U. R. Ananthamurthy

Introduction to his times – Introduction to his works

Unlike the others in this work, U. R. Ananthamurthy represents a much later stage of activity in Kannada literature. While B. M. Srikantiah was the forerunner, when Kannada did not have a status of its own; needed people to support and fight for it and also protect it from the onslaught of other languages such as Sanskrit, English etc., – his students like A. N. Murthy Rao, S. V. Ranganna followed his footsteps. From the north of Karnataka people like V. K. Gokak worked for the upliftment of the language under the leadership of D. R. Bendre and such others. But by the time U. R. Ananthamurthy entered the scene, the condition of Kannada language was more stable. However, the fact that it still has to gain proper position in the hearts of the people and be recognized as a classical language shows the need for the work to be done towards it. When U. R. Ananthamurthy started his writings, Kannada had achieved a certain status and the language was sensitively used. The nuances had developed and subtlety gained. It only remained to be used well so that it flourished with cheer and life. This was done by young writers like U. R. Ananthamurthy, Poorna Chandra Tejaswi, Yeshawanta Chittala and others.
In 1932, when U. R. Ananthamurthy was born, India was heading towards independence. Freedom struggle was picking up; Gandhiji had become the ideal for the country. It was but natural that many people were influenced by the ideas of Gandhiji. At the same time, the social reformations were also gaining speed. The work started by people like Dayananda Saraswathi and Raja Rammohan Roy in the reformation of the society were being adopted by the people. Jayaprakash Narayan and Rammanohar Lohia were one step ahead in this area, thinking about equality of all and hence bringing in socialism. Socialism became an attractive ideal for a society which was full of superstitions and more than that differences. There were differences of all kinds in the Indian society then, such as the class differences, caste differences and the sex differences etc. A uniform opportunity for all had to be provided. People had to be made aware of their rights. To some extent modern education was doing this. But the change in the society cannot be brought by the common man. Only a leader can do that. Leaders like Jayaprakash Narayan and Ramamanohar Lohia were busy doing this.

While this happened, obviously many people would be influenced by their ideas. Young U. R. Ananthamurthy also was one such. While he was studying in the High School U. R. Ananthamurthy read Karanth's "Chomana Dudi" a novel which deals with the life and aspirations of a simple farmer, who belongs to the untouchable class. His pains, disappointments, his treatment in the society, exploitations are the subject matter of the story. Choma expresses his feelings and emotions through the "Dudi", which is a kind of a drum, in the art of beating which he is an adept. This had such an effect on U. R. Ananthamurthy that, this prompted him to change his opinion about Harijans in the society. He was actually born into a traditional family though his father and grandfather to some extent seem to have progressive
thinking. For, the grandfather for whatever reasons, had lived with a lady outside his community and the father was learned, having educated himself, he was able to read English, and had people like Gandhiji as his ideal. He also was involved in social reforming activities such as letting the Harijans into the temple; reading Gandhiji's "Harijan" to others regularly. All these no doubt had an effect on the young mind of U. R. Ananthamurthy.

Again the social atmosphere in the villages that he lived were very conservative. The class and caste differences particularly were very sharp. U. R. Ananthamurthy himself refers to all these while speaking about the factors which shaped his personality and writing. Being a sharp and sensitive person, he could be aware of social aspects around him and at the same time choose which he considered right. While the conservative atmosphere had a few positive points, it also revealed the negativities in the society. This definitely would have made him think deeply about the society in which he lives and no wonder all these are expressed in his works. He also recognized the inner personality or the inner self in each person while he read books like "Kanuru Heggadati" of Kuvempu or "Chomana Dudi" of Shivaram Karanth. But what becomes important to him is the working of the mind, the effect of the society and the answerability of a person to his own self. Thus most of his characters are involved in a lot of mental activity or mental life and not just the physical. (Praneshacharya's thinking process, the thoughts of Raghava in the story 'Kartika' or the narrator's views in the story "Suryana Kudure" etc., as stand as examples.)

Like the social differences in the society, U. R. Ananthamurthy also was exposed to the political atmosphere and changes at that time. Freedom

1. Hiriyadka M. V., Dr. U. R. Ananthamurthy-Chaitanyasheela Baduku, p. 6
struggle had reached its peak and U. R. Ananthamurthy as a young boy had participated in the processions. He was influenced by the thoughts of Gandhiji. But here, what attracted him more was socialism. He had listened to the speech of Ramananda Mishra, the secretary of 'All India Kisan Sabha' at Tirthahalli. This was his first exposure to socialism. Many fundamental questions raised by the speaker, had attracted young U. R. Ananthamurthy. He had participated in the 'farmer's movement', the 'Kagodu Satyagraha'. Such as, why should land become only a few persons property while it belonged to all like sun light and breeze.¹ These were the early influences of socialism on U. R. Ananthamurthy. He had participated in the 'farmer's movement', the 'Kagodu Sathyagraha'. He had also written a small booklet on the problems of farmers and the necessity for their welfare as a young student, which he remembers selling himself. While U. R. Ananthamurthy was a close observer of the religious activities of the mutts on the one hand, being a member of the upper class, he was exposed to rational thinking on the other. He was associated with simple people who led very common and pious lives and at the same time he was exposed to the complex thinking of people like Ramamanohar Lohia. Such complex and contradictory aspects of life and thinking have shaped U. R. Ananthamurthy as he himself says². All these seem to have made him not only a sensitive but also a very socially responsive writer. He is an active participant in the activities of the society. Therefore he is a part and parcel of the society; he has to draw from there. He makes a conscious effort. Therefore he says that, "to live is to involve, many times get involved in incidents which are beyond our control too. Though to do creative writing one has to stay at a distance and observe; but

¹ Hiriyadka M. V., Dr. U. R. Ananthamurthy-Chaitanyasheela Baduku, p. 8
² Ashoka T. P., U. R. Ananthamurthy - Ondu Adhyayana, p. 113
this is difficult and also morally wrong”.¹ These words of U. R. Ananthamurthy tell us a lot about his writings. His writings are a part of this present life and hence they are very contemporary and his opinions are also subject to change. English education by now had become very common and an accepted thing in the society. Though the feeling that progress of the society or the country would be possible only with the learning of English had almost disappeared, without mentioning about it, English had taken its position – having become a part of the educational system. In fact writing in Kannada too was quite common. The written language of Kannada had developed and almost attained a certain standard. The kind of confusions which existed at the time B. M. Srikanatiah wrote in Kannada were almost nil. A standard written Kannada language had been accepted. In fact even A. N. Murthy Rao had referred to, Kannada not having attained a proper style which would make writing easy to all. But by the time U. R. Ananthamurthy started his writing, all such problems had been overcome.

So the problems discussed by U. R. Ananthamurthy in his works are very much unlike those discussed by B. M. Srkantiah. While for B. M. Srikantiah the “upliftment of Kannada” became important, for U. R. Ananthamurthy topics like ‘the idea of man in Kannada literature’, ‘Introversion in literature and its enemies’, ‘social revolutions and Kannada literature’ etc., became more relevant. The very topics chosen express the development or progress the development or progress in thinking. After Kannada language gained the necessary strength for expression, such topics would naturally become a part of it. At the early stages of development, it

¹ Ashoka T. P., U. R. Ananthamurthy - Ondu Adhyayana, p. 113
was the anecdotes, stories and poems which would be created in the language but as it improves more thought provoking ideas could be expressed and U. R. Ananthamurthy is at a stage when Kannada is able to do that. Hence most of his writings also include a lot of thought provoking, relevant topics which are a part of the present life. These topics suggest not only that social and political involvement of the writer as a responsible writer but also the development of the language which is able to impart such ideas.

U. R. Ananthamurthy lives in a post independent era. Soon after independence a change in thinking as well as presentation of subjects, by writers took place, as it had to. Because earlier to independence most were caught by the idea of freedom. It was a goal to be achieved. Therefore every activity would be aimed towards that goal. Once the goal of freedom of the country was achieved, getting settled became important. The modern writers of the post independent era did the work of getting settled and in this context invariably, the society had to be scrutinised. Moreover, the modern education had also taught newer ways of looking at life in our society and here came in the different modern branches of Kannada literary movements such as – progressive writers, Rebel and Dalit writers etc. We may further add fields like - women's problems in a society, post renaissance literature etc., which also came into vogue.

Changes in our own social setup - such as industrialization, ideas about rural life, and ideas of our leaders such as Gandhiji, Jayaprakash Narayan and Rammanohar Lohia affected several young writers as it did U. R. Ananthamurthy. While doing these as a result of the newly gained independence, like all the people of India, the writers too had to adjust to a new way of life and think and create a new literature which was suited to
independent life. This happened through realistic writing and U. R. Ananthamurthy is a good representative of such writing. The rebuilding after independence had to be done on realistic grounds. The idealistic, romantic representations as seen in the preindependent era, were being lost and the realism to which we were exposed was a step ahead from the romantic attitude seen in the poets and writers during the onset to renaissance. While renaissance was the beginning of a different way of life, modern writing which was a result of realism was an extension of the same. These new ideas included the progressive ideas regarding the villages, bringing progress there, the analytical study between the rural and the urban life, problems of the society such as caste system – particularly that of Brahmin and Shudra concept, untouchability and presenting the thoughts of modern social and political thinkers such as Jayaprakash Narayan, Rammanohar Lohia and Gandhiji etc. All these have been done in the works of U. R. Ananthamurthy. In fact his works include many forms of creative works such as short stories, novels and poems, as also the social, critical works giving voice to many of these concepts. For example he discussed subjects like ‘A life called Gandhi’, ‘politics of the century’, ‘Gandhi and Prayer’, ‘Social Revolution and Kannada literature’, ‘caste destruction and Havanur Report’, ‘awareness among Dalits’, ‘Media and Freedom’, ‘Present Politics’ etc.

U. R. Ananthamurthy’s work started at a time when renaissance writing and thinking were existent but were slowly losing ground. The modern life and way of thinking also called for different kind of awareness and expression. Of course U. R. Ananthamurthy was influenced by renaissance writers such as Masti, Karanth, Kuvempu etc, he was equally influenced by modern writers of a changed sensibility like Adiga. Obviously, because of
The changing times U. R. Ananthamurthy also would choose to write and think like the modern. After Masti, U. R. Ananthamurthy is considered the next best short story teller in Kannada. He, in a way, continued the traditions of story telling, but with a different sensibility. Because his stories do not just narrate the life of a person or an incident or present the general philosophy of life through that, but they deal more with the awareness of person; a person's conflicts with a situation, juxtaposition of man and nature or the futility of man going against nature etc.

