

## Chapter XIII

# CULTURE

Karnataka's cultural heritage is rich and variegated. Kannada literature saw its first work during 9th Century and in modern times it has created seven winners of Jnanapeetha Award for their literary talents. Literary activity in other languages of neighbouring areas in this state and purely local languages like Tulu and Kodava is also considerable. Journalism in Kannada has its history dating back to 1843 and has many achievements to its credit. Karnataka has thrown up outstanding personalities of historical significance. In the musical map of India, the State has bright spots, whether it is Hindustani or Karnatak, the latter having originated in this land. In the field of dance and art too Karnataka has creditable achievements. Yakshagana is both a folk and elite art is flourishing here. The State's tradition in folk arts is also colourful. When one thinks of the cultural scene, Shivaram Karanth, Kuvempu, Dr. Rajkumar, Maya Rao, Mallikarjuna Mansur, T. Chaudiah, K.K. Hebbar, Panith Bheemasen Joshi, Gangubai Hangal, B.V. Karanth U.R. Anantha Murthy, Girish Karnad, Chandrashekar Kambar are a few bright faces that shine forth. An attempt is made to survey the cultural pageant of Karnataka in this chapter.

### LITERATURE

**Kannada Literature:** Kannada literature has a history dating back to at least 1500 years. This apart, the folk literature which began earlier, still runs parallel to the written form Ganga king. Saigotta Sivarama's 'Gajashtaka' is cited as an example of early folk literature. The oldest available work in Kannada is however, a book on poetics, called 'Kavirajamarga'. Some controversy surrounds this work regarding the authorship, but the consensus is that it was written more likely by the court poet Srivijaya than the Rashtrakuta king Amoghavarsha Nripathunga. The work not only discusses figures of speech like 'rasa' and 'dhwani', but also gives descriptions about the geographical boundaries of Karnataka, as well as its life and culture.

Thumbalacharya is credited with having written 'Chudamani', a philosophical work, much earlier. But the earliest Kannada prose work is Sivakotiacharya's 'Vaddaradhane' which even to this day is considered a masterpiece. It is a collection of 16 Jaina stories, seem to have been based on an earlier Prakrit commentary called 'Bhagavathi Aradhana'.

Pampa's 'Vikramarjuna Vijaya' based on 'Mahabharatha' and written in Champu style, which is a mixture of prose and poetry, unique to Kannada, is the earliest epic work in Kannada. Pampa's influence on Kannada literature is so deep that T.N. Srikantiah speaks of him as the Kalidasa of Kannada. Being a Jaina poet, he also wrote 'Adipurana' based on Jinasena's 'Mahapurana'.

Ponna's 'Shanthipurana', and Ranna's 'Gadayuddha' have earned them immortality as poets. They were Jainas and lived in the 10th Century. Nagavarma II who belongs to the next century was also a Jaina poet and

wrote 'Kavyavalokana', a book on poetics, and 'Karnataka Bhashabhushana' a Kannada grammar in Sanskrit. His 'Vardhamanapurana' was discovered only recently. Janna, a Jain poet again, wrote 'Yashodhara Charithe', a romantic story. Durgasimha, in 11th century, wrote 'Panchatantra' based on Vasubhaga's Sanskrit work, and it is a classic example of the ancient art of story telling. Rudrabhatta wrote 'Jagannatha Vijaya' based on 'Vishnu Purana', The last two were Brahmin poets.

The 12th century saw a sea of change in Kannada literature both in content and style. What caused this is the growth of Veerashaivism which was essentially revolutionary in approach. It derecognised untouchability and saw women as equals. It liberated Kannada from the clutches of Sanskrit. The moving spirit behind this movement was Basaveshwara, who was a minister in the court of Prince Bijjala. His Vachanas which can be called prose-poems, have their origin in folk-literature and folk-culture, and yearn to liberate man from the bondage of untruth and ignorance. They seek to provide happiness here and elsewhere. Allamaprabhu, Akkamahadevi, Channabasavanna, Siddarama, Madivala Machayya, Dohara Kakkayya, etc., were other Vachanakaras of the period.

After Basavanna, the greatest influence on Kannada literature was Harihara, who used an innovative form called 'Ragale'. His 'Basavarajadevara Ragale' and 'Nambiyannana Ragale' are the examples of this genre. His nephew Raghavanka introduced yet another form of poetry called 'Shatpadi' and apart from 'Somanatha Charithe' and 'Siddarama Charithe' his 'Harischandra Kavya' is considered to be a masterpiece.

The Sixteenth Century saw Veerashaiva poets of extraordinary merit. Sarvajna who was real Vairagi in that he had no settled home, and no religion, wrote "Sarvajna Padagalu" in Tripadi style. This work is really a compendium of wit and wisdom. Nijaguna Sivayogi who was a ruler, saint and scholar wrote 'Viveka Chintamani' an encyclopedia in Kannada.

Dasakoota or the Vaishnava movement was led by Purandara Dasa, who is also considered the father of Karnatic music. Through his Keerthanas, he propounded the Dwaitha Philosophy and gave an impetus to Bhakthi movement. Kanaka Dasa, though hailing from the Kuruba community, followed in the footsteps of Purandara Dasa. He is credited with several Keertanas, being the author of Mohanatarangini, Ramadhanya charite.

Karnataka culture reached its zenith during the Vijayanagara empire. Naranappa's (Kumaravyasa) 'Karnataka Bharatha Kathamanjari' or 'Gadugina Bharatha' as it is popularly known is the finest example of the literature of this period. This was followed by Lakshmisha's 'Jaimini Bharatha' which is also an immensely popular work. Chamarasa's 'Prabhulingalile' is another notable work of this period.

Post-renaissance movement saw a four-lined folk-metre called 'Sangatya' which was particularly suitable for singing. Nanjundakavi who wrote

'Kumararamana Kathe' proved its multi-dimensional application. But it was Rathnakaravarni who, in his 'Bharathesha Vaibhava', has explored its full potential.

The Wodeyars of Mysore gave a boost to Kannada literature. Particularly noteworthy is Chikkadevaraja Wodeyar's period from 1672 to 1704. He himself wrote 'Chikkadevaraja Binnapa'. Tirumalaraya's 'Chikkadevaraja Vijaya' has Mysore history as its theme and is in Champu style. Singararya's 'Mitra vinda Govinda', translated from Harsha's 'Rathnavali' is considered to be the earliest Kannada play. Another noteworthy poetess of this period is Sanchi Honnamma who wrote 'Hadibadeya Dharma' in Sangatya metre.

Mummadi Krishnaraja Wodeyar continued the tradition of his predecessor. Kempunarayana's 'Mudramanjusha' deserves a special mention. Wodeyar's also started the Raja's English School (1833) and this along with the expansion of Missionary activities, increased the Western influence on Kannada literature.

Chamaraja Wodeyar's period saw a new era in Kannada literature. M.S.Puttanna's 'Madiddunno Maharaya', D.Venkatachalayya and Dr.B.V.Venkateshaiyya's detective stories like 'Parimala' and 'Arindamana Sahasagalu', Galaganatha's social and historical novels, Kittel's dictionary, Cha.Vasudevaraya's 'Bala Bodhe' belong to this period. Muddanna's 'Ramashvamedha' is an epic episode in prose. This has a tinge of modern writing. Translated Novels by B.Venkatacharya and Galaganatha, mostly historical made a deep impact on readers.

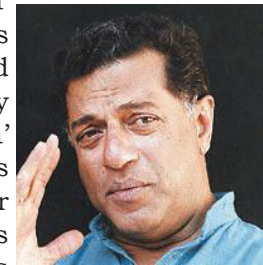
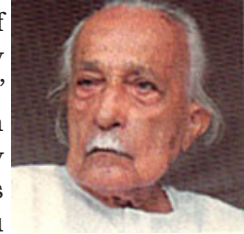
In 1921, B.M.Srikantayya heralded the 'Navodaya' movement. His 'English Geethagalu' was a free rendering of some great English poems. Around this period, and unknown to him, K.V.Puttappa (Kuvempu) had switched over from English writing to Kannada and the culmination of his work was 'Sri Ramayana Darshana' written in blank verse. Puttappa's social novels such as 'Kanurusubbamma Heggadati' and 'Malegalalli Madumagalu' are equally well



*KV Puttappa's House (in his younger Days) at Kuppalli near Thirthahalli*

acclaimed. Among the works of the thirties, D.V.Gundappa's 'Manku Thimmana Kagga' stands out as a jewel. It is considered to be unique in the sense that it contains ethical principles, philosophic truths and experiences of life. Samsa wrote many plays in Halegannada, of which 'Vigada Vikramaraya' is the best example.

It is interesting to note that except U.R.Ananthamurthy and Girish Karnad, all the five of the seven Jnanapeetah awardees in Kannada, Kuvempu, Da.Ra Bendre, Shivarama Karantha, Masthi Venkatesha lyengar and V.K.Gokak have been writing since the Navodaya period. Da.Ra. Bendre won the award primarily for 'Naku Thanti' a metaphysical poetic work but his popularity is based more on his writings drawn from folk culture. Shivarama Karantha's writings range from encyclopedea to novels, essays, drama and poetry. 'Marali Mannige' is his oft-mentioned novel, but 'Bettada Jeeva' 'Chomana Dudi' and 'Mookajjiya Kanasugalu' are also noteworthy. His works mirror the cultural ethos of Dakshina Kannada. Masthi Venkatesha lyengar is primarily noted as short story writer, his 'Chennabasava Nayaka' and 'Chikaveerarajendra' are historical novels dealing with degeneration of monarchy, and 'Subbanna' is a long story which reaches metaphysical heights. V.K. Gokak began as a Navodaya poet but his *magnum opus* is 'Bharatha Sindhu Rashmi' which seeks to find answers for the modern man's dilemmas in ancient epics. Significantly, Ananthamurthy's 'Samskara' 'Bhava' also seeks inspiration from traditional wisdom. Girish Karnad, Gesicaly pley writer which are staged many times and translated to vanions Indian fourion langaugs.



