

Image of the Farmer in Bendre-Kuvempu Poetry

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Abstract:

Another occupation belonging to this line is agriculture. The proverb that "Meti Vidya is better than Koti Vidya" is an example of the importance of agriculture in the society. The epithets of breadwinner, mother's first son are the epithets for the farmer who is engaged in agriculture. All these became adjectives related to agriculture and the farmer. Beyond this beautiful face, there is another dark face. That is the poor legacy of the farmer. There are no examples of an Indian farmer having a strong economic backbone despite being a breadwinner.

Agricultural activity has not become profitable for the farmer due to lack of rainfall, lack of capital, broker-centric markets. Examples of farmers committing suicide in frustration due to the situation of sowing debt and growing distress are a natural phenomenon in recent times. A society that worships the farmer as a 'giver', on the other hand, is blind to the plight of farmers. An overview of how Bendre and Kuvempu saw this contrast is useful in understanding the Indian peasantry.

Da.Ra.Looking at Bendre's 'Bhoomitaiya Chochila Maga'[The First Son of Mother Earth]and Kuvempu's 'Negilayogi' poems together is a poetic view of how the two Charyasadriss poets of Hosgannada have seen the farmer, and it is also an attempt to understand how the 'Kannada culture' has influenced the farmer. Although all professions have their own contribution to society, certain professions are given special respect to society. Some professions like teacher, doctor, sepoy.

"Bhoomitaiya Chochila Maga" is a poem in Bendre's collection "Nadalilele". "Nadalile" was published in 1938. Kuvempu's poem "Negiogi" is in the collection "Flute" published in 1930. In the wake of the publication of "Nadaleele" and "Kolalu" compilations, these two peasant songs are now considered to have been composed in the same decade. In the background of these songs of about eight and a half decades ago, it is possible to come to the conclusion that the life of a farmer and the society's view of him has remained unchanged over the course of a century. Bendre's poem "Bhoomitaiya Chochila Maga" begins with the poet questioning the society, "Bhoomitai / Chochila Maganu / Kanteredomme / Nodihirenu?" What is seeing? The word "sight" in this question should be specially noted. The poet is urging the society to overcome its blindness towards the cultivators through the word "Kantederedomme" which suggests that the society has neglected the farmer. Well, that was an eye opener. Then what can we see? All the following are awesome pictures:

Mugilembuvudu

kisiditu hallu!

Bandā beḷeyu

miḍiciya mēvu;

bittiddāyitu uttiha maṇṇu!

Dinavū saṅjege

bevarina jaḷaka,

usirina kūḷige kambani nīru!

Not only the society, but also the kindness of the peasants has dried up. Like the smile of a mighty man at the sight of the helpless, the smile of the farmer is gnashing his teeth. Well, he has somehow grown some crops in the bargain of rain. But, even in the mouth, the bite is not coming to the hand. Everything that grows belongs to the locusts. Not just worms; There are also anthropomorphic grasshoppers. What will remain for the hands sown in this attack? What else but soil? The situation of the farmer is that he has to fill his stomach with his own tears in the situation of 'sweat every day and in the evening'.

The next is even worse. ``The stomach climbed / the back of the back! / Chest nest / Googie of worry! / To the corner of the brain / Lota lota lizard!', [**hoṭṭeyu hattitu/ bennina bennu! / Edeya gūḍinoḷu/ cinteya gūgi! / Miduḷina mūlege/ loṭa loṭa halli!**'] exclaims the poet in the painter's imagination. Ominous symbols such as the owl and the lizard are blended into the grimness of the farmer's life. When both the stomach and the back are the same, the worried owl and the snarling lizard join the chest and the brain, isn't there a picture? Perhaps no artist could caricature the Indian peasant more effectively than this. The poet continues this image further:

**Naragaḷa nūlina
pare pare cīlā
tere tereyāgide
jirijiriyāgide;
adarolaḡondu
elubina baleyu!**

Society has turned a blind eye. Teeth grinding. Debt hangs around the neck. When there is no hope in sight, the shadow of death looms. Exhalation begins to feel like birth and death. Although death seems to be the solution to all these hardships, even death is not easy for the farmer. Because, it is a pity to reach Yama too.

``tuku tuku dugu dugu" the farmer's mind yearns, ``Will the light of death be seen?" That light can be seen or imagined, it simmers.

Kuvempu's 'Negilayogi' is in contrast to the poignancy of Bendre's 'Bhoomitai's first son' poem. Recognized by the Government as the ``Farmer's Song" of Karnataka, this poem is a beautiful expression of the sentiment and respect society has for the farmer. The same song was used in Rajkumar's movie ``Kamanabillu" (1983, directed by Ch. Dattaraju) and was appreciated by movie lovers.