The social set up of India was disturbed after the Independence and after the on set of the English education. This education was made available of all and people in the rural areas preferred to move towards the urban, in search of opportunities. Rural atmosphere still did not provide education, nor did it encourage man to exercise his intellect. This is also seen in A. N. Murthy Rao's experience. He in spite of all the beauty and attraction of his village life preferred to come away towards the city than stay there. The life in the urban areas posed its own problems – such as losing one's identity – therefore a sense of loss, loneliness etc. It also provided its own solutions for many other problems such as, the narrow thinking of the rural life was left behind, individual was not bound and therefore had greater freedom to think and act. It also made him more responsible for his actions. In India these changes affected an English educated man more seriously. For English literature gave a fuller picture of the Western Society and that, individual was supreme there without the bindings of the traditional values and social practices, became more striking. Rural life is more community living while urban is more individualistic. These aspects in English literature did affect the modern writers. In each such writer the problem of traditional society
was tackled. U. R. Ananthamurthy's works such as 'Samskara', 'Ghatashraddha' etc, take up such social problems. Again these were more prominent in the rural India. Apart from the social problems here some other aspects were also touched upon. For example in Samskara it is not just the social problem of disposing the corpse of an excommunicated person but also the development of the awareness of a personality (Praneshacharya). Therefore there are two main aspects presented – that, the traditions do not have answers for all the problems and that, the awareness of man does not include just following a traditional, custom bound life – but also involves personal experiences which are necessary for the growth of a personality.

Many times man is fighting against the man – made society in the modern writer's works. The later types of Kannada literature such as the progressive, rebellious and dalit literatures reflect man's efforts to come out of the shackles of the society which he made himself. Those bindings had a place once. But now they are suffocating and those social bindings come in the way of his growth, so breaking these becomes the task of the modern writer in India and in Karnataka. U. R. Ananthamurthy is one of those writers who represent this and this is seen in 'Bharatipura' in the efforts of the hero to change a rural life.

Man in the Indian society, during the post independence era, was in a strange condition. He did not have the backing of the values of the past which were deep rooted in religion, caste, creed, traditions and customs. Man with English education and Western thinking had been able to think by himself without the help of traditions – and come out or refuse to accept these traditional values. At the same time he had not found any new values to form from. "This was a state of hanging loose and he had to come out of
it, by forming or finding his own values. This was the state man was in at that time".¹

During the early post independence era, the influences of renaissance mood continued for sometime in the Kannada literary world. The mood of having found something new in the world, around in perceptions and also in presentations of the same in literature. This ecstasy lasted for sometime. But soon after, this gave way for frustration – frustration for a society which was extending its octopus tentacles to hold and bind man. Man suddenly realized that he was not as free as he thought. Freedom in every sense of the term had not been there. This happened because while political independence had been achieved; the same in social aspects had not been achieved. Society was still the same old in terms of caste system, differences between classes, untouchability and such other aspects of the society. So, these aspects still bound an Indian to an unreformed society. The dreams of an English educated Indian were different, while what he saw and faced around himself were totally different. English education brought awareness among those classes of society which were not aware of their condition earlier and this awareness in turn brought frustration. A writer like U. R. Ananthamurthy who does not belong to the exploited class, through his sensitivity was able to understand and see the pain in the people around him. U. R. Ananthamurthy in fact says that when he read “Chomana Dudi”, he suddenly became aware of the fact that people like ‘Choma’ have an inner self which U. R. Ananthamurthy had not realized earlier.² Added to this, this, the grand idea of a free nation, had in reality not done anything to common man. This remained an unfulfilled dream. For people thought

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2. Ashoka T. P., U. R. Ananthamurthy - Ondu Adhyayana, p. 113
that independence would suddenly change their lives, all their problems would end and that they would awake into a new world but it was not to be. All these aspects of the political situation made the modern Kannada writer a rebel and he released his frustration, which was a representation of what the society in general was and felt, through his creative works. Writers like U. R. Ananthamurthy and others represent this era. Thus their writings become a part of the recorded history which depicts the Indian society which aspired for changes after the independence.

U. R. Ananthamurthy is one of the earliest writers in modern Kannada literature (Navya). While Adiga, Ramachandra Sharma and others wrote poetry in the modern trend, U. R. Ananthamurthy started with short stories. The renaissance literature (Navodaya) which started with earlier to independence inspired writing by weaving dreams for a changed life—social, political, cultural and therefore literary too. It did spread into the post independence era. But soon, the after effects of independence influenced many facets of literature and life. Because the post independence era witnessed the assassination of Mahatma Gandhi, disturbed political scene, lack of any goal and the pains of setting things right in the nation. All these resulted in yet a changed situation. Therefore naturally to some extent at least the litterateur of that period also was affected. If not all writers at least some with different sensitivity reacted to this in their own way and U. R. Ananthamurthy is a representative of such a situation. His writings are much influenced by the time and the scene around him. His sensitivity is affected not just by what he inherits in terms of cultural or social background but also very much by the movement in the society, political scene and the effects of these on the people. His short stories such as ‘Kamarupi’ or the novel like ‘Bharatipura’ or ‘Avaste’ and his critical essays, writings reflect these.
Thus his works are a record of the time he lives and writes in. A writer is a product of his times, and history to some extent can be rebuilt with what the writer says and reflects. A writer like U. R. Ananthamurthy does not just do creative writing but also reacts very keenly to social and political changes. For example his participation during emergency and his writing about it – 'Turtu Paristhiti - Congress Solu - Janata Bhavishya', 'Madhyama Mattu Swatantrya', 'Samajika Kranti Mattu Kannada Sahitya' etc. reveal this. From this point of view his works – not just the stories or novels written by him but also his critical works – are important historical documents. A few years prior to independence the society in India followed a definite pattern. This was disturbed in the post independence era. The social reforms in India by people like Raja Rammohan Roy, Devendranath Tagore, Dayananda Sarswathi etc., led to further transformations in the society. Awareness of these changes is also represented in a writer like U. R. Ananthamurthy.

In the Indian context, man had to re-establish himself in a new way in the society. His beliefs and opinions had been shaken by the new outlook on life due to English education and the thinking process it brought about. This exposed man to several hitherto unknown problems. Earlier it was, "ignorance bliss" – but now awareness brought him responsibility of shaping his own life. Earlier he had to only abide by the rules of the society; but now he had to establish a new society in the light of thinking (rationalism). Thus he felt lonely and helpless. These feelings are expressed in the writings of U. R. Ananthamurthy. Most of his characters want to get out of the past and establish a new future (like 'Raghava' of 'Kartika' or 'Jagannatha' in 'Bharathipura'.)

Modern Kannada writing is considered the renaissance (Navodaya) writing, which created a different perception of things and expression. This
lasted almost until the independence. Soon after that when there was disillusionment about the brave, new world expected, man started looking around himself to find ample loopholes in his society. This became the second stage of modern Kannada writing. The awareness of society, social problems, education and in the Indian context particularly the caste differences as seen by the educated became the topics, as observed by the writer. U. R. Ananthamurthy belongs to this stage, while B. M. Srikantiah and A. N. Murthy Rao belong to the first.

In the pre-independence era, after the introduction of English education, writers like Kuvempu, Karanth and Masti etc., wrote in a language which could picture the happening around in a realistic way. It depicted all the happenings around in a slow and picturesque manner. But in the post independence era, it became more personal, in the sense, instead of narrating what the world around him was like, the writer was more interested in presenting how the world around him was perceived. So personal perceptions were more important than the general impressions.¹

U. R. Ananthamurthy entered the literary world as a short story writer ‘Never Ending Story’ (Endenduu Mugiyada Kathe) was his first story which brought him acclaim as a writer. Writing started at a young age for him with the booklet he wrote about the ‘farmer’s movement’. Though he was writing in the ‘Navya’ age, soon after the ‘Navodaya’ or renaissance period, his sensibility went beyond that. His stories are the next best after Masti’s short stories. They express sensitivity to the surroundings as well as of the narrator. He gets the basic material for his stories from the experiences of his childhood as well as the happenings around in the society. Man's nature,  

¹ Narayana K. V., Shyli Shastra, p. 71
the study of it, analysis of it, trying to understand it under different circumstances are the main aspects of his study. His stories make use of several symbols to express his ideas. We can define the stages of development in Kannada literature when we reach the writings of U. R. Ananthamurthy. A little earlier the Navodaya writer had broken away from the common way of writing established until then. The 'Navya' which is an extension of Navodaya borrowed a few aspects from the Navodaya but slowly incorporated a sensibility of its own. The romantic pictures of nature and human nature were that of Navodaya or Renaissance but gradually this gave way for deeper and complex pictures of human personalities, break away from the common life and these were that of Navya.
Introduction to His Works

U. R. Ananthamurthy has written a variety of forms of literature. They include short stories, novels, critical works, poems and even a drama. He is a very conscious and a committed writer. To him what he writes involves the life around him and the society that he lives in. He tries to slowly unveil the personalities of different characters in the course of his stories. They tell us not just about the person and his life, but about his thoughts, reactions; it is the personality within, which matters. According to him, 'writing is searching.' In his own words "writing is to search; compare and juxtapose, grope and search. Search in the infinity all the pleasures and pains of life."¹

Because writing is searching, it is a complex activity for him. "U. R. Ananthamurthy is one of the best models of modern writing. Story telling is a matter of embroidery for him (Kusuri Kelasa). He has introduced a language different from that of renaissance or idealistic language. Thus he has also released us from a certain tradition."² "There is a wonderful blend of speech and action in the personality of U. R. Ananthamurthy. It is his responsibility now to fulfill all the cultural needs of the state – from this

¹ Ananthamurthy U. R., Karthika (Prashne Sankalana), p. 92
² Makaranda Paranjape, Clip Joint (Translation by Jayaprakash Mavinakuli), p.203

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point he is the real heir of the renaissance writers such as Masti and Karanth”.

U. R. Ananthamurthy is a totally different personality than the others studied in this work. He is not only a creative writer but also a social and political thinker. Day to day political life, according to him, should involve the habit of thinking, otherwise our cultural life would be meaningless. The greatness of literary creative writing and a healthy community life according to U. R. Ananthamurthy are inter-dependent. Therefore it goes without saying that his works would be more concerned with active social as well as political life involved in thinking.

U. R. Ananthamurthy was much influenced by socialist thinking of Rammanohar Lohia. In his critical essay “consciousness and environment” (Pragne mattu Parisara), he analyses our society, the social and economic problems there in the light of Marxist thoughts. According to him literary works have a special place even in an economy based society because they are the ones which remind man to be humane and this is done through language. Therefore he says, use of language becomes very important. Writing becomes stronger when we write realistically with involvement and experience. Writing also is a constant conflict according to U. R. Ananthamurthy between the understanding of man's consciousness and his surroundings.

