CHAPTER - IV

TRANSLATING EXISTENTIAL CONCERNS

(AMPASAYYA – BED OF THRONS)

The dire necessity of encouraging translation Studies is realised by the people with the translation of Ampasayya. Naveen's Ampasayya is a major breakthrough in the evolution of translation studies. It has made the global society to realise that the experimentation in literature is also effectively carried out in regional literature. Though the translation is not as successful as the original work it has made the people to recognize the seriousness of experimentation in the genre of the novel. The restless creative spirit always chafes at forms and keeps on transgressing their boundaries to create new forms like the novel in Stream of consciousness popularized Naveen in Telugu which is felt by the non Telugu readers also when the work has been translated into English. The novel deals not only with the life of a student on campus but deals with the inner conflicts of narrow and broad minded youth groups. Naveen's attention for realistic detail and a critical social consciousness would reach the target readers. Indian fiction writers have dared to experiment with the theme, technique and structure of the novel. Naveen introduced the concept of campus novel so successfully that would astonish the target readers at the creative power of the Telugu writers. It is highly doubtful whether the western
literature would find a full pledged campus novel in their respective literatures like Ampasayya. The novel combines a deep awareness of social contradictions with a modern sense of form. The novel which deals with the struggle of the students, for a role of their own, is particularly moving in its portrayal of hostel life and in a sense brings the target audience closer to the native use of dialects with great charm and delicacy. Thus, Ampasayya heralded in the world of English translation. Naveen combined the psychological insight with an existentialist concern for the solitary individual in the novel and carried the experiment forward at both thematic and stylistic levels. The target audience would taste the best Telugu fiction when they read Ampasayya in English. Naveen with his intellectual despair, with his Kafkaesque morbidity coupled with sexual passion, with his art of compressed narration transformed the fiction scene in Telugu entirely and unrecognizably. This has given a new insight and a new dimension to the target audience regarding the creative adventurist spirit of Telugu novelists. Losses of identity, the impossibility of communication and political disillusionment have been dealt in Ampasayya and Naveen has done his best to promote the genre in Telugu language. Naveen’s translated work Bed of Thorns is able to comprehend and interpret the changing trends to the west. Thus the common non Telugu reading community has been acquainted with the works of this outstanding writer and to suggest what makes the writer outstanding throw light on Naveen and his works.
Contemporary Indian literature remains largely unknown in the United States, in spite of its considerable present-day energy and diversity. The younger generation has made bold experiments. Arudra, Byragi, Anisetti, Kundurti, Somasundar, Dasaradhi, Narayana Reddi, Ramadas, Rentala, Elchuri, Varada and Ajanta have all tapped the new sources of perception to suggest a wide range of experience the modern Telugu poets and novelists have reflected in their works both the constructive and the disintegrating phases of contemporary society as it is being shaped by new developments in industry and technology. They show the urgent need for attaining a new balance in life and a wholesome healing of the shattered personality of Man in the new environment. The poets are the prophets of social change and are already making eager anticipations of a hopeful future lit up by a landscape of plenty and happiness.

Indian novel has its recognition in major languages in India by twentieth century. The novel use of stream of consciousness mode in different Indian languages has wide popularity and acceptance. In literary criticism stream of consciousness is a literary technique which seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes either in a loose internal interior monologue or in connection to his or her sensory reactions to external occurrences. Stream of consciousness writing is strongly associated with the modernist movement. Its introduction in the literary context
transferred from psychology, is attributed to May Sinclair (1863-1946), a popular British writer.

Stream of consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative and at times dissociative leaps in syntax and punctuation that can make the prose difficult to follow tracing a character's fragmentary thoughts and sensory feelings. This representation of consciousness can include perceptions or impressions, thoughts incited by outside sensory stimuli and fragments of random, disconnected thoughts. The Stream of thought is a sensation of consciousness that presents itself in the first instance. It is nothing jointed. It flows. A river or a stream is the metaphor by which it is most naturally described. Stream of consciousness writing often lacks correct punctuation or syntax, favoring a looser or a more incomplete style. Stream of consciousness and interior monologue are distinguished from dramatic monologue, where the speaker is addressing an audience or a third person, and is used chiefly in poetry or drama. In stream of consciousness, the speaker's thought processes are more often depicted as overheard in the mind or addressed to one self and is primarily a fictional device. The term was first introduced to the field of literary studies from that of psychology by William James (1842-1910), a philosopher, psychologist and brother of the influential writer, Henry James (1843-1916).
The earliest precedent of literary work using stream of consciousness technique is possibly *Metamorphoses* written in 1 A.C.E by Publius Ovidius Naso (43 BC-18 AD) in ancient Rome. The discourse, *The Garden of Cyrus* (1658) by Sir Thomas Browne (1605-1682) may be considered as one of the earliest examples of stream of consciousness writing with its rapid, unconnected association of objects, geometrical shapes and numerology. In *Szinbad kalandjai* (1911) by Gyula Krudy (1878 - 1933), a Hungarian writer also employed a technique that can be considered the forerunner of stream of consciousness. *The Adventures of Sindbad* (1998) is translated by George Szirtes (b.1948) who is a Hungarian-born poet writing in English and translating from the Hungarian language into English. Further example of the development of this style is *The Life and Opinions of Tristram Shandy, Gentleman* (1759), a novel in ten volumes by Laurence Sterne (1713-1768), an Irish-born English novelist. Tolstoy (1770-1857) used a similar stream-of-consciousness technique in *Anna Karenina* (1877) in the portions leading to the climax. Knut Hamsun (1852-1959) also employed the technique in the two major poems of this period *Hunger* (1890) and *Mysteries* (1892). *The Love Song of J. Alfred Prufrock* (1915) by T.S. Eliot (1888-1965) is a dramatic monologue, a form that had been much favored by Robert Browning (1812 – 1889). Eliot used the stream of consciousness literary technique to record the conscious experience of a man, Prufrock. *Pilgrimage* (1915-28), a novel sequence by Dorothy Miller Richardson
(1873-1957) was the first English literary work to publish using this stream of consciousness technique. Famous writers to employ this technique in the English language include Virginia Woolf (1882 – 1941), James Joyce (1882 – 1941) and William Faulkner (1897–1962). James Joyce employs stream of consciousness technique in A Portrait of the Artist as a Young Man (1916), Ulysses (1922) and Finnegans Wake (1939). Virginia Woolf experimented with stream-of-consciousness and the underlying psychological as well as emotional motives of characters in Mrs. Dalloway (1925), To the Lighthouse (1927) and The Waves (1931). William Faulkner's The Sound and the Fury (1929) and As I Lay Dying (1930) are the most celebrated novels written using this technique. The trilogy: Molloy (1951), Malone Dies (1951) and The Unnamable (1953) by Samuel Barclay Beckett (1906-1989), an Irish writer, take the form of an interior monologue. Jerzy Andrzejewski (1909-1983) wrote The Gates of Paradise (1960) which consists of one 40,000 word sentence with no punctuation making the novel an exercise in constrained writing. Samuel R. Delany's Dhalgren (1975), a scientific novel, is compared to the work of James Joyce. Nadine Gordimer's July's People (1981) is set during a fictional civil war in which black South Africans have violently overturned the system of apartheid. Irvine Welsh's Train spotting (1993) is written in the form of short chapters narrated in the first person by various residents of Leith, Edinburgh who either use heroin or friends of the core group of heroin users or engage in destructive activities that are
implicitly portrayed as addictions that serve the same function as heroin addiction. Jonathan Safran Foer’s *Everything is Illuminated* (2002) received overwhelming acclaim on its initial release.

In Telugu literature there is no single technique but various conventions that are employed by different authors to convey psychological realism—writing during the same period, each developed distinctive uses of stream of consciousness. Stream of Consciousness technique in Telugu literature records the multifarious thoughts and feelings of a character without regard to logical argument or narrative sequence. The writer attempts by using the stream of consciousness to reflect all the forces—external and internal—influencing the psychology of a character at a single moment. The origin of stream of consciousness mode, although, traces back to Pre-Independence era, it was Gudipati Venkata Chalam molded the characters, under the influence of D. H. Lawrence (1885–1930), with psychological mode.

