

Study of Aavarana (The Veil): As a historical novel

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Abstract: *Aavarana (The Veil) is a 2007 Kannada novel by one of the eminent novelists S.L.Bhyrappa. Aavarana means enveloping or covering something. This novel deals with the historical period in Indian history when Mogul emperor Aurangzeb ruled most part of India. S.L.Bhyrappa says that 'Aavarana' is the result of his search for truth about history.*

The veil raises pertinent and searching questions about religion, liberalism and identity and highlights the importance of unshackling oneself from the bonds of false knowledge.

Key Words: *Veil, invasion, history, symbolism, Hampi, Laxmi, Razia, Aamir, Prof.Shastrri. Aurangzeb, Hindu, Muslim, interreligious, conversion, religious harmony, unveil, historical truth.*

1. INTRODUCTION:

Santeshivara Lingannaiah Bhyrappa (S L Bhyrappa), one of India's most distinguished novelists, is a conscious artiste who depicts fundamental human emotions in his works of art. Well known for his profound knowledge of Indian philosophical and cultural traditions, he is a writer who has had intense personal experiences in both rural and urban milieus.

He is known for describing dwindling human emotions and experiences. His characters are deeply rooted in Indian sensibilities. He has authored 24 novels, four volumes of literary criticism and books on aesthetics, social issues and culture. Most of his novels are translated into almost all the Indian languages and six into English. Avarana (The Veil) is a twenty-first novel, of S.L.Bhyrappa. Aranava', the dark, explosive truths hidden in the pages of a certain period of history in India, create a cathartic effect (the purification of the mind) through the medium of art. The Veil records historical and current facts through new techniques and experiments, analysis through different new thought processes.

In this particular period of India, 'Veil' becomes a significant work in many respects. First, it is an attempt at fact-finding in history through the genre of fiction. Secondly, the forces us to develop historical consciousness and to get a sophisticated view of the historical truth that is needed. Thirdly, in the field of Kannada fiction, it has made an experiment in terms of form and technique.

Although the author claim that the 'Veil' is his second historical novel, the work can also be studied as a sequel to 'Dharmashree'. Some parts of the Veil is a continuation of 'Sartha', depicting the history and life of India in the eighth century, and again some parts of the twentieth century Indian history of the 'Tantu' depicting the life of all these works complementing the development of Indian history, aesthetically tied up.

2. LITERATURE REVIEW:

As L.V.Shanthakumari rightly observes in her epoch making work "Yugasakshi" in this particular period of India, 'Veil' becomes a significant work in many respects. First, it is an attempt at fact-finding in history through the genre of fiction. Secondly, the 'Veil' forces us to develop historical consciousness and to get a sophisticated view of the historical truth that is needed.

Another work in "analysis of Aavarana" Somashekhar Malipatil opined as how a writer or author of any kind of historical novel should have a social responsibility while claiming any kind of historical truth.

3. ANALYSIS:

As part of this, there is also the question of whether access to oral documents and documents can be accessed directly in the novel. In this same entry, Bhairappa writes: 'The historical content of this novel has nothing to do with my own. I have adapted the basis for every detail or action, as part of the novel, to the extent that literary art can withstand it.

The author has consciously adopted every technique for solving problems in the communication process. Historians can use all of their current and past historical events, such as those found in documentary, non-fiction or collectivist novels, historical characters, historical events, and documents, contemporary events, documentaries, media opinions, seminars, meetings, workshops, and influences on current issues. The coherently intertwined work, which in its sole effect, transcends the level of a collage, expresses artistry and creative ability.

Every technique of solving problems in the process of communication has been consciously adopted by the author. Author use all of their current and past historical events, such as those found in documentary, non-fiction or collectivist novels, historical characters, historical events, and documents, contemporary events, documentaries, media opinions, seminars, meetings, workshops, and current events. Since coherently intertwined, the work, in its total effect, transcends the level of a collage, expressing artistry and creative ability.

The first reason for the novel's success is the use of multiple narrators (multiple stages or span of time) in different parts of the time. Although the technique of the different narrators was adopted in the Canrad's novel and many authors in their novels, it was not the problem of the author who had to consistently bridge the enormous gaps of the period of the 'Veil'. The same author does not have the facility of having the substance of the 'Sartha' in the 'Veil'. In Sartha, an eighth-century religious, political, and social life, the authors could have limited their imagination and talents to the limitless. But there is some lack of comfort in the 'Veil' in the first-person narrative, most of the current events in the narrative of Lakshmi Uruf Razia, the events relating to Aurangzeb and other Mughal kings.