Most of U. R. Ananthamurthy’s stories deal with awareness, consciousness, experience and accepting responsibilities. These are new topics of the post-independence era. Because at first, stories dealt with the age old topics of the epics, later at the beginning of renaissance came a fresh breeze of thoughts with changed views of looking at life, and in the

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1. Chandrashekara Kambar, Dr. U. R. Anantha Murthy Avarige Abhinandane, p. 159
2. Ananthamurthy U. R. Samaksham, Modal Matu, p. 1
early post independence era of U. R. Ananthamurthy, it is looking at life with more responsibility because, accepting what was already there was not to be. It was thinking and then making one's own decisions and thus, accepting the responsibilities for such decisions. This is seen in the works of U. R. Ananthamurthy. It shows a changed way of life and thinking. Man had to reestablish himself in a new way in the society. His beliefs and opinions had been shaken by the new outlook on life due to English education. Thinking and rationality it brought about, opened man to several unknown problems.\(^1\) Earlier it was, "ignorance bliss", - but now awareness brought him responsibility of shaping his own life. Earlier he had to only abide by the rules of the society; but now he had to establish a new society in the light of rationality. Thus man felt lonely and helpless. These feelings are expressed in the writings of U. R. Ananthamurthy. Most of his characters want to get out of the past and establish a new future. ('Raghava' in the story 'Kartika'; Jagannath in 'Bharatipura'; 'Ranga' in 'Prashne'etc.).

Political influences on the society were a part of it. This also became a subject of study. (as seen in 'Avasthe' and 'Bharathipura'; in a small way in the story 'Kamarupi'). Similarly, society which bound man through it's beliefs and practices posed a greater problem in the development (as seen in 'Samskara'). Man wanted not only to break the bindings of the society, but also to form a new society based on rational thinking – for example 'Bharatipura'

In the literature of the post-independence era, man looks at himself and at the society in a new light. He does not make society responsible for his actions. He wants to take up the responsibility upon himself. He does not

\(^1\) Ananthamurthy U. R., Pragne Mattu Parisara, p. 148
want to be ruled or shaped by the society; but he wants to shape it rather. It
cannot dictate him terms, he would rather do so. He will not accept his
predicament as a result of the society, but change the being of the society
because of his life. This boldness of acceptance is new in Kannada literature
in this era. Earlier social set up was already there and man had no choice
but to abide by its rules. But now, he was more free and through this
acceptance of responsibilities he changes or wants to change his society
(For example Jagannath in Bharatipura; Krishnappa when it comes to
political matters).

U. R. Ananthamurthy's creative works present such modern problems
in the traditional societies; problems which develop due to changed
perception and new thinking. Tradition, modern education, caste system
and such other differences which were earlier accepted as a part of the rule
of a society - now were questioned and awakened man to a new outlook.
In some works of U. R. Ananthamurthy village life reflects the traditional
life with blind beliefs and absence of thinking (for example Sharada of
'Prashne', Venkamma and Seetha of 'Prasta', Shankaraiah of 'Prashne' etc.).
Some of his main characters in the novels have a lot of social responsibility
or rather they are very conscious about it. They know that they have to do
something to the society (for example Praneshchari in 'Samskara', takes
up the responsibility of guiding the people of his village. They look up to
him. He is their guide. The whole system collapses when he fails or seems
to fail. His life until that moment is a social life. He is a priest; he reads for
the people; he tries to solve their doubts and problems. Similarly 'Jagannath'
in Bharatipura, takes upon himself the responsibility of changing the society.
He wants to reform the society.) They are tied to this society, they are a part
of it. They are unable to run away from it, even if they want to.
The psychological process, the thinking process, its development, awareness, accepting responsibilities etc., are the changed views that we see in the post renaissance writers. Psychological aspects attain greater importance than just the physical or just the story. The quality of honesty has an important role to play. This is the quality which makes U. R. Ananthamurthy call himself a “critical insider”.

In ‘Samskara’ a social problem slowly turns to be a personal problem. When traditional beliefs and knowledge fail to solve social problem, the social problem becomes a personal one. But even when it is a personal problem society follows. In the process, awareness creeps in and this awareness causes friction (for Praneshachari). Thus the story goes. Similarly in ‘Bharatipura’, ‘Jagannath’ wants to change the society through his knowledge. He is educated, belongs to the upper class and wants to change (We may note that it is significant that most of these people belong to the upper class and they want to bring change.). He wants to bring the untouchables into the temple. This friction becomes the main part of the story. Both these novels discuss a social problem. It is the relationship between a person and the society. In ‘Bhava’ the problem is different, the personal problem of people which is carried on for generations.

Thus the stories and the novels of U. R. Ananthamurthy express an urgency of the present in them. They therefore depict the living society which needs to change or which is changing gradually. The characters in U. R. Ananthamurthy’s stories reflect the modern changing life in India. They all are the products of an Indian society – which aspires for change; there is a change in their attitude. They are self-analysing. If they are not doing it themselves, the narrator is doing it. This is the changed aspect in the creative works. For, earlier it was not the psychological aspects which
gained importance. The happenings, incidents - the narration of the physical story was important. But now it is the activities of a mind, the psychological aspects which gain importance.

After the 1950's the way of looking at nature and the surroundings made a drastic change. The emotional, involved outlook gave way to suspicion and analysis. When a person is bound too tight by his surroundings he will not be able to look at life as an outsider. When this happens, he would be blind to the shortcomings, he would be influenced by his surroundings. But when he comes out of its influence he would be able to look at his own surroundings as an outsider and then analyse them unbiased. This is what happened to Praneshachari when he was exposed to the outer world of his experience – he could look at the society in which he lived from a different angle. He can no longer live in his society, accepting the traditional values, because of the doubts he has developed about his surroundings. He is forced to find his own answers for his own problems, which arise out of not accepting the traditional backings.¹

While a few decades earlier the society in India had followed a definite pattern, it was disturbed in the post-independence era. The social reforms started by Raja Rammohan Roy etc. led to further transformation of the society of India in general. This was also seen in Karnataka. A writer like U. R. Ananthamurthy represents this. The traces of wishing for such a change were seen earlier in the writings of A. N. Murthy Rao, in this context. But the same happens in case of the early writings of U. R. Ananthamurthy. Urbanisation leads to wider knowledge or the semblance of it. In his early works most of the times village life reflects the traditional life with blind

¹. Shashikala H., Eka-Aneka, p. 284
beliefs and lack of thinking. It is intellectually drab and lacks creativity (for example the conventional people of the village in Samskara, the people of Bharatipura whom Jagannath wants to change; infact he wants to bring urban life into the village by building a factory there; the life of Sharada and Shankarayya in the story of 'Prashne' etc.).

U. R. Ananthamurthy has written a few anthologies of short stories. These stories are suddenly different from the stories which appeared until then. The art of effective story telling had been established by Masti Venkatesh Iyengar in Kannada. U. R. Ananthamurthy was the next. In almost all the stories of U. R. Ananthamurthy there is a reflection of the past; some times the past and the present are overlapping. In most of the stories the present is viewed very realistically. The cultural values are exposed. In the stories of the anthology 'Prashne', the characters are more involved in mental exercises. They either fail to understand the traditional or represent the modern intellectual thinking. Therefore many times these characters refuse the rural atmosphere which does not give scope for the modern intellectual life (for example 'Rajanna' of the story Khhoja Raja; Ranganatha of 'Prashne' etc.). U. R. Ananthamurthy’s stories are closer to life, they present the different layers of understanding and complexities of life. In 'Kartika' there is a conflict between the past and the present lives. 'Raghava' in that story wants to get away from a rural atmosphere of his home, where he had witnessed the breaking of his family. He does not want the same repeated and hence gets away from his past. But he cannot get rid of it because, the present constantly reminds him of his past. In the story 'Prakruti', Sankappaya’s family wants to go away from the rural atmosphere, they want to settle down in a town. There is also a conflict in the perception of Sankappaya about nature and natural instincts. While he
wants to grow oranges in a ground which is not suited for it, he cannot accept the natural instincts of his young widowed daughter. It reflects the fact that while man wants to exploit nature by trying to go beyond what is natural, he does not want to do the same for the fellow men. It is the society which rules them. 'Ghatashraddha' again tells us the age old story of a young widow who goes astray, it well pictures the cruelty of a traditional society which does not let a human being live a natural life; which restricts and also the traditional society in India, which lets an old man like Udupa marry, while, the symbolic funeral ceremonies of a living young woman is done. It reflects the cruelty of the traditional Indian society. All these stories express the complexity of a society and the sensitivity of the writer. We may also observe that the subject matter and the language used as well as expression are different from what used to be in the early renaissance period.

U. R. Ananthamurthy reacts deeply to the social set up and this is seen in his stories. There is always conflict but at the same time a desire to live. The Indian heritage seems to pose a number of questions to him. There is appreciation, negation, suspicion, anger and pride about this. All these are expressed in his stories at different stages. While the stories of the anthology "Prashne", express dislike for the heritage, traditions and the values which go with that, at the same time if not appreciation atleast, accepting the modern is seen. While the stories like 'Clip Joint', or 'Mauni' etc., express the feeling that all that is Western or modern cannot be accepted blindly. Similarly when we come to the next anthology, 'Suryana Kudure', the stories to some extent seem to have certain appreciation for the cultural heritage while at the same time reflecting upon the negative aspects. On the whole these stories seem to suggest that being modern or having those ideas is not a solution. For in a story like 'Suryana Kudure', there is a silent appreciation
of a character like 'Hade Venkata' who is uninvolved in life's affairs, but at the same time exhibits the humanity necessary to take care of an unhealthy neighbour. Similarly, 'Akkayya' silently affects the West turned brother and in 'Jaratkaru' Thimmappa returns to the family set up, which was a part of his mother's desire, and which he had negated until then. He does not find satisfaction in his so called, unsystematic, non-traditional life. He does not want to express his emotions, he refuses sentimentality (thus at the time of his mother's death, while she wants to hold his hand, he extends but feels embarrassed that Kamala had observed this). Non expression of emotions and not being sentimental - being devoid of feelings is what he prefers. But there is a suggestion of him getting back to life in throwing away his note book.

'Avaste' is a totally political novel. It deals with an idealistic hero, who has a lot of dreams and aspirations in him for the society; he is time tested in his varied experiences of life. He wants to establish a just political system within his society which would be honest and beneficial for all in the society. But considering the varied people in a society such a thing is almost impossible. Forming such a system is not easy; and this is the tragedy of the present. So the hero Krishnappa fails - his socialism fails. In making a deep study of the political scenery and the social system, the novel has achieved a status. It studies the modern society, its frame work and its working carefully.