K.S. Narasimha Swamy's 'Mysoora Mallige', a collection of poems with love and separation as the theme is a landmark of the Navodaya period. G.P. Rajarathnam's 'Rathnana Padagalu' perhaps stands unique in world literature in seeing truth a beauty in drunken man's gay gibberish. Pu.Thi. Narasimhachar's 'Gokula Nirgamana' has Krishna's separation from Radha as its theme.and this again reaches spiritual heights. Gorur Ramaswamy lyengar chose the easy form to portray the life of rural Karnataka his 'Halliya Chitragalu' is considered the supreme example of his writings. His tradition was continued by A.N.Murthy Rao in 'Hagaluganasugalu' and M.R.Srinivasa Murthy in 'Rangannana Kanasina Dinagalu'.

Jnanapeetah Awardees

The period also saw a spurt of literary criticism. Of these T.N. Srikantaiya's 'Bharathiya Kavya Meemamse' is considered to be a classic. A.R. Krishna Shastry nurtured a whole generation of writers through 'Prabuddha Karnataka',



a periodical brought out by the Kannada Sangha of the Central College and later shifted the publication to Mysore University. S.V.Ranganna, an English Professor, who had by this time established himself as a Kannada writer through 'Ranga Binnappa', wrote on literary criticism in 'Shaili' and 'Ruchi'. V.Sitaramayya's output varied from 'Hana Prapancha', an economic treatise, to 'Pampa Yathre' a travelogue, to host of writings, from poetry to literary criticism. R.S. Mugali wrote 'Kannada Sahitya Charithre' a succinct and balanced history of Kannada Literature.

In the mid-forties the Navodaya movement gave way to Pragathisheela Chalavali. A.N. Krishna Rao was the torch bearer for this. The movement brought writers from their ivory tower to the common man. Though A. Na. Kru's short stories are better examples from this genre of writing, than his novels, he is mainly noted for his novels such as 'Sandhya Raaga', 'Udaya Raaga', 'Nata Sarvabhuma', 'Grihini' and 'Kanneeru'. Basavaraja Kattimani, hailing from North Karnataka, wrote 'Nee Nanna Muttabeda', 'Shivadara Janivara' and 'Nanoo Polisanagidde' portraying the netherworld behind the facade of Kaavi and Khaki. Ta.Ra.Su started as a progressive writer with novels like 'Hamsageethe', 'Masanada Hoovu' and 'Munjavinda Munjavu' found his forte in historical novels woven around his birth place Chitradurga, and 'Durgasthamana' is the finest example of his writing. Niranjana who was an active communist during freedom struggle wrote such down-to-earth novels as 'Doorada Betta' and 'Rangammana Vathara' as well as 'Chirasmarane' based on agrarian movement, but his magnum opus is considered to be 'Mrityunjaya', dealing with Egyptian history.

Chaduranga who inspite of his close relationship with the Mysore Royal family was a rebel and wrote 'Sarvamangala' and 'Uyyale' both dealing with extra-marital love. Interestingly, his 'Vaishaka' written many decades later also deals with extra-marital relationship in a rural setting.

Among the women writers Triveni, whose novels like 'Bekkina Kannau', 'Sharapanjara' and 'Mucchida Bagilu' were essentially psycho-analytical. Anupama, who drew themes from her rich experience as a medical practitioner in stories like 'Aranyadallondur Aragini', and M.K.Indira whose forte was the portrayal of Malnad life in novels such as 'Phaniyamma' were all offshoots of the progressive movement.

Next to the progressive movement was the Navya movement. This was influenced mostly by the post-war writers like T.S.Eliot, Auden, Ezra Pound, D.H.Lawrence, Sartre and Camus. Gopalakrishna Adiga was the foremost exponent of the Navya movement and his 'Bhoomi Geetha' is said to have been influenced by T.S.Eliot's 'Waste Land'. P. Lankesh's collection of stories 'Kurudu Kanchana' and his absurd play 'Teregalu', Srikrishna Alanahalli's long story 'Kadu', Shanthinatha Desai's 'Vikshepa', Poornachandra Tejaswi's 'Nigoodha Manushyaru', Nisar Ahmed's poems like 'Masthi' and 'Ramanu Saththa dina', U.R. Ananthamurthy's stories like 'Prashne' and 'Clip Joint', Yeshwanth Chittala's 'Shikari', Vyasaraya Ballala's 'Bandaya' are some examples of the new writing in Kannada. Chandrashekara Kambara and A. K. Ramanujam widened

the frontiers of Navya poetry. Kambara has a good command on the diction and tunes of the folk poetry, like Bendre, but who used them to embody the tensions of life caught between tradition and a new culture. He has made a mark as a poet, a novelist and a dramatist. His 'Jokumara Swamy' besides other awards, has won the prestigious Kamaladevi Chattopadhyaya Award. It is a hit play, with liveliness, good song and gaiety. A.K. Ramanujam, a remarkable poet, presented clear, vivid pictures with an apparent casualness. S.L.Byrappa who shot into fame with his 'Vamshavriksha' is one writer who has scrupulously avoided confining himself into any frame. Some of his celebrated works are 'Anveshane', 'Grihabhanga', 'Thabbaliyu Neenade Magane', 'Daatu', 'Sarthu', 'Mandra' 'Thanthu' and 'Aavarana'.

Post-Navya writing is sometimes called as Navyotthara Sahitya or Bandaya Sahitya, or even Dalita Sahitya. The writers belonging to this movement are of the firm view that only Daliths can authentically write about their trials and tribulations, and anything written by others, however, impressive it might be, will still remain second-hand experience. Still, it is interesting to note that Devanuru Mahadeva who does not like to classify himself into this or that group or 'ism' has given some of the finest Dalit literature. His 'Odalala' and 'Kusuma Bale' have won many laurels. Chennanna Valikar and Siddalingaiah are other notable Dalith writers. B.T. Lalitha Nayak, Aravinda Malagatti and Geetha Nagabhushana are other important writers who are identified with their notable Dalith works. G.Venkataiah of Maddur Taluk had written some books in 1940 itself highlighting the pains and pleasures of Dalith people even before there was any such movement.

The Feminist movement began after the Dalit movement. Women writers started writing independently about their own experiences that had quite a different dimension. They not only questioned the male supremacy in society but also tried to bring about equality with men. The works of R. Kalyanamma, who published 'Saraswathi' a montly for 42 years, Nanjanagudu Tirumalamba who published 'Sathi Hithaishini' and then 'Karnataka Nandini'. Sarawathi Bai Rajawade (Giri Bale) who had new attitude and a vision of modern education for women, Kodagina Gouramma, Belagere Janakamma, Shyamala Devi Belagaumkar and the like, gained prominence in 80's and after, through the feminist writers of this movement. 'Phaniyamma' by M.K. Indira, 'Tigeetike' by Vijaya Dabbe, 'Gandasuru' by Veena Shanteshwar, 'Sahana' by Sara Abubakar, 'Seetha Rama Ravana' by H.V. Savitramma are some such quotable writings. The 'Karnataka Lekhakiyara Sangha' a feminist writers organisation founded in 1978, played an important role in giving a feminist touch to social values and also in mirroring them in the writings of women. 'Streevani Praveshike' edited by B.N. Sumitra Bai and N. Gayathri is noteworthy. Many women writers wrote books on different fields from a womens' points of view. Among them mention may be made for their writings and related activities of Hemalatha Mahishi (Law), H. Girijamma and Leelavathi Devadas (Health), Vijaya and S. Malathi (Theatre), Namichandra (Science and Fiction) and Vaidehi (Fiction). B.N. Sumithra Bai, Vijaya Dabbe and many others are good feminist critics. (The list is not exhaustive.) Feminist poets are large in number. Following this

movement, discussions, seminars, workshops and conferences were held on the questions of women and feminism at all levels in the State. 'Women Studies' was introduced as a subject for students of degree level, first in NMKRV College, Bangalore and then in almost all Universities of the State.

Any survey of Kannada literature would be incomplete without the mention of some writers, who while not specifically representing this or that school were still successful in drawing enormous number of readers towards them. Krishnamurthy Puranika is one such. At one time, his novels like 'Dharmadevathe' which faithfully depicted the middleclass life of old Mysore or Hyderabad Karnataka or Mumbai Karnataka were a rage among women readers. Likewise, N.Narasimhayya who wrote detective stories under the series 'Patthedara Purushoththamana Sahasagalu' was so successful that the series exceeded one hundred. He was never seen in any literary meet, it is doubtful if he ever got invited, nevertheless his books did inculcate the reading habit in school boys. Ma.Ramamurthy of Mandya District continued such type of writing detective novels.

