

**Bhalchandra Nemade's *Hindu* : A Junk of Rich Living & S.L.Bhairappa's  
*Aawran*: A Comparative Study of Indianness Perception**

**Dr. Vishvadhara Deshmukh**

**Abstract :**

'Literature is a creative expression of our emotions and thoughts'. The mode of this expression is obviously language. But the language and literature both cannot be constrained through regional barriers. In this way, any literature is not limited to an explicit language or province. Therefore, the student of literature should always keep in mind that literature is native and universal at one and the same time. If we think about literature in regional Indian languages; we understand that even though the writers create in their respective languages having different expressive styles but there is an enormous similarity in their perceptivity. Such perceptivity is an outcome of the culture they belong. How and what is the real perceptive nature of Indian writers belonging to different regional languages? And how Indianness is being expressed by these Indian writers through various Indian languages? What similarities and differences such expressions really have? To explore these aspects, the researcher has intended to study S.L. Bahriappa's well-known Kannada novel *Aawaran* and Bhalchandra Nemade's Marathi novel *Hindu* with a comparative perception.

Actually, both these writers are prolific. But the present study is restricted to these two *magnum opus* only.

**Keywords :**

Indianness, Comparative Literature, Narrative Methods, Indian Values

'Literature is a creative expression of our emotions and thoughts'. The mode of this expression is obviously language. But the language and literature both cannot be

constrained through regional barriers. In this way, any literature is not limited to an explicit language or province. Therefore, the student of literature should always keep in mind that literature is native and universal at one and the same time. If we think about literature in regional Indian languages; we understand that even though the writers create in their respective languages having different expressive styles but there is an enormous similarity in their perceptivity. Such perceptivity is an outcome of the culture they belong. How and what is the real perceptive nature of Indian writers belonging to different regional languages? And how Indianness is being expressed by these Indian writers through various Indian languages? What similarities and differences such expressions really have? To explore these aspects, the researcher has intended to study S.L. Bahriappa's well-known Kannada novel *Aawaran* and Bhalchandra Nemade's Marathi novel *Hindu : A Junk of Rich Living* with a comparative perception.

The present research paper or presentation is divided into five parts.

- 1) What is Comparative literary study? What are the methods of study? And which methods have been considered or implemented for the present research?
- 2) To explore what is Indianness? What are the prominent features of Indianess?
- 3) To unearth how Indianness is reflected in the novels like *Aawaran* and *Hindu: A Rich Junk of living* written by S.L.Bhairappa and Bhalchandra Nemade in Kannada and Marathi, respectively.
- 4) To register the selective observations as the outcome of present study.
- 5) To point out the limitations of the present study.

Let's know what comparative study is and what the authentic or accepted methods of comparative study are.

### **Comparative Study:**

'Dictionary of Word Origins' defines the word 'Compare' as examining similarities and differences. In Marathi the word is being used for this is 'तुलना.' Etymologically it means

‘to count’ or ‘to compare’. According to Mitchell, renowned scholar of Comparative Literature ‘To examine similarities on one hand, differences on the other, to consider similar on one side and different or dissimilar on the other mean Comparison.’ (Mancharkar: 30). Actually, comparative study is a method or procedure to discover similar as well as different things.

There are the schools like French, German, American, Russian, and Chinese as far comparative literary study is concerned.

#### **A) French-German School:**

Impact or Impression is a very important concept in French Comparative literary study. This impact is basically of two levels. First is direct whereas the second is indirect. Direct is straight way accepted and indirect is unknowingly expressed. What are modes through which this impact is really existed? To search the same literary forms like letters, diaries, travelogues, and other related literary types are being considered. On the other hand, German School of comparative study believes in ‘Reception Theory’.

#### **B) American School:**

It gives importance to artistic elements within literature and considers aesthetics as a deciding parameter to examine literary values.

#### **C) Russian School:**

According to this school of study the literary elements and productive elements are closely associated with each other. The literary impression is being considered as an integral part of social and political relations.

