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Lucid and Impressive Work

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Fall of Kalyana, a historical and religious play, by M. M. Kalburgi, ex-Vice Chancellor of Kannada University, Hampi, Karnataka and a great scholar, gives historical account of Basaveswara, who belongs to the twelfth century Karnataka. The play originally written in Kannada is translated by Basavaraj Naikar, Professor of English and Chairman, Department of English, Karnatak University, Dharwad, a well-known scholar for his bilingual contribution in English and Kannada. The play is divided into five acts and presents life and mission of Basaveswara, who was born in Bagewadi, (formerly known as Bijapur) Karnataka, in an *agrahara*-Brahmin family. His role brought a significant change in the socio-cultural and political awareness of Kannada speaking people in twelfth century. Some historians are of the opinion that Basaveswara was born in Ingaleshwara, the parents' place of his mother Madalambe. Basava's father Madarasa was the town president of Bagewadi at that time. His family was Kamme Brahmin also called as Aradhyas and Smartha Brahmins, in other words half Brahmins and half Virasaivas. Virasaiva Brahmin family was the worshipper of Istalinga (Personal Linga). Madarasa, father of Basava, followed the principle of living with a single wife, even though there was a tradition of polygamy. As a religious and kind person, he was engaged in charity; he was a great philanthropist but could not support Basava because of religion. It was the godly saint Jatavedamuni (Isanyaguru), who named the baby born to Madalambe and Madarasa as Basava. Nagamma, the elder sister, was not only a sister to Basava, but the catalyst of his revolutionary ideas, in whose company he grew all the time. She shaped his personality for his life mission, so she was his first guru.

The twelfth century was a dark age for women. Nagamma preferred liberty of women but she could not advance herself with her thoughts. She supported Basava to implement her aim and make the society free from all kinds of discriminations. Basava, though born in a Brahmin family, hated all the time the discrimination of men and women; high born and low born. He never thought of Brahmin and non-Brahmin or Brahmin, Kshatriya, Vaishya, Shudra– the four Varna created by Manusmriti. He arranged inter-caste marriages, marriage between a prostitute and a young *sarana* and widow-marriages. He was a real democrat hoping for 'social welfare' but he had to pay the price of his 'life-mission' by death. Basava's journey of life treads the paths of temple-culture to monastery-culture and finally socio-spiritual-culture because he

wanted socio-economic-religious equality even at the cost of his life. “I am ready to give up even my life, but I cannot leave economic equality, social equality and religious equality and the citizens practicing these ideas” (150), asserts Basava.

The play opens with Upanayana (thread ceremony) of Basava, as per the religious tradition. But he snaps it saying that the sacred thread would make him a Brahmin instead of a human being. He does not want to follow the path of *dharma* rather he likes to go for *karma*. All *agrahara*-Brahmins, priests and supporters of religion opposed Basava’s action against snapping off the sacred thread and Basava reacted, “I won’t accept the Manusmriti. On the contrary I defy it” (15). His early attitude directs the readers and audiences towards philosophy of the Lord Buddha and the struggle of Dr Babasaheb Ambedkar, who contributed a lot to annihilate caste system from the Indian society and establish humanity on the basis of liberty, equality and brotherhood. Like the Buddha, Kabir, Jyotirao Phule, Chhatrapati Shahu Maharaj, Dr Ambedkar, Karl Marx, Ramaswamy Periyar, Narayana Guru, Jesus Christ, Rajaram Ram Mohan Roy, Swedenberg, Eckhart, St. Augustine, Nelson Mandela, etc., Basava was devoted to create equality in the society. When religious people considered the sacred thread as a means of betterment Basava reacted saying “In that case, is the betterment of *shudras* and women achieved if they wear the sacred thread?” (5) And he stumps them by asking “Are Brahmins holy and *shudras* unholy? Are men holy and women unholy? Am I holy and my younger sister Nagalamba unholy? (5). Further he objected that “The sacred thread is not merely a string but a symbol of contempt for life” (5). He opposed his *agrahara*-Brahmin society based on inequality and discriminations.

