

CHAPTER

III

CHAPTER III

S. L. BHYRAPPA AND HIS NOVELS

III.1 PERSONAL LIFE

Santeshivara Lingannaiah Bhyrappa popularly known as S. L. Bhyrappa is a well known novelist of Karnataka. He was born on 20 August 1931 in a poor family at Santeshivara, a village in the Channarayapattna Taluka of Hassan district in Karnataka also known as 'the coconut region'. It was his mother Gowramma, who bore the brunt of looking after the family of eight children. Bhyrappa was the third child. The young boy had to walk quite some distance to go to school and return with hardly anything to eat. Sometimes he was so hungry that he was fainted. He was very fond of swimming and was so good at it that he could easily out-swim anybody in the village including boys older than him. He lost his mother when he was eleven and became a virtual orphan, the father being an irresponsible man. The boy attended many village schools, part of the time in Gorur, an important town in Hassan district. He was very fond of debating and won many prizes. He also participated in the Independence movement as a schoolchild. The limit of his endurance and hardship as a boy may be recalled with just one incident. He had to carry the dead body of his brother on his shoulders and cremate it with shrubs and bushes as the funeral pyre. A brief recollection of the odd jobs he had to do in order to survive is heartrending.

He had to work as a server in a small town restaurant, walk all over town selling incense sticks, had to make sherbet and sell it at village fairs. He also worked as usherer (gatekeeper) in a village cinema hall and as a porter at the Bombay Central railway station. He learnt Hindustani classical music and a connoisseur of Western classical music too. He is one of the most widely travelled Kannada writers as he has travelled several times to the United Kingdom, United States of America, Israel, Europe, Asia and the South America.

He is not just an academic and writer but has athletic interest as well. He has climbed Mount Fuji in Japan, the Alps in Europe, the Andes of South America and naturally the Himalayas in India. Having worked in various places in India like Gujarat and Delhi, he is a polyglot and speaks Gujarati and Hindi as fluently as he speaks Kannada, his mother tongue. As a retired Professor of Philosophy, Bhyrappa lives quietly in Mysore, devoting his entire time to creative writing.

III.II HIS WORKS

He started writing when he was a student and though his two novels *Bhīmakāya* and *Belaku Mūditu* have got published, he considers *Dharmaśrī* (1961) as his first novel. His second novel, *Dūra Saridaru*, was published in 1962. He was awarded a doctorate for his thesis, 'Truth and Beauty' (Satya Mattu Saundarya) from the M. S. University of Baroda, Vadodara. Two of his novels – *Vaṁśavṛkṣa* and *Matadāna* were published in 1965. In 1967, *Vaṁśavṛkṣa* received the state Sahitya Academy Award. Next came his novel *Jalapāta* (1967) and his work of literacy criticism, *Sahitya Mattu Pratika*. Two novels – *Nāyi Neraḷu* and *Tabbaliyu Nīnāde Magane* were published in 1968. His *Tabbali* was made into film. The next four years saw four novels – *Gr̥habhaṅga* (1970), *Nirākaraṇe* (1979), *Grahaṇa* (1972) and *Dātu* (1973), which won the Central Sahitya Academy Award. In 1976 came *Anveṣaṇe*. Perhaps his greatest novel is *Parva* (1979), his thirteenth novel which has been described as an epic novel. It is a rethinking of the *Mahābhārata*, worked out in modern terms. He wrote an interesting piece of literacy criticism. *Nāneke Bareyuttene*, which can be translated as 'Why do I write?' *Parva* is generally considered as his *magnum opus*, something he himself has written about. *Sākṣi* came out in 1986. It received the Karnataka State Sahitya Academy Award and the 'Grantha Loka' Award. *Añcu* was published in 1990. His more recent novels are *Tantu* (1993) and *Sārthaḥ* (1998). His latest novel *Mandra* is about music and art. He has himself said in his autobiography: 'the form of the Hindustani Classical music, which I have listened to and admired, has influenced the conceptual form of my novels.'

Bhyrappa's interest in music has never been marginal. He is a connoisseur who is deeply committed to music, listening regularly to Ravi Shankar, Ali Akhbar, Bhimsen Joshi, Hariprasad Chaurasiya, Amir Khan, Gangubai Hangal, Mallikarjun Mansur, the Dagar brothers, Bismillah Khan, Pandit Jasraj, Vilayat Khan, and Kumara Gandharv. The protagonist of *Mandra* moves in this context. In order to research thoroughly into the main character, Bhyrappa travelled extensively in north India, and at great expense with the purpose of meeting with the practicing artists. A part of novel *Mandra* takes place in California, again a place he is thoroughly acquainted with. *Mandra* was released in the month of August 2002 and within three weeks of its publication, 2000 copies were sold and the publishers reprinted immediately. Almost all his novels have gone into several reprints, some even seven or eight times. This is a significant record. In the beginning, Bhyrappa has been an exceptional writer who has achieved both popularity and eminence. Bhyrappa's popularity is not based on middle level readers only: judge of Supreme Court and High Courts, advocates, scientists of international standing, distinguished scholars and social scientists are among his readers. It is well known that he is the widest read Kannada writer.¹

Bhyrappa's novels have been extensively translated – For an instance, *Vamśavṛkṣa* has been translated into Telugu, Marathi, Hindi, Urdu and English. It has been translated into English by the author himself; *Nāyi Neraḷu* into Hindi and Gujarati; *Tabbaliyu Nīnāde Magane* into Hindi; *Gr̥habhaṅga* and *Dāṭu* into all the fourteen recognized languages of India and the latter into English as well; *Nirākaraṇe* into Hindi; *Anveṣaṇe* into Marathi and Hindi; *Parva* into Marathi, Hindi, Telgu, Bengali, Tamil and English; *Nele* into Hindi; *Sākṣi*, *Añcu* into Marathi and Hindi, *Tantu* into Marathi and Hindi, and is awaiting publication in English; *Dharmaśrī* and *Sārthaḥ* into Marathi, Hindi, and Sanskrit.²

¹ Ramaswamy, S., *Sartha – The Caravan (Translated from Kannada)*, Introduction, pp. xxxiv-xxxv

² *Ibid*, p. xxxv

His novels are eminently film worthy and his *Vaṁśavṛkṣa*, *Tabbaliyu Nīnāde Magane* and *Matadāna* have seen the screen. Well known directors like Girish Karnad, B.V.Karant, Girish Kasarvalli and others have chosen his works for the screen interpretation. His *Gṛhabhaṅga* is now being serialized for television.³

Almost all his novels have been translated into different Indian languages and in English also. Even some works are film worthy. All novels are printed into many editions also. Dr. S. L. Bhyrappa's Novels (works):

1. Bhīmakāya -1958
2. Belaku Mūditu -1950
3. Dharmaśrī-1961
4. Dūra Saridaru-1962
5. Vaṁśavṛkṣa -1965
6. Matadāna-1965
7. Jalapāta-1967
8. Sahitya Mattu Pratika-
9. Nāyi Neraḷu -1968
10. Tabbaliyu Nīnāde Magane -1968
11. Gṛhabhaṅga -1970
12. Nirākarāṇe -1971
13. Grahāṇa-1972
14. Dāṭu-1973 (Won Central Sahitya Academy Award.)
15. Anveṣaṇe -1976
16. Parva-1979
17. Nele-1983
18. Sākṣi-1986 (won Karnataka State Sahitya Academy Award and 'Granthalok Award.)
19. Añcu-1990
20. Tantu-1993
21. Sārthaḷ-1998
22. Mandra-2002 (won 20th Saraswati Samman.)
23. Āvaraṇa-2007

He wrote his Autobiography *Bhītti* in 1996.