In U. R. Ananthamurthy's 'Bhava' which would literally mean being or becoming, culture or even life(Samsara), the main characters Vishwanatha Sastry and his son Dinakara search for a deep rooted existence. There are questions for them for which they search for answers, knowing that it would be useless. To accept them without questioning would be the wisest thing.
They have to learn it, which they ultimately do. The search started by Sastry ends in Prasad. It also suggests acquiring a new mental status or getting a new personality in order to solve the unknown problems of existence. It is the search for relations between people and also make them meaningful. They also search for salvation in their own way. It is not salvation out of this life, but within, by establishing meaningful relations.

The short stories as well as the novels of U. R. Ananthamurthy are the greatest contribution of U. R. Ananthamurthy to Kannada literature. In him we see the continuation of the short story writing traditions started by Masti Venkatesh Iyengar and carrying it on in a very successful way. Several layers and aspects of life are opened and several questions are asked. Many find answers some do not. However, the present changing society, the past traditions bound society, the desire for change, at the same time going deep into our heritage are seen. While he at first seems to negate the roots of our traditional society, as seen in 'Samskara' or the early stories, in the later we see a changing attitude; while the blind traditions are to be given up, those with values are to be retained. This seems to be the desire of the writer. For example 'Divya' accepts the qualities of Gowri which seem to be in deep rooted heritage. The story 'Suryana Kudure' also reflects the same ideas.

U. R. Ananthamurthy has a number of critical works to his credit. In these many contemporary literary, social as well as political problems are discussed. They show that the writer is capable of going deep into any of these. Some of the articles are published in books like 'Prajne Mattu Parisara', 'Poorvapara', 'Samakshama', 'Sannivesha', 'Yugapallata'. His thoughts about Kannada and Karnataka are particularly expressed in the book 'Kannada and Karnataka, published by the Kannada Sahitya Parishat. The articles in this particular book mainly deal with the problems of language and the
state. As a responsible citizen who has to work for the state U. R. Ananthamurthy expresses several opinions and reforms which could be adopted. His pride and regard for the state is also particularly expressed in these articles. He exposed himself to several influences in literature and formed very different and new ways of analysing a work of literature. His desire of letting literature grow in a suitable path for the welfare of the society is observed in this book. The ideas expressed in the articles of this book are very similar to those expressed by B. M. Srikantiah in his articles such as "Kannada Matu Tale Yettuve Bage". (The way of uplifting Kannada language.) This shows the tradition of affinity to Kannada being continued.

In his article 'Prajne Mattu Parisara' he discusses about the consciousness of man; its wakening and its interaction with the society around. The meaning of Marxism and the shortcomings in adopting it totally; the importance of one's surroundings (parisara); and the economic system of a in Kannada society are discussed here. Writings like these were unknown earlier because no such thoughts ever existed in our society. The division of the society was based on a totally different system and hence these new thoughts had to be recorded. U. R. Anantha Murthy's writings such as these not only show his personal involvements and likings but at the same time his sense of responsibility towards the society. What is important here is not to discuss its credibility, but to know the contribution made to Kannada literature in the post-independence era, soon after renaissance through such writings. In fact the success of these articles can be judged by his own words. He says, 'a writer, when chooses to write in his own language, makes a moral choice. And when he makes many inexperienced experiences of other languages his own, he is also successful in his choice'. According to

1. Ananthamurthy U. R., Sannivesha, p.6
him, 'when the thought becomes an experience in the writer's language, the
thought becomes one's own and does not remain a borrowed one'. ¹ This
also is the growth of a language.

In his book 'Sannivesha', U. R. Ananthamurthy discusses different
topics. There are articles about the present politics, literature and casteism
which are very contemporary to our society. In his articles such as
'Hayavadana', 'About the present literature', 'Literature and protest', 'Modern
poetry and philosophy' etc., he discusses about different works of literature
in Kannada (by Karnad, Lankesh, Tirumalesh, Tejasvi etc.) and at the same
time the value of such writings in the present times. There are many topics
about political philosophies. Such articles have made Kannada literature
valuable not only because of the topics but also because of the language
used. It is said that U. R. Ananthamurthy is one writer who uses language
very successfully.

The new consciousness of modern literature is a result of modern
education. Modern education awakened the consciousness (awareness) to
new ideas and this consciousness was able to judge the surroundings of a
society, it's cultural heritage, history and such other aspects. If such
consciousness is absent, then such a society lacks self criticism and analysis
which makes it stagnant. In U. R. Ananthamurthy's works - be it the creative
writings of novels, short stories or even in the critical works, this
consciousness has a major role to play. These also exhibit the development
of Kannada into yet another phase. The purpose of this study is not to add
one more critical work, but to see the growth of the language and literature
by an English teacher like U. R. Ananthamurthy; and in this regard, U.R.

¹ Ananthamurthy U. R., Sannivesha, p.6
Ananthamurthy has made a major contribution to Kannada literature. The grip of the language has been so strong by now that the nuances which did not come along with the language earlier – as said by A. N. Murthy Rao – has changed. Kannada language can express a lot of subtleties, so the writer is able to make use of the language as a tool. In fact the after effects of renaissance and unification are seen in U. R. Ananthamurthy's writings.
U. R. Ananthamurthy and Renaissance

U. R. Ananthamurthy's writings are a farcry from the writers of renaissance era. That's very understandable, because U. R. Ananthamurthy lives in an age which is a few decades away from the renaissance period in Kannada. However, his importance stays in the fact that he continued what the writers during those times started or aspired for.

When B. M. Srikantiah started working in Kannada, as we have already seen, Kannada was in a bad shape – the written language as well as literature. Unless some life or charm was added to it there was the danger of the language being totally lost. So B. M. Srikantiah along with his students took up the task of uplifting Kannada. His students such as S. V. Ranganna, Ti. Nam. Srikantaiah, A. N. Murthy Rao and others, continued the work started by B. M. Srikantiah in the field of Kannada language and literature. A. N. Murthy Rao infact in his writings says that Kannada language and literature were in such poor state that there was nothing new to be read. But while U. R. Ananthamurthy started writing, Kannada had been enriched many fold; the language had acquired a definite status and writing in Kannada had become a very common thing. However the debate of Kannada being the first or second language in schools, still continued.
By the time U. R. Ananthamurthy started writing, Kannada which had been stagnant just a few decades earlier, had suddenly been shaken wildly. So that the simple stories, translations, poems of ecstasy as in the Romantic period had given way to Navya or modern literature. V. K. Gokak had already announced the coming of modern in Kannada literature. But however the real modern Kannada literature took some more time to take a definite shape. During the renaissance or the Navodaya of Kannada literature, writers started seeing a new beauty and sensitivity around themselves or those which were already there, appeared new in the new sensibility. This itself gave a charm to literature. But a little later, this changed to a newer perception, so that the romantic view changed into the realistic. At the same time the idealistic atmosphere of the pre-independence era had disappeared to give way to the realistic view of the drab and disillusioned life around.

U. R. Ananthamurthy is a good representative of the modern Kannada literature and thus emphasises the movement of Kannada. There is a growth in thinking and perception of the writer towards his society as well as his language and literature. Earlier, stories were told in the third person mostly. While now since ‘awareness’ or ‘consciousness’ plays an important role, the writer becomes a part of his story. Like U. R. Anantha Murthy says, the writer becomes a ‘critical insider’ and what he sees and analyses is our own society. In the earlier writings, man was seen fighting against society, or man versus society was the main topic of study. Renaissance thinking was about man, man and society; but modern thinking is about man and his consciousness, his doings, actions and responsibilities, his acceptance or rejection of the same. It makes man more honest to his deeds.
From this point of view, U. R. Ananthamurthy's 'Samskara' deals with the relationship of man and society, the caste system etc., of the Indian society which are more relevant problems. Literature becomes here a part of the society and in fact an instrument which could reveal the short comings of the society. 'Bharatipura' deals with such problems on a broader level while in Samskara the social problem turns a personal one. It also deals with man's conscious acceptances of his responsibility. Moral bindings, in the past meant external gentlemanly behaviour, but to U. R. Anantha Murthy it is being truthful to oneself - even internally. In one of his articles U.R.Ananthamurthy says, “our social and political questions appear more important than our problems of personal relations. Some times it appears more important to soak our social and political realities in our moral consciousness”\(^1\). Perhaps this is the aspect which made B. M. Srikantiah and others work for Kannada- the moral consciousness - the duty bound feelings to uplift our language.

The rationalistic view of life brings along with it a number of psychological pressures and problems and 'rationalism' is a result of renaissance in literature. Similarly movement from the rural to the urban is also a feature of renaissance and in U. R. Ananthamurthy's stories a gradual movement from the rural to the urban is very common. (In 'Prashne' the hero wants to settle down in the town; in 'Prakruti', Sankappayya's son and family want to get away to the town. In the story 'Prasta', Pundarika and Netravati want to go to the town, to settle down as early as possible. In the novel 'Bharatipura', Jagannatha wants to bring the town into the rural atmosphere by constructing a factory there). For whatever reason the attraction of a town, the urban life, historically refers to the change brought in after renaissance. In fact movement from the rural to the Urban is one of

\(^1\) Ananthamurthy U. R. Samakshama, p. 175
the characteristics of renaissance. This desire in Indian rural folk is depicted in the stories of U. R. Ananthamurthy.

In India, social, political, educational and literary changes appeared at first as a result of exposure to an external culture and life. This was the English culture and education. This was called the renaissance times in India and this changed the way of life in India. Gradually this gave way to another kind of change. While the earlier change was the result of English education and the impact of an external culture, the second kind of change was due to broadening of one's consciousness, which recognised the need for further changes in life - this was also due to the exposure through English, which developed sensitivity. By the time writers like U. R. Ananthamurthy appeared, the way of looking and perceiving changed. Therefore the inner feelings rather than the external changes started affecting. This also called for a retrospection of our society; like B. M. Srikantiah had suggested, all the good was to be retained, while the bad to be rejected.

Renaissance was an introduction; development afterwards took its own course, it went on its own in India. When further developments took place, different movements in literature appeared. When perceptions become more sensitive, the way one looked at things also changed – this in turn brought changed expressions. So in Karnataka, as in India, renaissance was only a beginning of a change. Further changes were made easy because of renaissance. In the pre-independence era, English education gave an exposure; but in the post-independence era, it made man look at his own traditions and heritage from outside. However, this also was a result of English education. While the early English education opened new vistas, in the later stage it sharpened the perception.