At the other end of the spectrum, we find the B.G.L.Swamy who blended humour and science writing so effectively that his 'Hasiru Honnu' about the botanical wealth around us, remains a classic many decades after its publication. His 'Kaleju Ranga' and 'Kaleju Tharanga' are master peices of humour, dealing with his experiences as college teacher. In the sphere of drama, Girish Karnad's plays and performances are worth encore. His 'Tugalaq' and 'Nagamandala' with all its dramatic elements and high thoughts, made a big impact. 'Hayavadana' and 'Agni mattu male' Tippu Kanda Kanasugalu, odakalu Bimba are also notable plays. Karnad has given many plays drawing profusely from history, folk lore and epics. Along with the above plays, 'Yayati' also may be cited as an example for this. Similarly there are writers like C.K.Nagaraja Rao, Ma.Na.Murthy, Devudu Narashimha Shastry and K.V. Iyer who have scholarly novels like 'Pattamahishi Shanthala', 'Shanthala', 'Mahabrahmana' and 'Mahakshatriya', and 'Rupadarshi'. A wizard of crosswords in kannada Aa. Na. Prahlada Rao's name has found an entery in the 'world Wikipedia Encyclopaedia.' He has also authored several books, popular among them is in 'Bangarada Manushya' (Biography on Dr. Raj Kumar published both in Kannada and English)

Travelogues are far too many even to make a brief mention. However Shivaram Karanth's 'Apoorva Paschima', A.N. Murthy Rao's 'Apara Vayaskana America Yathre', Goruru's 'Americadalli Gorur', popular detective story writer T.K.Rama Rao's 'Golada Melondu Suttu', N. Lakshminarayan's 'Nirdeshakana Videsha Yathre', D. Javere Gowda's 'Videshadalli Nalku Vara', Krishnananda Kamat's 'Naanoo Americakke Hogidde', Navarathna Ram's 'Pyarissininda Preyasige', K. Anantharamu's 'Udaya Raviya Nadinalli', Susheela Koppar's 'Paduvanada Pathramale' may be cited as examples.

Historicaly engaged research studies are also contributing in other literary fields. Among them M. Govinda Pai, Panje Mangesharao, R.S. Panchamukhi, S.C. Nandimath, K.G. Kundangara, F.G. Halaktti, S.S. Basavanal, R.C. Raja Purohit, Kapataral Krishnarao, R.V. Dharawadkar of the century may be cited

as example. Among the recent scholars Suryanatha Kamath, Chidananda Murthy, M.M. Kalburgi, J.V. Venkatachala Shastry, Hampa Nagarajaiah, K.K.Kurlikarni, Srinivasa Havanur, Lakshmana Telagavi and others may be cited as examples.

The cursory glance or bird's-eye view of Kannada literature through many centuries. Nevertheless, what has been given encompasses some of the best Kannada works.\*

### **Gnanapitha Award Winners**

1. K.V. Puttappa (1967), 2. D.R.Bendre (1973), K. Shivaram Karanth (1977), 4. Masti Venkatesh Iyengar (1983). 5. V.K.Gokak (1990), 6. U.R. Ananthamurthy (1994). 7. Girish Karnad (1998)

### **Karnataka Ratna Award Winners**

K.V. Puttappa and Dr. Rajkumar (1992); S. Nijalingappa (1999), C.N.R. Rao (2000). Pandith Bheemsen Joshi (2004), Sri Shivakumara Swamy (2006).

**Basava Puraskara:** This was initiated in 2000, as a national award. Its recipients were Sarasawath Gora (2000) H. Nasasimhaiah (2001), Puttaraja Gawai (2002), S.G. Susheelamma (2004), L. Basavaraju (2005), Abdul Kalam (2006), and Shiva Kumara Swamy (2007).

### **Central Sahitya Academy Award Winners**

1. K.V. Puttappa (1955), 2. R.S. Mugali (1958), 3. D.R.Bendre (1958), 4. K. Shivarama Karanth (1959), 5. V.K.Gokak (1960), 6. A.R. Krishna Shastri (1961), 7. Devudu Narasimhashastri (1962), 8. B. Puttaswamaiah (1964), 9. S.V. Ranganna (1956), 10. P.T. Narasimhachar (1966), 11. D.V. Gundappa (1967), 12. Masti Venkatesh Iyengar (1968), 13. H. Thipperudraswamy (1969), 14. Sham.Ba.Joshi (1970), 15. Shriranga (1971), 16. S.S. Bhoosanuru Matha (1972), 17. V. Seetharamaiah (1973), 18. M. Gopalakrishna Adiga (1974), 19. S.L. Bhyrappa (1975), 20. M. Shivaram (1976), 21. K.S. Narasimhaswamy (1977), 22. B.G.L.Swamy (1978), 23. A.N. Murthi Rao (1979), 24. Goruru Ramaswamy Iyengar (1980), 25. Channaveera Kanavi (1981), 26. Chaduranga (1982), 27. Yashavantha Chittala (1983), 28. G.S. Shivarudrappa (1984), 29. Ta.Ra.Su (Subbarao) (1985), 30. Vyasaraya Ballala (1986), 31. K.P.Purnachandra Tejasvi (1987), 32. Shankara Mokashi Puneekar (1988), 33. Devanuru Mahadeva (1989), 34. S.V. Parmeshwara Bhatta (1990), 35. Ha.Ma.Nayak (1990), 36. Chandrashekara Kambara (1991), 37. H.S.Venkatesha Murthi (1991), 38. Su.Ram.Yakkundi (1992), 39. Saraswathi Gajanana Risbud (1992), 40. P.Lankesh (1993), 41. Kirthinatha Kurthakoti (1993), 42. Girish Kamad (1994), 43. Pradhan Gurudatta (1994), 44. Thippeswamy (1995), 45. G.S.Amura (1996), 46. M.Chidananda Murthy (1997), 47. B.C.Ramachandra Sharma (1998), 48. D.R. Nagaraj (posthumous 1999) Shantinatha Desai (posthumous 2000), L.S.Sheshagiri Rao (2001); Sujana (2002); K.V.Subbanna (2003), Geetha Nagabhushana (2004), Raghavendra Patil (2005), Kum. Veerabhadrappe (2006), Srinivasa Vaidaya (2007).

\* Contributed by C. Sitaram



### **Pampa Award Winners**

1. K.V. Puttappa (1987), 2. T.N. Shreekanthaiya (1988), 3. K. Shivaram Karanth(1989), 4. S.S. Bhoosanurumath (1990), 5. P.T. Narasimhachar (1991), 6.A.N. Murthi Rao (1992), 7. M. Gopalakrishna Adiga (1993), 8. Sediypu Krishna Bhatta (1994), 9. K.S. Narasimhaswamy (1995), 10. M.M. Kalburgi (1996), 11. G.S. Shivarudrappa (1997), 12. D. Javare Gowda (1998), 13. Chennaveera Kanavi (1999), 14. L. Basavaraju (2000), 15. K.P.Purnachandra Tegasvi (2001), 16. M.Chidananda Murthy (2002) 17. Chandrashekara Kambara (2003), 18. H.L. Nagegowda (2004), 19. S.L. Bhirappa (2005), G.S. Amoor (2006), Yashawanta Chittala (2007), T.V.Venkatachala Shastri (2008).

### **Rajyothsava Award Winners**

To bring progress in different aspects of culture of the State, the Government is recognising the good work done by the Scholars Artistes, Social workers, Lawyers, Doctors and Institutions etc., and is encouraging them with Rajyothsava Awards, on the Rajyothsava Day, every year. Upto 2008 a total number of 1743 have been honoured with this Rajyothsava Awards.

### **Dana Chintamani Atthimabbe Award Winners**

1.T. Sunandamma (1995), 2. Shantadevi Malavada (1996), 3. Vaidehi (1997), 4. Kamala Hampana (1998), 5. Mallika (1999) 6. Jayalakshmi Srinivasan (2000), 7. Sara Abubakar (2001), 8. Geetha Nagabhushana (2002) 9. Shylaja Uduchana (2003), 10. M. Sunetha Sheety (2004), 11. Veenashantheswara (2005), B.T. Lalita Naik (2006), Shashikala Veerayyaswamy (2007).

### **Jaanapada Shree Award Winners**

1. S.K. Karim Khan (1994), 2. Kamsale Mahadevaiah (1995), 3. Yedramanahalli Doddabharamappa (1996), 4. Phakirawa Gudisagara (1997), 5. Hiriyaadka Gopala Rao (1998), 6. Sukri Bomma Gowda (1999), 7. Takkalike Vitthala Rao (2000), 8. Hamgi Mudimallappa (2001), 9. M.R.Basappa (2002), 10. Chittani Ramachandra Hegde (2003), Cahnnapa Veerabhadrappe Karadi (2004), 12. Nadaga Siriyyajji (2005), 13. Eswarappa Gurappa Angadi (2006), Belagallu Veeranna (2007).

### **National Poet Award:**

The then Tamilnadu Government has awarded this to M. Govendapai in 1949, later in 1969, Kuvempu was the recipient from Karnataka Government. Recently in 2006, it was awarded to G.S. Shirudrappa, the Kannada poet.

### **Karnataka Sahitya Academy Awards**

Karnataka Sahitya Academy is sanctioning Annual Awards to those renowned litterateurs and other personalities in recognition of their services towards promotion of literature and culture. Since its inception, Academy has honoured 251 persons from 1965 to 2008.

