



डॉ. विनायक कृष्ण गोकाक, जिन्हें आज साहित्य अकादेमी अपना सर्वोच्च सम्मान, महत्तर सदस्यता, प्रदान कर रही है, एक गम्भीर विचारक और कन्नड तथा अंग्रेजी के प्रतिष्ठित कवि-लेखक हैं।

1909 में उत्तर कर्नाटक के सावानुर में जन्मे डॉ. गोकाक ने कन्नड में पचास से अधिक पुस्तकें और अंग्रेजी में लगभग पच्चीस पुस्तकें लिखी हैं। ये कविता से लेकर साहित्यिक समालोचना और सौन्दर्यशास्त्र विषयों पर हैं। 1931 में बम्बई विश्वविद्यालय से विशेष योग्यता सहित स्नातकोत्तर उपाधि प्राप्त करने के पश्चात् आप बाईस वर्ष की आयु में फर्गुसन कॉलेज, पूना में अंग्रेजी के प्रोफेसर हो गए। छः वर्षों तक अध्यापन करने के बाद आप उच्च अध्ययन के लिए ऑक्सफोर्ड चले गये, जहाँ आप पाश्चात्य दर्शन की गतिशीलता के सम्पर्क में आए, जिसने आपकी साहित्यिक संवेदना को सूक्ष्मता प्रदान की।

इंग्लैण्ड से लौटने के बाद आपने महाराष्ट्र और कर्नाटक के कई महाविद्यालयों में अंग्रेजी के प्रोफेसर और प्राचार्य के रूप में कार्य किया। कुछ समय के लिए आप उस्मानिया विश्वविद्यालय के अंग्रेजी विभाग के अध्यक्ष रहे। अपनी प्रशासनिक क्षमता, लेखक तथा अध्यापक के रूप में विशिष्टता और सर्जनात्मक दृष्टि के नाते आप उन्नति के शिखर तक पहुँचे। 1959 में आप नवगठित सेंट्रल इंस्टीच्यूट ऑफ इंग्लिश एंड फॉरन लैंग्वेज के प्रथम निदेशक नियुक्त हुए। बाद में आप बंगलौर विश्वविद्यालय के कुलपति बने और फिर भारतीय उच्च अध्ययन संस्थान, शिमला के निदेशक। आपने श्री सत्य साई उच्च शिक्षा संस्थान के कुलपति के रूप में भी सेवा की। आप 1978 से 1983 तक साहित्य अकादेमी के उपाध्यक्ष रहे और 1983 से 1988 तक इसके अध्यक्ष। आपकी अध्यक्षता में अकादेमी ने अपना कार्यक्षेत्र विस्तृत किया और यहाँ कार्यक्रमों की एक शृंखला शुरू की, जिसने इसे लक्ष्य और दिशा की गतिशीलता दी।

साहित्य क्षेत्र में डॉ. गोकाक की पहली पसंद कविता है। कन्नड में गीतों का पहला संकलन **पयान** 1936 में प्रकाशित हुआ। अपने कवि-रूप के शुरू के दिनों में आप महान कन्नड कवि दत्तात्रेय रामचन्द्र बेन्द्रे के प्रभाव में आए। आप द्वारा गठित 'गेलेयर गुम्पु' अर्थात् 'मित्र मण्डल' ने तीसरे दशक में कर्नाटक के साहित्यिक पुनर्जागरण में एक अहम् भूमिका अदा की।

बाद में, चौथे दशक में डॉ. गोकाक श्री अरविन्द द्वारा **डिवाइन लाइफ** में प्रतिपादित जीवन की अखण्ड दृष्टि से प्रभावित हुए, जिसने आप में सन्निहित दार्शनिक और कर्मशील व्यक्ति को एक सुसमंजस संश्लेषता प्रदान की। यह दर्शन, जिसे डॉ. गोकाक समन्वय कहते हैं, आपके लेखन और जीवन की आधारशिला है और इसी ने आपको वह व्यक्तित्व दिया है जो आज हम देख रहे हैं।