“Who formed the discriminating society? I don’t want to corrupt my personality by being part of this society. I will cross the boundary of *agrahara*-culture and defy society” (6)

Basava did not like to stay with the people floating in the stagnant water of blind beliefs and immoral customs. He migrated to Kudala-Sangama Monastery headed by Isanyaguru, a highly learned personality engaged in rendering free education, free food and free medicine without any religious, caste or gender discrimination. After ten years in the company of Isanyaguru, Basava became a matured man capable of rescuing the old Hindu religion from the peril of all superstitions. Basava had thorough knowledge of Sanskrit and Kannada languages and he studied Vedas, Puranas, and Shastras etc. He was disgusted to see ill-culture in the name of God. He had pity for the illiterate innocent non-Brahmins, who were the victims of caste-discrimination. In his opinion, Brahmins, though literate, were committing the same sins by sacrificing goat. Hence, he made up his mind to reform the society to bring an end to such violence by eliminating superstitions and caste-injustices.

Basava’s aim was to annihilate caste and abolish discrimination. His idea of ‘social welfare’ seems to be rooted in the philosophy of the Buddha who opposed inequality in the Indian society and his teaching was prevailing during the sixth to fourth centuries BCE. Even Dr. Ambedkar

tried to convince Mahatma Gandhi and the Hindus to discard Varna and caste from the Hindu religion to make it purified. When no change took place, he declared in 1935 that ‘hereafter I would not die as a Hindu though I am born as a Hindu’. Finally he had to renounce Hindu religion in 1956 and embrace Buddha’s Dhamma, not the religion but the way of life and the real ideal society based on liberty, equality and brotherhood. Basava was of the opinion that “Whereas the caste-system divides society, the theories of past *karma* and rebirth fortify the division” (5) so he rejected such priestly religion-culture. Fed up with discrimination of temple-culture Basava entered into the monastery-culture but he was not satisfied there too. He had to tell Isanyaguru that it has started losing its democratic principles. He felt:

“The intelligence of Saivas has been tarnished like that of Brahmins by the smoke of sacrificial fire” (21).

When his father died, Basava objected the funeral rites saying to the Brahmins, “Who has made these cruel laws and regulations? I want neither your society nor your funeral rites” (28). Even Nagalambika warned the priests:

“Don’t pollute his body even with your shadows” (28).

The priests got angry at her arrogance and uttered, “Such words of arrogance from a woman? This, indeed, is great insult to the community of Brahmins” (28). All Basava’s thoughts and action represent equality. There is no controversy in his ‘precept’ and ‘performance’. He wanted everyone to lead life like the flowing water. The statements, “The stagnant water is impure and the flowing one is pure. The static perishes whereas the dynamic doesn’t” (24), support his inner spirit. While leaving Bagewadi after the funeral of his father, Basava handed over his house and property to his servants saying “This property has grown on account of your sweat” (31). The First Act ends with the leitmotif repeatedly heard: *The static perishes whereas the dynamic doesn’t*.

The Second Act opens with a superstition and cruelty. A sheep with a lamb enters the temple of Lord Sangameswara followed by two Brahmin priests with machetes in their hands saying, “We will take them (sheep) and sacrifice them. We’ll gratify Lord Varuna and get rains in return” (35). That makes Basava to utter “O cruelty! O religion devoid of compassion” (37). He rejected the unscientific and superstitious idea of getting rain after the sacrifice of sheep to please Lord Varuna. He also rejected exterior-worshipping rather he wanted to be “purified inwardly” (38). For that “Spiritual purity is of utmost importance for man” (39), so man must meditate. This clearly takes us into the realm of the Buddha who preached: ‘What you think, you become’. Several ideas for social reform and democratic principles were there in the mind of Basava. To achieve his goal, he wanted to remain bachelor but only on the suggestion of Isanyaguru, Basava married Gangambika, daughter of the minister Baladeva and Nilambika, sister of the Emperor Bijjala following the polygamy. Bijjala was ruling in Manglawad as subordinate of Chalukya king of Kalyana, Tailapa, who was a very weak king. Bijjala, being an ambitious person took

advantage of the weakness of Tailapa and gained administrative powers of Chalukya kingdom in 1154. After the death of Tailapa, he declared himself as the emperor of Chalukya kingdom. Basava believed that kindness is the base of all religions. 'Kayakave Kailasa' (Work is Worship) was the slogan of Basava. He got a job of Karanik (clerk) in 1155 in the court of Bijjala and settled there with his wives.

Basava was such a democratic person who used to say, "Just as society cannot improve unless the individual improves, so also the individual cannot improve unless society improves" (58). Corruption was rampant in those days in temples and monasteries and democratic principles were getting abandoned from these places. This really hurt Basava and forced him to say:

"In such temple, pots and pans, roadsides stones and trees enjoy the status of gods. Barking like dogs after worshipping God Mailara, walking about naked after worshipping God Bhairava, walking on cinders, torturing the body, sacrificing the pregnant women and the women in confinement or marriageable girls and such other cruel practices have grown around the village temple. This is the reason why, once the temple is rejected, the negative activities will disappear automatically" (47).

Basava wanted to abolish Devadasi system, the practice of libation, the procession of carrying the palanquin athwart, the purchase of *puja* items and such other gaudy activities attached to the temple. He knew well that all these senseless traditions were creating the rift among human beings. He challenged the system with these words:

"If the temple itself is rejected, such activities will be cancelled automatically" (47).

Thus Basava wanted the rejection of temple-culture. He had defied the Brahmanical *agrahara*-culture and also decided to defy the Saiva temples and rituals with a ray of hope, "Every man should be transformed from static to dynamic" (48) as the rich temples and rituals could never uplift human beings. Isanyaguru expressed that Basava expected "literature of ideas and freedom of expression in his education" (43) as he was a man, who felt the pain of others, who were pricked by thorns.

Dr. Ambedkar, a great scholar and the creator of modern India was the victim of caste discrimination. As a result he revolted against all discriminations in the Indian society through the Indian constitution. Even today caste discrimination is rampant and lower castes are still getting victimized. Had the philosophy of the Buddha and Basaveswara been followed and implemented in its true sense, India could have been super-power long ago. Dr Ambedkar would not have worked for annihilation of caste if it had been abolished in the twelfth century with the efforts of Basava. But this could not happen as the Brahmins "seem to think that they can do anything in the name of religion if they happen to have a little money and a few evil followers. But the time is not far off when this money, these pontiffs and their followers will prove to be the death of this monastery" (53). The temples and monasteries are the handy tools in the hands of the priests. So Isanyaguru says:

“The relatives of pontiffs enjoy the butter, whereas these feline devotees taste the milk but the poor ones have to be content with only buttermilk” (57).

It is further stated:

“These days, Emperors have been exploiting the subjects; priests have been exploiting devotees and men have been exploiting women. Thus, the society has been divided into two streams i. e. the exploiters and the exploited” (59).

Kalburgi has presented the relevance of the modern ‘exploiters’ and the ‘exploited’ in this play. His revolutionary ideas could have been behind his brutal killing. Same anti-social people are responsible for the assassination of the comrade Pansare and Dr Narendra Dabholkar. Basava’s assertion “These people can kill me, but not my ideas” (53) suggests that people like Kalburgi, Pansare and Dabholkar can be killed by the anti-social elements but their ideology could survive without doubt. The Second Act ends with the same leitmotif repeatedly heard: *The static perishes whereas the dynamic doesn’t*.

The Third Act begins with the introduction of Basava, the son-in-law of Baladeva to Bijjala, the Emperor of Kalyana. On account of his qualification “Honesty and hard work” and his aptitude “Planning the work and working the plan” (65), Basava got appointment as the Chief Accounts Officer in the court of Bijjala. After the death of Baladeva, Basava was elevated as Mahamantri. His attractive personality, his nature of selfless service and his respect for everyone attracted the common men towards him. The sanatan (ancient) Hindu religion based on Karma Doctrine, sanctions Varna i.e. caste system. Brahmins were considered high-born and Shudras, low-born. Basava overruled caste system and denounced the notion of high-born and low-born. During this time, area of activity of women was restricted to kitchen and bed-room. Women were treated as personal slaves in every family. Even in that dim age, Basava advocated equal social and religious right for women. He eliminated blind beliefs and superstitions. He disliked exploitation of uneducated low-born innocent people by educated high-born Brahmins under the pretext of meaningless religious rituals. He also denounced penance or atrocious ordeals to body to acquire grace of God. He exhorted people of Kalyana:

“You wear the *istalinga* as a symbol of the deity. Daily service to this symbol will help you attain spiritual elevation. Since it is worn on the chest by everybody without any discrimination between high-caste and low-caste, it becomes a symbol of social equality” (73).

He awakened the low-caste people by narrating the fact that “High-caste people have forgotten that you are human beings” (99). This reminds of the statement by Dr. Ambedkar to make the slaves aware of their slavery so that they would be ready for revolt.