Many psychological novels were published in Indian languages and the presentation of a list of those novels written in different Indian languages using the technique of stream of consciousness is an appropriate and modest attempt. Nirod Chaudhuri (b.1936) has penned almost 12 novels in Assamee literature. His *Nam Rakhilo Basavee, Jatayuu, Stabda Brindavana* and *Kadheera* are the popular psychological novels. *Ek Nakshatrar Nisa, Suryarekha* by Rohini Kakathi (b.1931) has
added new meaning to the established moral views. Chandra Prasad Saikia (1927-2006) has focused on internal happenings of a man rather than the external frame and its influence on man in *Suryasnan, Mandakratha* and *Meghamallar*. Sayyad Abdul Malik (1919-2000) has focused on the background of man in his two novels—*Trisool, Kavitargam Labha* projecting the married life as central theme.


Bankimchandra Chatterjee’s first novel *Rajmohan’s wife* (1935) is the first psychological novel in India. Tagore and Sarath also wrote some novels using stream of consciousness mode. Jeevananda Das (1899-1954), the famous Bengali poet has written two psychological novels—*Malyavan* (1973) and *Suthirtha* (1977).

Govindaroy Madhavaroy Tripathi (1855-1907) has written a great grand novel *Saraswathi Chandra* (1887) that has universal recognition. Suresh Joshi (1921-1986), Chandrakanth Bakshi (1932-2006) and Muhammad mankadh (1928-1970) have also penned a good number of
psychological novels in Gujarathi literature. Kunandika Kapadia is an award winning fiction writer in Gujarati. Her Parodh Thatan Pahelan (1968) has been a popular Gujarathi psychological novel. Dhiruben Patel (b. 1926) has portrayed how jealousy had ruined the life of the two sisters in her Badabanala (1963).

**Nirmala** (1928) by Munshi Premchand (1880-1936) has set a new trend in Hindi literature which is translated from Hindi by David Rubin as The Second Wife (1987). Rubin's translation brings out the tragedy of Premchand's classic as simply as the original. There were hundreds of novels in the same style immediately. Mannubhandari (b.1931), Nirmal Verma (b.1929), Mohan Rakesh (1925-1972), Kamaleshwar (1932-2007), Upendranath Aksh (1910-96), Yashpal (1903-1976) have attempted the similar style and made success.

Anasuya Sankar (1928-1963), known as Triveni, has portrayed women inner feelings in every work of hers with clarity and skill in Kannad literature. Her Sarapanjara (1965) has been the most popular psychological novel. S.L. Bhyrappa's Vamshavraksha (1965) and Gruhabhanga (1970) painted the struggle between traditional and modern Indian home.

Malayattoor Ramakrishnan (1927-1997) is a trend setter in Malayalam. His Yakshi (1967) has been praised by readers and critics as well. Ponnikkara Rafi (b.1924) introduced Stream of Consciousness mode

Vaman Malhar Joshi (1882-1943) has tried to elevate the best in the east and the west in his Marathi novels *Ragini* (1916) and *Sushilecha Dev* (1930). *Yayathi* (1959) by Vishnu Sakhraram Khandekar (1898-1976) is a popular psychological novel which received a Maharashtra State Award (1960), a Sahitya Academy Award (1960) and a Jnanpith Award (1974). B.S. Mardekara (1909-1956) and Vasanth Kanetkar (1920-2000) have written *Ratricha Divan* (1942) and *Home* (1950) using stream of consciousness technique respectively. *Lilliphool* (1955) by Gangadhar Gadgil (1923-2008) and *Japurna* by Manmohan Natu (1911-1999) belong to the classic Marathi literature. Gangadhar Gopal Gadgil (1923–2008) had a fine sensibility; and, not being warped, it can respond to the gentle and the beautiful, however unpromising it’s exterior. Several of his stories have an implied social comment, but the comment widens out beyond the society into the universally human.

Kanhu Charan Mohanty (1906-1994) has written more than 30 novels in Oriya and his *Adheka Hata* (1939) and *Shasti* (1945) are molded in the stream of consciousness vein. Rajkishore Patnaik (1916-1997) and his sister Basantha kumari Patnaik (b.1927) are also to be considered
here. Rajkishore portrayed the theme of love. On the other hand, Basantha kumari Patnaik has written seven novels in total. Her Amadabata (1951) has portrayed the struggle of a girl Maya who self examines before and after marriage. Dhara O dhara (1961) and Tamasi Radha (1965) by Mahapatra Nilamani Sahu (b.1926) moved around love and marriage.

Although the theme of Punjabi novels has religious and political fervor, the historical incidents dominate the theme. There were no psychological novels, somehow, in this language.

Mohan Kalpana (1930-1992), a popular writer in Sindhi literary world, has written almost twenty novels in his first phase with the background of politics. He has shifted to stream of consciousness technique portraying the internal and external struggle of man. His Rav-Yaen-Paccha (1962) and Surg gi Gholha (1958) were very popular.

Alai Osai (1953) written by Kalki (1899-1954) in Tamil literature has covered the background of national movement. Jayakanthan (b.1934) is another very popular writer who has written a number of novels. His Yerukkaga Aludan (1962), Vazhkkai Azhaikkiradhu (1957), Sila Nerangalil Sila Manithargal (1970) and Illaadhavargal (1983) were popularized. The writings of Neela Padmanabhan (b.1938) - Talaimurugai (1968) and Palli Kondapuram (1970) Uravugal (1975) aroused lot of discussions. All these novels have already appeared in English as Generations (1972), Where the Lord Sleeps (1982) and Relations (2003)
respectively. Padmanabhan is a bilingual author and a translator as well. He has translated from Malayalam to Tamil and vice versa. He has two anthologies in Tamil translations and one in Tamil. He has translated two volumes of poetry from Malayalam to Tamil, and his Tamil translation of Ayyappa Panikker’s Malayalam verses fetched him the Translation Prize (2003) of Central Sahitya Academy, New Delhi.

In 1940 Telugu literature has experienced a good number of psychological novels. The struggle between conventional, traditional and modern lifestyle dominated the mindsets. Gopichand’s Asamardhuni Jeevitha Charitha (1945) has portrayed the superiority and inferiority complex grandly. Buchibabu’s Chivaraku Migiledi (1946) has shown Oedipus complex. Viswanadha Satyanarayana’s Ekaveera (1925) and Cheliyali Katta (1935) are very popular on guilty complex. Anubhavam, Chaduvu and Kurupi Kodavatiganti Kutumba Rao (1909-1980) also known as Ko Ku, are popular psychological novels. G.V. Krishnarao’s Keelubommalu (1951) has framed communist principles so beautifully. Alpajeevi by Rachakonda Viswanatha Sastry (1926-1992) is a special work to be named which has introduced the technique of stream of consciousness to Telugu literature. The credit of bringing the literary language closer to life in Telugu literature goes to Ravisastri next to Gurujada. Bhaskarabhatla Krishnarao’s Velluvalo puchika pullalu (1960); R.S. Sudarsanam’s Asurasandhya (1966); Singaraju Lingamurthy’s Rangulameda; Vinukonda Nagaraju’s Taagubhotu; Megha Shyam’s
Lahari; Gollapudi Maruthirao’s Mali Railu Tappipoyidi are the other popular novels. T. Latha (1935-1997), Malathi Chandur, Muppalla Ranganayakamma, Madireddy Sulochana (1933-1984), Yaddanapudi Sulochana Rani and K. Ramalaxmi (b.1930) who belong to later part of the 20th century, have portrayed the psychology of middle class woman.