While speaking about the future of Kannada novel, in one of his articles from 'Prajne Mattu Parisara', U. R. Ananthamurthy traces the history of
English novels. The form of novel in England was born in a transition period. Those were the times in England when the capitalistic economic system was changing life styles of people fundamentally. 'Money' became important and it showed that any system in a society could be uprooted or changed totally with the help of money. Any person belonging to any class could upgrade himself with the strength of his money power. Therefore what one acquires became more important than what one inherited. And this in turn is reflected in the novels. So, the novels became more realistic than romantic.

Similarly the writer says, that in kannada novels too, changes become inevitable when the social system or setup changes. The Kannada novelist lives a century or two behind in the social system because though intellectually he is in the twentieth century, the social system in the country has not totally changed. The caste system which is a major bane of our society, still exists. Therefore we still are left with a lot to say about the society and the relationship of man with the society. While in the first place, sociology and psychology have not developed much in our country, a novelist has to do their work too, and in the second place, a novelist says more than what any of these would say about the relationship between man and society.¹

Literature gains importance from this point of view because sociology cannot explain all the truths regarding a society and the relationship of man with it, in different shades. For, certain significant aspects of the relationship can only be said by a writer and not by a sociologist.²

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¹ Ananthamurthy U. R., Prajne Mattu Parisara- p.43
² Ibid, p.46
While saying these things U. R. Ananthamurthy is also tracing the history of Kannada prose and particularly novel writing. The aspects noted above by the writer occurred only after the renaissance in Kannada. Because until the mode of looking at things changed, nothing would change. Therefore during the early renaissance prose, particularly novel writings - domestic problems became important; while in the modern (Navya) novels, the personal became important. A writer who can recreate the conflict between a man's consciousness or mind and the society would be an innovator in the world of novels today.¹ These words of U. R. Ananthamurthy suggest the path to be taken by novels.

When coming to the development of a language U. R. Ananthamurthy expresses the feeling that unless there is self-sufficiency in the economic and political systems of a state, no language can grow. He also quotes the example of English to show that it has become an important language in the world today, because of economic, political and scientific reasons.² Moreover the British used their language constantly under all circumstances. Wycliff translated the Bible into English. His intention was to make Bible reach even the common man. In the process the language developed. Similarly when the exploited people start fighting for their rights and when people make efforts to teach themselves, gain knowledge, acquire education in their own language, a language grows. This should happen in Kannada. Because, such efforts were made in Kannada at the time of renaissance, the language developed. What was done at that time by people like B. M. Srikantiah should be continued. U. R. Ananthamurthy suggests that fights

¹ Ananthamurthy U. R., Prajne Mattu Parisara- p.46
² Ibid
ought to take place to bring a language to its rightful position. This did happen with English; it has to happen with Kannada. Because during such transitions, political, social or economical changes are bound to take place. These words suggest the turmoil a language has to undergo before it reaches a status and these did happen before Kannada reached the stage it has reached today. Kannada is important for us because not only our children gain knowledge through that language but also economic progress depends on this. Like B. M. Srikantiah and others who struggled for Kannada, U.R.Ananthamurthy also upholds the necessity of having the language occupy all the facets of our life, then the language grows on its own. He says the more Kannada occupies our life, the more the efforts made in the language also become successful.¹ He also emphasises the fact that modern literature (Navya) should not be considered a new trend in art. It is a only a development – evolution. Conscious efforts by writers to enrich a language is important for the growth of a language. Such conscious efforts were made by the early renaissance writes. Writing as well as feeling should take place simultaneously in the same language. Any thinking process in a language improves that language. Therefore when writing and feeling are different, language becomes merely language. But when writing and feeling become one, language becomes a tool of investigation and a tool of research.²

This idea of associating writing with feeling has made Kannada writing not just a revolution in style but also a revolution in perception. The newness brought by B. M. Srikantiah and others at the time of Kannada renaissance mainly consisted of this. When B. M. Srikantiah translated the 'English

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¹ Ananthamurthy U. R., Prajne Mattu Parisara- p.83-84
² Ibid
Geethegalu' a new sensation of feelings were expressed. Because of the new feelings, the language also gained newness. Similarly when patriotic feelings were there, language suitable for that came by. At the same time, it was not just the imitation of English; nor was it mere translation, but the point of view itself was changed. This was the real renaissance and this is again emphasised in the words of U. R. Ananthamurthy while he speaks about Navya (modern) Kannada literature. The main attitude (spirit) of modern Kannada literature is also concerned with the use of the language. When the language used for research is considered more important the way a new litterateur uses the language also changes.¹

The influence of the English language did affect our society, our education and our thinking too. It was welcomed and adapted. This caused a complex reaction in everything. The Indianness could not be totally given up nor could the Western be totally adapted. Many writings of this period reflect the frictions caused due to this dichotomy. Indian culture is a totally different culture from that of the West, therefore the friction was also greater. A serious thinker had to imbibe the new thoughts without either giving up or totally rejecting his own. This took some time to happen. The early writers who were enthralled by the Western influence were carried away by it. But the next generation of writers tried to strike a balance between the two. This had been suggested earlier by people like B. M. Srikantiah – 'that whatever was not worthy should be given up and that which is worthy to be retained'. In this context 'making a choice and taking up a responsibility' becomes important.

¹ Ananthamurthy U. R., Prajne Mattu Parisara, p.83-84
In U. R. Ananthamurthy's novels a gradual development in the chronological order can be observed. Samskara' pictures a traditional, conventional society; where people are still bound by a number of bindings in the society. They are unexposed to the outer world, narrow minded and very conservative. Gradually the social story turns very personal. It reveals the growth of a personality with experience. The story pictures early Indian rural life. In 'Bharatipura', there is a movement towards the urban. An educated upward class person takes upon himself to change his society. There is forward thinking and an idea of progress. Though the society does not immediately accept it, an indication is evident. This is further emphasised by 'Avasthe', which deals with the story of a political leader, who is an idealist but one who is disillusioned by the events around him. This definitely pictures post-independence era. Thus the three novels show a movement towards a changed life, society and man's experiences. They also show a change in values. Moral values have changed. They are no longer ruled by external forces. And these changes are an outcome of renaissance.

Like B. M. Srikanataiah, U. R. Ananthamurthy also stresses on the enrichment of Kannada literature. A modern Kannada writer wants to express the contemporary emotional rumblings. This happens very easily in English and when a Kannada writer becomes capable of expressing the same in Kannada, the number of readers in Kannada would also increase. When we just imitate the English language and literature no reader would welcome Kannada; but when it is enriched by one's own experiences, not only would the language be used better but it also would gain larger

1. Ananthamurthy U. R., Prajne Mattu Parisara, p.84-85

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number of readers. And that's how the language would gain importance. It is not just the slogans which would enrich or gain an important position for the language, but the work done in it. The work should be a result of the sensitive experiences. Mere experimentation will not improve the language, therefore he suggests that Kannada writers would contribute greatly only when the language along with all its sensitive connotations is used to express the truthful experiences of the writer. Simple imitation of the English language fails to impress the reader. The (Bhava) feeling as well as the expression should go hand in hand to enrich a language (we may draw the example of B. M. Srikantiah and V. K. Gokak here. B. M. Srikantiah's 'English Geethegalu' became an instant hit among the people of Kannada because, though only a translation, it could well express the feelings which were until then not expressed but experienced. V. K. Gokak's 'modern poems' only brought in a new trend but was not immediately adopted. The former had the content as well as the form going hand in hand. So, mere experimentation will not become a part of the language). In this aspect, a modern writer experiences greater challenge. He has to give expression to the dual personality of an Indian. "Because an Indian leads a complex life of a complex personality. For most Indians are bound by the religious rituals of the middle ages, by the economic relations of the early 19th century and modern thoughts of the 20th century. And a writer cannot leave out any of these aspects while he pictures an Indian" and therefore mere imitation of the West now would not give a true picture of our present life. Hence U. R. Ananthamurthy feels that we must come out of the clutches of imitating the English and think now of only expressing in our language and enrich it

1. Ananthamurthy U. R., Prajne Mattu Parisara- p.85

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with new thoughts and ideas suitable to the present, capable of expressing the contemporary.

Considering these words, we may observe a gradual development in Kannada language from the times of B. M. Srikantiah. In the early stage there was direct translation from English. It brought newness to Kannada language. This caused a new sensation and enthusiasm. V. K. Gokak tried to blend both Kannada and English. By the time A. N. Murthy wrote in Kannada (though chronologically he was a contemporary of the said writers, in his language and thinking, he was far ahead of his times.) We already see a desire to get away from the influences of English. He did translate from English and other languages, but we can almost see the new breath of kannada. While in U. R. Ananthamurthy, we may observe, the firmness of standing on our own ground and the use of Kannada language successfully. A. N. Murthy Rao had said that when Kannada acquired the nuances that come along with the language, it would be successfully used to express all sensations and feelings. This is done in the writings of U. R. Ananthamurthy. Therefore he says “all the activities of our life should take place only through our languages”. In fact he insists that, “English should be thrown out of our public life; otherwise our personality would be broken like a tree without roots”. At the same time he also suggests “we should keep our minds open for the feelings and ideas that we would receive from the West because nothing new can be got from our heritage alone.¹ Borrowing from other languages or cultures is not harmful as long as it does not ruin one’s own. A Western writer is not scared to borrow from others - for he is sure of his ground, whereas we seem to be nervous to do so, for want of self-confidence.²

¹ Ananthamurthy U. R., Prajne Mattu Parisara- p.155
² Ananthamurthy U. R., Prajne Mattu Parisara- p.158
Perhaps this is the reason why we see shouting slogans for Kannada, instead of silently working for it. The European literature motivates originality. For this reason a Kannada writer who is motivated by the Western literature is better off than a writer who only has known our literature and heritage because it is important to look around, be exposed but at the time be rooted in our own.\textsuperscript{1} U. R. Ananthamurthy in the same article (Prajne Mattu Parisara) explains the difference between the two cultures - that of the Western and the Indian. The Western culture is more individualistic and hence they search for family roots, chains which could bind the writer with his culture. Where as for an Indian it is important to stand outside his own culture and look at things impartially, because he lives in an atmosphere, where he is surrounded by the family, relations, friends, teachers etc. Unless we stand outside all these, to recognise our individuality, understanding life becomes difficult.\textsuperscript{2}

Speaking about the influence of the Western literature on Kannada literature U. R. Ananthamurthy says that, “due to colonialism Western literature inevitably influenced Kannada literature”.\textsuperscript{3} Earlier Kannada borrowed from Sanskrit, later it is influenced by the Western literature. However this in noway has had any inferior effect. Because such influences have only expanded the horizon of Kannada literature. Literary forms such as light essays, humorous prose writings, novels, short stories etc., have only increased the possibilities of Kannada literature. U. R. Ananthamurthy also emphasises the fact that behind every movement of English literature there was the influence of the French literature.\textsuperscript{4} Therefore it is natural for

\textsuperscript{1} Ananthamurthy U. R., Prajne Mattu Parisara- p.159
\textsuperscript{2} Ibid, p. 162
\textsuperscript{3} Ananthamurthy U. R., Poorvapara, p. 23
\textsuperscript{4} Ananthamurthy U. R., Samakshama, p. 181
any language to borrow from others. If used properly they would only enrich a language. In this context, U. R. Ananthamurthy's words appear quite appropriate. He quotes the example of Shakespeare. When Shakespeare was writing his dramas he borrowed from several other languages, not only the language but also many of the ideas for his works. This in no way harmed the language, on the other hand English language could flourish well because of the fact that Shakespeare used it successfully. Kannada, in the same way should stand on its ground even while borrowing from others. Borrow - but blend it with your own.

