



# MOOKAJJI'S ROLE IN KARANTH'S NOVEL: "MOOKAJJIYA KANASUGALU"

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## Abstract

This article explores the social consciousness and cultural subtleties portrayed in Shivarama Karanth's novel "Mookajjiya Kanasugalu" and attempts to explain Mookajji's position in the plot. It tries to find out:

1. How this novel significantly contributes to Kannada literature thanks to Karanth's realistic writing style and investigation of human relations
2. In what ways does Shivarama Karanth's "Mookajjiya Kanasugalu" reflect his societal consciousness?
3. Which historical traditions and cultural legacies are emphasised in the book?
4. What role does Mookajji's character have in the story's overall plot and significance?

A multidimensional individual, Shivarama Karanth is a well-known regional novelist in Kannada literature. Karantha composed his novels with a social consciousness. The caste system, the prohibitions on women attending school, and the superstitious culture of his new home all profoundly affected him. Karanth wrote 45 novels in total, and because of their great resolve and social concern, each of these books is equally significant. It's possible that readers of Karanth's novels will view "Mookajjiya Kanasugalu" differently. We can appreciate his attempts to make the novel more realistic in his later works. He is actually referred to be the realistic writer. Usually, he examines and clarifies the lives of those who around him. In the majority of his novels, Karanth takes human relations and their significance into consideration. In the book, Mookajjiya Kanasugalu is also able to communicate these concepts. However, Karanth has highlighted the value of cultural legacy and the bond between people and their ancient traditions in this story. We can observe Karanth's careful examination of the cultural nuances in "Mookajjiya Kansugalu," which has given the book a new position in the canon of Kannada literature.

In the book, Mookajji is a very prominent character. Additionally, it plays a distinct part in the book. A large number of older women experience both the joys and sorrows of life. These elderly women are common in

numerous literary characters. But Mookajji is not like the other old women here. In addition to experiencing day-to-day existence, Mookajji possesses the ability to glimpse into the past and predict the future.

The reader could find it confusing to observe Mookajji in such an unclear role. She enjoys being nearly alone even when she is lonely. She continues to be stupid while being well-versed in communication, despite the opinions of others that she is intellectually handicapped. She has seen numerous young people pass away before her, and she even has empathy for those who live their lives with a double standard. Subraya, the novel's narrator and a student, is the grandson of Mookajji, and he shares Mookajji's fascination in visions. Despite the belief held by others that Mookajji is intellectually handicapped, he is able to recognise Mookajji's unique qualities. He brings Mookajji the old items he discovers while meandering through the surrounding woodland. As soon as Mookajji touches those ancient objects, she begins to relate their narrative. However, the experience it provides them with is different. As a young youngster in the present, Subraya is a talent to be aware of. The past that others did not know about. However, Mookajji experiences things differently. As soon as she begins to see the past, she makes comparisons between it and the society of today. She was curious not only about the life and culture of the past but also about how they differed from those of the present. Mookajji continues his analysis of historical and contemporary life and culture in this manner.

Mookajji mostly experienced two kinds of visions. The first category concerns the nature of the connection between a man and a woman, while the second deals with deities and their place in people's lives. Through her visions, she was able to see how the naturalness of a man and woman's connection progressively gave way to deformation. In a similar vein, the idea of Mother God progressively transforms into the realm of illusion. According to cultural anthropologists, father-centric families are changing to become more mother-centric. Readers must also see and comprehend the other characters in order to fully comprehend the scope of the novel's dreams.

The side tales of Ganiga Ramanna and his spouse Sheshappayya, who drew Nagi in and forced her to leave her family to live with her for a while before abandoning her and their two young children to become homeless. Such dysfunctional familial relationships were observed in the past as well as in the present by Mookajji, who was able to see them. In this instance, Mookajji makes every effort to resolve the conflict between Ramanna and Nagi, the husband and wife. She even issues a warning to Janardhan, who procrastinates and neglects to fulfil his duties as a devoted husband. She even calls out his illicit relationships with other women. She also reveals Anantharaya and Ramadasa's covert illicit interaction. Anantharaya, who disavows a relationship with women and frequently alludes to the Bhagavadgitha. It bothers Mookajji that he is acting like a gentleman. In this instance, Mookajji assumes the position of a societal guardian.

Mookajji's visions extend beyond historical events; she can even perceive events occurring in the present. She is able to comprehend the flaws in the culture that surrounds her, as well as the causes of those flaws. In certain situations, she has also provided a remedy to the issues.

In this sense, Mookajji's position in the book is significant. Among the other personalities outlined by Dr. Shivarama Karanth, Mookajji stands out for her curiosity and pursuit of life's purpose. Her persona truly encourages us to view life from a different perspective.

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