It also considers that any literary piece is nothing but a by-product of its time and also social conditions. To add further, literary expressions reflect social changes and literature is responsible for actual changes in life.(Chaudhari, p.35)

#### **D) Chinese School :**

It is bit difficult to consider it as a school, because there isn't any theoretical systems of it are really found. Yet there is different method than western school of comparative study in Chinese school is implemented. Therefore, this method does not go for dried evaluation of literature but prefers in exploring writer's emotions in it and also to the extent reader has impressed. At the same time, this study method values language-culture while deciding greatness or smallness of that particular literary work. (Dev/Das,p.65,66).

#### **E) Indian School:**

When we study literature from Indian Comparative Perspective, it was strongly believed that a critic should be multi-lingual. 'Therefore from Bharatmuni of second century BC to Jagannath of Seventh century BC the critics were well-versed in Sanskrit. Naturally, the method of applying various measurements while critically examining literature was long back existed. But in the later periods, it discontinued hence we are unable to find any authentic Indian system for comparative literary study.' (Edi.,Jahagirdar,p.25)

Multi-religion, multi-culture and multi-linguistic aspects of the society became so habitual with Indian scholars that they forgot that there is multi-lingual literary type. It resulted into lack of having a distinctive sect for comparative literary study.

But as a matter of fact that from last five decades a separate faculty has taking shape to study and examine the happenings in native literature. It has been striving to focus on Indian languages and study the major changes taking place in Indian regional literatures. On one side, it studies the history of Indian language while on the other it attempts comparative study of these literatures. This newly emerged faculty of the scholars is well aware of the fact that global literature is Euro-centric. Literature is basically product of culture therefore the foreign parameters for native Indian literary study are absolutely

useless. It gives importance to Indian nativity on one side while on the other it values modernity.

In other words, it combines or fuses Indian nativity and modernity at one and the same time and that is in the phase of globalization. This method has becoming very useful for comparative study of literature in Indian languages.

The present study accepts the same method that associates tradition and modernity together.

### **What is Indianness?**

It is really a very complicated concept. It is being used to refer diverse subjects. It is also considered as a synonym to 'national identity' or 'national pride'. Nationality of the concept has really hiked complicated nature of the concept. On the basis of it Indianess, Indian Character and Indian Identity are being considered as unreal notions and hence there is no authenticity of them. But the researcher is not agreeing with such an extreme considerations. He has no difficulty in accepting Indianness project to research diverse traditions in our country having their own similarities and differences. But at the same time, he believes that the idea of Indianness should not be an one-sided or dried affair.

Dimitro Diana in her 'Imagining Indianness :Cultural Identity &Literature'has clearly mentioned that, 'The notion of 'Indianness' as a perceived collective cultural identity is difficult to define. It is important to bear in mind that Indianness is not a Scientific or exiting, real category. It is rather a perceived, fluid & ideologically coloured discourse that constantly changes over time.....' (Dimitrowa,p.01)

Indianess is all together a matter of pride. It is responsible to convert our cultural diversity into integrity hence it should be preserved and implemented among Indians" (Pune/Ghorpade,p.74). The present well accepted consideration should be kept aside while taking into consideration this notion.

Renowned and senior most Marathi critic Dr. Sudhir Rasal considers that ‘The essence of living and culture of people geographically Indian is in other words Indianness. Culture is a continuous process.’ (Punde/Ghorpade,p.64) It has a long lasting system. It is made of smaller and greater traditions.Gurudev Rabindranath Tagore compares it with a river assimilating smaller streams in his Towards a Universal Man. It can be read in Marathi translation as:

‘सर्व वंशांची माणसे आली आहेत एकत्र.....

आणि मिसळून गेली आहेत या भारत नामक समुद्रात.....

त्यात आहेत आर्य, अनार्य, द्रविड

आहेत हूण, पठाण आणि मोगल-

सगळे इथे एका विशालतेच्या समुद्रात गेले आहेत सामावून.’(Punde/Ghorpade,p.72)

At large it should be understood and believed well that Indianness is not at all pride for a specific culture but it is an assimilation of various streams and different cultures. Indianess implies an inclusion of different languages, and cultures. There may be internal conflicts in these cultures but yet they have become an integral part of this long stream and it should not be kept aside.( Khilnani, p.22)

Mahatma Phule may have anticipated ‘A society without any class-centric differences or upper-lower divisions.It is in other words an idea of Indianness for him.’ (Punde/Ghorpade, p.229).