This was the renaissance idea and this is continued even here. U. R. Ananthamurthy also gives the example of the word "Bayalu" used by the 12th century Kannada Vachanakaras. They had given expression to an idea of the upansishds and they struck upon the word "Bayalu" to represent that Upanishad's idea which suited aptly. This only increased the value of the language - the possibilities of its usage increased. Other languages sometimes contribute a lot to the growth of a language. This is revealed in the fact that we have enriched our language as a result of the influence of English. New literature grows according to U. R. Ananthamurthy, when there is a process of sharpening each other between to languages. This would be the result of the motivation our consciousness gains from outside and the experiences one undergoes from within.

The process of using Kannada successfully for the expression of our ideas, feelings and sensations, led to the enrichment of the language to a

1. Ananthamurthy U. R., Ugapallata, p. 118-119
2. Ananthamurthy U. R., Pragne Mattu Parisara, p. 72
large extent. What remains to be done is to keep using it. Serious thoughts can be presented in the language only when it is used well. When the language keeps acquiring different shades of meanings, changes, according to situations, it grows. This happens when we look around ourselves with more involvement and awareness, similarly when we gain ideas which are expressed in different other languages.¹ These thoughts come very close to what B. M. Srikantiah had also suggested. Therefore the process still continues with U. R. Ananthamurthy and his times. This also suggests that Kannada should be used in different fields of thoughts and studies - such as sociology, history, political science etc.

These subjects can be learnt the best, in our own language. Earlier Kannada language was not capable of giving expression to such topics. But now it has grown to such a large extent that these subjects can be studied in Kannada and this is the result of renaissance. For renaissance not only brought change in thoughts and ideas but also developed self-confidence and self-dependence.

Considering all these we may say that U. R. Ananthamurthy stands out as an example of the continuation of the influences of renaissance. The influence of English language and literature has continued to be and in fact, it has even occupied other disciplines. But it is also a fact that the language need not be dependent on other languages to grow. It has found its ground and should be allowed to grow on its own, independently. The modern Kannada literature too is more in search of the experiences of the writer which would be with more involvement and thus more genuine to our literature.² Imitating other's experiences has considerably reduced. All

1. Ananthamurth U. R., Prajne Mattu Parisara- p.72
2. Ananthamurth U. R., Sarnivesha, p. 11
these aspects suggest the fact that the work started by B. M. Srikantiah has reached a peak and from now on, there is no need for support. Kannada has gained from many language (Sanskrit, English etc.) but it has retained its originality. However U. R. Ananthamurthy opines that an intellectual should have the necessary knowledge of other languages from the point of view of the expansion of his awareness. For example scientific growth in our country calls for a knowledge of English language.\(^1\)

What we call Renaissance in Kannada literature today, perhaps began about 80 to 90 years ago. The definite change occurred only after the publication of ‘English Geethegalu’ by B. M. Srikantiah (1921). Earlier to that though here and there a few streaks of such writings were seen, it became more definite, only after the above book by B. M. Srikantiah was published. Perhaps Muddana’s ‘Ramashwamedha’ had in a way indicated the beginning of new literature, still he stuck to the same old subject matter and the change was brought to some extent in the presentation of the topic and also in accepting prose as being better than the grand style of poetry. The simple poetry form expressing the common man’s feelings and experiences was not there at all. Nevertheless this clearly indicated the changed taste and the fact that people aspired for something new. These desires were fulfilled by ‘English Geethegalu’. They were poems; but they read differently. The feelings expressed there was perhaps what every man felt, but in Kannada never expressed.

Therefore the process of finding new in everything had started with the renaissance, but it had not been completed. The Indian had not totally

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1. Ananthamurthy U. R., Pragne Mattu Parisara, p. 72
2. Ananthamurthy U. R., Pragne Mattu Parisara, p. 72
settled down. Therefore the search was on and in the process different phases in literature were gone through. Renaissance thinking was about man, man and his society; but modern thinking is about man and his awareness, consciousness; his doings, actions, their effects and therefore the responsibilities, his acceptance and rejection of what is not his or to which he is not committed — here, rejecting the traditions and those values which are not man's doings, now. Thus it makes a man more honest to his deeds.

When the consciousness started working, naturally man had to shoulder higher responsibility. Earlier life had a way, it took its own path. Things were decided, all went on well with the society, with out any changes. But when the consciousness in man was awakened, things got upset and they had to be set right. When man became aware of his surroundings, his society, his fellow beings and mainy his being, his likes and dislikes, the choices that he would make in life and his commitment to them - all these refer to his conscious acceptance or rejection of them. This also gave him greater freedom and with the freedom to do as he wishes also comes the responsibility to accept them. These were the changes seen in the modern Kannada writers.

In the Western world the world wars left a strong impact on man, the same happened in India after independence. In the West, at that juncture man realised his responsibility for his actions. His thoughts, actions and even the society around him were his own doing. It became inevitable for him to accept these. The old world was rejected and with that he took upon himself to find a meaning for the existence. Therefore man had created a distance between himself and nature, between himself and other men. Society, as it existed earlier was rejected. Industrial revolution had already caused a lot of changes in relationships. These aspects in the West became
disturbing factors when man was left brooding after the world wars and industrial revolution. Similarly, such disturbing factors in India were the English education, impact of Western culture and exposure to other people. These brought about changed views gradually. The already set society was suddenly exposed to these new growths. Modern education opened man's views in India to newer aspects which did not include his already existing society with all its cultural traditional background. Man started questioning all these and answers were not found for all the questions. These aspects find their way in the works of U. R. Ananthamurthy.

Finally, we must accept the fact that the fundamental change for all this was brought about by English education. When that opened a new world, we started looking around. Further development of the language, literature and experiences were made possible due to this. Therefore the fact that many changes took place as a result of the English education and renaissance are a part of history. Kannada language is free now to grow on its own. The foundation laid by people like B. M. Srikantiah and others could help the growth of the language. It went through a number of stages to ultimately reach a stage of what it is today. Now newer experiences can be seen in Kannada literature as a result of all these. The new consciousness awakened in a writer makes a writer more responsible towards the contributions he makes to the society and literature. This perhaps makes a writer like U. R. Ananthamurthy be a part and parcel of the present political situation too. His association with Kannada literature went hand in hand with politics. (In fact the first booklet published by him was about the farmer's movement). As he himself says, the problems experienced by him as a writer also seemed to be associated with politics. Infact for him writing
in his own language which is Kannada, itself is a political reaction.\textsuperscript{1} U. R. Ananthamurthy does not blindly refuse English. He has again and again emphasised the idea that we as Kannadigas should have the freedom to decide about the relationship between our language and literature and that of English language and literature.\textsuperscript{2} His creative works have been in Kannada and he has represented Kannada language and literature inside as well as outside Karnataka.

During the pre-independence era, the loopholes in the society were observed by the Kannada writers like it happened with the other Indian writers of the time (like for example Rabindranath Tagore), who were English educated. In the later years (i.e., post-independence era) a writer would not think of changing the society, but think more about it's effects on his personality. He would think of his personal consciousness against the loopholes of the society. That's when he thought that he was bound by the society. Therefore his efforts were to come out of the traditions and bindings of his society.

Along with the political freedom came a sense of freedom within. This, at the level of an individual meant the freedom to live the way one wanted, without affecting the freedom of other persons. In this context English education had made the highest contribution. Because while political freedom was achieved, the awakening of one's consciousness had also taken place. Looking around people - particularly the sensitive writers - saw that political freedom was not everything. Because freedom in the Indian society for an individual was very difficult. Man was bound by several aspects of

\textsuperscript{1} Ananthamurthy U. R., Bharatadalli Lekhakanagiruvudendare, p. 108
\textsuperscript{2} Ashok T. P., U. R. Ananthamurthy - Ondu Adhyayana, p. 107
the society - traditions, rituals, beliefs, values, customs, culture and the like. Unless man got freedom from these - in the sense to make his own choice, - his real freedom was not achieved. Therefore a strife in order to achieve this freedom (strife within; strife with the society; between person and person etc.,) is constantly seen in modern Kannada writing. U. R. Ananthamurthy is a good representative of these aspects.

Many writers like A. N. Murthy Rao, V. K. Gokak and others in Kannada, and many others such as Rabindranath Tagore, Rajarammohan Roy etc., in other languages had been critical about the society. But a step further was taken by writers after the 50's, such as U. R. Ananthamurthy, Tejaswi etc., in kannada. The earlier writers thought of reforming the society through their writings; their writings were eye openers. But the later writers wanted to change themselves (through their characters) and through that a society would be affected. Such post-renaissance ideas are seen in the works of U. R. Ananthamurthy. The cultural scenario in the modern writings such as U. R. Ananthamurthy has changed, while compared to what was in the pre-independence times. Comparisons in the tone, in the writings of A. N. Murthy Rao and U. R. Ananthamurthy may be drawn here. A. N. Murthy Rao, though more modern than his times, still thinks differently when compared to U. R. Ananthamurthy. There is a suggestion in him of the breaking away from the clutches of traditions, rituals and blind beliefs etc; where as in U. R. Ananthamurthy there is not just the suggestion of it, it has already taken place. This break away point is where the characters of U. R. Ananthamurthy's stories suffer. On the one hand is traditional values, which they find hard to overcome and on the other is the changing life, - its understanding in terms of liberation of the mind, modern education and so the new consciousness. Compromise is not yet found at this juncture.
Movement from the rural to the urban poses several problems, and this was an inevitable outcome of renaissance. This movement is touched upon in A. N. Murthy Rao. In his autobiography, A. N. Murthy Rao has depicted the psychological changes he experienced when he got out of the rural atmosphere and also the expansion of the mental horizons. He was exposed to new, English education and this widened his knowledge. In fact this he calls the learning of the Vedas: At the same time the questioning attitude made him question so many aspects of the society.

