ ಹೇಳಿ ಅಡುಗೆ ಆಕೆಯನ್ನು ಬಿಡಿಸಿ ಅಡುಗೆ ಜವಾಬ್ದಾರಿ ವಹಿಸಿ ಕೊಂಡು ಈ ಮೂಲಕ ಮನೆಯವರ ಜೊತೆ ಜೊತೆ ಜಾಸ್ತಿ ಒಡನಾಟ ಶುರುವಾಗಿದೆ. ಏನೋ ಉತ್ಸಾಹ, ಯಜಮಾನರ ಗಮನ ಸ್ವಲ್ಪ ವಾಲಿದೇ ಅನ್ನಿಸುತ್ತೆ. ಒಂದು ಮುಗುಳ್ಳಗೆ ಬೀರುತ್ತಾ ಹೋಗುತ್ತಾರೆ ಆಸೀಸ್ಸೆ , ಏನೋ ಸಾಧಿಸಿದ ಆನಂದ ಮುದ ನೀಡಿತು. ಮನೆಯಲ್ಲಿ ಇದ್ದ ನಾಲ್ಕು ಮಂದಿ ಈಗ ಮಾತನಾಡುವ ಹಂತ ಮುಟ್ಟಿತು. ಆದರೆ ಕಾರಣ ತಿಳಿಯಲಿಲ್ಲ ಯಾಕೆ ಯಜಮಾನ ಮೌನಿ. ಅವರ ಅಮ್ಮ ಹೋಗಿ ಇನ್ನೂ ವರ್ಷ ಆಗಿಲ್ಲ ಅದಕ್ಕೆ ಇವರು ಹೀಗೆ ಇರಬಹುದು ಅಂದು ಕೊಂಡು ಯಾವುದಕ್ಕೂ ಬಲವಂತ ಮಾಡಲು ಮನಸ್ಸು ಬರುತ್ತಿಲ್ಲ . ಹೀಗಾಗಿ ಅವರ ಅವರ ಪಾಡಿಗೆ ಅವರು. ಒಮ್ಮೆ ಯಜಮಾನರಿಗೆ ಸ್ವಲ್ಪ ಹುಷಾರು ತಪ್ಪಿದೆ ಅನ್ನಿಸಿತು, ಅವರು ರಗ್ಗು ಹೊದ್ದು ಮಲಗಿರುವದನ್ನು ಕಂಡು ಭಯ ಆಯಿತು. ಹಣೆ ಮುಟ್ಟಿ ನೋಡಿ ಸುಡುತ್ತಿತ್ತು , ಗಾಬರಿಗೊಂಡು ಮೈದುನನ ಕರೆದು ಬಂದೆ. ಅವರು ನೋಡಿ ಏನು ಇಲ್ಲ ಸ್ವಲ್ಪ ಜ್ವರ ಅಂತ ಹೇಳಿ ಮಾತ್ರ ಕೊಟ್ಟರು . ಸ್ವಲ್ಪ ಒದ್ದೆ ಬಟ್ಟೆ ಹಾಕಿ ಎಂದು ನಡೆದೇ ಬಿಟ್ಟರು. ಅವರು ವೈದ್ಯರು. ರಾತ್ರಿ ಪೂರ ನಿಡ್ಡೆ ಇಲ್ಲದೆ ಕಾದು ಕುಳಿತು ಹಾಗೆ ಮೆಲ್ಲಗೆ ಯಾವಾಗ ನಿಡ್ಡೆಗೆ ಜಾರಿ ಹಾಸಿಗೆಯಲ್ಲಿ ಓರಗಿ ಬೆಳಕು ಹರಿಯುವ ಹೊತ್ತಿಗೆ ಹಾಸಿಗೆಯಲ್ಲಿ ಯಜಮಾನರು ಅಲ್ಲಿ ಇರಲಿಲ್ಲ. ಮನೆಯಲ್ಲ ಹುಡುಕಿದೆ ಕೊನೆಗೆ ನೋಡಿದರೆ ಮನೆಯ ಮುಂದೆ ಚಿಕ್ಕ ತೋಟದಲ್ಲಿ ಕಾಪಿ ಹೀರುವ ದೃಶ್ಯ ಕಂಡು ಸ್ವಲ್ಪ ಸಮಾಧಾನವಾಗಿ ಅಡುಗೆ ಕೋಣೆ ಕಡೆ ನಡೆದೇ. ಎರಡು ದಿನಗಳ ವಿಶ್ರಾಂತಿ ಪಡೆದು ಮತ್ತೆ ಕೆಲಸಕ್ಕೆ ಹೊರಟರು. ಒಂದೇ ಕೋಣೆ ಒಂದೇ ಮಂಚ ಮಾತು ಇಲ್ಲ ,ಬರೀ ಕನಸುಗಳ ಲೋಕದಲ್ಲಿ ಮುಳುಗಿ ತೇಲಿ ತೇಲಿ ಬರುವುದಷ್ಟೇ ಕೆಲಸವಾಯಿತು . ವರ್ಷ ಕಳೆದಂತೆ ನಮ್ಮ ಸಂವೇದನೆ, ಉಸಿರು ಕಟ್ಟಿಸಿವ ಬದಲು ಅಭ್ಯಾಸವಾಗಿ ಏನೋ ಒಂದು ತರ ಸುಖವಿದೆ ಅಂತ ಜೀವನ ಪಯಣ ಸಾಗಿತ್ತು. ಆದರೆ ಕೆಲವೊಮ್ಮೆ ಭಯಂಕರ ತಳಮಳ, ತಲ್ಲಣ ಉಂಟು ಮಾಡುವ ಮೂಲಕ ತಮ್ಮ ಹೃದಯದ ಬಡಿತ ಹೆಚ್ಚಿಸಿದೆ . ಎಲ್ಲವೂ ಸರಿ ಇದೆ ಎಂದು ಮನಸ್ಸಿಗೆ ಮುದ ನೀಡುವ ಮೂಲಕ ಸಂದೇಶ ರವಾನೆ ಆಗುತ್ತದೆ. ದಿನ ನಿತ್ಯ ಯಜಮಾನರು ಏನೋ ಮಾತ್ರ ಸೇವಿಸುವುದು ನೋಡಿದ್ದೇ ಆದರೆ ಕೇಳಿರಲಿಲ್ಲ .

ಎರಡು ವರ್ಷಗಳ ಕಾಲ ಸರಿದು ಹೋದದ್ದೇ ಅರಿವಿಗೆ ಬರಲಿಲ್ಲ . ಕಾತರ,ನಿರೀಕ್ಷೆ ಇದೆ ಎಂದು ಮನಸ್ಸಿಗೆ ತಿಳಿಸಿ ಹೇಳಕ್ಕೂ ಆಗದಂತೆ ಅಭ್ಯಾಸವಾಗಿತ್ತು . ಹಾಗಂತ ಬೇಸರ ಅಥವಾ ವೇದಾಂತಿಯ ಸನ್ಯಾಸ ದೀಕ್ಷೆ ಪಡೆಯುವ ನಿಟ್ಟಿನಲ್ಲಿ ಯೋಚನೆ, ಸೂಚನೆ ಯಾವುದೇ ರೀತಿಯ ಅಹಿತಕರ ಘಟನೆ ಸಂಭವಿಸದಂತೆ ಆನೆ ,ಕನಸು ಕೂಡ ಸುಳಿಯಲ್ಲಿಲ್ಲ . ಅಮ್ಮನ ಮನೆಗೆ ಹೋಗಿ ಬರುವ ಸಂಭ್ರಮ ಇದ್ದೇ ಇತ್ತು. ಎಲ್ಲರೂ ಕೇಳುವುದು ಒಂದೇ ಪ್ರಶ್ನೆ ವಿಶೇಷ ಇಲ್ಲವಾ? ನಕ್ಕು ಉತ್ತರ ಹಾರಿಸಿ ಬಿಡುವ ಬಿಡುವ ಕಲೆ ಕರಗತವಾಯಿತು . ಈಗಿನ ಕಾಲದವರು ಏನೋ ಮಾಡಿ ಎಂದು ಅಪ್ಪ ಅಮ್ಮ ಸುಮ್ಮನಾಗಿದ್ದು ವಿಧಿ ಇಲ್ಲದೇ. ಅತಿ ಶ್ರೀಮಂತ ಕುಟುಂಬ, ಯಾವುದಕ್ಕೂ ಬರವಿಲ್ಲ . ಒಮ್ಮೆ ಹೀಗೆ ಯಜಮಾನರಿಗೆ ತುಂಬಾ ಆರೋಗ್ಯ ತಪ್ಪಿತು. ಮೈದುನ ನರ್ಸಿಂಗ್ ಹೋಂಗೆ ಅಡಮಿಟ್ ಮಾಡಿಕೊಂಡ. ಎಲ್ಲಾ ಟೆಸ್ಟ್‌ಗಳೂ ಮುಗಿತು ಆದರೂ ರೋಗ ಇಂತಹದೇ ಅಂತ ಹೇಳಲಿಲ್ಲ. ದಿನ ಮನೆ ,ಆಸ್ಪತ್ರೆ ಅಂತ ಓಡಾಡಿ ಓಡಾಡಿ ಸಾಕನಿಸಿತ್ತು . ಕರ್ತವ್ಯದ ಕರೆ. ಹದಿನೈದು ದಿನಗಳ ನಂತರ ಮನೆಗೆ ಬಂದು ಆಯಿತು. ಮತ್ತೆ ಎಂದಿನಂತೆ ತಮ್ಮ ತಮ್ಮ ಕೆಲಸ ಕಾರ್ಯಗಳಿಗೆ ತಾವು ತಾವು ಹಿಂತಿರುಗಿ ಆಗಿತ್ತು. ಯಜಮಾನರು ಈಗ ತುಂಬಾ ಮಾತನಾಡಲು ಶುರು ಮಾಡಿದರು. ಮನದ ಮೂಲೆಯಲ್ಲಿ ಕುಳಿತ ಇನಯಾ ಬಾಹ್ಯಾ ಪ್ರಪಂಚಕ್ಕೆ ಮರಳಿದ ಎಂದು ಮನ ತುಂಬಿ, ಭಾವನಾತ್ಮಕ ಸಂಬಂಧ ಗಟ್ಟಿಯಾಗಿತ್ತು ಎಂದು ಸಂತಸ ಪಡುವ ಅಗತ್ಯವಿಲ್ಲ ಎಂದು ಮನ ಹರ ಮಾಡಿ ಕೂತು ಬಿಟ್ಟುತ್ತು . ಏಕೆ ಹೀಗೆ ಮಾಡಿದೆ ನೀನು ಎಂದು ಸಾವಿರ ಸಾವಿರ ಪ್ರಶ್ನೆ ಕಾಡುತ್ತ ಬಂದಿದೆ. ಆಫೀಸಿನ ಸಮಯದಲ್ಲಿ ಫೋನ್ ಕಾಲ್ ಬಂತು ಯಜಮಾನರು ಇನ್ನು ಇಲ್ಲ ಅಂತ. ಗಾಬರಿಯಲ್ಲಿ ಕುಸಿದು ದಿಕ್ಕು ತೋಚದಾದೆ. ಎಲ್ಲರಿಗೂ ಸುದ್ದಿ ಮುಟ್ಟಿತು. ಜನ ಬರ ತೊಡಗಿದರು . ಕಾಡಿದ ಪ್ರಶ್ನೆ ಏನು ಆಯಿತು, ಇನ್ನು ಏನು ಮಾಡಬೇಕು ಎಂಬುದು . ಎಲ್ಲಾ ಕಾರ್ಯಗಳು ನಡೆಯುತ್ತಿವೆ, ಯಾರು ಯಾರೋ ಏನೇನೂ ಮಾತಾಡುವುದು ಕೇಳುತ್ತಿತ್ತು . ಇಹದ ಅರಿವಿಲ್ಲ. ಗಂಡಸರು ಎಲ್ಲಾ ಮುಗಿಸಿ ಮನೆಗೆ ಬರುವ ಹೊತ್ತಿಗೆ ಇಳಿ ಸಂಜೆ. ಉಟ ಬೇಡ, ನಿದ್ರೆ ಬೇಡ, ಅಳು ಬರುತ್ತಿಲ್ಲ. ಹಾಗಂತ ಸುಮ್ಮನೆ ಇರಲು ಸಾಧ್ಯವೇ ಇಲ್ಲ ಎನ್ನುವ ಮನಸ್ಥಿತಿ . ದಿನ ಕಳೆದಂತೆ ದುಃಖ ಹೆಚ್ಚುತ್ತಲೇ ಇದೆ . ಸಂಬಂಧವೇ ಇಲ್ಲದಂಥ ಬದುಕು ಬದುಕಿ, ನಿರ್ಲಿಪ್ತ ಭಾವ ಬರುತ್ತನೇ ಇಲ್ಲ. ಏನೋ ಒಂದು ಅವಿನಾಭಾವ ಸಂಬಂಧವಿದೆ ಗಾಢವಾದದ್ದು ಅನ್ನಿಸಿ ಅತ್ತು ಬಿಡ ಬೇಕು ಅನ್ನಿಸಿತು ಒಮ್ಮೆ. ಹಗುರವಾಗಿತ್ತು ಜೀವ. ತಿಂಗಳು ಕಳೆದರೂ ಇನ್ನೂ ನೆಂಟರು ಇದ್ದರು. ಮನಸ್ಸಿಗೆ ಬಂದಂತೆ ಮಾತು ಅವರಿಗೆ ಬೇಕಾದಂತೆ . ಕಿವಿ ಕೊಡಲಿಲ್ಲ. ಒಬ್ಬಬ್ಬರೇ ಹೊರಟರು. ಈಗ ಮನೆ ಬಿಡೋ ಎನ್ನುತ್ತಿತ್ತು . ನಿತ್ಯ ಕೆಲಸಕ್ಕೆ ಬೇರೆ ಜನ ಬಂದಿತ್ತು. ಕಾಲ ಕಳೆಯುವ ಬದಲು ಕಾಲ ಸವೆಸ ಬೇಕಿತ್ತು . ಸಾಂತ್ವನ ಹೇಳಿ ಅಣ್ಣ ,ಅಪ್ಪ , ಅಮ್ಮನು ಹೊರಟರು. ಈಗ ಒಬ್ಬ0ಟಿ, ಕಾಡಕ್ಕೆ ಶುರು, ಅದೇ ಕೋಣೆ , ಮಂಚ, ಅವರ ನೋಟ ,ಮಿಂಚಿನಂತೆ ಕಣ್ಣುಗಳು ಅರಸುತ್ತಾ ಇದೆ ಏನೋ ಎಂಬ ಭಾವ, ಹೊರ ಬರಲು ಹೋರಾಟ ಮಾಡ ಬೇಕಾದ ಸ್ಥಿತಿ. ವಿಷಾದನೀಯ. ಇದರಲ್ಲಿ ಯಾರ ತಪ್ಪು. ಎಲ್ಲೂ ಏನು ಕಾಣುತ್ತಿಲ್ಲ , ಆದರೂ ದುಃಖ ಮಾತ್ರ ಪಾಲಿಗೆ. ಯಾರ ತಪ್ಪಿಗೆ ಯಾರಿಗೆ ಶಿಕ್ಷೆ ವಿಧಿ ವಿಧಿಸಿದೆ . ಒಂದು ದಿನ ಮನೆಯಲ್ಲಿ ಎಲ್ಲರೂ ಇರುವಂತೆ ಅಪ್ಪ ಅಮ್ಮನೂ ಸೇರಿ, ಮನೆಯ ವಹಿವಾಟು ನೋಡಿಕೊಳ್ಳುವ ವಕೀಲರು ಬಂದರು. ಏನೋ ಆಫೀಸ್ ವ್ಯವಹಾರ ಅಂತ ಕೋಣೆಯಲ್ಲಿ ಕುಳಿತೇ , ಮೆಲ್ಲಗೆ ಮಾತು ಶುರುವಾಯಿತು , ಪ್ರಸ್ತಾವ ವಿಲ್ಲಿನದು . ಕುತೂಹಲ ಕೆರಳಿತು. ಯಜಮಾನರು ತಮ್ಮ

ಎಲ್ಲ ಆಸ್ತಿಗಳ ವಿವರ ನೀಡಿ ವರ್ಗ ಮಾಡಲಾಗಿದೆ ಎಂದು ತಿಳಿಸಿದರು. ದಿಗ್ಗ ಭ್ರಮೆ, ಜೋತೆಗೆ ಆಶ್ಚರ್ಯ. ಮತ್ತೆ ಬೇರೆ ಮದುವೆ ಆಗಬೇಕು ಎಂದು ಆಗ್ರಹ. ತಲೆ ತಿರುಗಿ ಬಂದಿತ್ತು. ಎಂಥ ಅದ್ಭುತ ಮತ್ತು ಅಪರೂಪದ ವ್ಯಕ್ತಿ . ಸಾವು ಬೇರೆ ಮಾಡಿದ್ದಕ್ಕೆ ಆ ದೇವರಿಗೆ ಧಿಕ್ಕಾರವಿರಲಿ . ರೋಧಿಸಿತು ಮನ. ಕಾರಣವೇ ಇಲ್ಲದ ಸಾವು, ಬದುಕಿನ, ನಡುವೆ ಸುಂದರ ನೆನಪುಗಳ ಮೆರವಣಿಗೆ ಸಾಗಿತ್ತು . ಏಕೆ ಹೀಗೆ. ಕೊನೆಯಲ್ಲಿ ಸಾವಿನ ಕಾರಣ ಹೇಳಿದ ಅವರು