### **Anuvada Academy**

Anuvada Academy started is 2005 for translating classics from other languages to Kannada and vice - versa. It has honered twenty eveinant

translators upto 2008. In 2009 the Academy merged with Kuvempu Bhasa Bharati of Mysore, with an office at Bangalore.

### **Tulu Language and Literature**

Tulu is one of the rich and ancient languages of the Dravidian family. Tulu speaking people are called Tulavas mostly found in Dakshina Kannada and Kasargodu district of Kerala. Tulunadu is bounded by the Kalyanapura river in the North, Arabian sea in the west, Western ghats in the east and the Payaswini/Chandragiri river in the south.

Tulu has its own linguistic peculiarities and shares a number of common features with Kannada and other Dravidian languages. Tulu has a very vast folk tradition which has its own peculiarities. Folklore in Tulu is mainly found in the form of Paddanas, Sandi, Kabita, Uralu, Padipu, Nritya-padya, Gadi, Ogatu, Jogula, Ajjikathe etc.,

Tulu Brahmins are generally educated people in the Vedas and Shastras. Their folk songs are based on the episodes from the epics 'Ramayana' and 'Mahabharatha'. Among the lower castes and untouchables, the Bhuta worship tradition is prevalent.

When compared with other Dravidian languages, Tulu has a very little classical literature. During the past 150 years, Tulu has adopted the Kannada script for its literary works. Even though the works of Tulu literature initiated by the Basel Mission Christians were only translations of the teachings of Christianity in the beginning, a few important works like the Tulu English Dictionary etc., were published. Later collections of their folksongs etc., and histories of Dakshina Kannada and Tulava Culture were also published. Works on Tulu Grammar, dialect and a doctoral theses on the structure of Tulu verb transformational analysis were published in the latter half of the Twentieth Century. The Kerala and Karnataka governments have helped in developing lexicons and text books of Tulu. Many Kannada plays of Yakshagana and many religious works also have been translated into Tulu. Notable early writers of Tulu literature are Sankayya Bhagawat, Sheenappa Hegade, K.B. Narayana Shetty and M.V.Hegde. S.U.Phaniyadi established the Tulu Mahasabha in Udupi in 1928. This gave great boost to Tulu literature and culture. It led to a linguistic-cum-cultural movement in Tulu.

The Tulu theatre and dramas developed during this period. K.Doddanna Shetty, K.N.Tailor, Rama Kirodiyan, U.R. Chandar, K.B. Bhandari, Machendranath, Ramananda Charya, Sitaram Kulal, P.S.Rao, Vishu Kumar etc. were the pioneers of the Tulu Theatre. The beauty of Tulu idioms, proverbs and expressions is very well represented in the social activities of this period. Yakshaganas, the spectacular folk dances of Karnataka are becoming popular even in Tulu now-a-days. In recent years, Tulu poets like Amrita Someswara, Anatharam Bangady, Purushottama Punja, Nityananda Karanth, Ashok A. Shetty, K.Shekar.V.Shetty, G.Bayaru, Madhukumar and A.N.Shetty have composed Tulu Yakshagana epics. There are some organisation which are working for the propagation of Tulu language and culture. Tulu Koota of

Mangalore is one such organisation. A few Tulu journals are also being brought out.

Many other poets have made a name in Tulu literature. The notable among them are Mandara Keshava Bhat (his 'Mandara Ramayana' is a wonderful epic), Venkataraju Puninchittaya, P.V.Acharya, Ramakrishna Achar, Dumappa Master, Vamana Nandavar, K.V.Ravi, Tilakanath Manjeshwar, Ratna Kumar, Yeshwantha Bolur, Bhaskar Rao, Sitaram Kulal, Sitaram Alwa and Bannanje.

Three Tulu classics in Grantha script, each of them more than 200 years old have been found in palm manuscripts. They are 'Tulu Bhagavato' (by Vishnu Tunga) 'Kaveri' and a prose work 'Devi Mahatme'.

Many scholars are engaged in research on Tulu language, culture and folklore of the Tuluvas. They are D.N.S.Bhat, S.N.Bhat, M.Rama, S. Mallikadevi, U.P. Upadhyaya, William Madta, T. Gopalakrishna Bhatta, Sediya Krishna Bhatta, A. Acharya, Venkataraju Puninchattaya, Vivek Rai, Amrita Someshwar, Sushila Upadhyaya, Chinnappa Gowda, K. Padmanabha Kekhunaya and other young scholars. Some of the works on Tulu linguistics and folklore brought out are: 'A comparative study of Tulu Dialects', 'Tulava Darshana', 'Folk epics of Tulunadu', 'Tulu Janapada Sahitya', 'Bhutaaraadhane', 'Tulu Baduku', 'Paaddanagalu', 'Janapada Aaradhane Mattu Rangakale', 'Karaavali Jaanapada', etc. Tulu Academy was founded by the State govt. in 1994.

Research on Tulu language, folklore and history is carried on in the Kannada department of the Mangalore University and the Rashtrakavi Govinda Pai Research Centre at M.G.M.College, Udupi. Scholars in Pune, Annamalai and Trivandrum Universities are engaged in research in Tulu language. The Govinda Pai Centre at Udupi has compiled a multi-volume on modern Tulu Lexicon. Tulu Academy founded in 1995, 42 humanaries of tulu literature honoured by tulu sahitya academy upto 2006. It includes the Tulu associations also. Its office is at Mangalore.



*Bhuta Worship*



*Nagamandala*

### **Kodava Language and Literature**

Historically speaking, it has been proved that till the 17th century Kodava language was spoken as the principal language in Kodagu, which was then a separate state. Kodagu had considerable Malayalam influence as its principal trade connection was with Malabar. The Haleri dynasty which took over the reins of administration of Kodagu adopted Kannada as the court language. The Kannada influence of about 230 years changed many shades of the original language of which adoption of Kannada script for writing is the most important.

Appaneranda Appachcha who wrote many Kodava plays and Nadikeriyanda Chinnappa compiled 'Pattole Palame' and translated 'Bhagavad Gita' were pioneering writers in Kodava language.

After the merger of Kodagu with Karnataka, there is a great literary awakening. Dr. I.M.Muthanna who is the author of 'A Tiny Model State of South India' and many other books has published a collection of poems in Kodava language.

B.D. Ganapathy has written two books in Kodava Language called 'Nanga Kodava' and 'Kuttambolicha'. His Kannada book on Kodava culture 'Kodagu mattu Kodavaru' has won him the State Academy Award. Recently, efforts are being made to foster Kodava literature and the Kodava Thak Parishat was established in 1978. It is working to bring out a Kodava lexicon. The first conference was presided over by the noted writer B.D.Ganapathi. It is holding conferences every year.



*Folk Dance in Kodavas*

Kodava has a very rich folk tradition. Kodava folk songs depict the facets of their colourful life and the poems are both robust and humorous. In these songs, we can see the Kodava language with its peculiarities. These songs seem to be very old, being of a bygone age and their authors are unknown. The difference between the language used in these songs and the present spoken language is striking. The Kodavas, above all, loved their land and we find their songs begin with patriotic praise of their land. Thus, Kodavas have a unique language, culture and tradition.

I.M.Muthanna, noted writer from Kodagu has completed a 'Kodava-Kannada Nighantu' in Kannada. Starting of 'Brahmagiri' weekly in Kodava language (1980) from Virajpet and 'Jamma Nangada' (1983) from Gonikoppal, he gave a great fillip to writing in the Kodava language apart from the publication of books, but all these publications are in Kannada script. A feature film titled 'Nada Mann Nada Kool' made in Kodava language and directed by S.R.Rajan was released in 1972. In 1994 **Kodava Akademy** was founded by the State Government. The Academy has honoured 75 persons with Annual Awards upto 2006 and functioning from Madekere.

### **Konkani in Karnataka**

Konkani which is an independent language is spoken by more than 15 lakh people mostly spread all over the Western coast of India, of which more than six lakhs are in Karnataka. The Konkani-speaking people were mostly living in Goa but after the annexation of Goa by the Portuguese, many of them fled to Dakshina and Uttara Kannada fearing conversion to Christianity. At present, there is a large concentration of Konkani speaking people in South and North Kanara districts including Udupi district of Karnataka. Even though the Konkani language and culture were suppressed by the Portuguese, the people who migrated from Goa managed to help their culture to flourish. In the



Konkani literature produced in Karnataka, there are two distinct groups, one produced by the Konkani Hindus and other by their Christian counterparts.

The Hindus Konkani works date back to the famous Bhakti poets and poetesses like Santappayya, Raghavadas, Jogawa and Avadi Bai who composed devotional songs in Konkani. Later the Bhagavad Gita was rendered into Konkani by Bangle Narayana Kamath (1872-1918). Mangesh Ramakrishna Telang, Bolantur Krishna Prabhu, Upendra Pai, Swamy Prabhavananda, N.V.Prabhu and B.V.Baliga wrote excellent poems and plays in Konkani. Scholars like Udyavar Narayanachar, Hattangadi Narayana Rao and M.M.Shanbhag published Konkani grammars. Other notable writers are Sheshagiri Keshava Prabhu, Mundas Devadas Pai, Kodbet Ramaraya Kamati, Bantwal Pundalika Baliga, V.R.Prabhu, S.V.Kamat, M.G.Pai etc.,

Konkani language had also its newspapers and as early as in 1929 a fortnightly periodical by name 'Saraswat' was published from Mangalore. Other journals like 'Navyug', 'Uzvad', 'Konkana Kinara' and 'Sarvodaya' followed subsequently. Organisation like the Konkani Bhasha Mandal, Konkani Bhasha Parishad, Institute of Konkani, Konkani Bhashabhimani Samiti, work for the promotion of Konkani. Konkani feature films have also been made.