³ *Ibid*, p. xxxvi

His Literary Works:

1. Truth and Beauty-1966
2. Sahitya Mattu Pratika-1967
3. Kathe Mattu Grantha Vastu-1969
4. Nāneke Bareyuttene -1980

His Translated Novels:

1. Dharmasrī - Sanskrit, Marathi
2. Vamśavṛkṣa - Telugu, Marathi, Hindi, Urdu, English
3. Nāyi Neraḷu - Gujarati, Hindi.
4. Tabbaliyu Nīnāde Magane - Hindi
5. Gṛhabhaṅga - in all 14 languages
6. Nirākaraṇe - Hindi, Marathi
7. Dāṭu - in all 14 languages
8. Anveṣaṇe - Marathi, Hindi
9. Parva - Telugu, Marathi, Bengali, Hindi, English
10. Nele - Hindi
11. Sākṣi - Hindi, English
12. Añcu - Marathi, Hindi
13. Tantu - Marathi, Hindi
14. Sārthaḥ - Sanskrit, Marathi, Hindi, English
15. Mandra - Marathi, Hindi
16. Nāneke Bareyuttene - Marathi, English
17. Satya Mattu Saundraya - English
18. Āvaraṇa - Marathi, Hindi, Sanskrit etc.

1. DHARMAŚRĪ

Satyanārāyaṇa, the hero of the story, was born and brought up in a low class family. He completed his education by his own earning. Gradually he came to know that the religion and love were main constructors of his future. Shankar Rao of R.S.S. nourished the Hindu religion and Ideological literacy thoughts in him. One day he met his childhood classmate Racammā and she introduced Lily as her husband's sister. She was from converted Christian's family. In the beginning Lily did not agree with his thoughts, but gradually she was inspired by him and changed her views as well as lifestyle. At this stage both started loving

each other. Satyanārāyaṇa got converted into Christian and married Lily. Afterwards he came to know that this marriage would not give him the satisfaction of life by different true incidents. When his father was in the last stage, his father refused to take water from him. Even his sister, who inspired him to marry, did not accept him at the time of *Śrāddha*. She treated him as outsider.

In his business also people did not co-operate with him due to his Christian religion. Due to all these mental tensions, he became ill; he recovered by Lily's careful attention. Then again Shankar Rao came there, guided him and converted both Satya and Lily to Hindu religion according to *Āryasamāja* tradition. Lily became Dharmaśrī. Satya suffers a lot even after conversion as he left his religion for the sake of life even though he could not adjust in that religion. In this novel, the hero's sufferings are highlighted, which is very important point to be noted.

2. DŪRA SARIDARU

At the time of Bhyrappa's college life two-three girls were his classmates and his fans. However, due to some or the other reasons, the relation was not continued. His indifferent personality made the relation dull.

The main characters are Ānanda, Vasanta and Umā. Ānanda is the student of cultural studies while Vasanta and Umā are the students of Logic. Ānanda and Vasanta, the male characters, are not only the lovers but they can stand in position of *guru*. There is no end to their debates. They discuss literature, logic, nature, art and even difference of opinions of relations etc. but they control themselves. Vasanta is very much impressed by the Plato's ideology, expects the same from Umā and does not marry her until she agrees that thought. Vasanta acts as dictator. Even the love of Ānanda suffers because of the cruelty of Vinita's mother and selfish nature, as she is rich. Thus, the love of both Pairs does not succeed until end. They go far away from their relations as well as house. Therefore, the title of the novel has the proper meaning given by S. L. Bhyrappa.

3. MATADĀNA

The Novel *Matadāna* is a political Novel, which depicts truth that is different from facts.

Serving the people as a doctor is the main ideology of Dr. Śivappā. He leads a simple life by taking reasonable amount with satisfaction. He does not have any ambition. The politics around him does not let him remain simple. Politics has the power of disturbing the life of village as well as a city. Both the political parties pressurized him to marry their girls. But, he refuses. He is becoming so famous that they want him to fight in the elections. They involve him in dirty politics. It is very late when he comes to know that they use him to distribute the opposition votes. All these political conspiracy is the main theme of the novel.

At the time of election, he neglected a patient who died and he was mentally disturbed very much. Śivappā lost the election and his lover's father, a contractor, who was involved in such a conspiracy committed suicide as he lost his whole property. In spite of loosing everything in his life he did not lose his hope. He realized that politics was not his cup of tea. So, he came back to his original work with enthusiasm. He cleared all his debts. A girl who refused him earlier came back in his life and he started his life again. Thus, the novel *Matadāna* was written especially for a common man, who is innocent dragged in the dirty politics.

4. VAṂŚAVRKṢA

This novel is very different from the first three novels viz. *Dharmaśrī*, *Dūra Saridaru* and *Matadāna*. It is the story of a deep thought of a real life, which focuses on the mysterious social life. The situation in the novel touches the mind. Hence, people debated very wildly about this literary work and it received the Karnataka State Sahitya Academy Award.

This is the story of two families and of two generations. The religious conflicts were arising as the moral values get different generations. Śrīnivāsa Śrotri, a scholar of *Vedaśāstra*, followed the ancient religion and lived the simple life. Even he did not disturb nor criticized the one who did not follow the religion. He believed in his own family custom and tradition and strictly protected the family purity. His young married son was drowned in the flood of river Kapita and died.

The novel starts from this situation and ends when daughter-in-law dies. He was the strict follower of the religious customs and traditions. Even he did not shift his ancestors house at the time of flood when the village people shifted their houses. The young daughter-in-law Kātyāyanī joined college to continue her education. There she met the drama teacher and husband's brother Rājarāi. She was attracted towards him and thus married him. She got away from Śrīnivāsa Śrotri's house, as she did not follow the family religion. But Śrotri welcomed it with detached mind. Kātyāyanī and Rājarāi's marriage life suffered a lot. She could not get any child from him. She suffered a lot due to her as well as her own irreligious act of marrying her own brother-in-law. Another character Sadāśiva Rao, the History teacher, was fully involved in the studies of religious history. He was writing a book on religious literature under the guidance of Śrotri. He even neglected his wife Nāgālakṣmī and Son Pṛthvī as wife Nāgālakṣmī never helped him in his work. But she had been very good housewife. Later he married Karunartne who completed her research work under his guidance and kept her in another house. At that time, Rājarāi looked after his first wife Nāgālakṣmī and son Pṛthvī. When he realised this fact, he died of heart attack.