We should always keep in mind that, ‘Indianness is unified, multi-layered, ever changing & most importantly always ‘imagined’ & conditioned through our ideological positions to be constantly created & recreated in our discourses and our cultural and academic narratives.’ (Dimitrowa,p.02).

In short, there may be smaller differences but at large historically, politically, culturally we are not much different. On the other hand the way responded the political and cultural attacks are not different. Our comprehension of life, approach towards life and artistic and literary nature is not largely different. This integrity has shaped at large the idea of Indianness.

We are also expected here to disregard the extreme approaches or ideas like colonialist, nationalist, progressive and regressive for a constructive understanding of multi-cultured, diverse and multi linguistic concept. (Punde/Ghorpade,p.188).

### **Reflection of Indianness in *Aawaran* and *Hindu: A Junk of Rich Living*:**

Let's have a brief introduction of these two writers before we unearth Indianness in these two works.

Bhalchandra Nemade is one of the most prominent Marathi poet, novelist, critic, linguist of post nineteen sixty. He is one of the most active writers who ended cultural monopoly. Rebel has been the most prominent aspect in him as a writer. Apart from *Hindu: A Rich Junk of Living* (2010) the other novels like *Cacoon*, *Bidhar*, *Hul* and *Jarila* are the milestone novels in Marathi Literature. His novel is a new novel because it denied the existed or established systems.

There are very few writers in Marathi who have passed the difficult test of readership and critical recognition. To date, Nemade has been at the forefront. He has been honored with the awards like 'Janasthan', 'Maharashtra Foundation', 'SahityaAkademi', 'Padmashree' to 'Jnanpith' and more recently 'Kolkata Krititva Samagra Sanman', 'Govardhanrai Tripathi Award'. We will consider the novel *Hindu: Rich Junk of Living*, published in 2010 with the theme for the present research paper.

Santeshiwar Linganayya Bhairappa is an important all-India writer who wrote from Kannada in the sixties but is familiar to readers in many Indian languages through

translation. Bhairappan, who is a professor of philosophy, has published four books on the subject. His novels have captivated the minds of the readers.

His novels have reached new heights of popularity and thirty-five editions of the novel *Aawaran* (Veil) have been published to date.

Kannada Sahitya Akademi Award, Kendriya Sahitya Akademi Award, Padma Shri Sanman and K.K. The Birla Foundation have been honored with the prestigious 'Saraswati Sanman' award and honors. The present study is restricted to his novel *Aawaran* (Veil) only.

### **Comparison of Contents:**

**A) Feature of Indianness : Apparent contradictions; But the principle of coordination in it :**

#### ***Hindu: A Junk of Rich Living:***

'Centuries ago, a culture took root on the banks of the river Indus with the arrival of Aryans and later it flourished as a 'Hindu culture' throughout the Indian subcontinent. Here 'Hindu' is not a religious but a geographical term. An important feature of this culture is that according to the needs of the social structure of different periods and due to the ideas put forward by many thinkers and philosophers, it was constantly added to but by embracing all this and digesting many changes, this culture kept its continuity intact.

So this novel is a journey from Mohenjo-daro in Sindh province to Morgaon in Khandesh in Maharashtra. It is a journey from past to present, it is a journey from individual to group, it is a journey from modernity to indigenesness. Due to his father's illness, Khanderao has a worldly journey from Mohenjo-daro to Morgaon, on the other hand, it is also a mental journey of a person to a group of people. In this journey, we get to see the tight cultural weave of caste, sub-caste, creed, denomination, norms, beliefs and superstitions and all these based on each other.

The novel gives a brief overview of the historical and real life of the mainstream farmers and the agrarian group in Indian society. The historical background of this group is revealed. By combining time, this novel connects with the life of the farming community

***Aawaran (Veil) :***

Travel is also the centerpiece of the novel *Aawaran*. This is the journey of Lakshmi alias Razia, the heroine of the novel who is a screenwriter by profession. She marries Aamir, a young Muslim, against her family's wishes, and even converts at his request; After 28 years of marriage, when she goes to the historic city of Hampi with Aamir to make a short film, she is upset to see the destruction of the temples there. Out of such discomfort she turns to study to find out the causes of this devastation. She has her Gandhian father's books in her hands. Her remarks and her study reveal her "hidden truth" in history and in this journey she changes her view of Amir, Professor Shastri, her father, herself, Hindu and Muslim religions and most importantly history.