बीस कविता-संग्रहों के अलावा अन्य साहित्यिक विधाओं में भी डॉ. गोकाक ने महत्त्वपूर्ण योगदान किया है, यथा कहानी, नाटक, यात्रावृत्त, साहित्यिक समालोचना और दार्शनिक निबंध। आपकी एक महत्त्वपूर्ण कृति है: महाकाव्यात्मक उपन्यास **समरसवे जीवन**। पाँच खण्डों के 1500 पृष्ठों में फैली यह कथा विभिन्न स्तरों—पारिवारिक, क्षेत्रीय, राष्ट्रीय, अंतर्राष्ट्रीय, पर जीवन के विषय में विचार करती है और जीवन के नये मूल्यों को प्रस्तुत करती है। कविता के क्षेत्र में आपकी नवीनतम उपलब्धि है **भारत-सिन्धु-रश्मि** नामक महाकाव्य, जो मुक्त छंद में 35,000 पंक्तियों में लिखित एक बृहत् कृति है। इसमें भारत के पुराऐतिहासिक काल का वर्णन करते हुए मुनि विश्वामित्र के राजर्षि से ब्रह्मर्षि में आत्मिक रूपांतरण की कथा है, जो प्रतीक के स्तर पर मनुष्य की नियति की एक रहस्यवादी दृष्टि है। इस महाकाव्य के केन्द्र में, जैसा कि उनकी सभी कृतियों में है, जीवन के बारे में एक सकारात्मक दृष्टिकोण है, जो इस अवधारणा पर बल देता है कि मनुष्य में दिव्यता है और उसकी भूमिका पृथ्वी पर ईश्वर के एक सक्रिय दूत की है।

कन्नड में आपका अप्रतिम योगदान मुक्त छंद के प्रवर्तन का है, जिससे आपने कन्नड कविता को छंद के दृढ़ बंधन से मुक्ति दिलायी। इसका उत्कृष्ट रूप **समुद्र गीतगलु** में दृष्टिगत होता है, जो समुद्र के बारे में लिखी गयी कविताओं की एक शृंखला है और यह 1936 में इंग्लैंड-यात्रा के दौरान जहाज़ पर लिखी गयी। आप आधुनिक कन्नड कविता के अगुआ हैं। इसे आपने 1950 में कन्नड साहित्य सम्मेलन के बम्बई अधिवेशन में 'नव्य काव्य' की संज्ञा दी थी और बाद में यही नाम प्रचलित हो गया।

अंग्रेजी में साहित्यिक समालोचना की कई कृतियों के अतिरिक्त डॉ. गोकाक के तीन कविता-संकलन प्रकाशित हुए हैं। **इन्टीग्रल वियू ऑफ़ पोट्री, इण्डिया एंड वर्ल्ड कल्चर** और **द पोट्रिक एप्रोच टु लैंग्वेज** नामक कृतियाँ सौंदर्यशास्त्र तथा सांस्कृतिक और भाषा वैज्ञानिक अध्ययन के क्षेत्र में आपका महत्त्वपूर्ण योगदान हैं।

साहित्य और समाज-सेवा के लिए डॉ. गोकाक अनेक बार सम्मानित किए गये। अपने कविता-संकलन **द्यावापृथिवी** के लिए आपको 1960 का साहित्य अकादेमी पुरस्कार मिला, 1967 में कर्नाटक विश्वविद्यालय से तथा 1970 में पैसिफिक युनिवर्सिटी, कैलिफोर्निया से आपको डी. लिट्. की मानद उपाधियाँ प्राप्त हुईं, 1963 में दक्षिण भारत हिन्दी प्रचार सभा ने 'साहित्याचार्य' की उपाधि प्रदान की और 1960 में भारत के राष्ट्रपति ने आपको 'पद्मश्री' से सम्मानित किया।