The story of Khwaja Jahan introduces the tyranny, helpless wrath, and inhumanity of a man who has transformed into a Muslim during the time of war. Khwaja Jahan's wife Shyamale – Tabassum's episode, many Indian women, Rajput women faced, during the Muslim invasion, the deathbed portrays the love of life. Khawaja Jahan himself has been subjected to such cruelty and his statements are made official. As a eunuch, he has gained access to the, and through him the images of the then Badasaha janas are dissected. The character of Khwaja Jahan, as a narrator, is effective in many tones. And this character serves as an official citation for many literary and historical references.

Another important dimension of Khwaja Jahan's character is the symbolism of the character and its ability to link to past and present histories, his eunuch nature, symbolizing all the physical and mental cowardice, Khawaj Jahan, then and now. Likewise, at all times, he is the representative of many people who become cruel and violent, helpless .

Epic theater creates an atmosphere in which the reader is unable to immerse themselves in the material, as the different narrations, events are from present to past are presented one after another. Although this design has been adopted in many works such as 'Parva' and 'Mandra', it is deepened in the 'Veil' and the plot changes from the eighth century to the twentieth century.

Standing in the period of time, the cycle of time is complete. As with many of Bhairappa's novels, the story of events in the 'Veil', such as Hampi, Narasapur, Bangalore, Kashi and so on, has become the realization of India's concept of integrity. The inter religious marriages planned in the story line bear witness to the influence of different cultures, as well as changing social norms and values, while showing the impact of past history.

Through Lakshmi's thoughts, it is understood that the 1st Bajiraya, Balaji Bajiraya, intended to transform Kashi's Ganawapi Mosque into a shrine. However, due to the threat posed by Saptarjung, the then Kashi Brahmins appealed to Bajirao to give up his attempt. This incident reminds Lakshmi that nine hundred years ago, when the Muslims threatened to destroy the original Sun Temple, the return of the indigenous kings who had come to fight the Musalmans. Throughout history, the legacy of Brahmins who sacrificed thousands for their cause, why did the Brahmins of Banarasi become so cowardly? 'The thought of Lakshmi echoes in our minds. Ever since with these ideas of Lakshmi, the history of the millennia overlaps with the history of the present, and expresses how past history influenced the present.

Through the character of Lakshmi, many pseudo intellectuals, such as Professor Shastri, selfish politicians, have been portrayed as selfish and the fact that historical truth is distorted through their characters. Thus, as the main character of the novel and the author of the novel within the novel, Lakshmi becomes a witness to the eighth century, the subsequent centuries and the present. Many parts of the episodes of Aurangzeb's regime, Khwaja Jahan and Hamdullah are embodied in Lakshmi's novel. The technique of the novel within the novel is influential in dissecting the 'Veil' on the truth of history, as in the play within the play 'Hamlet'.

Yet the events that are represented in the inner novel are harmonized with the main events of the novel. Laxmi is remembered as a witness, in the first part of Bhairappa's novel Sakshi, when Paramshwarayya's ghost is recalled to be sent back to earth and reported as witness to everything he saw. As the narrator of many parts of the novel, Lakshmi's duty as the author of the novel is to perform the task of declaring the history of centuries of the past as a witness. On the other hand, Lakshmi's role was set centuries ago (in contrast to the character of Khwaja Jahan in the novel, there are a couple of similarities – being a Hindu who converts to a Muslim, Khwaja Jahan's inaction, cowardice is not found in Laxmi).

Instead of risking herself, she is afraid of anyone, resisting personal problems, weaknesses, and resisting lies. Because of the fact that Lakshmi's role as Lakshmi is inherently evolved due to her exploration, the power of truth-making, deep study, and creative skills. Lakshmi, is the source of the misery of the personal life and the social suffering.

In this sense, it is most welcome that Lakshmi's list of citations used in her work is also part of the novel. With this technique, the novel published by Lakshmi has become self-sufficient. Lakshmi's words are remarkable: 'Not only one can get our books back but my novels have the basis of all these texts. If it is fair to forfeit a novel, it must confiscate all the supporting texts and make a list of arguments in court. 'This technique, which combines the basis of all texts as part of the novel, is not found in any novel in Kannada. It is divided into sixteen chapters, narration, retrospectives,

different narrators, different time periods, historical records, conclusion from the main part of Vivekananda's speech – becomes one of the finest open ended novel.

The novel's move is mainly controlled by three strands. Razia Uruf Laxmi and Aamir's Love Marriage, Professor Shastri's Social Intellectual Activities and pseudo Intellectual intellectuality and his marriage with a foreign girl.

