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Insights Into M Vyasa's Literary Creation

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Introduction:

M Vyasa who said 'death is not the end of life, it is only a transformation of life', who remained far away from awards, fame and recognition of the academic sector, mostly did not get publicity but gave unique stories to the Kannada literary world.

Kambani (1965), Krita (1998), Tapta (2009), Kenda (2009), Astra (2009), Kanta (2010), Dada (2010), Ota (2011) ... these are collections of stories. Sanna (2002) is a short novel. Suli, Kshetra and Srishti are poetry anthologies.

He believed that it is possible for a writer to express his innermost self through his works without speaking publicly. Only a sensitive writer can create such a dialogue base. Wanting to be recognized by the communication of his works, he engaged in literary creation without saying anything about contemporary literature.

Although all contemporary issues are discussed in Vyasa's literature, that is not his original intention. His style was that he combined what he had felt and thought with the ability to express the facts of his time with experience very efficiently.

It is possible to recognize the difference between a story and a poem in his words: "A story cannot be told like a poem. The poem is short but a meaning shines through. The story is continuous. It never comes back. Characters die. The story is forgotten by the death of the character just as the person is forgotten by the death of the real person. A story buried like that will never come back. In the poem, you can choose to match what you don't know because you don't know and what you don't know because you don't know. Intelligible lines are understood from unintelligible lines. Unintelligible lines are known from intelligible lines. That is the magic of poetry. Not so in the story. Each and every detail needs to create a rhythm and integrity." Similarly, he says about the story and the storyteller: "A story can be finished if it needs to be. A story can be stopped as it happened. A true reader is the one who guesses the untold story."

Vyasa's style creates interest and curiosity in the reader. His stories seem straight forward but leave the reader confused and wondering about the world around them. Simple everyday experiences reveal an unimaginable world.

The explosions inside the mysterious mind of man, male-female relationship, father-son, mother-son, elderly male-female, pre-marital-extra-marital relations are all in the stories. A curious way of looking at everyday events is a novelty. The ideas expressed by the characters beyond words are reflected in images. It is the experience of the sympathetic mind that determines the nature of literary enjoyment. The style of weaving the thoughts of man's unconscious mind is different, thinking about the regrets hidden within man's restlessness and calmness and sensitizing the world. Suffering can statically identify the knowledge of suffering in all beings.

Even in Vyasa's poetry, there is an inquisitive desire to rise again in the agony of the mind. Only when we know ourselves can we know the living world around us.

In the restlessness of experiencing every moment of life intensely, the sensitive heart that fed the juicy stories of pain, engaged in thinking within himself and expressed himself through his writings that 'Let my stories die after the reader reads them like the characters of the story die'.

The basic plot of Vyasa is the regret of human life. Unveiling of the mysterious state of mind, complex relationship, difficult situation, religious distress, undesirable situation, mysterious moments are the specialties of his literature, ironic thoughts of life, inconsistent attitude of the characters are the story desires.

In his stories, the way in which an immoral relationship takes place as if it is very natural, flows secretly in traditional families, and gives a twist to the story as a symbol of the release of the mind, can be seen a stunning narrative.

The characters that appear in his story world show the real vision of different faces of life through the charm of the fairy creates the desire to live even in defeat and the spirit of death.

Thus, his literature is unique in material, style and techniques. Even though the whole world is changing, living cells that stick to their own values, values that breathe deeply are the thrill of Vyasa's stories.

Bhavalahari/the flow of thoughts or feelings in his literature that arose when he came face to face with a world, he himself created. Writing for the release of his private stress, he traces his past steps, history, and voices his tragedy in words. He believes that 'a mind that understands death understands love and fear' and captures the brutal beauty of human anguish, loneliness, fear, regret, cruelty and tension in his literature.

Thus, Vyasa's literary world is the love that arose when he came face to face with the world he had created. The words that are scattered in the quiet lake of the mind, which is life, have taken the form of literature. In the midst of a broken life there is a longing to regain what one has lost, a prayer of courage to face. Among them, there is a desire to return to the paper boat of childhood, to the yard without the confusion of the shore goal and to join the dream island of childhood. This is a dream world that Vyasa wants again even if it is taken away. But the poet's mind is also aware that this is impossible in reality. The poet's heart feels that the world is insensible. The poet's desire to 'stand on the edge of the door less void and knock at the door' indicates the extent of Vyasa's longing.

His way of revealing his feelings through literature, there is a subtle analysis of the human mind in the sense of regret that is in the mode of understanding man. His poems are composed naturally without any poetic or binding elements. This is how the lines of his emotional world flow: A rainless cloud / A veil for the sun, A plant when it rises / A tree when it grows / A void when it dissolves, like a lump of clay kneaded / Life was forming / By itself...! Lamps burn and give no light - / They struggle to burn.

- In his literature there is introspective literature, helplessness, anger.
- A person with a unique experience of social responsibility has that status.
- There is a character that says what comes to mind. His poems are independent efforts at which point it seems difficult to find imitation.
- The main recognizable ideas in his poems are his own impressions, even though there is nothing significant in the sentiments and statements.
- Feeling that life around him is dead.
- I, you, or emotions swirling around the central figure.
- Literature born out of concern for life.
- Bhava Spandana/responding to the thoughts or feelings of others is an emotional response that opens up a mind that is excited about the perversions of love and lust and the dramas of life.
- A mind that reaches out to the light of life.
- If the object is small, it is a poem, if it is a little big it is an article, if it is bigger than that it is a story, if it is even bigger it is a novel.
- As he himself says, he did not write classically.
- The material of his works is human life which is bursting and bursting.
- Poems can be depicted as abstract images, as concrete images, as caricatures, as photographs. There is no other medium like poetry to depict a momentary object, feeling, state, glory, imagination.

Conclusion:

For him, literature means - 'An attempt to give shape to the mind, the ways of the mind, the glory of the pleasures of the mind in their own way. A unique literary, social and religious vision is that the truly active poet is the storyteller who knows the depths of despair when the microscopic vibrations of the mind are truly heard.'

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