देश और विदेश में अध्यापक और लेखक के रूप में प्रतिष्ठित, एक संवेदनशील कवि जो वस्तु को देश और काल के अंतर्संबंधों में देख सकता है, कन्नड साहित्य और भारतीय अंग्रेजी लेखन के उन्नायक एक दृष्टि रखने वाले शिक्षाविद् और सांस्कृतिक व्यक्तित्व वाले डॉ. गोकाक मनीषी साहित्यकारों में से एक हैं।

कन्नड और अंग्रेजी में एक कवि और लेखक के रूप में अपने उत्कर्ष के लिए साहित्य अकादेमी डॉ. विनायक कृष्ण गोकाक को अपना सर्वोच्च सम्मान, महत्तर सदस्यता, प्रदान करती है।

Dr Vinayak Krishna Gokak, on whom the Sahitya Akademi is conferring its highest honour of Fellowship today is an eminent thinker and a distinguished poet and writer in both Kannada and English.

Born in 1909 at Savanur in North Karnataka, Dr Gokak has more than fifty books in Kannada and about twenty-five in English to his credit, ranging from poetry to literary criticism and aesthetics. After taking his M. A. degree with distinction from Bombay University in 1931, Dr Gokak became Professor of English at Fergusson College, Poona, at the young age of twenty-two. After serving there for six years, he went to Oxford for higher studies where he was exposed to the dynamics of western thought which helped sharpen his literary sensibilities.

After his return from England, he served as Professor of English and Principal at several colleges in Maharashtra and Karnataka, and for some time held the chair of English at the Osmania University, Hyderabad. His administrative acumen, excellence as teacher and writer, and creative vision soon took him to still greater heights. In 1959, he became the first Director of the newly-founded Central Institute of English and Foreign Languages. Later, he became Vice-Chancellor, Bangalore University, and then Director, Indian Institute of Advanced Studies, Simla. He also served as Vice-Chancellor, Shri Sathya Sai Institute of Higher Learning. He has also been Vice-President of the Sahitya Akademi from 1978 to 1983 and its President from 1983 to 1988. It was during his tenure as President that the Akademi extended its frontiers and launched a series of programmes which have given it a sense of purpose and direction.

In literature, Dr Gokak's first love is poetry. His first collection of lyrics in Kannada, *Payana*, was published in 1936. Early in his career as a poet, he came under the spell of the great Kannada poet, Dattatreya Ramachandra Bendre, and the 'Geleyara Gumpu', i.e. 'The Friends' Circle', they formed, played a pivotal role in the literary renaissance of Karnataka in the thirties.

Later, in the forties, Dr Gokak was influenced by the integrated view of life propounded by Sri Aurobindo in his *Life Divine* which helped synthesize the philosopher and the man of action in him into a single harmonious whole. This philosophy, *Samanvaya* or Harmony, as Dr Gokak calls it, has been the corner-stone of his life and his writings ever since, and has shaped him into what he is today.

Besides some twenty volumes of poems, Dr Gokak has done much valuable work in other literary genres also such as fiction, drama, travelogue, literary criticism and philosophical essay. One of his great works is an epic novel, *Samarasave Jivana*, of about 1500 pages in five parts, considering life at various levels, familial, regional, national, international, and embodying new values of life. His most recent achievement in poetry is an epic, *Bharata-Sindhu-Rashmi*, a stupendous work of about 35,000 lines in blank verse. Dealing with the proto-history of India, it is the spiritual Odyssey of Sage Vishvamitra from the state of Rajarshi to that of Brahmarshi, reflecting, at the allegorical level, a mystic vision of the destiny of man. At the centre of this epic, as indeed in all his writings, is a positive outlook on life which emphasizes the divine in man and his role as an active messenger of God on earth.

Dr Gokak's unique contribution to Kannada is his innovation in free verse, releasing Kannada poetry from rigid metrical constraints, best seen in his *Samudra Gitagalu*, a sequence of poems on the sea which he wrote on board the ship to England in 1936. He is also the pioneer of Modern Poetry in Kannada, which he characterized as 'Navya Kavya' at the Bombay session of the Kannada Sahitya Sammelan in 1950, a term which has since come to stay.