After some days, Śrotri was searching for the text edited by Sadāśiva Rao. He found a letter from it and came to know about a terrible truth that disturbed his mind. The truth was that Śrotri's father not only grabbed all the assets belonging to his brother but also got a child through dirty way. He got a child through Harikathādāsa by going out of way and that child was

Śrīnivāsa Śrotri. When Śrīnivāsa Śrotri came to know this he became very upset. He distributed all his property amongst the farmers and became an ascetic. Here, S. L. Bhyrappa nicely gives importance to the ideology of life.

5. JALAPĀTA

In *Jalapāta*, the life of Mumbai is not picturised separately but the whole Mumbai city is identified as a symbol of life. All trains go towards Mumbai, but do not come back as it is the business centre. If it comes back from Mumbai then also it returns to Mumbai after some days. This is the main theme of the story *Jalapāta*.

Śrīpati was an artist. He did not have freedom even to develop his art as he was working with an advertising company. He had to create his art in the directions of others. His wife Vasundharā was a good singer. She was not a master but could grasp and follow the theory correctly. But in their apartment she could not practice the music freely. There was another family of Dr. Nāḍagowda and Sudhābāi in the same apartment. Dr. Nāḍagowda was doing research on cross breeding of animals. He neglected his wife's desire of getting child and thought of doing cross breeding on her. When she knew this, she committed suicide. Dr. Nāḍagowda too committed suicide due to loneliness.

Śrīpati and Vasundharā felt ashamed about the dirty family planning system and decided to observe celibacy. But that was also very difficult task for a married couple. So Vasundharā became pregnant and gave birth to a female child. He suddenly decided to shift in his village where he can enjoy both his life as well as art life freely. So he shifted to village and started doing horticulture. But it became very difficult for them as the life in the village lost its charm, faith, generosity, humbleness, affection, activeness and trust. So, he again shifted to the same house in Mumbai with the same business. He again started his routine life there. Thus, it is shown here that the life is going in the same orbit again.

6. NĀYI NERAḶU

This is story of Parapsychology. The theme is taken from the English story. This is the story of rebirth, where the character is born again to fulfil his desires of last birth and he remembers each and every situation of his previous birth.

The hero of the story Kṣetrapāla loved a female dog. After the death of that dog, he loved its offspring. He was born in Gaṅgāpura. His father was Tirumala Jois. He never adjusted in his house. His nature was indifferent. Once he remembered all about Jogihalli and told that he was the son of Acchannaya. At that time Acchannaya's son Viśveśvara was died in an accident in Prayāga eighteen years back.

Kṣetrapāla explained this to Acchannaya as if he was Viśveśvara. They accepted him as their own son and he started living with them. The people of the village were surprised to see all this, but gradually they too believed and accepted this. Even the priest of the goddess temple told the same when the goddess arrived in his body. Kṣetrapāla too was adjusted to that new house and surroundings as if it was his own. But his nature was indifferent as before.

Viśveśvara was died in Prayāga, when his wife Venkammā gave birth to a male child. Now that boy was eighteen years old and Venkammā was 34. Elder's did small function to accept them as husband and wife. But it was very difficult for Venkammā to accept that man as her husband, who was equal to her son's age. Her son Acyuta was studying in Bangalore College and did not accept all this. Venkammā became pregnant second time.

Once Kṣetrapāla made sexual relations with the daughter of their servant Kariya. then both of them ran way from there. Acyuta was waiting for such situation. He met an advocate with Kariya and filed a case against Kṣetrapāla. He was imprisoned for life long. Venkammā too left home with his second child. It was the third stage of his life.

He was released earlier from the jail because of his good behaviour. He became an ascetic and went away. He met his wife and son who were staying in some village. He met them, gave them money and left that place. It was the fourth stage of his life. Venkammā did not recognize him first. She recognised him after his departure. She searched for him everywhere but did not find him. Acyuta too came to his mother and requested her to return home. She denied.

7. TABBALIYU NĪNĀDE MAGANE (1968)

This heading is the longest and most suitable one for the Bhyrappa's daily newspaper then printed as novel. The story goes both in the time of pre independence and post independence. It goes on for two generations. In this novel, religion of cow is highlighted.

Mainly this is a story of cow. Grandfather Kaliṅga believed that he was from the family of the cowherd Kaliṅga. Some cows were from the family of *Panyakoti* in his Gośālā. The cow was not mere animal for him, but was the form of goddess. The villagers also believed the same. Everyday Kaliṅga used to worship the cows.

His son Kṛṣṇagowda died while protecting one cow from the attack of Jungle people. His son's name was also Kaliṅga. He was brought up by making him to drink direct cow's milk. The grandfather Kaliṅga's duty was to protect cows. This covers the first half.

The second half of novel tells the story of grandson Kaliṅga. He was born and brought up in village. He was sent to America for his further study in modern technology of agriculture and animal husbandry. He married a foreign girl Hilda and brought her to village. He and his wife wanted to apply the new technology for both agriculture and animal husbandry. The government also helped them for this change.

Previously the animal husbandry was religion. Later it became business. They started running full-fledged business of agriculture and animal husbandry. Taking out the milk from cows with the help of machines and selling the milk and using the useless cows, buffaloes and calf's for meat became a big business. A road was constructed on burial ground of his father Kṛṣṇagowda.

The villagers, his dumb mother and his childhood friend Venkalaramana revolted against all these and boycotted them. Firstly, he revolted against the old thought but lastly he felt very bad about all that he had done.

S. L. Bhyrappa highlighted and supported the moral values and culture in this novel. The actual relation of human beings with nature is highlighted here. Here, the importance of cow and it's milk is shown. As the human beings need protection, so cows too need protection – is the message of the novel.

8. GRHABHAṄGA (1970)

This is the story of pre independence that ends before World War II. Before independence, collection of tax was the main source of income. The responsible persons were appointed. It was their responsibility to collect tax and keep the proper accounts. The author has picturised the miserable social life of that period. Life itself was a big problem for people at that time. The story runs as follows:

After the death of their father, the two sons Channigarai and Appanna with their mother Gaṅgāmmā lived in one village house. Their responsibility was to collect the tax. Both the sons were married to Nañjammā and Sātu respectively. Gaṅgāmmā was heartless woman and was always scolding her both daughters-in-law with dirty and terrible words. The two sons also did the same. They were greedy, irresponsible and uneducated. Therefore, the responsibility of tax collection was snatched from them and even their field was also taken away.

Daughter-in-law Nañjammā was educated and well cultured. She got back the responsibility of tax collection. She learnt all calculations and

started the work. But her mother-in-law used to curse and scold her for the whole day. She got three children. She was struggling hard to balance her life. Meanwhile, she lost her two children in plague. Only the last son was alive. She struggled for her child's education and got him married also. She constructed new house. At last she too died due to plague.

Through the story of one family, the destruction of whole village is picturised in the novel. Here so many incidents of Bhyrappa's life are alike in this story. It is so near to his life that even the readers get confused whether it is a novel or his biography.

