



DECONSTRUCTIVE EXPLICATION OF SHARNBASVA: THE SCION OF MAHADASOHA AN EPIC

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Paper Received On: 20 July 2024

Peer Reviewed On: 24 August 2024

Published On: 01 September 2024

A literary text created by a literary artist needs the explication of a critic or a sahrudayi to make it easy to understand for a common reader. When the literary creator aims his text at a particular issue or group or at nothing itself, the literary critic aims his interpretation at a common or an average reader only. Since the aims of both the creator and critic are different, there appear different dimensional gaps and variety of understandings between the intensions of the creator and extensions (interpretations) of the critic. All these differences arise from the source of attitudinal changes in creators and critics. The creator of a literary text is one but the critics of the literary text are more than one. Therefore, we get a plethora of interpretations on a single literary text.

The creator's job is heart – centered one and the critic's job is mind – centered one. The one who writes mind – centered stuff is called a writer. The one who writes heart – centered stuff is called a poet. Of course, there would be no pure heart and mind stuff in either one. We can identify the presence of either stuff in each one with a degree difference. But for understanding sake, they are broadly divided. There is one more class of writers who are less in number but whose contributions to society are ever ideal. They are epic writers who do not write with individual consciousness like the other two kinds of creators. They just manifest the soul – centered spiritual stuff.

As there are three kinds of creators and texts, we have also three different kinds of critics with three distinct tools of analysis and interpretation of a text. Just as we have the

instruments like stethoscope and microscope in the field of medicine to study the minute and invisible beings, so also, we have Psychoscope, Cardioscope and Cypheroscope to study the three kinds of literary texts. Other than the Cypheroscope, the other two instruments are used very widely.

We use Psychoscope in the sense we use our mind or intellect as instrument to make an objective study of the literary texts to unravel the hidden aspects of the texts. The number of critical theories developed from time to time are used in this connection. Similarly, Cardioscope is used in a subjective way to study the literary texts. It means critics who love some creators, texts and theories highlight those creators, texts and theories either making new creative theories or twisting the existing ones to serve their heart felt feelings.

The third instrument of study, Cypheroscope is scarcely used. We have to recall in this connection, Roland Barthes's essay, *The Death of the Author*, wherein we learn that the author of the text dies the moment creating the work of art is completed. Later the text is given life by the reviews and interpretations of the critics only. But with regard to an epic, the poet dies even before the process of creating the text begins. He is mentally and intellectually dead and spiritually alive and conscious. The epic writer sheds his intellectually built-up personality and mind invoking the succour of the Lord. The creator of the present epic, Dollegounder too prays to Lord:

Aid me to kneel down
to infuse all humility spread in the world (P.1).

The poet tones down his personality so much so that he becomes almost an infant with innocence and no prodding of his logical mind. So, he prays:

Lyrics! Pieces of my prayers!
or mere babblings of an infant! (P.2)

The poet empties not only his self, which is supposed to create, but also the verse that is created by inviting the presence of Lord Sharanabasava to fill the verse:

You live there in verse
Though blank, but forever. (P.2)

The process of creating emptiness does not stop with himself and with the form of the work but also the words which constitute the form of blank verse, to be empty by praying the Lord:

Oh! My Lord Sharana
let you bloom yourself
in your own words

that you have gifted in
a mortal like me. (P.3)

The prayer of the epic writer gives us an indication regarding the language. The meanings of the language are likely to be different. When we make the Cypheroscopic study, the very word, 'Epic' yields or rather offers new meanings. The word means "Eshwara Present in Consciousness", Eshwara Pure Intuitional Consciousness" and "Emptiness Present in Consciousness". So, this Cypheroscopic approach to study this epic yields us correct meanings. This approach is just like the famous European critic, Jacques Derrida's "Deconstructive Approach". According to Derrida, when the reader dismantles all his mind constructions or rather structures, he reaches a blind point or a zero state, wherefrom the true understanding begins. Though Deconstructive theory is supposed to be used for studying any text of any genre, this theoryless theory is more suitable to study epics especially. It is because an epic is an intuitional one and in T. S. Eliot's terms a depersonalized work. The deconstructive theory recommends to study the work of art with zero state of mind. When the reader is in a zero state of mind, his intuition starts functioning, studying. So, Cypheroscope means an instrument of zero which is nothing other but the intuitional zero state of mind.