If the Bendres draw a picture of a farmer whose stomach and back are the same, Kuvempu presents the farmer in the form of a yogi to face his fellow human beings. Just as the Bendres insist on seeing the mother's firstborn son, Kuvempu also points out to the society that ``Uluva Yogi nodilli". However, the pictures that appear when you open your eyes after listening to Bendre's call are different, the pictures that fill your eyes when you respond to Kuvempu's invitation are different. One is Rudra, the other is Ramaniya.

As a preface to Kuvempu's poem, Satyarthi Channabasappa Hosamani's poem `Annadata' may be recalled. Many children may have hummed this song during their school days, ``Ivane nodu annadata / Holadi dudide dudivanu / Nada people live to live / Davasa grainya bropavanu". January-March 2021 Aniketana / 43 Satyarthi, like Kuvempu, also describes the farmer as a ``Annadata", a yogi and a sacrificer; Portrayed as hardworking.

**Maḷeya guḍugu caḷiya naḍugu
bisila bēge sahisuta**

**bevaru surisi kaṣṭa saḥisi
ondē savane duḍiyuta
gaṭṭi dēha doḍḍa manasu
dēvaninda paḍedanu
yōgiyāgi tyāgiyāgi
anna nīḍutiruvanu
ettu eraḍu avana jōḍu
kūḍi duḍiva geḷeyaru
higgu kuggu ēnē irali
hondikoAḍu naḍevuru**

Kuvempu's poem "Negilayogi" can be noted as the mature form of Satyarthi's children's poem. The poem "Negilayogi" begins with seeing the farmer in the form of a yogi and the farmer in the form of meditation:

**Nēgila hiḍida, holadoḷu hāḍuta,
uḷuva yōgiya nōḍalli.
Phalavanu bayasada sēveyē pūjeyu,
karmavē ihapara sādhanavu.
Kaṣṭadoḷanna duḍivane tyāgi,
sṛṣṭiniyamadoḷagavanē bhōgi**

The farmer's agricultural activity of plowing the soil appears to the poet's eye as a desireless worship. The farmer [44 \ Aniketana January-March 2021] appears as a sacrifice. Kuvempu are nature worshippers. It is natural for him to see a farmer engaged in nature worship. This meditation-worship is not common, it is not possible for ordinary human beings. A farmer is totally engaged in his work as if he has no connection with the phenomena of the world.

**Rājyagaḷudisali, rājyagaḷaḷiyali/
hārali gadduge mukuṭagaḷu/
muttige hākali sainikarella/
bittuḷuvudanava biḍuvudē illa'**

That makes the ploughman look good. The farmer portrayed by Kuvempu is the breadwinner who feeds the world. He is a quitter of Paraku fame. He is Tyagamurti Yogamurti who has no desire for honor and no desire for extreme happiness.

**Yārū ariyada nēgila yōgiyē
lōkake annavanīyuvanu.
Hesaranu bayasade atisukhakeḷasade,
duḍivanu gauravakāśisade.
Nēgila kuladoḷagaḍagide karma,
nēgila mēleyē nintide dharma.**

The poet's vision of Karma and Dharma coming together through the farmer's story is a sublime one for agriculture. That the whole world revolves around and depends on agriculture, 'Nēgila kuladoḷagaḍagide karma/ nēgila mēleyē nintide dharma' Kuvempu brilliantly portrays the lines "Karma is within the plow / Dharma stands on the plow".

CONCLUSION

The poet's vision of Karma and Dharma coming together through the farmer's story is a sublime one for agriculture. Kuvempu brilliantly depicts that the whole world revolves around agriculture and depends on agriculture in the lines "Plough is within the family Karma / Dharma stands on the plough". The farmer in Kuvempu's poem looks charming to our eyes. He appears as a sacrificial figure, freed from sufferings, born and living to protect us. Kuvempu may have depicted the farmer as a yogi with the intention of portraying the importance of agriculture and its vitality. The Indian attitude towards rice and Annapurna is also in the background of this poem. True, we are all beneficiaries of the farmer. If Kuvempu's poem points to that gratitude, Bendre realizes the need for charity to be born in us because of that gratitude. By looking at Kuvempu's image of the yogic farmer together with the image of the desperate farmer that Bendre creates, we can clarify how we should see the farmer today. Bendre portrays the harsh reality of the farmer's condition. In Kuvempu's poem, he wishes to know what the condition of the breadwinner should be. These two poems of the Kannada poetic heritage present us with the challenge of achieving hope by changing the reality.

While the peasant movement in India has changed sides and acquired a new form, the poems 'Bhoomitai's Chochhila Maga' and 'Negilayogi' appear to us as beacons and philosophical manifestos necessary for society. The saying "What will the mother's firstborn son see once he sees it?" should not only lead to criticism of the society, but should also serve as a motivation for the government to open its eyes. The government should be urged by the society to "look at the plight of the farmers". Only later, is the realization of the immortal vision of "Uluva Yogi Nodalli".

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