In short, this novel is a journey From Lakshmi to Razia and Razia to Lakshmi. From Hinduism to Islam and again from Muslim to Hinduism, from the present to the past and from the past to the present.

Scholars and writers of all ages have the urge to dive deep into history in order to apply the present and discover its roots; A striking example of this is Alex Haley's novel *The Roots* (1976). In this novel, Haley takes a heartfelt look at the atrocities committed by blacks against whites.

Both *Hindu: Rich Junk of Living* and *Aawaran* are novels looking at history to apply the present; Among them, 'Hindu' is not about the atrocities committed by foreigners, but about how we have lost our cultural memory due to the long sleep of colonization. The *Aawaran*, however, depicts how the fanatical Muslim regime in the middle Ages perpetrated atrocities on the pretext of conversion and the destruction of temples.

But the salient feature of both novels is their depiction of the Indian way of responding to seemingly contradictory things. So in 'Hindu', Khanderao, despite being proud of his culture, thinks about Western archeology.

Keeps trying to dig up our history based on that. In this endeavor, 'Mandi' chooses his (Western) friend as his companion. Although his behavior may seem contradictory, it is a salient feature of Indianness.

In *Aawaran*, Lakshmi tries to survive without severing her relationship with her Muslim husband even after the study reveals that fanatical Muslim rulers in the Middle Ages indiscriminately persecuted Hindus. At the end of the novel, Aamir decides to support his wife wholeheartedly. That is to say, co-ordination is more important than mere struggle, an important feature of Indianness is evident from the themes of both the novels.

### **Comparison of Narration Methods:**

#### **B) Feature of Indianness : Ability of having Presence in different periods of time at the same time:**

Considering the overall narrative styles or methods of the novel, first person narrative, third person narrative, correspondence narrative, and diary narrative are prevalent. But when you think of both the novels *Hindu: Rich Junk of Living* and *Aawaran*, the narrative style does not follow the above.

Apparently the narrative of both these novels seems to be the first person narrative; In between the narrator becomes the third man and there is also a corresponding method in between.

This statement keeps changing in the past as well as in the present as per the need of the story. In the present it is the first person, but in the past it was the third person. This statement is called Cyclicalization, Cycle Narration.

In *Hindu: Rich Junk of Living*, Khanderao's journey begins between the past and the present. He narrates some events of the present through first person statements but sometimes his brother Bhavdu, sometimes his aunty, sometimes his blind aunt and sometimes a person from the village narrates the events of the past. These incidents are not even told by an individual, but sometimes they reach the reader through group chats and quarrels among them. Khanderao is there when this happens, but he doesn't say or mentions anything. So sometimes first person, sometimes third person, sometimes person centric and some other time group centric. In this way, Nemade uses a variety of statements. Such narrative style is found in medieval Marathi narratives as well as in Bharuda; The influence of the Warkari style of invention on Nemade suggests that he developed his own 'special Indian' style of expression.

Considering the narrative style of the novel *Aawaran* (Veil), it has the structure of 'Story under the Story.' The statement of this method can be seen in the story of Panchatantra. In other words, Lakshmi alias Razia, the heroine of the novel, sometimes tells the story and sometimes the discovered (Hindu) prince tells his story. This means that the novel also deals with both the past and the present at the same time. Nemade and Bhairappa have used the narrative methods used to narrate such things as Panchatantra and Marathi Akhyanakavya for their novels. This method of statement is uniquely Indian, providing the ability to coexist for many periods of time.

### **Comparison between Indian Values in the Novels:**

In fact, values are so universal; However, the reason behind the adjective 'Indian' is that these values are found especially in Indian culture.

### **C) Feature of Indianness : A conflict between 'self' and 'family':**

We know that the family is the basic unit of Indian society. As a result, as the proclamation of individual freedom grew, so did the traditional family system; But it is not extinct. This is because the importance of the family remains undiminished in the Indian community; So in his mind there is a constant fight between 'self' and 'family'.