The writer of the epic, Dr. Dollegoudar, has dismantled his personality and made himself zero and thereby created an intuitional zero work. The poet is zero. The work is about zero and by zero. The name Sharanbasva indicates zero. When one surrenders oneself to God, he becomes none other than a zero himself and called Sharana. Similarly, the word, 'Dasoha' means zero of 'I' (ego) or individuality or servant of God. In case of 'Dasoha', the devotee has got duality. He and Shiva are two separate entities. But for a 'Mahadasohi', there is only one entity. His entity is made of zero. He becomes a being. The same thing is mentioned in 'Vachanas' of Basavanna, the famous social reformer of 12th century, as 'Shunya Sampadane,' means earning zero state. The true servant of God does not have his own separate individuality except his master's. The Master (Guru) and God, Eshwara or Shiva are both zero beings.

Sharanbasva, as an emissary of Lord Shiva, the zero, manifests divine miracles as a zero and these miracles are presented by the zero – minded poet, Dollegoudar. To understand so many zeros, only a zero approach of deconstruction is suitable one.

Now the question that plausibly arises in the mind of a reader is what happens if other than zero approach or theories are used to understand the epic. The answer would be very clear that misunderstandings and misinterpretations creep in. To avoid this, we need to acquaint

ourselves with the three other related things. The expert in physical sciences is called a scientist. The expert in psychological sciences is called a philosopher. The expert in spiritual science is called a saint. The scientist makes inventions conducting experiments in physical world. The philosopher makes observations of human relations and interactions and develops philosophical theories. The saint makes intuitional manifestations of wisdom by going within himself doing nothing and being still or silent or zero. So, each one has got a distinct and different experiences and makes significant contributions to society. When the scientist or philosopher tries to understand a saint's spiritual work with their own structural minds, they miserably fail to make out the text properly. It is because the spiritual science is the science beyond mind.

With regard to the three above mentioned important people in society, we have to consider their consciousness which is governed by the enthusiastic spirit of enriching the physical, mental and spiritual lives of the people. Let us observe now how the understandings and interpretations of an epic differ from one another by reading some manifestations of the epic. We can find the three distinct aspects embedded in the epic while dealing with the importance of marriage, wife and family. Sharanbasva is enlightened about these aspects by his Guru:

At physical level of consciousness, a woman is viewed as:

The woman
is an illusion
said someone,
the woman
is the phantasm,
said yet someone,
the woman
is an obstacle
for Shiva's meditation,
said they yet again. (P.165)

At the philosophical level of consciousness, woman is considered:

Oh! isn't the better half
The life unto herself
and a touchstone of a family life?
when husband hands his heart to her

gives she her soul in his hands!
The kind of wife she is,
teaches him as how to be a husband!
This wife captains the family ship,
realizing her role
of harmony,
in decision every. (P.63)

At the spiritual level of consciousness, a woman is considered:

Dons she the role of mother
Annapurna
when she is feeding.

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Goddess Laxmi herself is the wife
In beauty and physical attributes,
Holy Mother – the earth
in pardoning
realize this truth
through the wife alone. (P.64)

there is a good room for feminists to protest against some aspects of each level of consciousness. It is only the strong identification and close attachment with their ideologies without any empty consciousness make them suffocative of things going around in society. In the present days of individual freedom ruling the roost of family, what kind of reaction would be there for the following words said about a wife:

A wife made of spirit cooperative
cementing her relation
stronger and healthier on bedrock
of values that family deemed
for a joyous life! (P.208)

Once a Bhramrakshasa was absolved of his curse by Sharnbasva:

The devil turned into a human
owing to sacred touch of
Sharana's Shivaling
and Dasohang. (P.189)

here the Shivalinga and Dasohang are surcharged with the electro – magnetic vibrations of divinity rising from the deconstructed zero consciousness of Sharana which is nothing other but the power of Lord Shiva.

The consciousness of a physical being, when uplifted to the spiritual level and merged with it, then automatically the physical impurities become distilled and purified. This is what the epic writer refers to in case of Dasohi Dhandraya:

Now Dhandraya bathed
Foot of Sharana
Shedding his holy tears joyfully.
Look his tears were distilled
from impurities of the earthly elements! (P.212)

the same lines in a Marxist and Socialist philosopher may upturn their inner spirits because of their structures of minds. These structures of minds are noticeable only in physical beings and psychological or philosophical beings.

The spiritual beings do not have any structures of mind. They work beyond mind. The power of spirituality alone can bring integrity and unity among the three. It is mentioned in the epic itself:

Sure we are all, divinity matters;
as it indeed shapes our ends.
Let us dispute not
the ways of our God,
as faith health our health
of physiological,
psychological and spiritual! (P.221)

Here faith is said to be the healer of the three kinds of diseases. The spiritual beings sans ego or Dasoha or Sharana nature also suffer like the physical and psychological beings. 'Faith' means a breathless state which is a zero or Shiva state. This state heals everything.

The power of Dasoha is so great that it can cure the toxic maladies which make people cruel and which cannot be cured by the medicines made up of chemicals. We can notice this when a group of brigands were cured by Sharnbasva:

Now savoring flat cakes
And thick cheese of cow
our brigands

prostrated all at Sharana's feet,
defeated was malevolence
and look at the triumphant,
and the loftiness of Dasoha,
upheld and practiced by our saint Sharana! (P.221)

Mysterious are the ways of healing of a divine soul. As a medical doctor who cures physical diseases treats the patients in different ways, the spiritual doctor also follows the same way. But the maladies and medicines are the spiritual ones. When a tribal leader approaches Sharana with an ear ache problem, Sharanbasva cures his disease anon just by uttering a mantra in his ear:

chanted in his ears
"Om Namaha Shivaya"
the Shadakshari Mantra!
What a healing touch he receiveth!
What a soothing Mantra he chanted!
Just as "annihilated my agonies
in the mystic company
of the realized souls
incantation transforms
into Jotirlinga"
on a spur of that moment,
Lo! Vanished his otalgia. (P.228)

The power of mantra, here, we have to observe. The mono syllabic word "OM" is redeemer of all our karmic bonds. The letter 'O' stands for zero, space and infinite and the letter 'M' stands for both merging and manifesting. The whole universe is manifested, sustained and merged in the end in infinite. The consciousness of meaning of the word is more important while uttering the mantra to get good results. The great Himalayan Kriya yogi Sri Mahavatar Babaji says about the greatness of AUM:

A represents the gross outwardly manifested world, perceived through the senses; U represents the stored – up mental impressions of the objective world, produced during the awakened state, conceived by the mind only, and M represents the conscious state where all activities of the mind are entirely at a stop." (P.162)

So, OM is a redeemer of all our pains, sufferings and bonds or the blocked energies.

The word 'Namaha' means offering the karmas which are troubling me and committed with ten senses represented by the ten fingers of folded hands are not mine but yours, Shiva. So, the released aching or blocked energies are thus merged in zero which is the form of Lord Shiva.

The epic, thus, has got so many deep – layered meanings and which can be known only by discovering or rather deconstructing the layers. Understanding this epic with intellectual knowledge is not possible at all. The writer himself makes it very clear considering this as a failure from worldly point of view. But the writer instead of getting depressed and disheartened, enjoys the failure of the epic as a grand failure:

Any number of epics would fail
to comprehend his holy soul.
An effort best attempted
by any mortal soul
to script an epic
on this divine character,
even failed to please
the class intellectual,
let him fail,
but it would be a grand failure!
An attempt failed well
were all their cryptic devotional interpretations! (P.229-230)

the epic writer himself makes it very clear that there are cryptic meanings in the epic. So, to understand an epic in its true sense and spirit, the reader has to deconstruct his conscious and sub - conscious minds and must enter into a meditative super - conscious zero state. This is also a state of AUM, TAT, SAT.

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