It’s Naveen who has written Ampasayya completely in stream of consciousness mode. Vaddera Chandidas, however, with Himajwala (1972) has placed himself next to Naveen using the stream of consciousness technique successfully throughout the work. For Naveen creative writing is He stated: "For many people, literature may be a part of their life. But for me, literature is my whole life. I cannot imagine a life without literature and literature without life.”(The Hindu. Sunday, Sep 17, 2006) As a child, Naveen witnessed the celebrations of the eleventh Andhra Maha Sabha in Warangal, in which a procession was taken out on the streets, in which a specially-decorated cart was pulled by eleven pairs of oxen to mark the eleventh conference. Chief guests of the meeting were taken to the venue in the special cart: "The incident is still fresh in my mind, as it had a great impact on me. When I was exposed to literature in my early teens, I decided that I should write a huge novel, for which, the procession episode would be the beginning. I wrote the novel with a title Kala Rekhalu, which is a diary of events that occurred in Telangana from my childhood up to the late ‘90s."(The Hindu. Sunday, Sep 17, 2006) Explaining the backdrop of his first novel Ampasayya Mr. Naveen
said that his student days in Osmania University had inspired him to write the novel: "I did not know that the work is in the 'stream of consciousness' technique. I did not know about that technique till a friend of mine read my novel and explained to me about it." (The Hindu, Sunday, Sep 17, 2006) His love for human psychology made Mr. Naveen to weave stories around the subject and focus the issues pertaining to the Razakar movement and the Emergency which he witnessed closely. He went to Warangal library and read Classics: "While Warangal library opened vistas of literature, Viswanatha's Vevi Padagalu inspired me to pen a gigantic literary work. I made Kala Rekhalu, a 1,600-page work, as a trilogy for the convenience of readers." (The Hindu, Sunday, Sep 17, 2006)

Naveen is a renowned Telugu novelist and short story writer. He was born in Vavilala, a village in the Warangal District of southern Indian state of Andhra Pradesh in 1941. He was a professor of Economics and his style of thought-provoking narration led him to fictional writing. He is regarded by many as one of the best writers Andhra Pradesh has ever produced. He rose to literary fame with his novel Ampasaya (Bed of Thorns) thirty years ago. With 28 novels, more than 50 short-stories and several literary essays to his name, Naveen has joined the ranks of other prominent Telugu authors such as Vaddera Chandidas, Keseva Reddy, Ravi Shastri, Vasireddy Seetha Devi and Dasarathi Rangacharyulu.
Popular with both his critics and the public, Naveen's explores the dynamics of the human mind and social relations in the context of contemporary issues facing man and society. **Cheekati Rojulu** graphically depicts the atrocities committed by the state on the citizens of India during the period of Emergency of 1975-77. It is the first book of its kind to do so in any Indian language. Recently, the novel has been translated into English. **Women's College** and **Vichalitha** depict the discrimination and injustice endured by women in India. **Bandhavyalu** focuses on 25 years of socio-economic change in Telangana. Three collections of short stories, **Life in a College**, **Enimido Adugu** and **From Anuradha with Love** have all been published by Naveen. Another short story collection, **Lifesescapes** was just released in English. Apart from winning awards, many of his stories have also been translated into Hindi, English, Tamil, Kannada and Marathi. Naveen has also published a large number of critical articles, some of them in English, on Telugu fiction, films and other art forms. He has written a trilogy of novels against the backdrop of the history of Telangana from the early 1940s to the early 1990s as part of the Senior Fellowship awarded to writers of great skill by the Indian department of culture. One of these novels, **Bandhavyalu**, was released on the date of Naveen's Shastipurti, on 24th December 2001. The second in this trilogy **Kalarekhalu** was released on 24th December 2002, and the third **Chedirina Swapnaalu** was released on 24th December 2003.
Naveen received Sahitya Academy Award in New Delhi on 16-02-2005. Naveen's novels, Ampasayya (Bed of Thorns), Mullapodalu (Thorn Bushes) and Anthasravanti (Inner Stream), popularly known as the 'Ravi Trilogy', brought the stream of consciousness writing technique to Telugu fiction. Ampasayya has gone through seven printings and has been translated into both Hindi (Sharshayya) and English (Bed of Thorns). Anthasravanti won the Telugu University's best novel award in 1994 which is equal to the state Sahitya Academy Award. Kalarekhalu won the Sahitya Academy Award for Naveen in 2004. Perhaps his greatest achievement though was when Kakatiya University presented him with an honorary Doctorate at their 16th Convocation in 2004. In 2000, Naveen had the honour of serving as a member of the Jury appointed by the government of Andhra Pradesh to decide the Nandi Awards for feature films. He has also been nominated to serve as a member of the Academic Senate at Kakatiya University for three years (2006 to 2009). He visited the USA on an invitation of the ATA (American Telugu Association) and delivered lectures at various locations in Los Angeles, Atlanta, Columbia, Chicago and Detroit. Naveen received Central Sahitya Academy Award for his novel Kalarekhalu for the year 2004, the only third Telugu novel to receive this award during last 50 years. An Honorary Doctorate is awarded by Kakatiya University in its 16th Convocation at Warangal in the year 2004. The Prathibha Puraskaram in the category of novel and short story by Pottisriramulu...
class family. If a man commits adultery society excuses him. If the same is committed by a woman, she is severely punished. The novel questions these double standards. **Mullapodalu** is a sequel of **Ampasayya**. The problem depicted is educated unemployment. Because of unemployment the youth are drawn to different movements like Naxalism, separate Telangana etc. **Sowjanya** narrates the story of unrequited love between Sowjanya and Krishna Rao. Krishna Rao falls in love with Sowjanya but Sowjanya hates him. **Sankellu** tells the story of an idealist who loves freedom, but feels that he is in chains. He struggles to liberate himself from ‘bondages like marriage, tradition, etc. **Sankellu** was made into a teleserial and was telecasted from Gemini TV for 13 weeks in 1999. **Agadhalu** is the story of a girl who struggles to achieve her life’s mission, in the face of heavy odds. **Karuna** is the daughter of a police officer who brings her up with strict discipline. Because of this unkind upbringing, Karuna becomes a timid girl. When she is faced with a big crisis in her life regarding her marriage, she cannot take a bold decision and therefore ends here life. **Dagudu Muthalu** depicts the platonic love between Chaitanya and Vikram who are colleagues in an office. Superficially they quarrel with each other every minute, but in their hearts they worship each other. **Cheekati Rojulu** depicts the atrocities committed by the police on an innocent writer during the dark days of emergency of 1975. This novel is written in the form of a diary. This is only Telugu novel which highlights state terrorism during the emergency. This novel was translated...
into Hindi and English. Mouna Ragalu is a story of good number of boys and girls meet during the celebration of a marriage. Most of them are relatives and most cousins. During just a few days they develop deep attachments, but they depress after the marriage, forgetting everything. Taru Maru is the story of childless couple. The husband thinks that his wife has a medical problem. He threatens her that he is going in for a second marriage. But medical examination of both establishes that he himself is unfit for having children. With this revelation their relationship drastically changes. Now the wife begins to dominate the husband. Anuraga Samantha depicts the deep love and attachment between a newly married wife and husband. Pratyusha depicts the miserable life of the teachers in private unaided school. They are paid very meager salaries but are treated by management as bonded laborers. Andame Vishadam shows how sometimes good looks become big curse even for a man. Theerani daham is a novel narrated in the form of letters between a writer and his female admirer. Their relationship is purely platonic. Chemmagillani kallu depicts the stormy love affair between a young cricketer and a sales girl. Cheekati Moosina Ekanthamlo suggests that it is better to go in for a divorce when a wife and husband realise that it is impossible to live together. Prayanamulo Pramadalu is written in the form of a travelogue, Rajeshwari, a lecturer in a women's collage an excursion party of 50 young girls to south India. The travel and tribulations of these girls during the ten days of going round the places in south India are depicted.
sensitively. Anthasravanthi is the sequel to Ampasayya and Mullapodalulu. In this novel the married and professional life of the protagonist Ravi is depicted. It has won for Naveen the prestigious Telugu university award which is equivalent to state Sahitya Academy Award, for best novel in 1995. Ampasayya, Mullapodalulu and Anthasravanthi have come to be known as the ‘Ravi trilogy’ in the Telugu literary circle. These three depict different days/phases in the life of Ravi. The narrative technique is the stream of consciousness in all the three novels. Manoranvam is a story of group of friends- 3 men and 3 women- meet in a forest to celebrate and welcome the New Year. After lot of fun and hilarity they start quarrelling with each other under the influence of alcohol. Women’s college is a novel that probes the lives of working women. These women are employed in a women's college. In spite of earning their own livelihood, suffer many hardships and humiliations at the hands of society. They have two bosses their employer and the husband. They realize that to rebel and assert their rights is the only solution to their problems. Drukkonalulu is published in Andhra Bhoomi daily as daily serial in 1999 in a popular daily. The novel is an experiment in a new narrative technique. As incident takes place (a women is said to have been raped in a dental clinic kept by a quack). The people involved in the incident are: a reporter, a police office, the victim, the quack, etc. giving different versions of the same incident. The truth, however seems to elude observer. Bandhavvalalu depicts changing social and family relationships in
Telangana region against the background of various movements like the separate Telangana agitation, Naxalite's armed struggle etc., during the last twenty five years. Note: The novel is scheduled to be made into Tele­serial with 260 episodes and approved for telecast by doordarshan from Jan 2007. Raktha Kasaram is the recent novel serialized in Vijaya Viharam a monthly magazine. The novel deals with the contemporary problem of Naxalism in Telangana. It depicts the socio-economic reasons for the spread of this movement and how innocent lives are lost in the war between Police and Naxalites. The novel created a stir in literary circles when it was published in the form of a book in March 2006. Kalarekhalu depicts the social, political and cultural history of Telangana region, the most backward region of Andhra Pradesh from 1956 to 1994. The novel won the ventral Sahitya Academy award for year 2004. In its citation, Sahitya Academy said: “Kalarekhalu is a socio-autobiographical novel based on the Telangana struggle against the imperialist regime. The novel is unique in its picturization of the struggle of suppressed humanity. The author has successfully captured the sentiments of populace in the throes of liberating themselves. The novel adds magnificently to Indian fiction in Telugu”.

Naveen, a renowned novelist and short story writer in telugu shot to literary fame with his path-breaking novel Ampasayya (Bed of Thorns) in 1969. He carved himself a niche in the modern Telugu fiction with twenty eight widely acclaimed novels and more than 70 thought provoking short
stories. His ‘Ravi Trilogy’ Ampasayya, Mulla podalu, Antasravanthi have brought the stream of consciousness technique to near perfection in Telugu fiction. Ampasayya went on to be translated into Hindi as ‘Sharshayya’. His works have always enjoyed wide popularity with common readers and critics as well. A gripping and eminently readable style, deep insight into human mind and the dynamics of social relations are their strong points. They are also remarkable for bold treatment of contemporary issues facing man and society. He has another trilogy (Kalarekhalu, Chedirina Swapnaalu and Bandhavyalu — Imprints of time, Dreams disturbed and Relationships) at the other end of his creative spectrum and they span nearly fifty years of history from 1944 to 1994 reflecting the socio, political, changes in India. No wonder then that Naveen has received innumerable literary honors such as State Sahitya Academy award, Ravi Sastry award, Prathibha Puraskaram from Potti Sri Ramulu University, Senior Fellowship from the Ministry of HRD, New Delhi. He was awarded the degree of Doctor of Letters by Kakatiya University, Warangal.

Naveen recognized the writer within him at a tender age which has made him a professional writer in course of time. None else in his family was a writer earlier. Education has no role to play in their agricultural family. Naveen’s father who passed his third class at primary level used to sing Potana’s Telugu poems louder. Their native village Vavilala was very near either to Potana’s Bammera or Somanatha’s Palakurthi.
Naveen used to tell tales with slight changes to the harikathas or streetplays. He wondered at his own interest of either listening or narrating the tales. He used to convince himself. “The impulse of writing is in you. Let the writer be known to the world. That’s the purposefulness of life.” Naveen understood the whole world around him in a better way due to continuous introspection.

Naveen studied in his and the surrounding villages till 7th form. He shifted to Warangal for his higher studies and it was a turning point for him. He spent in libraries studying magazines and analyzing those stories he had read. His Telugu teacher Viswanadha venkateswarlu, a brother of Viswanadha satyanarayana, made him the Editor of Likhita, a monthly magazine. After BA, he joined MA in 1962 at Osmania University. The lectures of Hariventi Krishna murthy, G.V.Subrahmanyam, Veturi Anandamurthy, Srinivasa Vupadhyya impressed him. Ganta Ramareddy, Varavararao, Basiri Sambasivaraao, Sivakumar, C. Raghavachari, Tirupataiah, Veera bhadrayya, Satyanarayana reddy were his friends. He read Srisri, Chalam, Büchibabu, Kodavatiganti kutumbarao, Gopichand, Devulapalli Krishna sastri, C. Narayanamurthy, Dasaradhi etc, he used to meet them, talked to them and invited them to lecture on. When his college friends appreciated his first story that won prize in the college magazine, Naveen felt confident.

When he was studying MA at Osmania University there was clash.
in him. A kind of restlessness, seeking, insecurity and a sense of guilt pervaded him then. Once so many disturbing incidents were happened just in a day. There was an inner urge to shape the pain he experienced into a novel. Ampasayya was the result of such an inner urge. Naveen has written it in 1966 and it was got published in 1969. “I wrote Ampasayya in 1966 and published in 1969. It was my first novel. In it, I depicted a day’s life of a university student. I adopted the stream of consciousness technique of narration.” (Language in India. Vol. 8, 2008)

Ampasayya can be categorized as a campus novel in Telugu literature. The campus novel is a novel, usually comic or satirical, in which the action is set within the enclosed world of a university (or similar seat of learning) and highlights the follies of academic life. Many novels have presented nostalgic evocations of college days, but the campus novel in the usual modern sense dates from the 1950s: Mary McCarthy's The Groves of Academe (1952) and Kingsley Amis's Lucky Jim (1954) began a significant tradition in modern fiction including John Barth's Giles Goat-Boy (1966), David Lodge's Changing Places (1975) and Robertson Davies's The Rebel Angels (1982). In a campus novel main action is set in and around the campus of a university. The genre dates back to the late 1940s and may describe the reaction of a fixed socio-cultural perspective (the academic staff) to new social attitudes (the new student intake). The Groves of Academe by Mary McCarthy, is one of the first examples of this genre and was written in 1952. In the 1960’s
it was very rare to find a campus novel in Telugu. The few novels and short stories that did have the university campus as their background invariably described the university as a sacred place, the teachers as godly beings and the students as serious and idealistic youngsters. The much rotten behind this glorified façade is not covered in the writings. In the 1960s it was very rare to find a campus novel in Telugu. The few novels and short stories that did have the university campus as their background invariably described the university as a sacred place, the teachers as divine beings and the students as serious and idealistic young men and women. It never occurred to the novelists that behind the glorified façade there could be much that was rotten. It is Ampasayya which for the first time focused on the realities in the glorified university campus. The Telugu reading mob has received it warmly. The novel has touched the desperate souls of thousands of educated youngsters of those days. They saw themselves projected in the novel. What they have experienced and quoted is being felt by youngsters later on. This has satisfied Naveen as a writer. "Within twenty five years, the novel had gone into six reprints. People started calling me Ampasayya Naveen". (The Hindu. Sunday, Sep 17, 2006) For Naveen, life and literature are not different. His life is his literature. His literature is his life. He has only learnt to carve literature as life and life as literature. "For many people, literature may be a part of their life. But for me, literature is my whole life. I cannot imagine a life without literature and literature without life." (The Hindu. Sunday, Sep
Many admirers of the writer advised him to translate into English and Hindi. Its Hindi version was already published as Sharshayya by Prof. Leelavathi of Andhra University, Visakhapatnam. In 2002, D. Rangarao, a seasoned translator of Telugu works into English, translated into English. Naveen, the writer and Dr. Shiv kumar, professor in English and Dr Rajeswar Mittapalli, a young and eminent writer in English had a through look at it to make it more readable to a non Telugu reader. The English version Bed of Thorns was published in 2004.

