

# ANIKETANA

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## Chief Editor's Note

Though belated, we are glad that the latest issue of Aniketana has come out. The editors and the president of the academy, at their first meeting decided that each issue of Aniketana, a quarterly journal of Kannada language and literature, should highlight some significant aspect affecting Kannada literary world. This issue highlights the interview with Nadoja Dr. Channaveera Kanavi one of the most important poets of India. Dr. Kanavi has passed through all the major movements of Kannada *Jagattu*, such as Navodaya, Pragatisheela, Navya and Dalita-Bandaya. For the long seven decades he wrote poetry continuously.

You may find that the format of the present issue is slightly different from the previous ones. It was felt that in addition to the translations from the best of contemporary Kannada writing adequate space should be given in every issue to the book review, which constitute the quaint essence of Kannada literary culture.

We are thankful to all those contributors who very kindly responded to our invitation at their earliest convenience and sent us their contributions in time. We do hope we will continue to have the co-operation of the readers, the contributors and the subscribers in the future too.

**Dr. Aravinda Malagatti**

President

Karnataka Sahitya Academy

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## EDITORIAL

Again we must apologize for the delay in putting this edition into the hands of our readers. Each time we sit down to plan an issue we face a series of questions concerning organizing the writers themes and the quality of the writings etc. Though belated the issue includes the pages of the restless Kannada creative spirits. They venture to portray here, a new newness. Naturally, their pens have travelled much into every detail of human experiences. Every voice of this issue is a vibrating note of revolt in its whisper, both living and dying.

The creativity of 21<sup>st</sup> century Kannada vernacular is marked with individualistic note. For the writer of this century individual experiences are more important than any school of thought. Every individual is a unique establishment. “for the young writers it is about time to herald a new literature.” “We have in our languages writers for whom their writing is integral to their life. They have drawn attention to the life we could have lived but were so busy with living that we did not live it.”

The literary movements like Navodaya, Navya, Pragatisheela, Dalita, Bandaya and Bandayottara, that dominated most of the 20<sup>th</sup> century are out dated. The several movements that, during the last century, set out to overhaul literary and artistic creation; each lived its brief life of intended success and passed in to history. The history of every living literature abounds with instances of new voices losing their newness after a brief tenure and yielding place to newer voice that, too, follow their predecessors into unkind farewell”. The earlier ways of expression, styles of writing and process of thinking have under gone tremendous changes. “The writer for the first time will not be programmed by a fixed given formula ridden ideology; instead

he will strive to be himself.” “What Gopichand Narang opines about the present Indian literary scenario suits the development in Kannada creative world”.

The young generation is making sure that they are driven by hallow ideals or dictates, not by any certain patterns. Only tremendous love for freedom needs to be underscored, so that the writer can sacrifice the dead baggage- but we cannot sacrifice freedom. He will not be on the side of those who impress; he will prefer to be natural, with his own inner voice expressive of everything that happens, as plants and flowers express themselves in different colours and fragrances. As the activities in the field of translation have proved that each language is unique with its own cultural, geographical, political and social history, similarly there is no question of equality in creativity. There should not be any illusion that all writing is equal or writers are equal for they are not. Apart from one’s talent there are many factors which will decide the density of writers- their direction of interest, their contacts with publishers, there observation of the world around them. Their disappointments with themselves, their social involvement etc. Modern Kannada young writers have proved that words acquire weight and appearance through their sensitive writings. Their experiments with language to express their complex mind also need to be marked.

We are fed up with the atmosphere around us. Looking at our Television, Newspapers and Cinema it is difficult to conceive what kind of society we live in along with us. Only Criminals? Whether our education and literature have failed in enlightening us? If not, then, for whom and why are we writing? Whether to please ourselves or to share the beauty of our mind and heart with others. Of course, our young writers are very sensitive and creative to the contemporary socio-political developments. For those who have taken writing or creativity of any kind seriously I wish them to read the following paragraph seriously. “I am not speaking now of the creators: to my mind there is a great difference between those who create art and those who

enjoy it; the creators produce because of that urge within them that forces produce has beauty; that is seldom their special aim. Their aim is to disembarass their souls of the burdens that oppress them and they use the means, their pen, their paints or their clay, for which have by nature a facility. I am speaking now of those to whom the contemplation and appreciation of art is the main business of life. I have found little to admire in them. They are vain and self-complacent. Inapt for the practical affairs of life they disdain those who with humility perform the modest offices to which their density has constrained them. Because they have read a great many books or seen a great many pictures they think themselves superior to other men. They use art to escape the realities of life and in their imbecile contempt for common things deny value to the essential activities of humanity. They are no better really than drug-fiends; worse rather, for the drug-fiend at all events does not set himself on a pedestal from which to look down on his fellow men.

The value of art, like the value of the Mystic Way, lies in its effects. If it can only give pleasure, however spiritual that pleasure may be, it is of no great consequence or at least of no more consequence than a dozen oysters and a pint of Montrachet. If it is solace, that is well enough; the world is full of inevitable evils and it is good that man should have some heritage to which from time to time he may withdraw himself; but not to escape them, rather to gather fresh strength to face them. For art, if it is to be reckoned as one of the great values of life, must teach men humility, tolerance, wisdom and magnanimity. The value of art not beauty, but right action”.

We hope that these selection in this Anthology will introduce the readers to a variety of writing of contemporary period. Definitely this reading will develop in reader a curiosity into our Kannada vernacular.

**Dr. Rajashekharayya G Mathapati (Ragam)**  
**Dr. Kavitha Kusugal**

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