Both of these marriages provide an overview of the ideas of intellectuals of contemporary society, as well as the portrayal of inter religious marriages, and reveal the denser details of the lives of different communities. Lakshmi's father, Shastri's father belongs to different sects but represents ancient values. Lakshmi, Amir and Shastri represent a side of modern society, embracing modern intellectualism and ideology. With the marriage of Lakshmi Amir, the religious rituals of the daily life of the Muslim people, the boundaries of religious liberty, the status of women in the community, are introduced. Laxmi's son Najeer marries Aruna's daughter, Shastri's daughter, and the second generation of inter religious marriage is developing in these families. The son of the Shastri marries a Punjabi girl. Just as Lakshmi is away from her father due to her marriage, the Shastri is also away from his father due to his marriage and his habit of eating beef. Yet they often go back to their hometown. In many cases the design of the Parallel structure appears. These interconnections, intertwined characters add to the storytelling and contribute to three generations' worth of their life analysis.

The main plots of the events of the past is the life of Khwaja Jahan, the life style of the Mughal Badashas, the destruction of temples, and the depiction of the life of ordinary people of that period.

Another important strand of the novel is the relationship between literature, art and history and the analysis of the commitment of the historian to the historical truth and the art in the portrayal of history. Lakshmi worries: 'The object of literature can be historical. May be contemporary. The author must be loyal to the truth only. While film making of Hampi hiding the truth is not acceptable says Laxmi. Lakshmi's comments suggest that the artist's point of view should be in documentary making. Laxmi looks history through the study of the notes in her father's collection and the notes he had prepared. History is to look at the events of the past objectively, free from drawing from ideology, movements and ideals.

Though a learned intellectual as Lakshmi and Aamir in an film institute, Laxmi to be one of the community of Aamir, Lakshmi has been converted as Razia, she has to change her personal beliefs and practices. Thus, even the most intelligent people, there is a strong sense of belonging to the tradition. After the demolition of the Babri Masjid, the Heritage Department of the Central Government plans to produce a documentary on Hampi. The fact is that the government's unwritten intention is to document the wreckage in a way that eliminates the anti-Muslim sentiments that are in the minds of viewers. The irony of the documentary is that the word 'documentary of the wreckage' is striking and in this case the meaning of the word 'documentary', in order to get rid of the anti-Muslim sentiment. Thus, the government's efforts to close and construct new enclosures on historical fact are understood by intellectuals to be supportive of the government's efforts.

Does the unveiling of historical truth require a workspace other than a ruined Hampi. At the beginning of the novel we see the cultural values of Razia, the Hindu and the Muslim community, both intellectually and emotionally mature. She has become the matured mind of many experiences. Her ideas are, therefore, profound thoughts which are of a sober and mature mind. Looking at the idols of Hampi, Razia remembers the friendly, religious harmony, integrity of her home in Narasapur in the days when she was Lakshmi. For her, the Hindu consciousness – rather than the Hindu consciousness – is conscious of historical and cultural rationales.

From the very beginning of the novel we see the interplay and effects of past and present history and social behavior. Because of Razia's evidence, she is unable to assist in the making of Hampi's documentary. But the making of the film does not stop. It turns out to be a 'vulgar' signifying truth, a lie. Such acts of closing the truth are well known in the art media such as theater, cinema, and through many workshops and conferences, such as 'brick', cinema like Tipu Sultan, and the role of professor.

4. SUMMARY:

Hampi's documentary episode, Lakshmi's father's death, his father's bibliography, and the study of his notes have increased the rivalry between Lakshmi and Aamir. The truth about Lakshmi's history makes Amir to hate Islam. Babar's mosque is one in hundred percent truth, while it is difficult for Amir to comprehend the words of Lakshmi that the Hindu shrine was at the original, Babur built with bricks, pillars, idols and stones. Why not accept the truth of the past with the mind of the prince, as one accepts the historical fact of another, the historical fact of another past, the present? According to Lakshmi's study, 'No one who seeks truth should hate or tune in to the truth', Marxist historians are creating the lie that Hindus break up their temples with their own inner conflicts. In the novel, gradually, the authors cover the enclosures on truth.

A meeting of historians organized by the government to achieve nationalistic integrity creates a climactic scene that unveils the personality of Lakshmi and explores many untrue veils on historical fact of the present. Razia Uruf Lakshmi, empowered by the realization of the truth, is embroidered with all false premises, masks and historical grounds.

Lakshmi did not speak at that meeting, but she thundered. Consequently, she will not be allowed for the second meeting. By Rajdhan, she came to know the conclusion of the meeting. Aurangzeb was a chauvinist, a strict secular ruler, and his wives were baptized and allowed to set up a controversy.

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