ಅದಕ್ಕೆ ಕೊಟ್ಟ ಹೆಸರು ಮಾತ್ರ ಸುಂದರ ಅತಿ ಸುಂದರ ಡಿಪ್ರೇಶನ್ . ಇದು ಹೇಗೆ ಸಾಧ್ಯ. ತಾಯಿ ಹೋದ ದುಃಖ ಮನಕ್ಕೆ ತಡೆಯಲು ಸಾಧ್ಯವಾಗಲೇ ಇಲ್ಲ. ಮದುವೆ ಮಾಡಿದರೆ ಸರಿ ಆಗುತ್ತೆ ಅಂತ ಹಿರಿಯರು ತಗೊಂಡ ತೀರ್ಮಾನ ಬದುಕನ್ನು ಬರಡು ಮಾಡಿತ್ತು . ಯಾರಿಗೂ ಅರಿವಿಗೆ ಬಾರದೇ ದಿನಾ ಏನೋ ಮಾತ್ರ ತೆಗೆದುಕೊಂಡು ಅದು ಜಾಸ್ತಿ ಆಗಿ ಭ್ರನ್ ಡೆಡ್ಡ (brain dead) ಆಗಿತ್ತು. ಇಷ್ಟು ತಾಯಿಯನ್ನು ಪ್ರೀತಿಸುವ, ಹಚ್ಚಿಕೊಳ್ಳುವ ಮಗ, ಧನ್ಯ ಆ ತಾಯಿ. ಎಲ್ಲವೂ ಮುರಿದಿತ್ತು , ಮುಗಿದಿತ್ತು ಅನ್ನುವ ಅರಿವು ಮೂಡುವ ಮುನ್ನ ಮನ ನಿರ್ಧಾರ ಮಾಡಿತ್ತು . ಬೇರೆ ಮದುವೆ ಯೋಚನೆ ಕೂಡ ಮಾಡಲ್ಲ . ಅವರ ಆಸ್ತಿಯಲ್ಲಿ ಒಂದು ಮಾತ್ರ ಛಾಯಾ ಸ್ಥಾಪಿಸಿ, ಅನಾಥ, ಇಳಿ ವಯಸ್ಸಿನ ವೃದ್ಧಿಯರನ್ನು ನೋಡಿ ಕೊಂಡು ಬದುಕಿನ ಇಳಿ ಸಂಜೆಯಲಿ ಸಾಗುತ್ತಿದೆ. ಎಂದೂ ಪರಿತಪಿಸಿಲ್ಲ , ವೃಥೆ ಪಟ್ಟಿದ್ದಿಲ್ಲ , ಕಣ್ಣೀರು ಇಟ್ಟಿದ್ದಿಲ್ಲ , ವೃಥೆ ಎನಿಸಲಿಲ್ಲ. ಒಂದೇ ಶಾಂತ ಚಿತ್ತದಿಂದ ವಹಿಸಿ ಕೊಂಡ ಕರ್ತವ್ಯ ನಿರ್ವಹಿಸಲು ಸಾಧ್ಯವಾಗಿದೆ ಅಂತ ಸೋಜಿಗದ ಸಂಗತಿ.

ಕರ್ತವ್ಯ ಲೋಪ ಎಸಗಿದ ಭಾವ ಬೇಡ ಎಂದು ಮತ್ತೆ ಮದುವೆಯಾಗ ಬೇಕು ಅನ್ನುವ ಯೋಚನೆಗೆ ಕಡಿವಾಣ ಹಾಕಲು ಕಠಿಣ, ಆದರೂ ನನ್ನದಲ್ಲದ ತಪ್ಪಿಗೆ ಶಿಕ್ಷೆ ಯಾಕೆ, ಕ್ಷಮೆ ಯಾರಿಗೆ, ಬದುಕು ಎಂದಿಗೂ ಉತ್ತರಿಸಿಲ್ಲ , ಹುಡುಕುವ ಕ್ಲಿಷೆಯೇ ಬೇಡ ಎಂದು ಸಲಹೆ, ಮನವಿ ಎಲ್ಲವನ್ನೂ ಮೀರಿ ಜೀವನ ಪಯಣ ನಿಲ್ಲದಂತೆ ಸಾಗಿದೆ ಆದರೆ ನಿನ್ನ ಪ್ರೀತಿಯಾ ಬೇಡಿ. ನನ್ನ ಅಂತರಂಗದ ಭಾವನೆಗಳು ಮೃದಂಗ ಬಾರಿಸಿದಂತೆ ಭಾಸ.