Konkani language flourished among the Christians of Dakshina Kannada. Konkani tracts and commentaries were prepared on the New Testament, Rev. Rafaelle Pascetti and Rev. Fransesco Saverio da Santa Anna were pioneers who studied Konkani. The Jesuits who arrived and set up institutions like St. Joseph Seminary, St. Aloysius College, Fr. Muhller's Hospital and Codailbail press gave a fillip to the development of Konkani culture and literature. Many other writers and poets wrote verses and commentaries on the Christian religion and culture.

As far back as 1912, two Mangalorean youngsters, Louis Mascarenhas and Louis Kannappa published the first Konkani journal in Kannada script, the 'Konkani Dirvem'. This was followed by other journals like 'Rakno' 'Toinari', 'Mitr', 'Sukh-DukhYSevak', 'Zag-mag' "Vishal Konkani", 'Kanik' and 'Udev'.

Many Konkani playwrights like G.M.B.Rodrigues, A.T. Lobo, V.J.P Saldanha, M.P.D'esa, Henry D'Silva, Eddie D'Souza and C.F.D, Coasta have written many plays in Konkani and earned fame. Novels and stories in Konkani are also written. Many scholars are involved in research on Konkani language, literature and culture. Notable among them are Dr. William Madta and Dr. Rockey Miranda. Dharwad also is a centre for research and literary activity in Konkani language. Konkani stage is playing an important part in Karnataka. The pioneers in this field are Bolanthoor Krishna Prabhu, Kumble Narasimha Nayak, Benedict Rasario, Srinivasa Nayak, N.R. Kamath, Sridhara Bhat, Kamalaksha Nayak, Babuti Nayak and M.Venkatesh Prabhu. Two feature films titled 'Tapasvini' and 'Janamaria' were made by the Saraswats and the Catholics made 'Jeevit Amchem Ashem' and one or two other films. B.V.Baliga had been editing a Konkani monthly 'Panchkadai'.

Konkani has been recognised as the State language in Goa and is also included in the Eight Schedule of the Indian Constitution. The State Government

founded the Konkani Academy in 1994. From 1995-96 to 2004-05, 59 eminent writers were awarded from Konkani Academy including Konkani news papers and associations. Its office is at Mangalore.

### Urdu in Karnataka

Urdu is being spoken by nine percent of the people in Karnataka and their number is next only to that of the Kannada speakers. It is the mother tongue of a majority of Muslims in the State. The Urdu Academy is established in 1976, by the Karnataka Government to foster Urdu language and literature.

The growth of Muslim power in the Deccan gave rise to a dire necessity for a new dialect which would help the ruling class to converse with various sections of the local population. The new dialect, the Deccani that emerged was symbol of co-ordination, integration and understanding between the Hindus and the Muslims. The Bahamani Sultans patronised this language. There were great literary works by celebrated writers and poets like Nijama ('Kadam Rao Padam'), Wajhi ('Qutab Mushtari and Sub-Rus'), Gawasi ('Saiful Mullock-O-Badie-Ul-Kamat), Aajiz('Laila Majnu'), Balaqi ('Meraj Nama'), Ibn-Nishati (Phool Ban), Tabie ('Khaisa-L-Behram-O-Gul Andam') and Sewak ('Jung Nama'). Hazrath Bande Nawaz and his descendants wrote copiously in Urdu.

The advent of Haidar Ali and Tipu Sultan in Mysore gave a fresh impetus to Urdu. They patronized some eminent writers like Mohammed Sayeed Mekhri aasi, Shah Mohammed Sadruddin, Mohammed Ishaq Bijapuri, Ziaul Abeddin Shustri, Hassan Ali Izzat, Ahmed Khan Sherwani, Syed Shah Aarif Khadri, Qazi Ghulam Ahmed, Lala Badha Singh, Lala Mehtab Rai Sabqat and Mir Hassan Kirmani.

The benevolent Maharajas of Mysore also extended patronage to this language. The golden period was the 19th Century. The outstanding men who strived for the development of Urdu literature in this period were Shah Abu Haiwaiz, Hazrat Mohammed Khasim Khan, Sufi, Kaleem Athar, Dil, Sabir, Nawab Sultan Naseem, Jadoo, Ameer, Shoukat Nasir, Barq, Tahqiq, Amir, Tahiti and Aaram.

The development of Deccani as Urdu in North India led to Urdu becoming a written language and Deccani, the spoken language in Karnataka. The outstanding litteratreus of the first half of the twentieth Century were Khaji Abdulla Hussain Khaleeli, Shah Abdul Hussain Abib, Syed Ghouse Mohlddeen, Hajrat Faiq, Hazrat Alta, Hajrat Zaiq, Hazart Showq and Mohamood Khan Mohmood. The literary personalities of the present generation who have followed in the footsteps of their predecessors are Sulaiman Khateeb, Imami, Tadbish, Khaleel Semabi, Mahmood Iyaz, Hameed Almas, Rahi Quereshi, Dr. Muddanna Manzar, Fiyaz Belgodi, Shula Mailli, Mohammed Hanif, Kaleem Mohammed Khan and Mabarijuddin Rafat. Spread of education among the ladies has brought many female writers to the fore. They are Sayeeda Akhtar, Murntaz Shireen, Begum Rahmatunnisa, Maimon Tasneem, Husna Sarur, Zubaida Nusreen, Dr. Habibunnisa Begum, Dr. Amina Khatoon, Dr. Waheedunnisa, Dr. Fahmida Begum and Basheerunnisa Begum.

Many Urdu journals have started publication in the Twentieth Century. The First Urdu newspaper was brought out by Mohammed Khasim Gham under the name 'Khasim-Ul-Akhbar' in 1860. In 1848 the first Urdu lithographic press called Mutha-E-Firdose was established at Bangalore. Today there are nearly 200 lithographic and 25 to 30 power printing presses all over the state busy engaged in Urdu printing and publishing. The 'Marshum-E-Mohammedi', 'Mysore Akbar', 'Sultan Akbhar'. 'The Bangalore Guardian', the 'Bangalore Akhbar' and 'Nyer-E-Ajam' are the notable journals that can be mentioned. Some other journals include 'Targheeb', 'Taleem', 'Mussale' and 'Sham-E-Saqur'. Many other journals have been started in different cities of the state. 'Salar' (1964), 'Karnataka Leader' (1972), 'Sultan' (1990) and 'Khubsurat' (1994) are some journals from Bangalore. The impact of Urdu on Kannada language is also notable. There are about 438 Arabic and 614 Persian words which have entered into Kannada through Urdu. These are mostly seen in Revenue records. Some of them are Zamindari, Muzrai, Masidi, Gumasta, Kacheri, Kharchu, Diwan, Karkhana, etc.

### Urdu Academy Award Winners

From 1988 to 2008, 70 eminent persons are awarded besides 10 awards for books is also given by the academy to eminent Urdu writers.

### Sanskrit in Karnataka

It is difficult to trace the advent of Sanskrit into Karnataka because the earliest available inscriptions are in Prakrit, and only from fourth century we have Sanskrit records. The early Jaina poets who first wrote in Prakrit, later switched over to Sanskrit and only in the 9th Century A.D. they started writing in Kannada. Kannada is a language of the Dravidian group while Prakrit and Sanskrit belong to the Indo-Aryan group. The early books on Kannada grammar were modelled on the lines of Sanskrit grammar and some were also written in Sanskrit. Kannada script has originated from the Brahmi script which also fathered the Devanagari script used for Sanskrit. In the field of poetics and prosody. Kannada has derived much from Sanskrit. 'Kavirajamarga', 'Udayadityalankara', 'Kavyalankara', 'Madhavalankara', 'Rasaviveka', 'Shringararatankara', 'Aprathima Veera Charita', 'Navarasalankara', 'Rasaratnakara', 'Narapativijaya', and many other works on '*alankara*' written in Kannada closely follow Sanskrit '*alankara*' works. Gradually many Sanskrit words entered Kannada and they were accepted into its fold. Literary works in Kannada mostly draw their themes from the original Sanskrit works like the 'Ramayana', 'Mahabharatha', 'Brihatkatha', Jain Agamas, the Saiva Aagamas and the Puranas. There were many poets and scholars in Karnataka who wrote in Sanskrit. 'Chudamani' (Vardhamandeva). 'Kathasarith-sagara' (Somadeva) and many other Jain works are in Sanskrit. Some of the notable early works in Sanskrit that were produced by Sanskrit scholars of Karnataka are 'Parswanathacharita', 'Chandraprabha-charita', 'Varangacharita', 'Yashodhara-charita', 'Harivamsha Purana', 'Gadyachinthamani', 'Jinadhattacharita', 'Uttarapurana', 'Yashastilaka-champu', 'Kavirahasya', 'Mritasanjeevini', 'Vikramankadeva Charita', 'Gadyakarnamrita', 'Rukminikalyana', 'Ushaharana', 'Madhawavijaya', 'Jayateerthavijaya', 'Vadirajacharitamrita'.