Ravi, the protagonist of the novel, is a hostel student of Osmania University. Eighteen hours of his usual routine on 20th of March form the story of the novel. The novel depicts the thoughts raise in his mind from early morning hours i.e. 5.30 a.m. till he reaches the bed of thorns at around 11 p.m. Although the stream of consciousness technique is widely used, the story progresses in a very traditional mode. The classes are almost over and the syllabus is completed. It is the time before examinations. The whole student community is tensed with the examinations fast approaching. Ravi, born and brought up in village atmosphere, has joined Osmania University to pursue MA postgraduate degree after completing undergraduate course in Warangal. Majority of the students at the university level will be in a kind of transitory period with a mix of old and new ideologies. The students at this juncture are not totally matured as they would swing from old to new ideologies and vice versa. Either directly or indirectly they are influenced by Marx or Freud.
etc, at this stage for some extent. They can’t decide on many matters and end up in mere talking. They may show diversified attitude at several issues. All these are traced in the background of a day’s routine in the protagonist routine-life on campus. Ravi has to fight against himself at every stage. His hard struggle to suppress his conscious self can be easily pulsed when his romantic feelings are to come out from a state of unconsciousness to consciousness. The magic of charming girl like Kiranmayi has sent ripples in his blood. The young blood in him has challenged him with fresh desires from time to time. The hard fact that he is receiving money from his home and his parents are sending such amounts with lots of pain either on loan or on pan nullify him every moment. A kind of agony, pain, lack of study environment, the complacent manner of many a professors, the caste politics on campus, bribery, exploitation are marvelously depicted on one side and the reaction of Ravi and his friends in climatic scene on the other side has made the story with brisk movement. We are introduced to his romantic episode with ‘Aathana’ Ratthi, the nude photo of a street beggar and the related heart moving incident, the motherly instinct in Nalini found by Ravi, his love intrigue with Kiranmayi, the episode of Gurunadham and his wife. Ravi’s clash with Srisailam and the support of almost fifteen students on that night cooled the protagonist. Ravi’s obsessive compulsive neurosis is known to us through the technique of stream of consciousness revealing Ravi’s romantic feel in a raw manner. His
thoughts about Brigitte Bardot, Nalini, Marlin Manroe, Gurunadham’s wife are rooted in his desire. His thoughts to theft either a 30 paisa or an apple show a kind of disorderly thinking pattern. They may be considered a kind of erotic symbolism. All his actions are justified by Ravi conveniently, of course. The most disorderly attitude of Ravi and his erotic behavior is not the theme of the story here. Naveen has very tactfully projected all the contemporary youth issues through the protagonist. The stream of consciousness technique has made it wonderfully possible. The frank expression interwoven with the narrative technique has dominated the theme everywhere.

The novel opens with Ravi’s waking up from his dream. Sleep, Examination, Kiranmayi, Ratti, Nalini, Chalapathi, and Gurunadham all started their hunt at 5.30 a.m. It was March 20th and exams were in the month of April: “The examinations started their hunt already. What was the date today?

March 20.

The exams were a month away.” The crimson daybreak of that day made him to remember the reddened cheeks of Neeraja, Nalini, and Kiranmayi.

“The crimson daybreak was seen through the window. A grand sight. The wonderful opportunity of witnessing such a glorious
morning... An exhilarating sight. It would be nice to keep watching the sight for some time. The eyelids were drooping down. He yawned. He likes the line “The blue sky reddened with the nail bites of sun’s rays.

Reddened. Reddened. He likes those words. The cheeks also got reddened.

Nalini’s cheeks reddened. Neeraja’s cheek reddened. Kiranmayi’s cheeks also got reddened” (5) He needed a wash and went out. The hostel loo was a big nuisance with the writings on the walls ‘Fucking lessons in lavatories’. Here we became familiar with the mechanical routine life of hostel on campus. The paste was empty. Ravi splashed some water and wiped his face. By the time he pulled the chair it was already 7 o’clock. Ravi couldn’t decide what to be read. He started pondering over the relationship between students like Chalapathi and professors like Mr. Rao. Although he was reading, nothing got into his brain. Gurunadham came meanwhile. He provided paste and asked him to be ready for the special classes at 10.30 a.m. Ravi saw his bunch - Venu, Ramesh, Dayanidhi, Vidyasagar- and they all went to the dining hall. Ravi had not paid the mess bills for three months and there were orders not to serve him. Ravi felt shame and revenge at once. He spent over morning shows once in two days. Three hundred rupees towards three months mess bill had to be cleared. Otherwise, he did not get the hall ticket he could not face his parents without writing exams. They were converting their sweat
and blood to send money to him. Ravi wanted to kill himself consuming either Endrine or rat poison. Ravi was emotional for two things: He spent the money like water and he was not trying to fulfill his parents' dream. Ravi was walking along with the others towards the canteen mechanically which was observed by Venu: “What are you thinking about, Ravi?” — Venu.

“About Endrine or rat poison—Ravi.


“My family is not economically sound to make me study in Hyderabad in this luxurious hostel. Yet they are giving me education. They are converting their flesh and blood into currency notes and are putting themselves to hardships and sending me the money. They have great hopes on me. If they struggle for another year, they feel, their difficulties will end and I will take care of them becoming something. I myself roused in them those hopes to extract money from them. But I am not trying to fulfill even a single wish of theirs. I am spending the money like water. I cannot pardon myself, if you ask me”. (24-25) Meanwhile, all of them reached the canteen and sat there chatting. They talked about America, Vietnam, Kagaz ke phool, Gurudutt, Chalam, Professors, Exams, Classes, etc over a cup of tea. ‘Kagaz ke phool ‘movie tempted them. They wanted to attend it but could not raise the loan. They decided to go to rooms remembering the fast approaching exams. They reached
the hostel from canteen and they were lost in their talk. Later they got into rooms. Ravi, left alone, was falling into thinking again. Venu who could not read a single word came into his room no 4. Both of them went to room no 68 to try Sagar for a loan. There were five or six playing cards. Rangareddy and Srisailam were among them. They had been trying to suck him into their group by hook or crook. Reddy offered three hundred rupee notes towards mess bill. Ravi did not yield. Reddy felt happy inwardly. His money was with him in his pocket once again. An argument started between them then about Nehru, Gandhi, Nonalignment policy, Communism, Public sector, Tatas, Birlas and they voiced their ideas vehemently. They had gone far in their arguments. Sagar tried to calm them. He sent out Venu and Ravi tactfully. It was 10.45 already. Five hours were over and he did nothing but talk, talk. He realised he was losing his energy in sheer thinking and talking. At 10.50, in order to attend the last class he went into bathroom once again. The bathroom and the fresh water inspired him. At 11.05 a.m. he went to his room, started dressing, combed his hair, took a rough notebook and walked fast. He met his classmates, confronted with Chalapathi and attended the professor’s class. At past noon Murali and Ravi moved towards library. Ravi met Kiranmayi there. She was with her friends—Shashi, Jalaja, Chand usmani. Kiranmayi invited Ravi to join them to the noon show. The show was at 12.30. At 12.15 Ravi was at bus station trying for a fiver. At last he had money from ‘Dirty fellow’ Gurunadham
and got into the bus. He remembered their trip to Nagarjunasagar. When Kiranmayi got into the bus at a later stop, he at once felt that she was his dream girl. Kiranmayi entered his life in a strange manner. Like a ray of light in darkness, Kiranmayi entered into his life. The lecturer looked at the ladies and enquired: “Have your group turned up?” All are here except Kiranmayi. She will join us at Vidyanagar.”—Surekha. (95) The name Kiranmayi electrified his being. Kiranmayi may be a Bengali girl, he thought: “Who is Kiranmayi?” he whispered to Murali. “She joined recently in B.Sc.” – Murali. He looked forward eagerly and they reached in a moment. He saw: “A girl was standing at the bus stage. On seeing her he thought that she must be Kiranmayi... Kiranmayi was an evening ray of light left behind by sun in a forgetful mood. In his twenty years of life he had never seen as brilliant a beauty as Kiranmayi. Kiranmayi got into the bus. Every boy in the bus sat opened mouth on seeing her. Their eyes grew darkened unable to bear her brilliance. Everyone felt they had the ‘Viswarupa darshanam. Everyone felt their lives achieved salvation. A new glow appeared on the face of every one. New blood gushed in the veins of everyone. On seeing Kiranmayi he at once felt this girl was one of whom he had dreamed all these years. In his imagination... in his dreams, in his wakeful hours, in his sleep, a vague form was moving about. Kiranmayi was the true physical form of that shape. His seeking, his restlessness, his agony, all these days was only to meet Kiranmayi. He saw his atma in the form of Kiranmayi. Kiranmayi presented him a
rebirth. Kiranmayi injected a new blood and a new activity among the girls who sat dull till she came... He felt as though he was in a trance.”