In English, Dr Gokak has published three collections of poems, besides several works of literary criticism. His *Integral View of Poetry, India and World Culture* and *The Poetic Approach to Language* are his major contributions to aesthetics and cultural and linguistic studies.

For his services to literature and public life, Dr Gokak has been widely honoured. He received the Sahitya Akademi Award for his book of poems, *Dyavapriithivi*, in 1960; the degree of D. Litt. (*honoris causa*) from the Karnatak University in 1967 and from the University of the Pacific, California, in 1970; 'Sahityacharya' from the Dakshin Bharat Hindi Prachar Sabha in 1963; and 'Padmashri' from the President of India in 1960.

An outstanding teacher and writer known far and wide, a sensitive poet who can see things in their interrelationship with time and space, a stalwart in both Kannada literature and Indian writing in English, an educationist and man of culture with a sense of vision, Dr Gokak is one of our most distinguished men of letters.

For his eminence as a poet and writer in Kannada and English, the Sahitya Akademi confers its highest honour, the Fellowship, on Dr Vinayak Krishna Gokak.

Sahitya Akademi Fellowship
1989
Acceptance Speech by
Professor Vinayak Krishna Gokak

We all remember a little child's mysterious tearful cries and pure and innocent smiles of recognition and love, its awareness of the truth of existence of persons and objects such as domestic pets and trees in the compound, its response to beauty as of cars in movement on the road or the single star shining in the evening skies, the goodness of the mother who breast-feeds the child and of the little sister that caresses it and the power of its own articulation and physical movement as it grows up. The child thus experiences its own five latent impulses—those of love, truth, beauty, goodness and power as it grows up.

Consistently enough, these are the very impulses that are at the root of the growth of a well-knit society or of collective human evolution: Loving one's neighbour like one's own self; appreciating the truth of existence of diverse races of men, animals and plants and the laws that govern their growth and decay; the response to the beauty of Nature and of all that moves on earth, sea and sky; the bond of elemental goodness that unites man and man and the feel of power or of the power that is knowledge that ameliorates mankind and indeed all creation.

These five impulses link themselves together with that great and ancient image in the *Gita*—the inverted banyan tree with its branches growing downwards and its roots climbing upwards, becoming the five roots of the tree of creation, of life itself.

As the child grows up, he begins trafficking with the world and experiences not merely, the five values but also their opposites—hatred, falsehood, ugliness or repulsion, evil and the absence of appropriate might, in the life of the individual as well as of the collectivity. A continuous impact of these perversities may rock one into gloom and cynicism or despair and pessimism.

The world moves on, whether in a spiral or in a circle. It may also happen that good and evil are almost evenly matched against each other. Evil overpowering good frequently and good becoming a victor rarely. Whether history repeats itself endlessly or evolves in continuous progression is an open question which each individual has to settle for himself. Prophet Zoroaster believes in the perpetual encounter of good and evil and the *Rgveda* also tends to take that view. But the other view is also presented in the *Rgveda*, the conquest of Evil by Good and the consequent transcendent power of good. Art may sometimes place imagination at the service of the dogmas of religion and at other times choose to leave the question 'open'. If Dante and Milton are great minds grandly dogmatic ('the egotistical sublime'), Shakespeare and Keats have a healthy open mind, full of what Keats calls 'negative capability'.