'Vidyahadhishavijaya', 'Satyanathabhyudaya', 'Raghavendra Vijaya', 'Satyabohavijaya', 'Guruvamshakathakalpataru', 'Udaharanamala', 'Ramollasa', 'Tripuravijaya', 'Veerakampanaraya charita' or 'Madhuravijaya', 'Alankara Sudhanidhi', 'Subhashitasudhanidhi', 'Ramabhyudaya', 'Narakasuravijaya', 'Jambavathikalyana', 'Kavikarnarasayana', 'Veerabhadravijaya', 'Subhadrahananjaya', 'Nanjarajayashobhushana', 'Konkanabhyudaya', 'Hamsasandesha', 'Subhadra Parinaya' etc. are in Sanskrit.

In recent times writers like Jaggu Alwar Iyengar. Galagali Ramacharya, K.S. Nagarajan, K. T. Panduranagi, Raghavan, C. G. Purushottama etc. are working in the field of Sanskrit literature. Pandarinathacharya Galagli and Jaggu Vakulabhushanam have received Central Sahitya Akademy awards for their works.

In the field of Kavya, Nataka and general literature the above mentioned works can be included. But Karnataka's contribution in the field of literature on Shastras and religion in Sanskrit is very rich. Sureshwara-Vishwarupa. Anandagiri, Prakashatma, Anadabodha, Vidyaranaya, Sayanacharya. Nrisimhashramamuni. Bharatiteertha, Vadindra and Nrisimhasharama have written treatises on Advaita doctrines. Ramamishradeshika. Vatsyavarada. Parakalayati, Srinivasacharya and Anantacharya have written works on Vishitadvaita.

Karnataka has exclusive claim over the contribution made by the founder of Dwaita school of Philosophy. Madhwacharya wrote Bhashyas on many subjects. Writers like Anandateertha, Jayateertha, Vijayendra. Vadiraja, Vidyadhisha, Satyanatha, Raghavendra, Yadavarya, Srinivasabhata, Anandabhata, Keshavabhata and Srinivasateertha are scholars who enriched Sanskrit literature by their writings on the Dwaita philosophy.

Many Jain works, some about the Shivasharana, besides interesting works in polity, grammar, etymology etc., are also found, Sanskrit enjoyed royal patronage also in Karnataka. 'Manasollasa' and 'Shivatattava Ratnakara' are two Sanskrit encyclopaedias compiled by royal authors, viz., Chalukya Someshwara III and Keladi Basavaraja respectively. The recent poets and writers of Sanskrit are Jaggu Vakulabhushana, R. Ganesh, K. Nanjunda, Ghanapathi, M. Manjunatha Bhatta, Pandarinathacharya Galagali, R. S. Panchamukhi and others. Many great works of Kannada and other languages are also translated to Sanskrit. Gokarna, Sringeri, Udupi. Melkote and Shivayoga Mandira are centres where Sanskrit scholars are engaged in research and teaching of Sanskrit language and literature.

Ubhaya Vedantha Sabha at Bangalore, Madhwa Siddhantha Sabha at Udupi, Abhivridhikarini Sabha, Samirasamayasabha and other organisations conduct Vidvat Sabhas annually. Thus, Sanskrit is very much present in the intellectual life of Karnataka. An Academy of Sanskrit Research was set up at Malkote in 1978.

### **Telugu in Karnataka**

The cultural, religious and literary affinities between the States of Karnataka and Andhra Pradesh are intimate and significant. Many Telugu



kings ruled over large parts of the present day Karnataka and many Kannada rulers ruled over large areas of Telugu speaking country. Numerous Telugu inscriptions found in Karnataka and numerous Kannada inscriptions found in Andhra Pradesh reflect this fact. Before the advent of the Vijayanagar rulers both Telugu and Kannada had a common script. Now even though they have different scripts they are very close to each other. Palkurike Somanatha who is famous in Telugu literature as the author of 'Basava Puranamu' is said to have written in Kannada, some of Ragales and Vachanas and works like 'Sheela Sampadane' and 'Sahasra gananama'. There are also works in Telugu like 'Simhagiri Vachanas' and 'Venkateshwara Vachanas' modelled on the Vachanas of Basaveshwara. The Vijayanagara period was the golden age for both Kannada and Telugu. The Vijayanagara court was the meeting place for both these languages and cultures. It provided opportunity for large scale exchange of ideas between the two people.

In the 19th and the 20th Centuries works like 'Chawdeshwari Puranam' (Gummarajura Mahakavi), 'Sukarmaneeti Chintamani' (Komarla Ramachandraiah), 'Padmavathi Srinivasa' (Kahula Bhairava Kavi), etc., were written. What Sarvajna is to Kannada, Vemana is to Telugu. Bhimaraju, a Telugu poet of Karnataka translated Sarvajna's Vachanas to Telugu and Vemana's poems into Kannada.

In recent times considerable literary activity is seen in the realm of translations. Award winning works of literature of the two languages are translated to either language. In the field of translation T.V.Subba Rao, Badala Ramaiah, K.S. Janakiramaiah, R.V.S. Sundaram, Nirupama and Hariharapriya are worthy of mention and they have done commendable work.

The universities of Bangalore and Mysore which have well established Telugu departments and they have helped the development of this language in Karnataka. Many research thesies on Telugu literature and culture have been submit in these two Universities. Another notable trend is the translation into Kannada of political and social satires and novels from Telugu. Telugu cinema and Kannada cinema have a very close relationship. Telugu Samiti and Andhra Vijnana Sangham in Bangalore are trying to provide a common platform for literary and cultural activities. A common script for both Telugu and Kannada languages is often advocated.

### **Tamil in Karnataka**

Kannada and Tamil originated from the same proto-Dravidian language and Kannada is as old as Tamil in antiquity. Both Kannada and Tamil have influenced each other immensely. The Pallava and Chola dynasties ruled over large parts of the present Karnataka. The Gangas, Chalukyas, Hoysalas and the Vijayanagara emperors ruled over large parts of Tamilnadu. The word Karnataka itself appears to have been a contribution of the Tamils as it is used as 'Karunat' in Tamil works like 'Shilappadikaram'. The two languages are so close to each other that some of the expressions of early Kannada are also found in Tamil.

Numerous Tamil inscriptions are found in present day Karnataka and numerous Kannada inscriptions are found in present-day Tamilnadu. Many Tamil words are found in Kannada with slight variations.

It is presumed that the earliest Kannada poet Pampa must have known Tamil also. Karna defeating Duryodhana's wife in a game of dice and snatching her necklace as stake which is narrated by Pampa in Vikramarjuna Vijaya, has a Tamil source. Harihara's Ragales with their Ragale metre might have been an adaptation of 'avagal' of Tamil metre. In the days of Ramanuja who took shelter in Kannada speaking regions, the Srivaishnava religion he propagated had its impact on Karnataka. Many Tamil Brahmanas settled in the 'Agraharas' in places like Tondnur and Melkote. This religion and its literature in Tamil made an impact on Kannada literature. Sripadaraya who initiated Haridasa Sahitya was influenced by Tamil devotional songs. The love of the Tamil poets for their language, their enthusiasm for pure Tamil expression and their deliberate attempt not to borrow from Sanskrit and to retain a good number of Tamil idioms influenced Kannada poets and writers. This attitude is reflected in the writings of Srivaishnava Kannada poets, like Chikkupadhyaya, Singararya, Tirumalarya and Sanchiya Honnamma. They have made use of chaste Kannada even though they were well versed in Sanskrit.

This attitude is also clearly reflected in the writings of B.M.Srikantaiah. His slogans like 'Sirigannadam Gelge' 'Sirigannadam Balge' 'El Kannada Tay' etc., clearly indicate his enthusiasm for chaste Kannada and in this respect he was influenced by Tamil literature.

Impact of Kannada on Tamil also is not small. Many religious movement in Karnataka like Jainism and the Ganapathi cult probably of Buddhist origin appear to have moved from Karnataka to Tamilnadu. Tamil inscriptions speak of Jain ascetics from Shravanabelagola having been active in Tamilnadu. Vatapi Ganapathi, whose praise is sung by Muttuswami Deekshitar, indicates the advent of Ganapathi cult into Tamilnadu via Karnataka. Chamarasa's 'Prabhulingaleele', Sarvajna's Vachanas, Vachanas of Basaveshwara and Akkamahadevi have been translated into Tamil. Tamil classics like 'Tirukkural', and 'Perriyapuranam' have been rendered into Kannada.

### **Malayalam in Karnataka**

Evidence of cultural unity between Kerala and Karnataka emanate from the legends like those of Parashurama creating the coastal belt. Though the two cultures could be sprouts from a common Dravidian source, both perhaps had exposure to more or less identical foreign influences also, because the entire strip of the West Coast constituted the core of trade and commercial activities in early times.

Jagadguru Sri Shankaracharya cannot probably be considered as an exclusive representative of Kerala culture, since what he embodied was the general Hindu revival. He established one of his *Peethams* Sringeri at in Karnataka. He is said to have consecrated the present idol in the famous Mookambika temple at Kollur near Kundapur. Many Tulu Brahmins have migrated to Kerala. The latest link in this trail is perhaps the influence of Lord

Ayyappa, the deity whose main shrine is in Kerala, over the Kannadigas.

In the realm of linguistic feature, Kannada and Malayalam have originated from a common source, viz., the Dravidian. Halegannada was often surprisingly close to Malayalam. Alphabets, basic vocabulary, underlying structures are all identical to great extent in these languages. Sanskrit influenced both the languages profusely. The amount of influence of the great Sanskrit works of poets like Kalidasa, Bhasa etc., over Kannada and Malayalam is identical.