Such problems experienced by A. N. Murthy Rao himself are depicted in some of the characters of U. R. Ananthamurthy's stories. For example 'Sharada' in the story 'Prashne' feels that Ranga would not be such a changed person had he not gone to Mysore (city) or studied so many books. The influence of he changing times – with education, exposure and movement to urban areas suggest the renaissance. Sharada feels that Ranga, having gone to Mysore, having read a lot wants her to change accordingly and she is unable to understand his attitude obviously because she has not undergone those experiences. Ranga does not want to follow the tradition.

Though A. N. Murthy Rao wrote most of his works in the later part of his life, they reflect the renaissance era in Kannada literature. His topics, like the translations of 'Tartuffe' and other works, his musings on 'Men and Matters', his essays etc only reflect an age of early renaissance in Kannada literature. In his autobiography and in his personality we may observe the glimpses of changing attitudes. But when we come to U. R. Ananthamurthy, there is a drastic transformation. His writings reflect the modern era of Kannada literature. This is done through his characters in his novels and short stories. They are not just a part of the story, but they are trying to solve the complex problem of living - living honestly, to oneself. This
becomes more important and the major problem. Due to this, breaking the bindings of the society becomes inevitable. They cannot live their lives if they just abide by the traditions. The awakening created by B. M. Srikantiah, about the things around, about nature, about literature and society, about the changing times etc., seems to have gained greater dimension here. For, B. M. Srikantiah wanted literature to be a continuous flow and not stop to become stagnant water. It has to change with times and acquire newer dimensions, only then can a literature live and flourish. This has happened by the works of modern writers like U. R. Ananthamurthy. Therefore we may say that U. R. Ananthamurthy seems to carry on the dreams of B. M. Srikantiah.

Another change seen in the post independence Kannada literature is the subject matter. While the old works, which were mainly in the form of poetry, centered round epic heroes and religious matters most of the times, the modern writings, which also acquired a refined prose form in Kannada – asked for human (man) centered works. Man being the centre of everything – of activity, of interest -is one of the qualities of renaissance. Even in the West, during the renaissance man became the centre of everything. So, it was human centered writing. 'Humanism' in this sense took shape in India particularly, in Kannada literature, now. This also expanded the avenue of activity in writing – for the subject matter could come from different sources of human life. Common man was able to identify himself with the persons in the creative works. When man's life and aspirations dominated, naturally human interest also increased. In the earlier literature of India, people of importance in society only were pictured; but now common man and his life took that place. Society had played a major role until then. Man's life was directed by the values in the society. All man's activities surrounded
by the society, he was bound by it and he had to abide by it. For a writer in the renaissance period, his own experiences became more important. For his material he started drawing from his own experiences. His ideas, aspirations, feelings, desires - their fulfilment or disappointment became more important. In presentation too he exercised freedom, thus modern literature broke the shackles of the traditional writings - their old themes and the ways of presentation.

Considering all this we may say that there has been a positive change since the time B. M. Srikantiah started the movement for Kannada because B. M. Srikantiah thought that English was indispensable for the growth of Kannada. While A. N. Murthy-Rao and V. K. Gokak though thought on the same lines as B. M. Srikantiah, still considered that English could be used only until Kannada became self-reliant and capable of expressing with all nuances and sensibilities. Whereas, by the time U. R. Ananthamurthy started, English almost had found a secondary place. His thoughts on English and Education reflect the fact that if there is a need, English can be taught at a higher level. He also emphasises that new thoughts should come to us through our own language and then a new creation in literature is possible when there is a churning between our experiences of life and the new thoughts.¹

There was a time when English education, particularly English language was blindly taught to Indian students. That was when the English system of education was adopted. But now after careful thinking, this can be chosen. Therefore while renaissance had been brought by English, the later literary activities are trying to get out of its bindings. In this context, it is important

¹ Ananthamurthy U. R., Kannada - Karnataka, p.22
to note that U. R. Ananthamurthy does not blindly reject English. It does not remain just a language; it represents certain power and values in the present times. Therefore it is important to consider the status of English with reference to other Indian languages.¹

Finally all these aspects make U. R. Ananthamurthy very important representative who carries on the work in Kannada language and literature started by the earlier writers. Though he does not identify himself with the renaissance writers, we may still conclude that he carries on the work started by renaissance writers. He does not belong to the group of romantic writers as did the renaissance writers for obvious reasons, Kannada has gone a step forward. He belongs to the rationalistic writers, who came after the renaissance romantic writers. Therefore we may say that the process of renaissance started by B. M. Srikantiah took one leap forward by the time we come to U. R. Ananthamurthy.

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¹ Ashok T. P., U. R. Ananthamurthy Ondu Adhyayana, p. 106
U. R. Ananthamurthy and Unification

At the outset it would appear absurd to connect U. R. Ananthamurthy with the unification movement of Karnataka because by the time U. R. Ananthamurthy became well known as a writer in the 50's, the political unification of Karnataka had almost taken place. Moreover, he hailed from Shimoga and the surrounding areas, which were more active with the freedom movement. U. R. Ananthamurthy while growing up was a part of it. However, considering the present political situation of Karnataka we may say that unification in the true sense of the term has not yet taken place totally. There are loopholes and very obvious injustice done to a people of homogenity and speaking the same language. Language becomes an important factor in the unification because the division of the states is done on the basis of language. U. R. Ananthamurthy is an important personality here, for, time and again his voice is heard when it comes to upholding Kannada language; people coming together and containing the unity. Therefore we may say that U. R. Ananthamurthy is a part of the unification of Karnataka. It is not his presence at that time of unification which matters, but the contributions that he is making to hold the state and the language together, that matters.

Since his childhood U. R. Ananthamurthy was associated with freedom movement. His awareness in the social and political aspects is very clearly
seen in the fact that U. R. Ananthamurthy had participated in the freedom fighters' procession in 1942 at Tirthahalli, where he was studying in the school. Immediately, when this became known his father took him away and put him in another school at Konanduru. U. R. Ananthamurthy's father himself was an educated man and fully aware of the social injustice in India. He used to get the 'Harijan' paper and read it to the people around. In the 1930's and 40's the influence of Gandhiji on the people of the villages around Tirthahalli was quite prominent. His father who had let the Harijans into the temple also must have influenced U. R. Ananthamurthy. He had not only written a short story at that time, but also a little later written a small booklet on the problems of the farmers and their agitation. The pleasure of writing must have caught on him because of the press that was run by his father at Shimoga. As he grew up and got more and more exposed to the social and political growth around himself in the society, they could have influenced him further. Social problems were also in plenty in the Indian society then and it was a time when youngsters were trying to get out of the clutches of the traditional bondages. U. R. Ananthamurthy was a part of all these as seen in most of his writings - particularly stories and novels.

In his thought provoking essays and articles we may observe his ideas about Kannada language. Again and again he speaks about all Kannada people coming together. Gandhiji, as an ideal is always there in his thinking. Kannada is important for U. R. Ananthamurthy; along with that, the worries of the present as well as the memories of the heritage. U. R. Ananthamurthy is not, only concerned about Karnataka or Kannada in the narrow sense of the term. Most of the times his ideas are about Kannada language and the greatness a writer could achieve through this. U. R. Ananthamurthy is a more socially and politically aware and responsible writer. So that we may
observe in his writings that he does not speak a lot about Kannada alone, but it includes the whole of India, our past, heritage, good and bad of our society and such other aspects. The fact that unification should hold Karnataka together does not seem to bother him at all. Because it is no more an ideal to be achieved but something that is already gained. Therefore he does not have the kind of worry that B. M. Srikantiah or Alur Venkata Rao and others of the time had about the state. His concern is more with the language rather than with the state. This only shows that unification is no more a thought to be worried by the litterateurs of the present day because whatever they wanted to do, had already been done.

U. R. Ananthamurthy stresses upon the quality of a language, particularly the Kannada language. This is so because our written and spoken languages are different. Similarly the spoken language of the upper classes are different from those of the lower. U. R. Ananthamurthy is more concerned about the awareness of the lower classes towards the society and their lives. The folk language of Kannada has enriched the language; without that Kannada would be only a dry language, not capable of expressing the intimate authentic experiences of the people. It is the spoken or one's own mother tongue which can express the most complex ideas. The language also should be full of life energy to express and grow deeper. For this to happen the folk and the refined should come together. Similarly he stresses on the importance of teaching or learning all subjects in Kannada language. This idea of adopting our language throughout and trying to give up English, not becoming dependent upon it totally like we are now, and also get rid of it wherever it is not necessary would free Kannada people and also would bring them together. Whatever we learn in English without touching upon Kannada literature will never fulfill learning. Because, learning would take
place properly only when we become aware of our literature, heritage and also adapt whatever is borrowed from other languages into our own. In his own words "the mechanical civilization and the new thoughts should come to us only through our language. Then in the friction between the experiences of life and the new thoughts, a newer creation is possible".¹ Even though Kannada is incapable of expressing science subjects and that without English the contact with the outside world would be extremely limited, are true, still these should not make us feel incapable.² It would be definitely possible when we take up the responsibility to create in Kannada even technical and technological matters. U. R. Ananthamurthy wishes for this and through that he is expressing the solidarity of all the Kannada people. Though he did not directly participate in the unification movement, his is definitely a strong pillar who tries to hold the Kannada people together. His thoughts in this matter are about creating new Kannada expressions so that we may be able to give up dependence on other languages. He insists upon the fact that Indians should get rid of the inferiority complex developed due to colonialism. He stresses on Indians developing their own holistic personality through one's own language. In this sense depending on English for everything becomes absurd. We need to accept the truth that, 'our people may be idiots, our language may be useless but what ever is the truth, has to be accepted and an intellectual is not free from such truth'.³ In this context U. R. Ananthamurthy expresses the idea that 'we should go back to the original in English to understand but expression has to be our own language.⁴

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1. Ananthamurthy U. R., Kannada-Karnataka, p. 22
2. Ibid
3. Ibid
4. Ibid, p. 26
U. R. Ananthamurthy very realistically, without any bias discusses the status of different Indian languages and the people belonging to those languages. He says that the economic, scientific and political lacune in our country does not permit each of us to recognise oneself as belonging to a particular state or province. Therefore for a language to grow, the growth of the society in the direction of political, social, economic and scientific fields are very important. English today has spread all over the world due to this particular reason. Throuh this U. R. Ananthamurthy stresses on the importance of gaining knowledge and excelling in all the modern fields, it is not just the cultural fields - but scientific and political and economic are also equally important for the growth of a language.