All knowledge, said Coleridge, rests on the coalescence of subject and object. What is true of knowledge is also true of experience. The dark and bright fortnights together make a month (*moonth*). Life is a mingled yarn of good and evil, as a month is. The observer who is out to see the whole of life, experiences the five basic values—love, truth, beauty, goodness and power as well as their opposites—hate, falsehood, ugliness or repulsion, evil and the absence of appropriate power. His responses to life (object) result in twelve attitudes. The three generally open to both the groups—values and their opposites are: *Objectivity*, *Intellectuality* and *Subjectivity*. The five pleasant attitudes are:

Ardour
Pity
Delight
Peace, and
Sublimity

The four unpleasant attitudes are:

The Critical Attitude
Repulsion or Vituperation
Terror, and
Sorrow

Sorrow, pity and terror which are the stark emotions aroused by tragedy, result in delightful aesthetic experience when expressed with grace and power. Thus the very stuff of pain can be turned into beautiful verse which gives pleasure. Groups of various related sentiments cohere in each attitude, the

essence of which is a particular relation between the observer and the reality around him. An attitude may include several subdivisions under it. Thus *Delight* or *Beauty* indicates a relation of identity between the observer and the object. Under this particular relation of identity, we may discern several subdivisions like Love of Nature, Love, Friendship, Patriotism and so on. Similarly, under the relation of reliance on one's own inner experience, the subjective attitude includes various subdivisions—an all-absorbing love of the past (Scott), love of the future (Shelley), love of the supernatural (Coleridge), love of the metropolis (Lamb and Dickens), love of the mystical (Blake), etc. This attitude stands for an excessive preoccupation with one's own feelings and fancies—the 'egotistical sublime'.

A few like Shakespeare are masters of all the twelve attitude and they use them freely in their writings. A poet is generally the master of a few of these attitudes.

Creative expression is an outburst of glory, a stream of continuous delight. The process is one of five stages: intuitive intimation of the Delight or the presence behind it; the kindling of one or more of the twelve attitudes by the intimation; the portrayal of the intimation in terms of an objective correlative favoured by the attitude(s) aroused; setting forth the meaning of life in terms of the narrative and philosophic substance which the poet has arrived at as the equivalent of the intuitive intimation and the attitude(s); and incarnating that substance in an appropriate vivid, intimate and meaningful sequence of imagery, rhythm and syntax and in words of enduring loveliness:

Aum!
Anandamayee!
Darshanamayee!
Rasamayee!
Arthamayee!
Roopamayee!
Parame!
Panchasukhee Trayatri!
O Devi! Namostu te!

This is the mantra of the aesthetic process, addressed to Beauty, the goddess of these five felicities.

I shall now descend to the practical plane and speak in strict relevance to the occasion. Far be it from me to say that what Dr Birendra Kumar Bhattacharyya and Dr Indra Nath Choudhuri have said is more beautiful than true. There must have been a measure of truth in the citation since both the President and the Secretary have a critical and seasoned mind. Dr Bhattacharyya is a distinguished novelist and poet. If not creative, Dr Choudhuri is surely creatively critical.

I have spoken of basic values and their opposites and the five phases of the artistic process, with the twelve attitudes involved in it. The seasoned critic effectively up the critical mind of his own generation, time and place. It may be altered or wholly or partially reversed by succeeding generations. A few classics, universal and relatively permanent in their appeal become the heritage of remote posterity, as the Vedas have become, during and after a period of three to eight thousand years. Who knows television may contain literary study or replace it altogether and stick to the bare bones of the story, covering it with other flesh and blood, eliminating all the imperishable substance that makes it a classic. It may be that only Art will be remembered in future and not artists, just as science may be remembered and not scientists. In a universe of imponderables, almost anything or everything is possible.

We have therefore cause to be immensely grateful to responsible and distinguished bodies like this National Academy of Letters which tell an artist with all ceremonial and in all solemnity that he has given deep delight to his generation, roused and extended its awareness and thrown light on large patches of life not beheld before. After all, as D. R. Bendre has said to live in the living is seven heavens and more. If another generation comes out with the same confession with reference to the same artist, why, it will be forty-nine heavens and more, even ninety-eight as in the vedic multiplication and addition to the seven worlds constituting the universe. I should like to say to the Akademi what a character in a Shakespeare play says on another occasion: "for this relief much thanks".