(96) The two talked about movies, laughed and moved together. Once they walked through the tunnel. When the lights went off, Kiranmayi shirked in fear and hugged Ravi. When the lights came on she released herself. It happened in a trice. When Kiranmayi started singing, he went into great raptures. Meanwhile the bus reached the terminus and Ravi had to take a rickshaw to go to Zamarud mahal and the rickshaw puller charged one rupee exploiting the situation. He met Kiranmayi there. As they were talking, Satish called her. Kiranmayi had to leave Ravi and her friends behind as Satish had come from Calcutta for her sake only. Ravi felt his heart heavy. At a distance Kiranmayi was found in the midst of girls. Shashi, Manjula and Kiranmayi were conversing, all smiles. He went there to be seen by them: “Hello Ravi! Glad you have come. Very good, but there is no power .that’s why we are standing here. Booking should have started long ago. It is past one o’ clock now.”----

Kiranmayi...

How long should we stand like this? Let’s go to Quality and have a cup of coffee. Come on... (117) A bright and colourful car came zooming and stopped near them. A handsome Youngman said from the car: “Hellow, Kiran! You are here!”

“Hello Satish! How wonderful! When did you come!” responded
Kiranmayi. When she saw Satish Kiranmayi’s face glowed with happiness.

“Just half an hour back. Your daddy told me that you should be in the college. I went straight to your college. One of your friends told me that you would be here. Straight away I drove to this theatre. How lucky— you did not slip into the theatre”.

His face also glowed with happiness. He spoke clearly, nicely and stylishly.

“Oh, really, how lucky!” Kiranmayi turned to Sashi and Ravi...

“Meet my friend Satish. He is studying in Calcutta University. He is Mr. Ravi doing MA. Shashi, Jalaja are my classmates.”

“How do you do?” said Satish stylishly.

“Sorry, Ravi! Sorry Sashi! I have to go. Satish came all the way for me from Calcutta. See you.” (117). She got into the car. Next moment the bright car left with Kiranmayi. Shashi and Ravi stared at each other. Someone was quietly cutting him with a soft sword. Someone was quietly squeezing his throat. Someone was quietly squeezing his heart dry. He roamed there, bought Marlyn Manroe for three and a half rupee He went to his lecturer’s house. His teacher, Upendrababu’s words influenced him and a new enthusiasm was created. When he reached Koti Chawrastha he met Ananda rao, his senior, he poured his heart. By the time he returned
to hostel the whole hostel was a mess like with a scuffle between Madhu and Bhajagovindham for the writings in the toilets and they soon reconciled. Ravi shocked at such happenings. Ramesh showed him nude photos. The beggar woman in the snaps was melting his heart. The episode told by Ramesh about the beggar woman made Ravi restless. He outpoured one of the past incidents. It was all about Ratti, the village girl. When her husband left her she became an adored heroine. She was an “Aathana” in no time. Ravi narrated the incident with full details including him as one among her men. The top secret of life was revealed. Ravi felt relieved. It was 5.17 p.m. His hunger was increasing minute by minute. Ravi accepted a fiver from Venu. All of them started walking. They saw Govinda reddy and Gopalarao. The latter revealed the secret of his success as chits. Ravi did not have the strength to speak. They talked about the campus-politics. Prakesh, Govinda reddy, Gopalarao and others joined hands and became one. Ravi was no longer a loner. He had behind him a group. They walked towards mess. Ravi had his meals and paid one rupee. When they got up and walked out of the dining hall, it was rush outside. Students were moving outside to and from hostel. Dialogues, shouts, laughs and transistor sounds filled the air. All of them reached the hostel rooms. At last Ravi started studying. He forgot the whole world. No wonder Gurunadham came to his room and asked Ravi to accompany him to receive his pretty wife. He was inferior to her and Ravi was, according to him, a perfect match. He tried to tempt Ravi. Ravi got
disturbed. He came out and entered into Achari's room. Achari was reading *Thrushna*, a book by Madhu. Ravi surprised to see Achary nervous. Ravi felt pity knowing Achari's interest in Madhu's writings. Ravi realised that a kind of restlessness was being experienced by every student in the hostel. When Nidhi and Ramesh walked out for a cup of tea, Ravi, Achari and Venu joined them. Madhu followed them. They started discussing the campus matters again. They understood the commonness in them, a new sense of bubbling enthusiasm and a new awakening. They were all walking briskly forward. Ravi saw Gurunadham and welcomed him whole heatedly. Venu was identified as their leader and they all came under one umbrella. Sagar who joined them suggested not going to the canteen. Reddy, Srisailam, Bhajagovindham, Sridhar and half a dozen others could not believe their eyes seeing the opposite team. Venu took the lead and ordered fifteen teas. Reddy called out Sagar and Madhu but it had fallen on dead ears. There was a lot of jolly noise. It was the outraged enthusiasm of people. It was an electrifying glow that blossomed forth. Srisailam called the agent of Mao. Ravi was the personification of emotion. They started clashing. The canteen owner asked them to move away. They all reached the hostel again. They had all come closer to one other. Everyone got into their rooms. When Ravi looked at watch, it was 9:23 p.m. He felt sleepy. It was a day with lots of experiences. Each experience was special, unique, and memorable. He yawned and yawned but sleep was impossible. 20th of the
March would come to an end with Ravi's endless thoughts.— Ramesh, Amena, Ratti, beggar girl, the dispute between Reddy group and his group, the rickshaw Walla, Gurunadham's wife — about all incidents that happened from morning to till then: It is endless...the procession...procession...procession of thoughts. Feelings. Endless... (220).

The novel enjoys an immense popularity among great Telugu novels. When writers were churning out inferior stuff, Ampasayya appears as a fresh breeze of change breaking the stereotypes and initiating new trends. Naveen initiated a new trend in Telugu fiction and he enjoys an unassailable position as a novelist. He has a heart which responds with a surprising sensitivity. In everything he writes, he packs a lot of emotion. As he wrote this book basing on his own experiences as a university student, his own struggles, thoughts, longings, ideals, expectations, experiences, loves, jealousies and emotional outpourings form the staple of Ampasayya. In one word the hero Ravi is modeled after himself. Naveen locates the novel in himself in the most authentic terms and this is probably the secret of its enduring appeal. His love for human psychology made Naveen to weave stories around the subject and focus the issues pertaining to the Razakar movement and the Emergency, which he witnessed closely. He said: "While Warangal library opened vistas of literature, Viswanatha's 'Veyi Padagalu' inspired me to pen a gigantic
literary work. I made 'Kala Rekhalu,' a 1,600-page work, as a trilogy for the convenience of readers." (The Hindu. Sunday, Sep 17, 2006)

Ampasayya is also the first Telugu novel to have used the stream of consciousness technique extensively. It depicts the life of a university student within the span of just sixteen hours. The experiences and thoughts of Ravi in such a short time swell into three hundred and odd pages. Explaining the backdrop of his first novel Ampasayya, Naveen said that his student days in Osmania University had inspired him to write the novel. He recalled: "I did not know that the work is in the 'stream of consciousness' technique. I did not know about that technique till a friend of mine read my novel and explained to me about it." (The Hindu. Sunday, Sep 17, 2006)