9. NIRĀKARANE

Its story is opposite to that of *Grhabhaṅga*. In this novel, the male character runs away from his home to avoid all the responsibility. Narahari, the main character of the novel *Nirākaraṇe*, has been an orphan from his childhood. He is a typist in Mumbai with less salary. He knows his limitations. He reads books and wants to live alone. But he marries his friend's daughter Lalitā. She gives birth to three children and then she dies. After this, he marries Lalitā's sister Vaidehi. She gives birth to twins. She alone earns and cares for all five children by providing them with good health, life and proper education. He does not have time, money and patience.

One day he runs away from his house and goes to the Himalaya. He becomes an ascetic Nisargānanda by name. By staying there for few months, he finds it meaningless in crossing the hills, rivers etc. there. So, he went to Kāśī and met many ascetics. Some of them were going to the prostitutes. He got nervous and returned to Mumbai. There he got the work of looking after the orphan children in an orphanage. By the help of his co-worker, he found his family and started living together. Again Narahari tried to run away, but failed. Thus, S.L. Bhyrappa has nicely portrayed the character of Narahari. The author here says that the responsibility gives meaning to the life.

10. GRAHAṆA (1972)

When Bhyrappa was in Delhi, he wrote a drama *Grahaṇa* and showed it to B. V. Karant, a writer. He read the same and suggested some changes. So, Bhyrappa again changed the theme and wrote it in the form of a novel. Appegowda Śāstrī, Svāmī, the principal of the college and M.L.A. Candrappā, are the main four characters of the novel. The name of city is Himagathi situated on the bank of the river Himavati. It is a pilgrimage place too.

There has been one ancient *matha*. An old Svāmī left the *matha* suddenly and went to the Himālaya. He did not return nor appointed any other Svāmī. After some time, another Svāmī came there from Himālaya and started looking after the *matha*. He started doing the welfare of people by making one trust named *Kalyan-Samiti*. The villagers helped to construct school, college and hospital in the town.

One day there came shocking news in town and it was that the fifty years old Svāmī of the *matha* wanted to marry Dr. Sarajammā. He wanted to leave the *matha*. The Appegowda and others considered that it was due to the effect of *grahaṇa* that took place nearly at that time. Before this news, the town has faced a similar problem. The principal of the college, who was observing *Brahmacarya*, married his co-worker Lalitammā. The trust did not accept this and wanted to fire the principal. At that time Svāmī intervened and convinced them to continue him as the principal. Thus, the principal started his *Grhasthāśrama* with Lalitammā. She left the college and became homemaker. But, Svāmī's problem was bigger than the previous one. People did not accept his decision. Svāmī left the *matha* and started living with Dr. Sarajammā. The common people, college students and other gathered in front of the house. Then Svāmī announced his marriage with Dr. Sarajammā and forced her to agree the marriage in front of public. But, Dr. Sarajammā did not agree. So, Svāmī abused her and left her and went inside the crowd without looking back. Angry crowd hit him by stones. Forgetting this incident, Dr. Sarajammā joined her

work. Firstly, she thought of an abortion of the child. But, later she became normal and thought of giving birth to the child and even announced the same.

11. ANVEṢAṆE (1976)

The next part of *Gṛhabhaṅga* is *Anveṣaṇe*.

As the heading tells the meaning it was the story of searching Viśvanātha. In this searching what Viśvanātha would get did not matter. But what the others characters get was very important. They tell the story and experience with him in seven chapters. This style is known as *Prajñāpravāha*.

This style is not new for Bhyrappa. He used this style in the novel *Jalapāta*, where the husband and wife tell their own story in first person. This technique is a little different in *Anveṣaṇe*. Viśvanātha did not stand in one place. In his young age he had to do many odd jobs in order to survive. He worked as an usherer in a village cinema hall, server in a small town restaurant, worked as an office boy in a lawyers house. He also worked as an assistant of the accountant in a drama company and there he learnt music and even acted, lived with Swamji in hilly region, worked as horse cart driver, cooked food and served in a mess. At last he was married to a girl and she became pregnant. He picturises these situations in each character of his novel. He moves forward leaving his specific impressions.

12. PARVA (1979)

It is rethinking of *Mahābhārata* worked out in modern terms. The *Mahābhārata* is not only considered as poem or story, however, it is considered as wealth or treasure. There is no limit in rewriting of this epic.

In the novel *Parva*, the writer S. L. Bhyrappa has written this in another way. He did a lot of research work for years and even toured and observed the Himālaya Mountain ranges very nearly. The story of *Parva* starts

from the preparations of war between Pāṇḍavas and Kauravas. Story spreads when they go to take the help of their friendly kings, spreads in the explanations of war and ends with the war. The novel moves around the king Śalya, Vidura, Bhīma, Draupadī, Arjuna, Duryodhana, Karṇa, Yuyutsa, Droṇa, Kṛṣṇa, Dvaipāyana, Dhṛtarāṣṭra and Duryodhana. These different characters take the story forwards and backwards without any certain direction. It covers almost all situations of *Mahābhārata*. The situations of the *Mahābhārata* are not there in *Parva*, but the same situations are changed in *Parva*. There is no Bhīma and Duryodhana. *Bhagavad Gītā* is not there but the discussion between Arjuna and Kṛṣṇa is there.

Here the novelist reads the mind of every characters and writes the story. Hence as the story moves forward, some situations follow other directions. Then the characters feel sad. When Bhīma kills Bakāsura, then actually Pāṇḍavas take the power in their hands and become the king. Thus this story is totally different from actual *Mahābhārata*.

M.V. Kamath writes about the *Parva* under the heading, ‘*Mahabharata Interpreted in the Modern Context*’ in the weekly “*Organizer*” of India that is the oldest and most authentic one dated 26th august 2012, as follows:

First, a note about the Kannada novelist SL Bhyrappa, author of this massive work. *Parva*. One of the foremost Indian literary figures of Karnataka, Bhyrappa is the author of more than twenty five novels, four volumes of literary criticisms and an autobiography. He has been the recipient of several top awards, but it is generally conceded that of all his works, *Parva* stands out as one of the masterpiece of modern Indian literature. It is not a translation of vyasa’s work. It is not anything, but it is a fiction based on Mahabharata, which means the author has taken full liberties in writing the text and if he presents, for example, Krishna, in a different light, he can hardly be taken to task.

Reading this book requires strong nerves and equal courage to face bewilderment. Most Hindus are aware of the Gita. But in this book we are told that while, at first Krishna instructed only Arjun, later others joined him, especially other commanders. Even some non- Kshatriyas. Believable? All that one can say is: read this book. Complex in its narration, frightening in its revelations Mahabharata as fictionalized by Bhyrappa, assumes a wholly new character. One feels like asking: Were those characters described by Bhyrappa really representative of the times portrayed in the Mahabharata? The answer lies in the reading Parva; only be prepared for the shock and growing mistrust. And a sense of being let down.