This conflict is clearly seen in the novel 'Hindu'. In fact, this fight is seen in all the heroes of Nemade. Khanderao is no exception. Khanderao's father Vitthalrao is a farmer, he wants his son to farm and take care of the family heritage; So Khanderao has no interest in agriculture so he does not return to the village for years. He wants to get more education and do PhD. His father says that learning like this is a waste. This has led to a father-son conflict. However, Khanderao leaves his project halfway and returns to the village as soon as he receives a message that his father is ill and he wants to see him for the last time. After the death of the father, he performs all the rituals and accepts the responsibility of the family.

The protagonist of *Aawaran* (Veil) Lakshmi marries Aamir against her father's wishes. Converts when his father is a staunch opponent; But it is Lakshmi who, after her demise, carries out her duty of exhumation as a daughter, purifying herself in the manner of Hinduism, and most importantly, after the demise of her father, the project of discovering the historical truth which she had started from her thoughts, she completes the project as a daughter. On the one hand it is a struggle between 'self' and 'family' and on the other hand it is a discharge of one's duty towards family.

#### **D) Feature of Indianness : Presence of Women as carriers of Family Culture:**

The strength of the Indian family is the women in that family. If a man leaves prematurely, there is a crisis in the family, but it does not end there. If the woman in the family dies prematurely, the family itself is completely destroyed. Even if we look from *Mahabharata* ... even if Pandu dies in it, the family of Pandavas is not destroyed and on the other hand, Dhritarashtra, Duryodhana all their families were destroyed even though Kauravas were alive. This is because the backbone of the family is the woman. Alluring pictures of these women can be seen in the novel *Hindu: Rich Junk of Living*. It means, happy woman. Sad woman A woman who lives a glorious life in the eyes of society, a prostitute, a murderer of her own husband, a prostitute who succumbs to all kinds of crazy desires of her husband, a labourer or never falls outside the four walls of the house.

Completely uneducated but cultured, fully educated but cultured, all these patterns of femininity can be seen in 'Hindu' novels. All these women are seen struggling to keep the family in one thread.

The novel *Aawaran* (Veil) is also a portrait of a woman; The author portrays the fraternity of many women in medieval history, just as the modern day Lakshmi, Aammi, the mother of Aamir, is in the novel. The novel depicts a number of women who are trying to save their own reputation and the reputation of their family, women who are playing with the hands of epicure husband, and women who are controlling the man on the strength of their beauty. Most of these women are grieving the loss of their family. That is, family is also their priority.

**E) Feature of Indianness : The variety of beliefs, superstitions, customs and traditions:**

An important feature of Indianness is the variety of beliefs, superstitions, customs and traditions observed in each region. No matter how much time has changed, it does not seem to have changed much. These things have remained important in Indian society even in modern times, as it seems that following them reflects one's personality as well as one's collective expression. It appears in both novels taken for the present study.

For example, if we look at the different rituals after the death of the father of both Khanderao and Lakshmi and the thoughts about death that followed, it will be noticed.

**“ Chandrabhagabai, take this bath next. Pour Chindhutai water. Worship Let's make a line of sight from there - first mother, then Sonavahini, then blind aunt, then Chindhu aunty, four sisters, Baidi, Taydi, sisters' children from one year to eight years ...a shaligram with pillow. Give Raja.Ram Krishna Hari. Ram Krishna Hari.”** (Nemade, p. 569, 570).

Another one.

**‘..This undesirable place was a place of great curiosity for us as a child. It is still there. The boundary of the fourth dimension. Thirteen, from Mohenjo-daro to the present day...Chachaveti Chachaveti; Chachati Chachato Bhag: '(Nemade, p. 572)**

Khanderao, who works as an archaeologist at the Mohenjo-daro International Excavation Project, follows all the rules after his father's death when he returns to the village. They don't make him feel outdated. Because he has been acquainted with the cultural spirit behind these customs and traditions since childhood.

‘Man is born so death is inevitable; Therefore, a conscious awareness of looking towards death has remained a salient feature of various cultures in India. The picture of this conscious mind is seen in both the novels. In particular, the contemplation of death in the novel 'Hindu' is influenced by the saintly tradition of the medieval period.

‘आम्ही जातो अमुच्या गावा

आमचा रामराम घ्यावा

तुमची आमची हेचि भेटी

येथुनिया जन्मतुटी’ (Nemade, p. 569)

Apart from such abhangs of Saint Tukaram, many poems from Dnyaneshwari have been presented in the novel to express the thoughts about death in this region.