Through these ideas U. R. Ananthamurthy is keeping the feeling of unification together. It is not just political unification; for that has been achieved already; now it is the political as well as, scientific growth which has to hold us together. So from this point, U. R. Ananthamurthy's work of creating awareness among Kannada people calls for attention. He says that we should not become blind towards our languages, instead we must try to realise the shortcomings there. We must try to express in our language because we cannot express the same in any other which is not our own. At the same time the pseudo self respect about Kannada which makes us narrow, should be given up. For the real growth would be possible only when we develop in all fields and bring the same into our language. This also comes out of a deep interest in our own language, heritage, society and literature. When learning English or expressing in one's mother tongue -

1. Ananthamurthy U. R., Kannada-Karnataka, p. 33
2. Ibid p. 32
i.e., here Kannada, is concerned, U. R. Ananthamurthy's thoughts are very much like those of B. M. Srikantiah. B. M. Srikantiah also had suggested that Kannada should be open to new ideas and we must also use the language creatively at the same time. To keep a homogeneous people united, this kind of oneness is very important. We must depend upon a universal language like English, so that scientific thoughts may be taken and thus our life styles may be improved. Because in the present life science is as important as other fields - perhaps a little more too. When we let our awareness receive from outside, we let it grow. While being involved in our lives, our awareness also should be open to other languages; while receiving takes place in English, expression could be in Kannada.¹ Even in literature new growth takes place when there is a relationship created between motivations from outside and experiences from with in.

U. R. Ananthamurthy echoes the feelings of B. M. Srikantiah, when he speaks in support of using Kannada language. It is our own efforts to use and communicate in Kannada which would enrich the language. English was necessary up to a certain stage. But now we have passed that and therefore growth of Kannada should be supported. While on the one hand the fight should be to keep away other imposing languages such as English on kannada, on the other we should be careful enough not to let Kannada become self-centered. He quotes the example of the 12th century Vachana writers to stress the fact that they wanted a social reformation and at the same time use Kannada for intellectual as well as emotional expressions. Kannada developed well at that time. The same pressure for the language should be created now, if we want Kannada to grow.² When people become

¹ Ananthamurthy U. R., Kannada-Karnataka, p. 38
² Ibid

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aware of the necessity to use their own language, it grows. This also happens when the ruling government starts imposing other languages on us. People's reaction at such times turns into a movement to fight for a language.¹ When U. R. Ananthamurthy says these, he is closest to the people who fought for unification. While those people physically involved because of their presence at that moment, U. R. Ananthamurthy is supporting the very same cause for which they fought, thus his ideas aptly coincide with those of the unification movement. He feels that too much of English has made us devoid of self respect and independent thinking.² Friction between the two will result in new literature.

A language needs to be protected by the users. For doing this the culture has to be protected. Culture and language are interdependent. When culture is protected by the language, language gets the strength to protect a culture. U. R. Ananthamurthy, in a very cosmopolitan manner, emphasises the fact that India being a unity in diversity, Indians need to protect all their languages from the external onslaught sometimes, and at other times from the narrowmindedness from within. Which means all Indian languages like Kannada in Karnataka, should be protected by the concerned people. At the same time, within Karnataka the language of administration should become Kannada, the students from whichever part of the country, while they are in Karnataka, should be made to learn basic Kannada, and usage of Kannada should be encouraged in all fields including education. This does not in any way discourage the mother tongue of a concerned person, but it stresses the learning of Kannada along with their language. This policy of languages suggested by U. R. Ananthamurthy, in education seems

¹. Ananthamurthy U. R., Kannada-Karnataka, p. 38
². Ibid
to admit a broadminded outlook on all Indian languages, without in any way neglecting Kannada.

All these also mean not to be totally dependent on English.¹ A relationship with English is necessary but not indispensable. In fact he says that students should be given a choice to learn in English but express in Kannada. This means learning in the original language but expressing in one's own language.² In fact U. R. Ananthamurthy even suggests that research work should be done in the medium of Kannada. U. R. Anantha Murthy echoes the feelings of B. M. Srikantiah, when he speaks in support of using Kannada language. It is our efforts to use and communicate in Kannada which would enrich the language. English was necessary up to a certain stage. But now we have passed that and therefore growth of Kannada should be supported. While on the one hand the fight should be to keep away other imposing languages such as English on Kannada, on the other we should be careful enough not to let Kannada become self-centered. He dreams of a Kannada land wherein every student is able to express himself in Kannada, about various subjects of study. This will enrich the language as well as create thought provoking ideas. Then Kannada would be used in the educational, administrative as well as legal fields.³ One of U. R. Ananthamurthy's lectures called 'Welfare of Kannada' resembles one of B. M. Srikantiah's called 'the way to strengthen Kannada language'. In this B. M. Srikantiah addresses people who had gathered, to find a definite stand for Kannada. This movement attracted several great personalities in the field of Kannada. U. R. Ananthamurthy was also attracted. The very fact that he was attracted

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1. Ananthamurthy U. R., Kannada-Karnataka, p. 23
2. Ibid, p. 27
3. Ibid, p. 40
reflects that his interests were for the welfare of Kannada. Again, in this lecture U. R. Ananthamurthy speaks of the unity in diversity of India and stresses the fact that, "regard for one's language should be like the back bone for a body." U. R. Ananthamurthy also suggests solutions for several problems in the usage of our language and tells us how much important it is for each language to have a strong footing.

Learning Kannada should be made mandatory for all the people who live in Karnataka. Not only that, they should also be made aware of the literature and culture of Karnataka. Here U. R. Ananthamurthy refers to B. M. Srikantiah, Ku. Vem.Pu, Masti, Bendre and Alur Venkata Rao and others, who worked for the unification of Karnataka and for the Kannada language. The ideals of all these people should become our ideal.

With all these points we may arrive at the conclusion that though U. R. Ananthamurthy was not a part of the movement which got Karnataka unified, still he represents the unity of Karnataka through his expressive thoughts at various times from various platforms. On the whole he represents the idea that Kannada people should stay together, be dignified and never develop any inferiority complex. Apart from doing creative work in Kannada, U. R. Ananthamurthy has enriched the language by his progressive thoughts and motivating language. He is a serious thinker and has voiced his opinions vehemently from time to time. In most of his writings about Kannada and Karnataka, he expresses the feeling that there should be solidarity among Kannadigas. When we remember the separatist tendencies in Telangana, Jarkhand, Uttranchal etc., we can appreciate the

1. Ananthamurthy U. R., Kannada-Karnataka, p. 69
2. Ibid, p. 79
work of U. R. Ananthamurthy. He is more a social thinker and the loopholes of the society again and again are highlighted by him. This is done with the intention of rectifying anything that has been wronged so that separatist tendencies may not grow. His concern for Kannada is very similar to that of those who were at the forefront during the unification movement. Therefore with all these points we may say that U. R. Ananthamurthy is one of the important torch bearers of Kannada and any movement for it.
U. R. Ananthamurthy - Conclusion

The above study leads us to certain conclusions.

Firstly, U. R. Ananthamurthy was born into an orthodox Brahmin family in a village. But, orthodoxy or rural setting did not bind him to old traditional life. His father, who had passed senior Cambridge exams was a Gandhian and had read many English books. All that had made him a modern liberal minded person and had not bound him by caste system. He had eaten in a non-Brahmin household which was unthinkable in that part of Karnataka during those times. The boy’s grandfather Padmanabhacharya was also modern in his outlook though living in a rural setting. During those times when people had never dreamt of giving respect or freedom to women, and had no qualms of conscience in insulting and ill-treating Brahmin widows, Padmanabhacharya rebelled against the society which insulted his widowed mother; deserted the family, went away to Kerala and lived with a non-Brahmin woman - all this was unthinkable in the first quarter of 20th century in Karnataka. The young mind of U. R. Ananthamurthy was highly influenced by the characters of his father and grandfather. He inherited the art of story telling from his grandfather.

Another influence on the young mind of U. R. Ananthamurthy was the character of Sadashiva Bhatta, his Sanskrit teacher who was a true Gandhian,
leading a very simple life. His austerity and social awareness had enormous influence on the young mind. All these influences developed awareness about his surroundings in the tender mind of the boy and he started peeping into the inner life.

Secondly, U. R. Ananthamurthy had read Kannada widely and that led to political and social awakening in him. Gandhi and Ram Manohar Lohia influenced him a lot and brought him closer to nature. It also developed writing skills in him and he took part in Kagodu Satyagraha.

Thirdly, U. R. Ananthamurthy is different from many other Kannada writers in the sense that along with literature, he was fully involved in socialistic and political ideas and took active part in socialistic and political movements. He responds to any movement in Karnataka either in its favour or against it. This had a lot of influence on the society, especially the youth. Even Edmund Upward of England was influenced by U. R. Ananthamurthy because of this nature, and started writing again, which he had stopped for some time.

Fourthly, The renaissance movement in Kannada started by B. M. Srikantiah, shifted from mythology and tradition to modern forms of literature and modern thinking. U. R. Ananthamurthy introduced the element of psychology into Kannada literature. As a responsible citizen, he thought seriously about the society, and political problems, accepted or rejected the norms set by society, and took up the responsibility of setting up new norms where the old ones were rejected and felt responsible for the happenings around him. This was one step forward in the process of renaissance in Kannada literature.
Fifthly, Though Kannada had developed various schools and groups of writing and had developed a settled style, U. R. Ananthamurthy felt that it required rebuilding in post-independent era. He thought of problems like shifting from rural to urban, conflict between tradition and awareness of man and such other things. The Navya literature was rejecting the old values but was not having new ones in their place. That created a vaccum and U. R. Ananthamurthy tried to improve that situation.

Sixthly, U. R. Ananthamurthy was one of the earliest and one of the best story writers next only to Masti Venkatesh Iyengar. He is known for his critical writings also. He has worked in various forms of literature such as short stories, novels, critical writings and poems. To him awareness is important and it is a responsibility. So we see that an element of psychology is introduced in his works.

Seventhly, U. R. Ananthamurthy led renaissance of Kannada one step forward by adding moral consciousness to kannada writing. To him awareness leads to consciousness and that to experience and acceptance of responsibilities. Therefore awareness is responsibility to him.

Lastly, speaking about unification movement, though Karnataka was unified by the time U. R. Ananthamurthy came on the scene, he realised the danger of the unification breaking off due to lack of feeling of oneness. He had seen Telangana, Jarkhand, Marathwada etc., demanding to break off from the linguistic unification and suggested development of Kannada for unification. He suggested that Kannada should be the official language, research should be done in that language and said that the people of Karnataka should stay together, be dignified, and develop Kannada so much that there will be no need for an inferiority complex.