

PREFACE



The present thesis is based on a literary study of the valuable novel *Sārthah* originally written in Kannada language by S. L. Bhyrappa. For the first time, a critical study of the translated novel *Sārthah* is attempted in the present thesis. A comparative and literary evaluation of *Sārthah* in Kannada and H. V. Nagaraja Rao's *Sārthah* in Sanskrit version is attempted for the first time.

The Sanskrit literature occupies a prominent place in the world by virtue of the great antiquity, amazing magnitude, vast expansion, luxuriant development of various literary forms and comprehensive range, which it amply commands. Among the extant literary works, Novels stand foremost from the point of popularity and prominence among the people. I have chosen this topic because, I got an opportunity of introducing two Karnataka Scholars, and one is Dr. S. L. Bhyrappa, Karnataka's leading literary figure, well known for his profound study of philosophical questions and second is Dr. H. V. Nagaraja Rao, a famous scholar of Vyākaraṇa, Alaṅkāra and writer of Sanskrit literature. I studied the Novel deeply and found that H. V. Nagaraja Rao made a commendable work by translating the Novel *Sārthah*.

The translation is beautiful, lucid and expressions are very effective. It captures the minds of readers. Most of the novels of S. L. Bhyrappa deal with the moral values of life, which shows the path to the society in this modern world, where we can see the down fall of moral values. Though the story of this work is a product of fascinating imagination, still nuances of facts are found in its realistic approach. The novel depicts the religious as well as socio-cultural tradition of ancient India. The author makes an investigation to find out the roots of the religious struggles that are encountered by ancient India in past. Indian social set up of the 8th century has been kept in view.

Sārthah can be discussed at several levels. It is a story of a Vedic Scholar of 8th century. It depicts a physical journey across India as well as a spiritual journey of the scholar Nāgabhaṭṭa. It is a historical novel defying western critical opinion that Indian fiction lacks a sense of the historical prospect. At another level, it is a picturesque novel that concerns itself with the escapades of the protagonist. On yet another plane, it is a romance, a very readable story about the true love of Nāgabhaṭṭa and Candrikā.

The present study is divided into eight chapters. Of them, the first chapter contains an introduction, where there will be discussions about the origin and development of the prose literature in Sanskrit. The second chapter contains a discussion about origin and development of novel. It contains an outline of the tradition of Sanskrit novels from the classical period up to the modern period. The third chapter introduces the life and works of S. L. Bhyrappa, a prominent writer of Karnataka.

S. L. Bhyrappa, former Professor of Philosophy and connoisseur of Hindustani classical music, is a best-selling Kannada novelist. He has published twenty-three novels besides several scholarly works. His novels have been translated into English as well as into many Indian languages and received prestigious awards. Well-known directors have also made some of them into films.

The fourth chapter deals with life and works of translator Dr. H. V. Nagaraja Rao, who has translated the Kannada novel into Sanskrit for the first time. He is also a great scholar. He translated so beautifully and effectively that when I met S. L. Bhyrappa (in Baroda on 28th December 2008), he expressed that ‘the translation version of ‘*Sārthah*’ is more effective than its original Kannada version, because the translator had knowledge of Sanskrit and Indian philosophy specially *Advaita Vedānta*, *Adhyātma*, *Nṛtya*, *Saṅgīta* etc.

The fifth chapter contains the summary of the novel. The sixth chapter deals with critical, literary and linguistic aspects of novel. There will be discussions about the plot, dialogues, sentiments, philosophy, culture, descriptions, style, language and other literary aspects in particular. In the seventh chapter, I have tried to compare the original novel and the translated novel. As far as its antiquity is concerned, Kannada is next only to Sanskrit and Tamil. Kannada is supposed to be derived from Sanskrit. Therefore, there is very much similarity between Kannada and Sanskrit. Therefore, in this chapter, I have compared the translation by giving some paragraphs in Kannada (in *Devanāgarī* script) as well as in Sanskrit, so that one can see the beauty and charm of both the languages. In the eighth chapter, I have tried to conclude the whole thesis, which highlights summary of all the chapters.

Dr. Rabindra Kumar Panda, Nyāyācārya, Viśiṣṭācārya, Ph. D., my *Guru* and research guide, is the Head and Associate Professor, Department of Sanskrit, Pali and Prakrit, Faculty of Arts as well as the Principal, Baroda Sanskrit Mahavidyalaya, The M. S. University of Baroda, I take this opportunity to record my deepest sense of gratitude to him for his kind guidance and valuable suggestions, from time to time till the completion of my thesis. He is a creative writer, poet and critic in Modern Sanskrit Literature. He initially advised me to take up the critical study of the '*Sārthah*' as my subject for research study. In spite of having dual responsibilities in the M. S. University of Baroda, he has helped me a lot by giving valuable guidance and thoughtful suggestions whenever I approached him. I am very much grateful for his kind co-operation and giving me debatable points during this present work.

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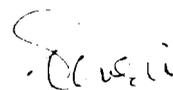
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There is a saying I used to hear that "Behind every successful man, there is a woman." But here the converse is true "Behind this successful woman, there is a man." and he is my husband Shri Shivanand Rangarao Desai. He helped, guided and encouraged, reared and helped me to build my own independent identity. Throughout my research, he stood besides me as a guide and philosopher. I express my deepest feelings of affection to him.

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