The novel specially focuses, through the consciousness of Ravi, its young hero, on certain aspects of adolescent life: the reality about universities and other educational institutions, the class ideology background and its various manifestations in student life, the friction among different ideologies which compel the students to subscribe to one or the other of them, the inner struggle of a sensitive university student who hails from middle class agricultural background specially with respect to his responsibility towards his family and the anxiety and sexual unrest which make the world appear in very attractive light. The innocence of village life is reflected in the thoughts of Ravi. Every minute
of his life he thinks of how he has been a burden to his family and how he has to fulfill the dreams of his parents. The helplessness of his father and the glaring economic disparities in the villages cause him much pain and mental tension. His close relation with his mother saves him to an extent from the destructive nature of the psychological struggle. He understands all that his parents want is that he should comfortably settle down in his life for which he has to find a job. They have sold their lands and beasts in order to support his studies. It is their way of providing his future. They view it as a way out from their poverty and the social inequalities obtaining in the village. But unfortunately the feudal culture is not confined to villages alone. Ravi soon realizes that it has spread to the cities and even to university. Although most of the students do not happen to belong to the land owning families, they have uncritically imbibed the feudal value system: "Mother who was living for him, who sold her ornaments and jewels and gave him money for his studies, mother who gets very much worried if she cannot send money on time. Thinking that I would be put to great inconvenience, she who thinks that her son would become something, and live happily without difficulties like father, mother who wants to experience those happy days, and lives, working hard night and day for his sake, converting her blood and flesh into money and sends it to him, such a mother, will she lives if he dies? When he thinks of his mother, look, his throat is getting dry again; the eyes are becoming brimful with tears. What is he giving back to his mother who is
sacrificing so much for his sake?” (58). Whenever this question arises in his mind, he feels thoroughly depressed. The novel has been written in the stream of consciousness mode primarily to depict the inner struggle of Ravi who continuously finds himself the focal point of disparate forces acting relentlessly upon him. People who seek truth have no place in the university. It is more of a training ground for the selfishness of the people through intimidation and inducements. One has to sacrifice one’s self respect to fit into the system. Otherwise, one has to struggle and join forces with people who suffer. People like Rangareddy and Srisailam who want to dominate fellow students are the representatives of the feudal value system on the university campus. Although Sagar hails from feudal background Ramesh has focussed on his own career and Nidhi has many contradictions, the join forces against the two. They recognize Venu who shows a surprising revolutionary fervor as their leader. Ravi’s war of nerves with Ranga reddy and Srisailam ends with his aligning himself with Venu: “Yes. From this moment let us follow Venu. Venu is our leader.” - Madhu, Gopala rao, Govinda reddy and many others!

They were all going towards the canteen. So many of them! They all became one. All towards the same goal, all for one, for one all, were walking with great emotion, towards the goal to regain what they lost...

They reached the canteen. On one side Reddy, Srisailam, Bhajagovindham, Sridhar and five or six others with pointed moustache
were gossiping. Himself and Venu - around them, Madhu, Prakash, Gopalarao and others - Reddy seemed to felt a shock at the sight...

"Arre! Sagar! Madhu! Gopal! Do you also join hands with those agents of Mao!" - Srisailam rashly.

The words of Srisailam made his blood boil...

He was the very personification of emotion. He was not aware of anything. He was not able to see anything. He was just a burning flame...

That was all. The time bomb exploded...

The moment arrived...

It was not clear what was happening. Someone lifted the chairs. Glasses and cups fell on the floor and broke making an explosive sound...

Suddenly Reddy cried, "stop! Stop!" and came between Madhu and Srisailam. Venu also cried, "stop! Stop!"

"Why should there be this fight among us?" Reddy was shouting...

"Let us go", Venu said...

...Even it is a small revolution; it is a very important revolution... (212-213). For Ravi and others who suffer like him, the university campus, indeed, life itself becomes a bed of thorns. Ironically the bed of
thorns in question alludes to Bhishma who spends the last few days of his life lying on an uncomfortable bed after experiencing a long and eventful life. But in Ampasayya it is very young people like Ravi and Venu who experience the agony of life. The unrest and agony result for these young men from the prospect of an uncertain future and the feeling that they are using their parents as mere economic and emotional props. Especially Ravi who shows a marked tendency to escape into dream world when unable to reconcile the inner world with the one outside, receives many rude jolts as reality impinges on him with relentless regularity. There is also clear evidence of the young man experiencing indeterminacy because of the inability to subscribe to an ideology and identify clear goals. Young men like Venu who have consciously developed an ideological basis for life were rare and hard to find in 1960s. Against this background Prakash who looks upon women as objects and Sagar with his pronounced feudal sympathies aligning with Venu comes as a big surprise and shows the lack of moral strength and ideological confusion of the young men of that generation.

In terms of technique Ampasayya is a uniquely experimental novel. Although the stream of consciousness technique is to be found in rudimentary shape in Sri Sri’s Konetirao Kathalu, Rachakonda Viswanatha Sastry’s Alpajeevi and Buchhibabu’s short story Chaitanya Sravanthi, it is in Ampasayya that the technique has been used most successfully. But a close examination of the novels reveals that the
technique has not been used throughout like in James Joyce's *Ulysses*. In *Ampasayya* the technique has been used sporadically in the first ten pages, in the last five pages and in between in the monologues of the hero Ravi and not elsewhere, especially in the important episodes which take the story forward. Thus, in the hundreds of pages in which Ravi discusses with his friends the politics of the day, studies and other matters, the flashbacks in which he recalls his meeting with lecturer Upendra, the Kiranmayi episode and the experiences with her during the tour, his recounting of Ratti's pitiable plight and his own role in her fall from grace have all been rendered in the third person without the usual paraphernalia attending the stream of consciousness technique. But in etching the character Ravi and in describing the various disparate forces acting upon his psyche Naveen uses a number of narrative techniques one flowing into another according to the demands of the context and maintains the forward momentum of the story giving us in the process the feeling of a flow that can not be bound. Naveen's words: "There is no technique apart from the subject; if the subject is new the novelty in the technique will suit" apply to no other novel of his as well as they do to *Ampasayya*. The novelty in this novel is to have the situation prevailing in Osmania University in the 1960's and the experiences of young men studying there reflected through the majority of the student community of the time. He has a keen interest in literature and films, knows how to analyze politics, experiences the pressures occasioned by the realization of the need to
escape poverty by charting future life and succumbs to the temptations of beauty and sex. The writer shows two kinds of hunger in the novel in the most brilliant way. Hunger instigates people to debasement, thievery, slavery and cruelty. Resisting these temptations is the hallmark of individuality and Ravi is capable of it. His teacher Upendra enlightens him on the difference between ideals and actual life and the difference between thoughts and actions. He has his mother in his heart and the unattainable Kiranmayi outside demarcating the limits of his psyche. He operates within these limits. But it is not difficult to understand that he progresses from his initial loneliness and withdrawal towards the society of men and the security it offers. This clearly comes out in the last episode of the novel.

The aspect of Ampasayya which needs to be emphasized is the brilliant way in which it captures and functionally represents the unrest, despondence and dissatisfaction with life among the young men belonging to the middle class. The very title indicates that life for them is not a bed of roses but a punishing experience of injuries caused by sharp instruments namely disappointments and compromises. The young men find themselves even before life has formally begun in a suspended state between life and death. Naveen makes an honest effort in the novel to identify and expose the forces acting upon the young men, directly and indirectly and rendering them incapable of taking on life with confidence, hope and enthusiasm. It is not difficult to identify these forces. By 1968
the great hopes raised in the immediate aftermath of the Independence on
the economic, cultural and social fronts were dashed to the ground. A
painful realization dawned on the people that life after Independence
would not be much different from what it would have been before.
Especially the young people realized that it would be a mere mirage to
drive away poverty by studying at university and finding a job therewith.
Ravi becomes the focal point of the disappointment with life in the novel.
There is a silent cry and protest of Ravi throughout the novel at the
inability of a young man to reconcile the values useful to the continuation
of the greater good of family and society, the high ideals concerning the
progress of mankind and human relations with the realities which are
bitter and ugly. There is also implied suggestion in the novel to the young
men and women not to waste their time on merely agonizing over a non­
existent ideal order and the impossibility of creating an ideal order but to
lay through collective effort and struggle, a way which is free of barriers
and which will lead them to attainment of individual and collective
progress.

Naveen’s language and style have a rare felicity about them. His
language is easy to understand, although over-laced with English, his
style is racy. Ampasayya is unputdownable as indeed every one of
Naveen’s novel is. Since the novelist endeavors to place the inner world
of his protagonist which is a seething cauldron of emotions, unbridled
thoughts and feelings the language too matches the speed of their
occurrence. The reader is made to race along the thoughts of the protagonist for which the language helps him in a number of ways. Naveen's choice of diction and racy style ably match the subject matter and enhance its appeal.