13. NELE (1983)

Nele means base. In the novel, the main character Kalappa feels that life is baseless, when he loses his friend. He understands that the birth and death is not so easy.

The character Kalappa who is inside the story and Rame who is outside the story both study the star world scientifically. Kalappa observes the star world scientifically as well as astrologically. If there are accidentally other lives in star world, he thinks that he is not alone, other lives are also there. Kalappa's childhood friend Jayarayappa who is a stamp vendor in the post-office, leaves his home and starts living in the office. Suddenly he dies. Kalappa comes at time of rites and rituals. He finds a diary in office and comes to know about Jayarayappa. Jayarayappa's wife is Subbālakṣmī. He had daughters through Subbālakṣmī. Jayarayappa has relation with another woman named Pārvaṭī, a nurse in hospital. She also demands a child through him. So, Jayarayappa leaves his both families and starts living in office only. Kalappa knows this reality of his friend through that diary.

In other circumstances, Jayarāyappa's son desires a child from his wife Mālatī, a carrier oriented woman. She denies so. His son Kumāra

tells her that if she does not give him a child within a year then he will take divorce from her. Thus, S.L. Bhyrappa focuses on death in the novel. There is no other way for life. Death is the real end and solution of life, which is acceptable and powerful response. All characters move in circular motion around main theme.

14. SĀKṢI (1986)

In this novel, S. L. Bhyrappa focuses on an extra-marital affairs of the main character and his cruel end. The main character Manjayya is a cheater, liar, selfish and cruel and expert in sexual relations. The other characters also create their own circles, but the story moves around the main character Manjayya only.

Manjayya is a lawyer, forest contractor and the leader. He uses his powers to keep sexual relations with different women. Manjayya kills Kanchi, as he has been stealing coconuts from his farm. His father-in-law Parmashwarayya protects him by giving false statement in the court. After few days, Parmeshwarayya commits suicide as he lies in the court.

Manjayya's son marries Parameshwaryya's daughter Sāvitrī. It has not been acceptable to Parameshwarayya, as Manjayya has sexual relation with even Parameshwaryya's wife earlier. He harasses Kanchi's wife Lakku. She files a case against him. But he gives her bribe and she withdraws her case against him. Manjayya thinks of taking revenge against her. He keeps sexual relations with Lakku's daughter too, studying in other city. So Lakku at last kills him angrily with a knife. Thus, the story ends. Here, it is shown that Manjayya does not dependent on only one witness, but he has many witnesses against him.

15. AÑCU (1990)

The main character of the novel is Amṛtā. She completes her Doctorate and joins one college as a lecturer. She also owns the coffee estate. She loses her parents in her young age and her maternal aunty looks after her. Aunty

cheats her by taking away her entire coffee estate in her young age and marries her to her own brother who is not a proper match for her. When she realises all about the cheatings, she becomes mentally upset. She thinks of committing suicide, but does not do the same. She leaves her husband's house and starts living alone with her two children.

During this period, she meets Somaśekhara and gets attracted towards him. Somaśekhara is a widower. For Somaśekhara physical contact is not so important but he finds deep love in her. They fall in love. She expresses her frustration and even tortures him whenever they meet. Many times she turns violent on him. She slaps him. Sometimes she slaps him by her sandals also. Somaśekhara gets confused as what to do. He becomes the prey for her violence only. This continues. Later Somaśekhara too becomes violent. This type of relation, which is critical and complicated, results in hatred for each other.

They lose faith and interest in their work also. Amṛtā gives up resignation from the post of lecturer and files a case in court to get back her estate. Then, she comes to know new facts she has not been knowing. Her father has the sexual relation with her mother's sister after the death of Amṛtā's mother. The person against whom she has filed a case is her brother. After knowing this, she becomes calm and distributes her entire property amongst all the members equally. She decides to adjust her life on the way directed by Somaśekhara. Thus, Añcu has two specialties in it. Firstly, the novel creates curiosity in the minds of the readers and secondly the author does not bring common characters.

16. MANDRA (2002)

The author received the 20th *Saraswati Samman* for his novel *Mandra* on 16 November 2011. The *Saraswati Samman* has been awarded by the K. K. Birla Foundation to a work published in the last 10 years, selected from among works published in 25 Indian languages. The award carries a prize of Rs.7.5 lakh.

Mandra is a very different novel. It is not a novel of music. It does not reflect the relation of artist and society. It explains the relation between the artist and the art. It flows in the form of musical notes and not in the form of literary language. It is a self-created musical composition. In Hindustani musical style, expert artists sing and expand the *Rāga* within its boundary. It is so natural and hence it is not debatable. Debating *Mandra* is same as debating the Music.

The main character Mohanalāla teaches music. He keeps sexual relation with his female students, while teaching them music. He uses them for his sexual satisfaction. He even tortures them. But after some time they get united and start torturing him. Chapā uses his music for her business. Manohārī uses his music for her success in dance and music. These two stand as a big question in Mohanalāla's life. Every character attacks on each other and fails to find relations.

Mohanalāla moves forward in his life by attacking one after another. He reaches the highest peak of success. Lastly, he meets everyone and faces the situation of looser. In the novel, the sound of music echoes. At last, Mohanalāla is even excelled by music and becomes orphan. The novel starts from Madhu's love and ends with her success and Mohanalāla's failure.

17. BHĪTTI (1996) AUTOBIOGRAPHY

This is his fascinating autobiography. This is one of the source books for his life history as well as the origin of some of his novels. S.L. Bhyrappa has a life of struggle, endurance, survival, uncompromising, honesty and great courage.

18. SATYA MATTU SAUNDRYA (TRUTH AND BEAUTY)

Bhyrappa was a lecturer in the Sardar Patel University, Vallabh Vidyanagar, Gujarat. He was awarded the doctorate degree for his thesis entitled as "*Truth and Beauty*" by the Maharaja Sayajirao University of Baroda,

Vadodara. It was published by the M. S. University of Baroda itself. *Satya Mattu Saundrya* is equivalent to Karmadu composition.

19. NĀNEKE BAREYUTTENE (1980)

This book is not in the form of novel. The book has three divisions. He writes the commentaries as well as discussions about his own writings. That itself is the book *Nāneke Bareyuttene* means 'Why I want to write.' Many writers do not express the circumstances, the ideas or all about their writings, why and how they have been inspired to words and writings in their life. But, S.L. Bhyrappa has openly discussed all about his writings.

When he started his carrier, he was very shy. But, when he reached a particular matured stage he started expressing his views and ideas openly. He became more popular when he started discussing his views and ideas openly with readers and scholars.