‘The whole area was engulfed by bombs on the wrist. Farmers sitting on all fours in a state of mind. There is the sound of the head cracking ...At the same time, we should do our duty without grieving over death. ‘मढे झाकोनिया करिती पेरणी कुणबियाचे वाणी लवलाहे’ (Nemade, p. 573). The realization that Vitthalrao's skull was broken, that the

farmers bath in the river and go to their respective places, is easily achieved through this action.

The novel *Awaran* (Veil) also depicts death and its aftermath.

'All around was the tomb of her ancestors. Her mother's place is also there. Grandfather Narsegauda, his father Shingegauda, his father Venkategauda ..... but everyone is sleeping in the same garden, in the same place. '(Bhairappa, Trans. Uma Kulkarni, p. 40)

The recollection of death in ancient texts like the Taitariya Upanishad in India comes to mind after reading the depiction and contemplation of death in both these novels.

#### **(F) Author's View about History and Culture:**

Writers of all ages have a desire to dive deeper into the past to apply the present; But how to interpret the history that is in front of them after descending into the past depends on the point of view of the writer.

Considering the authors of the aforementioned novels studied here, Bhalchandra Nemade has a long history of Hindu culture, such as the weaving of relationships, the spirit of friendship with the universe, the value of community life over the individual and most importantly the connection to our land and local traditions. They look at history and culture from the perspective of the untouchability, the racism that forced this culture to flourish.

Both the so-called secularists' eyes on modernity and the so-called Hindutva's radical values on cultural nationalism based on the European nationalist model of 'one language-one culture-one nation' seem narrow or limited to him. Therefore he needs a vision that seeks to 'Nativ Modernism'. His protagonist Khanderao will continue to find this value in '*Hindu*' *Chatushta*, as can be seen from his behaviour in the first part. Nemade believes that culture is not woven from a single language and tradition, but that

culture is growing by embracing all the traditions that have grown out of the land. So in his novel 'Hindu' we get to see a collage of different languages, castes, customs, creeds and traditions. We have forgotten our rich traditions and culture due to the influence of British colonial rule, so we are gazing at the West in all respects.

Due to Nemade's point of view, in the novel *Hindu: Rich Junk of Living*, the nature of Morgaon area, and the localities where deprived, out caste people of Morgaonlive have become virtuous and real on the mind of Khanderao. The Khandeshi dialect of this area, the dialects of others, the language of the tribals, its variety, proverbs, phrases, the language of folklore at various levels, the universal nature of all these elements and its instinctive communication are the features of the novel 'Hindu'.

Considering Bhairappa's point of view, it is important for him to eradicate the cultural inferiority that colonialism has instilled in his mind. He concerned that by exalting this inferiority complex, we will be torn from our rich culture by the globalization that globalization is emphasizing. However, he lamented that the "selective and misleading secular view" of our history does not allow us to realize the true nature of our ancient and medieval history. We will not become adults unless we can distinguish between the deeds of our forefathers and the deeds of our ancestors. It is a sign of maturity to get rid of it as much as to get it from history. '(Bhairappa, Trans. Uma Kulkarni, 9). According to Bhairappa, 'Hindu' is more of a historical and religious concept than a geographical one. The atrocities committed by them against Hindus for conversion and the demolition of Hindu temples as a part of it is an undeniable 'historical truth' no matter how much they decide to deny it. So, while inspecting the history, they are not going to turn a blind eye to this truth. The manner in which Lakshmi alias Razia, the protagonist of the novel 'Awaran', confronts this truth, and at the end of the novel, her husband Aamir also realizes the 'other side' of the history of his ancestors. Bhairappa's role is that everyone should have such a 'conscious history'

***Selected Observations from the Study:***

The similarities between the writers' perspectives on history and culture, as well as the linguistic region to which they belong, the influence of traditions in the language in which they are writing, have created similarities in the graph of Indianness reflected in their novels. Following are some selected observations from the research presented:

1) Assessing his present on the basis of history, Nemade thinks that the British colonial rule created a cultural dilemma for him, while Bhairappa thinks that along with the colonialism, there is a seed of this cultural dilemma in the destruction caused by fanatical Muslim rule in medieval times. This view seems to be reflected in the novel for the study.