The age old contact between Karnataka and Kerala entered into a new era during the missionary activities on the West Coast. Due to the patronage extended by the Sahitya Academy 'Chemmin', 'Yakshi' etc., of Malayali origin have been translated into Kannada.

There are instances, though rare, of Kannada writers drawing inspiration from certain setting and features of Kerala life and *vice versa*. The well known progressive novel in Kannada, 'Chirasmara' by Niranjana revolves around an incident that occurred in Kerala village Kayyar, and its Malayalam rendering won overwhelming appreciation. One of the latest poems by Dr. Ayyappa Panicker, the outstanding modern poet of Malayalam, is titled 'Chamundimaleyile Thiruvilayattam'. Mention may also be made of the Trivandrum Karnataka Association which brought out a volume viz., 'Mandara Mallige', a collection of representative pieces of Malayalam literature, translated into Kannada. In the recent period a band of new writers have come up whose translation of short stories, novels, monographs etc., are bringing the two languages and culture into closer contact. K.T.Sridhar ('Manju'), P.V.Puninchattaya ('Nannajjanigondaneyittu'), Srikrishna Bhat Arthikaje ('Ayyappa'), K.K.Nair, C.Raghavar, M.S.Lakshmanachar, N.S.Sharada Prasad, P.G.Kamat, Sarah Abubakar and Venugopala Kasaragod are prominent among them. The Karnataka Sangha of Thiruvananthapuram has brought out a publication called 'Purandaradasara Keerthanavali' with Malayalam translations with details of musical notes and explanations.

The universities in Karnataka offer Malayalam as one of the languages to be studied at the degree level. There is a department of Malayalam in the Mangalore government college. The M.A. course in South India studies is being run by the Mysore University has also given Malayalam its due recognition.

### **Marathi in Karnataka**

Marathi and Kannada are very close to each other for centuries. Geographical, cultural, social, anthropological and religious bonds were responsible for their affinity. Mutual influences and exchanges are seen in the usage of these languages when Kannada had rich literature, Marathi was being evolved through Maharastri Prakrit, popularly known as Jain Maharashtri. Linguistic peculiarities of the Marathi spoken in Karnataka are worth noting. Use of Kannada words and idiom form the major peculiarities. Some peculiarities like the dento-palatal pronunciation in the original Marathi are observed in the Marathi spoken in Karnataka. The influence of Kannada word 'avaru' used as a suffix after any proper name in Marathi is very significant.

The Muslim rulers of Bijapur, Mysore and many small *jahgirs* in Karnataka like Jamkhandi etc., gave a significant place to the Marathi language and the

Modi script. Till the end of the 19th century, the Modi script was in use especially in North Karnataka. Under the Maratha rule, Kannada and Marathi came in close contact and influenced each other to a considerable extent. Important literature in Marathi produced in Karnataka dates back to the 17th Century. Mudalagi, a place near Gokak has a tradition of Swamis belonging to the school of Mukundaraja, the first Marathi poet. Krishnaraja Wodeyar III patronised Marathi. He also wrote a book entitled 'Sankhya Ratnakosha' on the game of chess in Marathi. After the advent of British rule, because of the contacts of Karnataka with Maharashtra in several spheres like politics, education, literature and other fine arts, Marathi played a significant role in Karnataka. Political leaders like Gokhale and Tilak were respected and loved as their own people, by the people of Karnataka. Marathi theatre was very popular and stage actors like Balagandharva were very much liked in Karnataka. Historical novels of Hari Narayan Apte were translated into Kannada by Galaganath. Works of Sane Guruji, Phadke, Khandekar, Savarkar and Ranjit Desai have been translated to Kannada. Many modern Marathi plays have been translated to Kannada and *vice versa*. Tendulkar's plays are familiar in Karnataka and Girish Karnad's Kannada plays have gained appreciation and acceptance in Maharashtra. Bendre's 'Nakutanti', Vachana Basaveshwara, 'Vachanodaya' Kailasam's 'Tollugatti', S.L.Bhyappa's several novels, Karnad's 'Hayavadana' and 'Tughlaq' etc., have been translated to Marathi and have been immensely popular. Many able Marathi writers of Karnataka have a name for themselves. Notable among them are Govind Kelkar, Narayan Atiwadkar, Manohar Banne, G.G.Rajadhyaksh, N.R.Killedar, G.A. Kulkarni etc.

Novelists Prof.Nikhumba, Indira Sant and Ranjit Desai, Prof Aravinda Yalgi, Madhavi Desai, Priya Prabhu are among the noted writers from Belgaum district. G.D.Khare of Gadag has won award for his work 'Gita Manna Darshan'. Prof G.A. Kulkarni from Dharwad was a noted short story writer. Dr. A.R.Toro from Ainaur has translated many Marathi works to Kannada and *vice versa*. He received the Jnanapith award for his Marathi works. R.G.Kalangade of Hubli has written many religious works including one on Sayanacharya. Of writers from Dharwad Prof. B.R. Modak, Vidya Sapre (novelist), and Baburao Gaekwad can be mentioned. S.S. Gokhale's unique work 'Akashasi Jadavu Nate' is on astronomy. Devalgaonkar and G.P.Joshi from Gulbarga also write in Marathi and the latter's work on 'Krishna-Godavari Parisar' being a notable work on cultural history.

Marathi Journalism also flourished in Karnataka. Tarun Bharat, Ranqjwyar, Varta, Veeravani, Lokmat, Rashtraveer and Belgaum Samachar are some of the journals that are mention worthy.

### **JOURNALISM IN KARNATAKA**

The history of Kannada newspaper is just more than one and half a century old. The first Kannada newspaper appeared in Mangalore in July 1843 called 'Mangaloora Samachara' with Rev. Herman Moegling, a Basel Mission priest as its editor. Although the prime idea behind this lithographic venture was propagation of Christianity, it contained news also. Soon, others followed Moegling and many more newspapers came into being..



The city of Mysore was the centre of all literary and political activities in the erstwhile Mysore State and naturally, newspapers and periodicals were born there. 'Mysore Vrutanta Bodhini', and 'Karnataka Prakashika' were among them. Newspapers and periodicals were published from Belgaum, Bijapur, Dharwad, Mysore, Shimoga, Karwar and Bangalore also during the same period.

M. Venkatakrishnaiah, the grand old man of Mysore, excelled in journalism. He ventured into journalism through the 'Hita Bodhini', a journal of high esteem in 1883. It was edited by M.B. Srinivasa Iyengar and M.S. Puttanna. Venkatakrishnaiah started his own weekly, the 'Vrutanta Chintamani' in 1885. Readers were thrilled to read his sharp editorial comments. He started many journals both in Kannada and English in Mysore. 'Mysore Herald' (1886, English), 'Wealth of Mysore' (1912, English Monthly), the 'Sampadabhyudaya' (Kannada daily, 1912) the 'Nature Cure' (English), and the 'Sadhvi' (1912). The 'Sadhut', which started as a Kannada weekly was being run as a daily till recently. As a man with reformist ideas, Venkatakrishnaiah has left his incredible marking on Kannada journalism.

In the beginning of the Twentieth Century political movements changed the surface of Kannada journalism. The Indian National Congress and the entry of Mahatma Gandhi on the political scene of India did have their impact on this field. For many young enthusiasts, newspapers became the potent medium to preach, the idea of national freedom. The 'Kannada Kesari' (Hubli), the 'Chandrodaya' (1913), Dharwad, Kerur Vasudevacharya's 'Shubhodaya' (1917) Dharwad and the 'Sachitra Bharata' (1913), the 'Karmaveera' (1921, Dharwad), the 'Kannadiga' (1925, Bagalkot) and the 'Vijaya' (1921, Dharwad) extended their maximum support to the nationalist movement. D.V. Gundappa, a noted Kannada author, was also a journalist par excellence. His journalistic ventures include the 'Bharati' (1907, Bangalore) a Kannada Daily, a bi-weekly the 'Mysore Times' (1909, Bangalore), the 'Artha Sadhaka Patrika' (1915) a Kannada monthly, and the 'Karnataka' (1912, Bangalore) a bi-weekly in English. 'Vibhakara' (1917-18, Belgaum) a Kannada-English weekly started by Panditappa Chikkodi who spearheaded the movement for the backward classes. 'Mysore Star' from Mysore started by the close of the 19th century did similar work.

P.R. Ramaiah's 'Tayi Nadu' (1926, Mysore) was a staunch nationalist newspaper. In the beginning, it was a weekly originating from Mysore, but later was transferred to Bangalore and converted into a daily (1928). N.S. Seetharama Sastry worked in both the weekly and daily 'Desha Bandhu' (1931, Bangalore) edited by C. Hayavadana Rao. He was succeeded by N.S. Venkoba Rao. The 'Veera Kesari' (1928, Bangalore) of M. Seetharama Sastry made its presence felt, by his sharp editorials. T.T. Sharman who had a penchant for the hecking of authorities, endeared himself to the freedom lovers. The writings in his 'Vishwa Karnataka' (1925) always troubled the authorities. Siddavanahalli Krishna Sharma ran the paper when T.T. Sharma was unable to attend to his work for some time. B.N. Gupta's 'Prajamata' (1931, Madras) was an eye-sore to the authorities constantly. When it was shifted to Bangalore it

experienced difficulties and to avoid the proscribing of its copies. B.N. Gupta started publishing it under the title 'Prajamitra' from Hubli. Gupta also founded the 'Janavani' an evening Kannada daily (1934). Other journals such as the 'Swadeshabhimani' (Mangalore, 1907), the 'Nadegannadi' and the 'Vikata Vinodini' (monthly) the last being a monthly dedicated to humour, 'Koravanji' being another such venture.