20. DĀṬU (1973)

Dāṭu (1973), which won him the Central Sahitya Academy Award in 1975, focuses on the evils of caste systems. It has been hailed as 'a novel with progressive view and revolutionary bias'. *Dāṭu* created a new awareness of an altogether familiar experience of the people in our society. It was their own society, their own environment, their own familiar characters and their own problems which they had little understood and analyzed, till Bhyrappa presented them so clearly and in such an artistic and impressive manner and with such a deep reflection and analysis of the various factors underlying them. In his sociological analysis, M. N. Shrinvas calls this phenomenon as the process of Sanskritization, whereby every section of Hindu society tries to emulate and elevate itself to a higher order, both consciously and unconsciously. Bhyrappa presents the tragic outcome of this process. This does not mean that Bhyrappa wants society to be static and stagnant. He has analyzed it from various angles, and deeply too. He has also underlined the right perspectives to be

cherished with reference to the characteristics and transformations of the society. He also stresses the fact that progressive ideas are to be practice and uncharitable attitude, from whichever quarter they may emerge, are to be condemned. It is these hard truths depicted in this novel that make it significant contribution to Indian Literature.⁴

21. TANTU (1993)

This novel is based on Journalism. It is originally of 909 pages. It also covers prevailing politics of that time, social structure, Geography, history and social science indulging arts, education and commerce. All these things have been given importance and justice has been given to all above mentioned fields. Here the author has gone deep into all fields and given detailed knowledge of each field.

The story starts with a stealing of an idol of Goddess Sarasvatī from an ancient temple of Basavanapura. Then the story goes on to Bangalore, Mysore, Delhi, Varanasi and Patna and also goes up to America in search of the statue. Here author has explained from our first Prime Minister J. Nehru till the emergency period. i.e. 1975.⁵ The author has also mentioned the political situation of that time. With this wideness the novel has become an epic.

Ravindra came to his birth place Basavanapura and observed that the village has been changed so much that it even could not be recognized. When he was young the whole village was united. There was no difference between caste & creed. But now whole thing has been changed and nobody is ready to listen to others and they have there own group of different caste and not ready to cooperate with others which has a good environment is now changed and streets are with dirty gutters and even old temples are in measurable conditions, he got disappointed with all the facts.

⁴ *Op.cit.*, p. xxxvii

⁵ *Op.cit.*, pp. xxxvii-xxxviii

According to the new rule which is force in the village is that who works in the fields himself is the owner of the field with this rule all the land owners have neglected the fields. But even in such circumstances one Mr. Annayya who is running a school on Gandhian Philosophy. Annayya runs the school on the land gifted by a well wisher. Ravindra also observed that the grandson of the well-wisher uses his political power against this school administration to get the land back. In such situation Annayya wanted to get help from an advocate, who himself instead of helping him converted the school which was earlier for poor students to words of rich people. Ravindra's own son Anupa represent the lavish college life.

Normally in Journalism the editor is the person who represents the particular magazine. But things have been changed as owner of the magazines are business people who always has to work under the pressure of local governance. In such situations Ravindra & Talvar resigns from their jobs and plan for their own news paper. But unfortunately the time they started setting up their own news paper, emergency announced in the country. Talvar goes to foreign country & Ravindra comes to Annayya. Here they both become victims of the situation & get arrested. Ravindra's family has been fully disturbed as after 16 years of family life his wife Kānti goes back to her mother's house in Delhi. There with her friend Śītala's help she starts her own business. Thus becomes the sign of their separation from family life.

Anupa grows with all sorts of lavishness and with handsome pocket money from his mother. He starts eating non-veg food, goes to hotel to view cabbray & while studying engineering comes in sexual contacts of girls. He does some blunders in his life and got freed himself by his mother's help and becomes selfish. He goes to America for his future. He engaged himself in America in such a way that he even did not come even when his mother dies. Śītala administrating in Kānti's business & got part in her business. As Śītala is characterless, Kānti also followed her path. Once Ravindra's

cousin Hemant Honnati comes to Delhi for his studies of Sitara Kānti made all the arrangements for his studies and started love relations with him. Afterwards Hemant felt. But Ravindra's family is totally ruined. In between Śītala's dirty politicks. Harishankar's social life style spoils the whole situation. Kānti and Harishankar even mixed the musical business which results in down fall of moral values. Thus the story ends with death of Kānti.

22. ĀVARAṆA

Āvaraṇa is the recent novel of S.L. Bhyrappa, translated in Sanskrit as *Āvaraṇam* by Dr. H. R. Vishwas and published by Samskrita Bharati, Delhi in July 2008. The very term *Āvaraṇa* is a philosophic term and Bhyrappa with his philosophic prowess has symbolically used the title as *Āvaraṇa* which means veil or concealment which could be looked at from the point of view of philosophic work, wherein they discuss *Āvaraṇaśakti* along with *Vikṣepaśakti* as the two forces of *Māyā* which delude people.

The main theme of novel is religious conversion with all its complications, ramifications and consequences. The conversions and the systematic destruction of Hindu temples is mostly seen in the time of Aurangzeb, while it is observed least in the time of Akbar. These two forms the backdrop at the public level. At the personal level, it is the conversion of Lakṣmī, the daughter of Narasimhagowda of Narasaplur near Kunigal. She becomes Razia when she marries Amir, her classmate. Aruṇā, the daughter of Professor Sastry, becomes Salma.

At the historical, documentary level, the graphic description of the massacre of Kāśī and the destruction of the Viśvanātha temple are heart rending. A study of the politics of Aurangzeb and his brothers, his modus operandi are too depicted. Incidentally, a very interesting pen portrait of Shivaji emerges. Balaji Baji Rao is also mentioned. The history of Moghul period is recaptured in the novel and in the process, a few popular miss conceptions are

corrected and set right. Thus, *Āvaraṇa* is a unique novel, a perfect combination of history and contemporary social consciousness.

III.III CONCLUSION

S. L. Bhyrappa is famous as novelist. Most of his novels are not only famous but also they are important. His novels get four to six publications generally. Some of his novels have got even seven to eight publications. Literary novels are also published two-three times that is the most surprising thing.

Most of his novels are translated in almost all languages of India as well as into English. *Dharmaśrī* and *Sārthaḥ* are translated into Sanskrit, which is a proud feeling for Kannada literature. Many times people from different places recognize him and told him that they read his translated work in their language, then only he comes to know that, the particular novel was translated.

Twenty years back there was a conference in Delhi about the Indian literature. The Kannada representatives did not even tell the name of S.L.Bhyrappa's *Parva*. After when the introduction of *Parva* arise by another representatives all other language representative and others explained the importance of that novel. Not only they praised the novel they also exclaimed as, that particular Kannada novel is the novel of whole India. They already found the novel translated in their own language. Even the people of Nepal read the Hindi translation and they recognised S. L. Bhyrappa. Many English scholars read the novel *Vamśavṛkṣa* and explained that the roots of their own problems are their in the novel. In Maharashtra S. L. Bhyrappa was famous as Marathi writer writing Kannada novels also. Humorous people make fun like this.

Every serious writer should find the reason for his writing. Situations of lie, sudden death, justice for the human beings etc. are the problems which irritated him from his childhood. Situations and circumstances created more

problems. He searched the solutions of his problems in the study of *Tatvaśāstra* for ten to twelve years. Even he chooses *Tatvaśāstra* as his career, but he had not found any solutions for his problems. The serious literacy work like *Vamśavr̥kṣa* graced him some satisfaction and gradually answered all his questions and became a way for the search of truth.