Since hundreds of years, Shudras were subjected to suppression by Brahmins. They were ill-treated and were serving the high born only for two-times meal a day. The message of social

reform aired by Basava awakened their hopes. They felt like birds let out of the cage into the free air. They surrounded Basava to follow the path showed by him. He advised people:

“Earn money profusely like water but spend it economically like *tirtha*. Why do you extend the Empire? Wars are also redundant. If everyone works hard and practices compassion, even royal administration could be dispensed with” (67).

He also tried to convince his people:

“The caste difference between the privileged and the underprivileged is born out of ‘religion’ whereas the difference between the poor and the rich is born out of ‘labour’” (72-73).

So far as the code of conduct is concerned it seems that Basava followed the Buddha who gave Five Precepts: Do not kill, do not steal, do not indulge in sexual misconduct, do not lie and do not be intoxicated. Bijjala praised Basava as far greater than “a virtuous man” and said:

“He is a divine person. He is an embodiment of trustworthiness and honesty” (69).

He was in fact a virtuous man.

The corpus of Basava’s teachings is embodied in simple verse-form known as *vacanas*, composed in simple Kannada-language. *Vacanas* are a great weapon to secure social justice and give humanitarian message. Nagalambika says, “This *vacana* literature is very different from the earlier religious literature” (83). Basava was against “the meaningless Vedic rituals” (74). In his social system there were “neither Brahmins nor non-Brahmins” (78). Through *vacana*, Basava made efforts to awaken masses.

“Since the monasteries have rejected you, you reject the monasteries. Think of your own homes as monasteries. Since the temples have rejected you, you reject the temples. Think of your own persons as temples” (73).

Thus he advised people not to be under the fear of temple-culture and religions. In his opinion “*Kayaka* means not only physical labour but mental labour as well. It means one has to work not only for oneself but also for the society” (79). So he explained, “Those who convert their hereditary professions or those of their own choice into *kayak* are indeed gods on the earth” (79).

Being primary citizens, it is the moral responsibility of the Empire to provide the basic necessities of their life without discrimination. Basava even rejected the false concepts of sin and hell.

“Sin and hell are all fearsome and false concepts. These deceptive concepts exploit people by frightening them. We should turn a deaf ear to them and practice the principle: “Good conduct is Heaven and bad conduct, Hell” (79).

Thinking is important and not the unscientific concepts. *Sarana* culture began to grow with Basava's attitude and efforts. Then Basava organized 'Anubhava Mantapa' (Spiritual Academy), a new democratic experiment. It was a matter of pride that democracy was born as early as twelfth century, in Kannada Nadu. Allamaprabhu, a great scholar and saintly-guru was the first president of Anubhava Mantapa, in addition, there were several great *saranas* like Akka Mahadevi, Siddharama (from Solapur), Madivala Machayya (washerman), Hadapada-Appanna (barber), Madara-Channayya (harijana), Samagara-Haralayya (cobbler), Nuliya-Chandayya (weaver), Dohara-Kakkayy (holeya), Ambigara-Choudayya (boatman) etc. In this Spiritual Academy the spiritual issues were discussed. It also paved the way for equality and abolishment of caste-discrimination. All these activities by Basava created havoc and fear in the minds of the *agrahara*-Brahmins. So Kesavabhata, Kriyasakti and other *agrahara* residents made a complaint against Basava. Kesavabhata explained that because of Basaveswara, the Finance Minister, the city of Kalyana was on the verge of its fall. He levied tax on *agraharas* and on the villages. So the picture of Kalyana was completely changed.

"Those, who used to starve previously, have been feasting these days, whereas we have been reduced to fasting. Those, who used to be half-naked, previously, have been robed in silken garments these days, whereas we don't have another garment to cover ourselves with" (87).

Kesavabhata explained that the financial policy of Basava would ruin the present economic system resulting in the ruin of Kalyana.