2) Nemade is a Marathi writer. The 'bhakti movement', which has been influential in the region since the Middle Ages, seems to have influenced almost all modern writers. Nemade is no exception; So on the one hand, his expression seems to have been influenced by the Warkari and Mahanubhav sects.

Apart from this, the influence of folklore in Maharashtra also seems to have fallen on his style. In many places in the novel, as well as the folklore that comes at the end, this is indicative of the effect. The Bhakti movement was influential in Karnataka during the medieval period. 'Literature of Morals' was inspired by Mahatma Basaveshwar; But Bhairappa does not seem to have been influenced by this movement. On the contrary, he is influenced by the ancient Hindu philosophy. The 'Pre Side-Post Side' tradition of refutation, which was prevalent in ancient times, has an effect on his style of invention.

The argument of Lakshmi, the protagonist of the novel, based on her studies, is indicative of this. In ancient times, Gargi and Maitreyi, who were known for their pursuits, were like *Vidushis*.

3) The narrative system in 'Hindu' is in the form of Marathi narrative and Bharud. Nemade has developed this method under the influence of narrative and Bharud narrative methods which were famous in Marathi language in medieval period. Bhairappa, on the

other hand, appears to have used the Panchatantra narrative style of expression in the form of 'novel in novel' (story in story).

4) As mentioned earlier, Bhalchandra Nemade is a writer who writes in Marathi language region. He is influenced by the medieval devotional movement in the region and the modern day Renaissance (Also known as Phule-Shahu-Ambedkar) movement in Maharashtra. So he hold the British and their tyrannical regimes responsible for the various entanglements and cultural tensions in our present.

But at the same time we should also note how the non-Muslim people had to suffer injustice due to the tyrannical rule of Nizam, Razakars in Marathwada. While having chapter of about seventy pages in Nemade's 'Hindu' novel; As a result, even after independence, there is no explicit mention in the 'Hindu' novel as to how the differences between the Hindu and Muslim communities appear there. Bhairappa is a Kannada writer. The temples in the famous city of Hampi in Karnataka were demolished by fanatical Muslim rulers like Aurangzeb, whose grim picture is in his novels. However, the author seems to have remained silent about how Dara Shukoh, Aurangzeb's brother, was a polytheist, how he translated important Hindu texts into Persian, and how Muslim literature, music, architecture and art added to Indian art while depicting bigotry in Muslim rule.

5) Due to the influence of medieval saint movement and modern awakening movement in Maharashtra, Nemade's attitude towards culture has become holistic.

6) The literary personality of the writer is formed due to the influence of specific language region, awakening movement, literature and cultural movement, his sensitive nature is taking shape and this is reflected in his literary work.

7) In the form of a bunch of natural expressions of various languages, castes, creeds, religions and traditions that have grown up in our land, the 'Hindu' having the different shades of Indianness in the novel come to our hands through study.

## **Limitations of Research:**

It is important to note the limitations of research while concluding this research paper.

- i) The research done here is of short period. This means that it is based on the study of the last 22 days after joining IAS, as a result it is primary..
- ii) As Bhalchandra Nemade is a Marathi language writer, most of his published works have been read by the researcher but it is not about Bhairappa. He is a Kannada language writer. As a result, out of his total 26 novels, only seven novels have been translated into Marathi.
- iii) The meaning is not only understood by reading the literature, for that the region in which the literature is shaped is also expected to be read. This is not the case with the present research.
- iv) Bhalchandra Nemade and SL Bhairappa are living writers; So what else do they have to say about these literary works? This is an opportunity to understand by interviewing them; But this has not been possible for the present researcher.
- v) The present research seeks to explore Indianness reflected in the literature of the regional language as a whole, has its limitations as it is at a very rudimentary level.
- vi) **I prepared this research in Marathi and then translated into English; due to this unavoidable exercise there is possibility of 'Gained through research and lost in translation.'**

**But in the future, the present researcher will try to overcome these limitations and do in-depth research.**

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Dr. Vishvadhara R. Deshmukh,  
Associate: May-2022  
Yeshwant Mahavidyalaya,  
Nanded-431602.  
vishvadhara@gmail.com