It is big question that whether the literature changes the society or gives answers to the problems of society? Timely movements of the society as well as literature go together. The Modern Kannada Literature was in critical conditions like progressive. New movement of backward cast etc, literary creations are personal bounded thoughts but not socially bounded according to his own thinking.

Left front writers and other writers who highlighted women characters do not agree the socio-political principals of a character, which was highlighted in the novels of S. L. Bhyrappa. In *Parva* he beautifully sketched the better than the authors of women characters also debated. He speaks through all the characters of his novels. By doing like this he himself coincide in the characters and make the novel livelier.

He thinks about the subject and thing of a novel. Some characters or some situations came in his mind and he think through that particular situation and that thought gives him inspiration. If he wants to write, the Historical novel like *Sārthah* or the mythological novel like *Parva*, he firstly visit to that particular place study the subject carefully and collect the correct information and then starts writing. When he started writing he concentrated deeply in the subject matter and do not involve in any other worldly things. He chooses a clam and quiet place as some village in between the trees a small hut or in a salient room of college. He writes continuously for week and two days break and then again writing. He completes normal novels within one or two months. But big novels like *Parva* and *Tantu* took for many questions in his life. As a

retired Professor of Philosophy, he lives quietly in Mysore, devoting his entire time to creative writing. He is one of the most widely travelled Kannada writers and he found his personality as a rear writer of the Kannada literature.

S.L.Bhyrappa was unanimously elected as the President of All India Kannada Sahitya Sammelan held in 1999 at Kanakapura near Bangalore. A purse of a lakh rupee was presented to him on the occasion, but Bhyrappa immediately returned it to the organizer with a request to use the amount for a programme to improve the Kannada language and literature. His fascinating autobiography, *Bhūtti*, which has seen three editions, has been translated into Hindi, Marathi and English. It was firstly published in 1996 and is one of the source books for his life history as well as the origin of some of his novels. Bhyrappa's life is full of struggle, endurance, survival, uncompromising honesty, and great courage.

III.IV HISTORICAL KNOWLEDGE OF AUTHOR

Sārthah is a historical novel as the cultural, political and social situations of the 8th century are reconstructed accurately throughout the novel. The novel has become the mirror reflecting the contemporary society of that time as the author choose the right period when the Vedic, Jaina and Buddhist streams had almost completed their interactions and advent of Islam with its devastating effect had just begun.

Jayasimha the king's representative the supervisor of *Sārthah*'s received information from Kanyakubja. Here the author nicely sketched the situation through the mind reading of Jayasimha as follows:

जयसिंहः कान्यकुब्जात् आदेशं प्राप्तवन् । कान्यकुब्जस्य गुर्जरप्रतीहाराः सिन्धुदेशम् आक्रान्तवतः
स्लेच्छान् अरबान् निष्कासितुं प्रयतमानाः सन्ति । साम्राज्यस्य सकलं सैन्यं यदा पश्चिमदिशि
गमिष्यति, तदा समयं प्रतिपाल्य राष्ट्रकूटाः दक्षिणदिशि साम्राज्योपरि दण्डयात्राम् आरप्स्यन्ते । इति
सामान्यशक्तितन्त्रानुगुणा वर्तना । भरतखण्डस्य पश्चिमतीरस्य नौकापत्तनानि स्ववशीकृत्य रोमकादीनां
समस्तानां पश्चिमदेशानां व्यवहारस्य स्वाधीनीकरणं, क्रमेण भारतखण्डे स्वाधिपत्यस्य स्वधर्मस्य च

स्थापनं म्लेच्छानां तन्त्रम् । एतत् अज्ञात्वा ,अथवा ज्ञात्वापि म्लेच्छानां निष्कासनाय गुर्जरप्रतीहारैः सेनासु प्रेषितासु तेषां राज्यस्य भागानां कबलीकरणं राष्ट्रकूटानां गूढतन्त्रम् । दक्षिणदिशि राष्ट्रकूटानाम् उत्तरदिशि कान्यकुब्जानां च मध्ये ये स्वतन्त्राः राष्ट्राः तारावतीमाहिष्मत्यादयः तेषां राजानः इदं बोधनीयाः । इदानीम् एव म्लेच्छाः यदि न निष्कास्यन्ते, तर्हि परस्तात् अस्माकं देशे न कोऽपि अस्मदीयः धर्मः अवशिष्यते । म्लेच्छाः सम्प्रति सिंहलद्वीपे अपि दृढमूलाः । इराकदेशस्य शासनकर्ता हजाजः स्वजामातुः महम्मद इबन्कासिमस्य नेतृत्वे सैन्यं प्रेषितवान् । तत् सिन्धुदेशस्य देवलनौकापत्तनं वशीकृत्य तत्रत्यान् निवासिनः त्रीणि दिनानि सततं समहरत् । इदानीं तत्र म्लेच्छानां चतुसहस्रं सैनिकान् निवेश्य तेषां कृते स्वधर्मस्य महत् प्रार्थनामन्दिरमपि निर्मितम् । दयां दाक्षिण्यं च विना स्त्रीणां शिशूनां वृद्धानां विकालाङ्गनां च मारणम् एव तेषां युद्धधर्मः । तेषां धर्मं ये आलिंगन्ति, तान् एव ते रक्षन्ति । एतत् सर्वं ज्ञात्वा अपि राष्ट्रकूटाः उत्तरस्यां दिशि स्वराज्यविस्तरणायाः चिन्तायाम् एव सन्ति । एतत् सर्वं माहिष्मत्याः तारावत्याः इतरराज्यानां च राजभ्यो निवेद्य राज्यसंरक्षणायै च साहाय्यं दातुं, कानिष्ठपक्षे राष्ट्रकूटेभ्यः साहाय्यम् अदातुं च तेषां मनःपरिवर्तनायाः भारः जयसिंहाय अर्पितः । सः च दक्षिणाभिमुखं प्रयातुं रथाश्वारोहादीनां सिद्धतां सम्पादयति । तेन सह संगन्तुं कान्यकुब्जसन्देशधारी कश्चन राजप्रतिनिधिः आगतः ।

(*Sārthah*, p. 90)

(Jayasimha had received information from Kanyakubja. The Gurjara Pratiharas were engaged in efforts to drive out the Arab Muslim invaders who had occupied the Sind region. Taking advantage of the fact that the army had been sent to the north-western region, the Rashtrakutas of the south were planning to invade the Gurjara. The Muslim plan was to occupy the western Indian ports, establish contact with lands like Rome, control the entire trade in the western countries and gradually establish their empire and religion in India. Without realizing this or perhaps in spite of knowing this, just at the time when the Gurjaras were sending their armies to drive the Arab invaders out, the Rashtrakutas were planning to annexe some Gurjara territory. If the independent territories like Mahishmati and Taravati were not warned and if the Muslims were not driven out our culture and religion would not survive in Bharata

Khanda. The Muslims had already rooted themselves even in Ceylon, under the leadership of Mohammed Iba'n Khasim, the son-in-law of Hajaz of Iraq. They had captured the port of Debal in Sind province, and put the local inhabitants to the sword continuously for three days, established a four thousand strong army there and built a big prayer hall to house their religion. Butchering women, children, the old and the young, those captured and those who had surrendered, was their code of war. Only those who converted to their religion, were spared. Knowing all this, the Rashtrakutas were thinking of extending their kingdom in the north. Jayasimha had been given the job of explaining this situation to the kings of Mahishmati and Taravati and help to protect our faith – at least prevent them from helping the Rashtrakutas. Jayasimha was getting ready to travel southwards with chariots and cavalry. A representative of the king from Kanyakubja had come with orders to join him.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 83)

The author described the historical situation of the 8th century, through mind reading. The hero of the novel after getting the power of *Yoga*, entered the mind of Jayasimha who was the minister of Gurjara Pratihars. Here the author sketched the beautiful picture of the 8th century India, authentically.