Anna-dasoha (serving free food) was going on in Mahamane and jnana-dasoha (serving of knowledge) was going on in Anubhava Mantapa. Basava was the talk of town in Kalyana and his popularity was at its zenith. Purohitshahi Brahmins feared that Basava's social reform program would destroy their supremacy in the society, so they planned a plot. They made an allegation to the Emperor Bijjala that Basava was plundering treasury for anna-dasoha in his Mahamane. Bijjala, an ambitious and egoistic man, could not tolerate the popularity of his minister. He immediately took action against Basava for misappropriating funds from the treasury. He ordered to lock Mahamane but *saranas* did not bow down before Bijjala. They made alternate arrangements and continued anna-dasoha as usual as a part of Basava's work of social reform. Basava abolished the tradition of *velevali* (sacrifice by a servant by severing his head to show his loyalty for his master when the latter dies) and *masti* (immolation of widow on the funeral pyre of her husband). He also tried "to remove the very concept of the untouchable lane from the map of Kalyana City and Kuntala Empire" (101). To annihilate untouchability, Basava ate food at the house of Nagimayya, an untouchable. The Third Act comes to an end with Basava's practical activity to annihilate castes.

The Fourth Act begins with Kesavabhata's complaint to Bijjala. He said, "Your Highness, your Minister Basaveswara has been growing worse day by day. He has begun to ruin not only the royal treasury but also our *Varna*-system" (105). When the second trial took place for the

violation of the caste-system by Basava, Kesavabhata said that *The Laws of Manu* does not permit mixing of high-caste with low-caste. Bijjala supports Kesavabhata with the statement: “*The laws of Manu* is our indirect constitution” (108) and he retorted that the violation of the caste-system was the violation of the royal order. Although changes began to take place in the social and religious system in the City of Kalyana, changes did not come in totality. Gangambika said, “Even when people look progressive outwardly, they still have a bit of orthodoxy hidden in them” (111). But Basava was firm about his opinion and ideology. He said:

“... neither the Brahmins are superior, nor are the *shudras*, inferior” and wanted to have “social equality and avoid social exploitation” (111).

Bijjala was restless as Basava was marching towards “total reformation” (112). Basava’s experiments of *kayaka*, *dasoha* brought “a decrease in the economic inequality” (114) in the City of Kalyana. Gangambika was right when she declares:

“Even the gender-difference has been decreasing gradually, because men and women have been participating freely at homes, in the Socio-Spiritual Academy and the lanes of *Saranas*” (114-115).

Basava arranged a marriage of a young *sarana* with a prostitute with mutual consent. He also arranged the marriage of Shilavanta, son of Samagara-Haralayya (cobbler) with Kalavati, daughter of Madhuvayya (Brahmin) considering that “Madhuvayya is no longer a Brahmin, nor is Haralayya a *shudra*” (129). Both Haralayya and Madhuvayya belonged to *sarana* community. Nilambika told her brother that “society is a man-made system superimposed upon the Nature-made system.... The *saranas* have been introducing such changes with regard to men and women” (117). Whatever Basava did it was really a matter of social reformation. Macideva uttered in support of Basava:

“Because of our reformist movement, a free society without gender or *Varna* or class-discrimination, has been emerging” (128).

Thus during the regime of Basava several changes took place in the City of Kalyana. The Fourth Act ends with the same leitmotif repeatedly heard: *The static perishes whereas the dynamic doesn't*.

The Fifth Act begins with “the enthronement of a *shudra* on the *Sunya* Chair” (141) which irritated Kriyasakti and other Brahmins and Kriyasakti warned Basava that “This policy of yours may pave the way for the fall of Kalyana” (138). But Basava did not pay any heed to his warning. Purohit Brahmins’ eyes were already red and waiting for suitable opportunity to finish off Basava’s movement. They knew the power of Basava and *sarana* community’s morality. The Brahmin Purohit Kesavabhata reacted:

“All our moderate measures to tackle the *saranas* are exhausted. Then our plan of winning them through bribes also doesn’t work, as they believe in the principles of *kayaka* and *dasoha*” (146).

