



quest for truth and origin, there is an immediacy of personal axe to grind too. There are other major characters who just don't bother these quests for the origin, which suggests there is something beyond mundane trivial novels of human relations to the novel seems reveal no secrets (of birth) . Only a few puzzling issues are resolved. Though it may quench the thirst of curiosity for those involved in those issues, it is not a revelation at the conscious levels.

It becomes more evident, when compared to such a similar situation in Bharatipura. Jagannatha gets irritate when he receives an anonymous letter that tells him he would not have stopped down to such an heinous act of allowing Harijans into (Manjunatha) temple, had he been the legitimate son of his father and further goes on to say that his biological father was writer Krishnaiah.

The taught boggler his mind if these had been no chance for only suspicion, such thoughts would not haunt him. The doubts that arise in the mind of Jagannatha about the birth are equally exploding to the readers, while he can take the Saligrama to the Dalit colony, when he did not mind ostracizing his family from his lineage. When he encouraged the Dalit to enter the Sanctum sanctorum if the temple he did not feel bad, why should he feel that it is the privilege only of his legally wedded father to enter the vagina of his mother? He struggles desperately to ascertain the fact does he wish to have a social revolution in the same seriousness. When he feels furious even to imagine that someone else is caressing the scar on the butts of Margaret, it is not wrong for the society to get furious when their long preserved religious sentiments are hurt.

'*Bhava*' lacks such complex dimensions in the birth secrets it grapples with 80. It is only Tantri, Shastry and Dinkar's personal stories, individual issues. A passive reader usually only listens to what the author narrates. But usually in the works of U R Ananthamurthy, the reader is an active participant interactive with the writer. However, this does not happen in '*Bhava*'.

The reader just enjoys the erotic pleasure of the story now and then, as this is not just a question of acceptance or denial of issues and ideas posed in the text. It is the question of involvement.

The author's view looks a bit portrayal of the characters like Tanthri, Shastry, Dinakar and Seethamma, Chandrappa, Gangu and Radha.

For Seethamma, spirituality is never a tough nut to crack. Her life is of a yogic sort, being involved in the affairs of the family she can be detached and disinterested. A liberated soul that loves (unrequited) without expecting love in return.



While Dinakar and VishwanathaShastry travel a lot, GanguRadhadoo not. Their travel is in a very limited ambit. The commitment and concentration in their effort elevates their travel to the circumambulation around the sanctum Sanctorum of the temple.

Chandrappa and Prasad appear to be the situation's two faces of the same coin. Though Gangu's husband Chandrappa at certain situations superficially appears to be a mean stupid beast, more like an abnormal inwardly he is strange and mysterious. It stays beyond the rationalist logic of the reader.

It is only to Seethamma and Prasad that Chandrappa can be found intelligible. When Tantri used to be in the privacy with Gangu, Chandrappa would provide a sort of security to them. He used to be there either watering the plants from the well or splitting fire wood and if only one asked the whereabouts of Gangu, he would say she wasn't there. Even such a dull witted person was sharp enough in this.

Chandrappa was a hard worker. His very existence, human contact, interaction with people loves everything would go on only through his labour. Only Seethammand Prasad react to his labour and sentence.

For VishwanathaShastry, NarayanaTantri and Dinakar deciphering the secret of their origin is to get away from danger or ward off themselves of their guilt or to quench their curiosity. So all these causes are mundane, earthy and worldly. Whereas Chandrappa and Prasad never bother to learn about them. Though they are not blood relative, they are beyond that relationship. Prasad begins to tolerate his mother and NarayanaTantri gradually.

We find an inner maturity and renunciation that leads him to resolution to become an ascetic. Whether he accepts to become a Saint or not it's certain that he gets liberation from 'Bhava'. VishwanathaShastry, NarayanaTantri and Dinakar consciously try to adopt the conventional ways to get liberated from 'Bhava'. VishwanathaShastry becomes a keertanakarta, Dinakar practices 'Ayyappavrata' and advocates NarayanaShastry resorts to confessional soliloquies and self-analysis.

Though VishwanathaShastry tries to forget himself in Harikatha and Keerthana he can never get away from the haunting entanglements of his 'Bhava'. He never seems to get liberated from it. He feels relieved of guilt when he learns that Dinakar is his own son after all. NarayanaShastry after having escaped from several perils continues to lead the same life even more relaxedly. His conscience wouldn't prick him any longer.

Dinakar, though clad in black dress and saggy beards, given to Ayyappavrata his mind is not focused on the divine, but innumerable women with whom he had lusted and flirted haunt is