In this Novel *Sārthah*, we can see some Geographical descriptions also, as quoted here from page number 111 and of the fifth chapter as follows:

गण्डकीतटम् अनु यदि चरिष्यामि तर्हि द्वादशभिः दिनैः गन्तव्यो मार्गः। गण्डकी यत्र गंग्या संगच्छते ततः आरभ्य गंगातटे यदि किञ्चित् पुरो गंस्यते, तर्हि पाटलिपुत्रं द्रक्ष्यते इति देशाटनानुभविनः अवदन्। चक्रपुरस्य नदीघट्टेषु महत्यः नावः च आसन्। धनं दत्त्वा ताभिः प्रयातुं च शक्यते। (*Sārthah*, p. 111)

(If I followed the river Gandaki it was a journey of twelve days. People who had travelled in that area said that after the Gandaki joined the river Ganga, one would reach Pataliputra if one proceeded further. There were big boats on the landing platform of Chakra. If one had the money,

one could sail.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 100-101)

Here we can see the author ability of explaining the historical as well as Geographical points very deep and authentically the surroundings and explained it. Candrikā as a singer was praised by many learned man, kings, rich people and scholars who encouraged music, drama, literature and art. These music lovers were captivated more by her beauty than by her singing. At last Srimukha used her and left her. Knowing this, her husband committed suicide. So the author explained the characteristics and status of an artist as follows:

अतः एव जनाः कालाकारान् नीचवर्गे गणयन्ति । नटान् विटाः इति , नटीं वेश्या इति च कथयन्ति । सामाजिकानां नैतिकः तन्तुः तेषु नास्ति, न भवितुमर्हति इति सम्यगेव अभिजानन्ति । (Sārthah, p. 155)

(An actor is called a womanizer, and an actress, a prostitute. People were right in regarding artists as lacking moral fibre.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 134)

Thus, the actors do not have any honourable position in our society. The description of the historical situation of the 8th century is well placed by the author. the Rashtrakutas ruling in the south are planning to annexure some Gujarat territory. They have even allowed the Arabs to build sea ports in the region of western Ghats. If the Muslims were not driven out of, our culture and religion would not survive in Bharat *khaṇḍa*. Even the trade with the western country was entirely in their control. *Sārthah* traders were desperate and simply they wanted to throw their goods into the river Yamuna. This whole historical situation of the 8th century was explained very nicely as follows by the writer.

राष्ट्रकूटानां स्वराज्यसमृद्धिः एव भरतखण्डक्षेमान्मुख्यन्तरा भाति । पश्चिमसमुद्रतीरे नौकास्थाननिर्माणं कर्तुम् प्राणप्रदेशेषु अवकाशम् अरबजनेभ्यः दत्तवन्तः ते । नौतस्करेभ्यः रक्षणं कर्तव्यम् इति व्याजेन अरबाः स्वकीयान् युद्धनिपुणान् सैनिकान् आनीय अत्र स्थापयन्ति । तेषां प्रार्थनास्थलम् इति बृहद्गोलशिखरराजितानि प्रार्थनामन्दिराणि च निर्मान्ति । तदर्थम् राष्ट्रकूटाः

धनसाहाय्यम् अपि यच्छन्ति। तत्र सिंहलदेशे अपि अरबाः रूढमूलाः जाताः। इदानीं तु वायव्यदेशान् एकैकशः वशीकृत्य जनान् परिवर्तितमतान् कुर्वन्ति। पश्चिमदेशैः सह कियमाणं भरतखण्डस्य वाणिज्यं पूर्णतया अद्य अरबमुष्टिग्रस्तम्। एवं च अस्माकं सम्पत् कथं वर्धेत? गुर्जरप्रतीहारसाम्राज्यम् एव अस्मान् पारं नयेत् इति । (*Sārthah*, p. 275)

(The prosperity of their own kingdom has become more important to the Rashtrakutas than the safety of the entire land. They have allowed the Arabs to build sea ports in the region of the Western Ghats where, under the pretence of protecting their ports, the Arabs have stationed armies of trained soldiers. The Arabs have also built prayer halls with large domes. The Rashtrakutas help them in this also. In Sri Lanka too the Arabs have gained a foothold. Now they are all over the north-west. They are gradually occupying region after region and converting the local population to their religion. Our trade with the western countries is entirely in their control now. How can our commerce flourish? Only the Gurjara Pratiharas can save us.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 240)

This type of exact and accurate reconstruction of 8th century India is seen throughout the novel. In the following Quotation, we can see the author's ability of description.

पङ्क्तौ पुरो गच्छन्ति अश्वयुगलानि । तेषां पश्चात् दश गजाः । तान् अनुगच्छन्ति शकटानि शतव्यमितानि । तत्पश्चात् खड्गतोमरधारिणो भटाः । इतः आरभ्य तक्षशिलापर्यन्तं सार्थपथः सुस्थितौ वर्तते किल । नदीनां सेतवः , महानदीः तरीतुं नौकाः ,मार्गस्य बहुषु भागेषु छायावृक्षाः । विश्रामभूमिषु सहस्राधिकेभ्यः जनेभ्यः पशुभ्यश्च पर्याप्तं जलं दातुं समर्थाः झराः । यावदपि जलम् उदिध्रयतां नाम पुनः जलम् उद्गमयन्ति जलमूलानि प्राप्तवन्ति सरांसि । शाकलपत्तनपर्यन्तं चौराणां तस्कराणां च भीतिरपि अल्पीयसी । (*Sārthah*, p. 27)

(I remembered the horses, two in a row at the beginning of the Sārtha. Behind them ten elephants. Behind them two hundred carts. At the back, soldiers on horseback with drawn swords and javelins. It seemed that from here upto

Takshashila, Sārtha routes were safe. There were proper bridges across rivulets and big boats to cross the rivers. For most of the way there were shade-giving trees and in the guest houses was an exhaustible store of water, enough for a thousand head of cattle. Until Shakala Pattana, no fear of attacks from thieves and robbers.) (The Caravan '*Sartha*' of S. Ramaswamy, pp. 28-29)

Thus, the author has beautifully described the *Sārthah* as a miniature Bharat-Khand.