Saranas were as moral as *Vajjis* in Buddhism. Purohitshahi Brahmins wanted Basava to be exiled from Kalyana. They intended Kalyana should be cleared of *saranas* and *vacana* literature should be destroyed and for that they planned a trick. A large delegation approached Bijjala and complained that Basava's popularity was growing fast day by day. Kesavabhata shouted "We strongly defy Basaveswara, who has been violating the *Varna*-system under the guise of social reform". Kriyasakti put forward, "We defy Basaveswara, who has been violating the religious system under the guise of religious reform". And Mancanna asserted, "We defy Basaveswara, who has been violating the political system under the guise of political reform" (146). They complained that people might revolt against Bijjala who would be dethroned and might be replaced by Basava. Then they requested Bijjala to remove Basava from the post of minister and banish him from Kalyana. Bijjala called Basava to his court, reprimanded him, and asked him to resign from the post of minister and go away from Kalyana immediately. Basava removed the crown of minister-ship, placed it before Bijjala. He left Kalyana without informing any of his associates and his wives in 1167. Thus twelve years' stay of Basava in Kalyana came to an end. That indicates the fall of Kalyana. Basava came to Kudala-Sangama to Isanyaguru but he found his Guru was no more as he had already merged with Linga. This made Basava sorrowful. He asked Hadapada-Appanna to proceed to Kalyana to bring Gangambika and Nilambika to Kudala-Sangama.

When Appanna reached Kalyana, he found that Kalyana was in dreadful condition. The eyes of Haralayya and Madhuvayya were removed. Thus making them blind, they were tied to the leg of an elephant and dragged till death. The sudden separation of Basava and brutal execution of Haralayya and Madhuvayya made *saranas* community distressful. The *saranas* could not tolerate when they came to know *vacana* literature being destroyed; so they revolted and murdered Bijjala. Bijjala's son ordered his army to kill *saranas*. Then Kalyana began to appear like battle-field as many *saranas* were killed. A few *saranas* and *saranes* scattered away from Kalyana taking the *vacana* bundles with them. The soldiers were chasing them. The Fifth Act ends with the same leitmotif repeatedly heard: *The static perishes whereas the dynamic doesn't*. That is the proper ending of the play proving Kalburgi's literary and dramatic sense.

The play *Fall of Kalyana* has some resemblance with Eliot's play *Murder in the Cathedral* based on the historical story of Thomas Becket and King Henry II. The play opens in the Archbishop's Hall on 2nd December 1170. Both these plays narrate historical and religious themes of twelfth century. The priests in *Murder in the Cathedral* reflect on Thomas' time as Chancellor of England, when he served as secular administrator under Henry. He would be remembered throughout the ages if he dies for the church, whereas his enemies would be judged and forgotten by time. This temptation made Thomas to announce that his "way is clear" and wished to submit to God's will. The knights' attempts to attack Thomas were interrupted by the priests. As the knights approached again, the priests begged Thomas to flee, but he refused. They demanded Thomas lift all the excommunications he had put upon English rulers but he refused to do so and finally they murdered him. While Thomas was being murdered, the Chorus gave a

long, desperate address lamenting the life they would now have to lead in the shadow of Thomas' martyrdom. The same historical and religious facts have been narrated in *Fall of Kalyana*. Just as the Chorus is there in *Murder in the Cathedral* so is the leitmotif in *Fall of Kalyana* that repeatedly chants: *The static perishes whereas the dynamic doesn't*. Basava uttered "Sakumadai thande lokadatava ninnu" (Oh God, please end my role in this world). Then he sat for meditation rejecting food and water at the place of confluence of Krishna and Malaprabha rivers. He never got up again, he died. Some selfish hypocrites were responsible for the loss of a precious life of Kannada Nadu just as the knights were responsible for the murder of Thomas. Had Bijjala cooperated with Basava in his brave efforts to reform the society, caste-system and gender discrimination could have been totally eradicated from Karnataka. Bijjala's name could have been written in golden words in the history along with Basaveswara if he had dared to advise Purohitshahi Brahmins to mend their behavior. Karnataka could have been a model state in India without any castes and it could have been the first democratic state to be followed in the whole world.

M. M. Kalburgi has penned the play with an analytical attitude and creative sensitivity. The historical theme has been handled with utmost sincerity and artistic view-point that helped the playwright present factual elements related to the life of Basava, the historical figure having intellectual, religious and social attitude. Kalburgi's theatrical approach is really praiseworthy as he has handled the theme with utmost care in combination with intellectual and literary aspect. The play proves the real test of the playwright M. M. Kalburgi. The translation of the play from Kannada into English by Basavaraj Naikar in a very facile manner. Use of lucid language has made the play to be read and enacted on the stage in a very interesting manner. He has employed befitting language in the translation of the play. He has tried to keep the original spirit of the history and life mission of Basava. Hence, I salute both the playwright M. M. Kalburgi and the translator Basavaraj Naikar for this wonderful creativity. The artistic and literary approach of the playwright and the translator is substantial, elevating and edifying.