Humor also plays an important role in Ampasayya making it all the more interesting. Ravi, for example, even as he goes through several hardships, can still laugh at himself. He can cast his own doubts and find answers to them provoking a smile on our lips. Another technique which provokes gentle laughter in the novel is the way Naveen uses familiar words and expressions imparting special meanings to them, and that often repetitively.

The application of stream of consciousness technique makes it imperative to honestly represent thoughts and feelings of the characters. This runs the risk of the narrative deteriorating into obscenity. In Ampasayya there are many instances which could be cited in this context. But it all depends on how we take it. Naveen understands the inner life of his characters and portrays it honestly and if in the process he has to write about thoughts and feelings which the politically correct writers would rather avoid, he does not hesitate. But Naveen believes that the thought process of a person is dictated by environmental determinism and the person concerned is not at fault for allowing his mind to entertain obscene thoughts and the writer for recording them on paper. He will not be true to
himself or to the readers if he does not do so.

Ampasayya also enjoys the rare distinction of being the first Telugu novel to portray a homosexual character. Ravi has a tough time warding off and spurning the advances of Gurunadham who is a fellow boarder in the university hostel. No Telugu writer prior to Ampasayya and since Ampasayya dared create a character of this sexual orientation.

Ampasayya is an autobiographical novel. The autobiographical element which is indeed very strong, lends a rare authenticity to the story of the novel and a rare honesty to the feelings of its chief protagonist. Naveen has repeatedly said that unless a real life incident inspires him he does not write stories and novels. The experiences of Ravi are certainly similar to those of Naveen when he was studying Economics at Osmania University in the early sixties. The autobiographical element lends realism to the novel. The story and every one of the characters in Ampasayya are realistic to the core. In the run of the mill novels Ravi’s friendship with Kiranmayi would have blossomed into a full blown love affair with all excitements, anxieties and difficulties attending on it. Naveen knows that such love affairs are rare and the successful ones are the rarest. He therefore does not pursue this strand to the logical conclusion. The love affair, such as it is, ends for Ravi when he realizes that he has no money to buy cinema tickets for Kiranmayi and her friends. And for Kiranmayi herself it has never been an idea worth giving a
second thought to. It is possible that it never occurs to her that she is in love with Ravi or he is in love with her. She just goes away from the cinema hall when her Calcutta fiancee comes to fetch her away, leaving everyone, especially Ravi, greatly disappointed. Kiranmayi mostly lives in the reveries of Ravi. She is a mere mirage and a phantom to be idolized and worshipped but never attained. He knows only too well that his social and economic status does not permit him the luxury of a wife of Kiranmayi's background. Although he dreams a lot about Kiranmayi, he does not agonize over her loss perhaps he has never even loved her. It could well be that the secretions from his glands set him after her and noble feelings or honorable intentions. Undoubtedly Naveen is true to life and realistic to an extraordinary degree.

Ampasayya remains as popular as it ever has been. Its appeal to the readers, especially the readers in the age group of 20 and 30 years, is irresistible. It is true that the circumstances of life depicted in the novel have considerably altered but the universality of emotions, feelings, loves, hatreds and the working of the mind to be found in Ampasayya makes it immortal. It will surely remain in the list of the Telugu literary classics forever. Telugu literature can boast of more than 30,000 novels of different descriptions. If we select the greatest one hundred among them, Naveen's Ampasayya will certainly figure among the top ten. The novel initiated and continues to serve as a prototype of an important trend in Telugu fiction, namely the stream of consciousness narrative mode.
Ampasayya appeared at a time when, in order to cater to the voracious hunger for novels, writers were churning out substandard stuff and passing it off as fiction. Especially in the hands of the women novelists (who almost monopolized Telugu fiction then) this genre of literature degenerated into a commodity and touched the very nadir in terms of artistic values and social consciousness. The ‘novels’ authored by these women, with rare exceptions, were stereotypical and had predictable developments, cliched characters and formulaic endings. They purveyed dreamy stuff that invariably misled young readers into having unrealistic expectations from life. Against this background Ampasayya appeared on the Telugu literary scene as a fresh breeze of change breaking the stereotypes and initiating new trends in every possible area of novel writing.

Naveen enjoys an unassailable position as a novelist. He has a heart which responds with a surprising sensitivity. In everything he writes, especially in his novels and short stories, he packs a lot of emotion. According to an admission he wrote Ampasayya basing it on his own experiences as a university student. His own struggles, thoughts, longings, ideals, expectations, experiences, loves, jealousies and emotional outpourings form the staple of Ampasayya. In one word its hero Ravi is modeled after himself.

At a particular point of time in the history of the Telugu people, the 1960s to be precise, the experiences, loves, longings and unrest of the
fictional hero Ravi represented those of every young man. There is thus something universal about him. The experiences of today's young men might be different but the anxiety and unrest hold good to them too. That is perhaps why even to this day readers, especially young readers, easily identify them with Ravi and partake his world with a ready willingness and find their own reflection in him. The caste prejudices, nepotism, hollowness and dishonesty of the so called intellectuals, the prevalent ideology that was intent on proving that there was nothing wrong in getting things done through dishonest means and that it was equally alright to stake one's self-respect in the process, the necessity to fight every minute of the university life in order to emerge from the campus with one's individuality and self-respect still intact and the settling of scores with people who held different views through non-intellectual means were common then and they are common now.

The innocence qualifying village life is reflected in the thoughts of Ravi. Every minute of his life he thinks of how he has been a burden to his family and how he has to fulfill the dreams of his parents. The helplessness of his father and the glaring economic disparities in the villages cause him much pain and mental tension. His close attachment with his mother saves him to an extent from the destructive nature of this psychological struggle. He understands that all that his parents want is that he should comfortably settle down in life by finding a well-paid job. They have sold their lands and cattle in order to support his studies. It is
their way of providing for his future. They view it as a way out from their poverty and the social inequalities obtaining in the village. But unfortunately the feudal culture is not confined to the villages alone. Ravi soon realises that it has spread to the cities and even to the university campus. Although most of the students do not happen to belong to the land owning class, they have unconsciously imbibed the feudal value system.

The novel has been written in the stream of consciousness mode primarily to depict the inner struggle of Ravi who continuously finds himself the focal point of disparate forces acting relentlessly upon him. People who seek truth have no place in the university. It is more of a training ground for the selfishness of people through intimidation and inducements. One has to sacrifice one’s self-respect to fit into the system. Otherwise, one has to struggle and join ranks of the people who suffer. People like Ranga Reddy and Srisailam who want to lord it over the fellow students are the representatives of the feudal value system on the university campus. Although Sagar hails from feudal background, Ramesh is focused on his own career and Nidhi has many contradictions, they join forces against the former two. They recognize Venu, who shows a surprising revolutionary fervour, as their leader. Ravi’s war of nerves with Ranga Reddy and Srisailam ends with his moving closer to Venu in ideological terms. For Ravi and others who suffer like him the university campus, indeed life itself, becomes a bed of thorns. Ironically the bed of
arrows in question alludes to the patriarch Bhishma, one of the strongest characters in *The Mahabharata* who spent the last few days of his life lying on an uncomfortable bed after experiencing a long and eventful life. But in *Ampasayya* it is very young people like Ravi and Venu who experience the agony of the bed of thorns. The unrest and agony result for these young men from the prospect of an uncertain future and the feeling that they are using their parents as mere economic and emotional props. Especially Ravi, who shows a marked tendency to escape into the dream world when he finds it difficult to reconcile the inner world with the one outside, receives many rude jolts as reality impinges on him relentlessly. There is also clear evidence of this young man experiencing indeterminacy because of the inability to subscribe to an ideology and identify clear aims and goals. Young men like Venu who had consciously developed an ideological basis for life were rare and hard to come by during the 1960s. Against this background Prakash, who looks upon women as mere objects, and Sagar with his pronounced feudal sympathies aligning with Venu, comes as a big surprise and shows the lack of moral strength and ideological confusion of the young men of the age.