When the nationalist movement was at its peak, several literary journals managed to increase their leadership. Prominent among them are the 'Jaya Karnataka' (1922, Dharwad) of Alur Venkata Rao, Galaganatha's 'Sadbodha Chandrike' (1907, Agadi) the 'Jayanthi' (1938, Dharwad), the 'Prabhuddha Karnataka' (1932, Bangalore) and the 'Kannada Sahitya Parishatpatrike' (1916, Bangalore). 'Jeevana' (1940, Dharwad) was later brought to Bangalore where the noted literary figure Masti Venkatesh Iyengar edited it.

In North Karnataka, the freedom movement was led by 'Samyuktha Karnataka'. In 1929, it was started as a weekly in Belgaum by a group of energetic men. Kabbur Madhava Rao, Rama Rao Hukkerikar and Ranganatha Ramachandra Diwakar ran it for sometime. In 1933, the Lokashikshana Trust of Diwakar took and started publishing it as a daily from Hubli. Its Bangalore edition was launched in 1959. Hanumantha Rao Moharey played a very important role in the development of Samyuktha Karnataka. R.R. Diwakar's 'Nava Shakti' (English 1923, Dharwad) was a weekly. Patil Puttappa has been editing the 'Prapancha' a weekly (1954, Hubli) and the 'Vishwa Vani' (1959, daily). The 'Kasturi' (1956, Hubli) and the 'Tushara' (1973, Manipal) are the popular monthly Kannada magazines of Karnataka.

The Printers (Private) Limited, Bangalore, a joint stock company created history with its newspapers, the Prajavani (a Kannada daily) and the 'Deccan Herald' (an English daily) which were started in 1948. Now it is a large institution in the state by virtue of its largest circulation. Its other publications are 'Sudha' a Kannada weekly and 'Mayura' a Kannada monthly. Another Kannada daily the 'Kannada Prabha' belongs to the Express group of newspapers. Its inaugural issue came out on November 4, 1967, with N.S. Seetharam Shastry as its editor.

The Mysore city has a very large number of evening dailies, besides other periodicals and journals. They include, 'Mysore Patrike' (1941), 'Varthamana' (1947), 'Vishwadoota' (1962), 'Asoka' (1964), 'Rajya Dharma' (1967), 'Sudharma' (1970)-a Sankshipt daily, the 'Aruna' (1947), 'Vijaya' (1947), 'Independent' (1967) and 'Sankranthi'. 'Sadhvi' (1936) was run by Agaram Rangaiah who had his training in Journalism under Dr. Annie Besant.

The beginning of the eighties was the period of censorship. The National Emergency days of 1975 caused a suffocating atmosphere for Journalism. Journalism in particular had to live down its ignominy of buckling under pressure during the Emergency. Another important circumstance that determined the role of the press was the need for effective opposition due to the one-party rule for a long time in the country. Perhaps one of the most important magazines that caught the spirit of this prevailing mood and was successful in expressing

it sharply without any adornment was 'Lankesh Patrike' (1978). Not that there were no such attempts before. Sheshappa's 'Kidi' was heralded the trend by exposing the establishment. 'Kidi' was Sheshappa's one-man paper. Though Lankesh followed his example he did it in a different and organised manner. Of late 'Hai Bangalore' is doing a similar job, led by Ravi Belagere.

The Proprietors Manipal Printers and Publishers Ltd., Manipal started its service, in Journalism by bringing out 'Udayavani', a Kannada daily in 1970. It is being published simultaneously from Bangalore, Manipal and Mumbai. 'Tushara' a monthly is being published since 25 years. T. Satish U. Pai is the Managing Editor for this. R. Poornima is an active journalist of Udayavani. The Taranga weekly published by the Pais of Manipal, was edited by experienced journalist Santosh Kumar Gulvadi (upto 1996). Sandhya S. Pai has taken charge after him. Vykuntharaju's 'Vara Patrike' became moderately successful with its simple straight and sober handling of public issues. He also edits a popular monthly 'Rajupatrike'. Of the other commendable journalistic attempts were 'Suddi Sangati' of Indudhara Honnapura and 'Sanketha' (a fortnightly) of I.K. Jagirdar and M.B.Singh, 'Manvantara' of Ashok Babu, 'Mardani' of Janagere Venkataramaiah, 'Abhimani' of T. Venkatesh, Agni by Shreedhar 'Vijaya Karnataka' daily, 'Nutana', weekly and 'Bhavana' monthly, under the group of Company of Vijaya Ananda Printers and Publishers etc. The daily 'Vijaya Karnataka' (2000) is being published from Hubli, Bangalore and Gulbarga. 'Hosa Diganta', a daily from Bangalore is also being published from Bangalore and Shimoga.

Newspapers have played their own role in the political, social and literary life of Karnataka. Their part in the freedom movement is notable. Newspapers supported the Unification movement of Karnataka whole-heartedly and also fostered emotional integration. The encouragement they gave to the cultural activities like drama, music, cinema, art, literature and sports are commendable. They have played a very prominent part in the propagation of new and progressive thoughts and popularising the spirit of democracy.

English Dailies like 'Deccan Herald' (1948), 'The Indian Express' (1965), 'The Hindu', 'The Times of India' 'Bangalore Mirror' and the 'Asian Age' All from Bangalore, have a wide circulation.

According to the Media List of the Department of Information and Publicity, the total number of daily news papers published as on January 2005, in the State, is 266 and that of periodicals is 150. Approximately 1455 magazines and news papers are published in the State, (296 Dailies, 6 Tri-Weeklies or Bi-Weeklies, 337 Weeklies, 217 Fortnightlies, 542 Monthlies, 17 Half Yearly and 3 Annuals.). Besides ther are other popular Malayalam, Tamil and Urdu news papers in the State. The Karnataka Patrika Academy was founded in 1982.

### **Karnataka Madhyama Academy Award Winners**

The Parrika Academy started in 1987, later became Media Academy in 2003, is honouring the journalists along with various institutions ever since its inception. Famous and elderly journalists are duly rewarded annually by the academy some Newspapers and institutions are also giving awards regularly to

journalists. This academy since 2005 started 9 news awards for the journalists of and those media. It include investigation reports, crime/ report and others. Since 1993, in the name of T.S. Ramachandra Rao of Prajavani, a separate award being given to the journalists. Besides this details about the special awards given to excellent designing, reports best News readers of Doordarshan, News Documentaries etc. During 2007-08 totally 12 such out standing Persons have received these awards for different dimensions achievements in the field of Journalism.

Patrika academy till 2008, 254 noted journalists were awarded including Special Award to H.S Krishnaswamy Iyengar (1996), Venkatesh Kulkarni (1997), B.Chandregowda (1998), M.Mallikarjunaiah (1999), G.Venkatasubbiah (2000), H.Y.Sharadaprasad (2001), R.K.Laxman (2002), M.V.Kamat (2003) and U.R. Rao (2004), K.S. Sachhidananda Murthy (2005), Raj Changappa (2006), Girish Nikkana (2007).

Andolana Award to Kolara Patrike (1997), Janatavani (1998), Kannadamma(1999), Janamitra (2000), Kranti (2001), Hosadiganta (2002) Kranti Deepa (2003), Prajapragati (2004), Karavali Munjava (2005), Suddi Mula (2006), Kannada Janantranga (2007).

Abhimani Award to Rajesh Shibaje (2000), Abburu Rajashekar (2001), D.N.Shripadu (2002), S.Chandrashekar (2003) Omkara Kakade (2004), Shesha murthy Avadhani (2005), Shivananda Tagaduru (2006), Y.Ga. Jagadesh (2007).

Mysore Diganta Patrike Award to M.Jayaram (2002), Harshavardhana V Sheelavanta (2003) Muniyala Ganesha Shenoy (2004), Basavaraj Hongal (2005), B.N. Shreedhar (2006), Mallikarjuna Siddannavara (2007).

In 1989-90 four Institutions viz Lokashikshana Trust, Hubli; The Printers (Mysore) Ltd., Bangalore; Manipal Printers and Publishers Ltd., Manipal and 'Nadiga' Belgaum, were honoured.

### **T.S.R. Award Winners**

T.S. Ramachandra Rao the highest honour in Journalism award is given by the Department of Information and Publicity to eminent journalists in the state. The Award has been instituted in the year 1993, which includes a certificate of honour and Rupee one Lakh. So far the following have received the T.S.R. Award : Patil Puttappa (1993), N.S. Seetharama Shastry (1994), K. Shamarao (1995), P.L. Bankapura (1996), M.B. Singh (1997), S.V. Jayasheela Rao (1998), Waddarase Raghurama Shetty (1999) S.G. Mysore Math (2000), E.R.Sethuram (2001), K. Satyanarayana (2002), Shadaksharappa (2003), Nagamani S. Rao (2004), Surendra Dhani (2005), Raja Shailesha Chandra Gupta (2006).

### **FOLK LITERATURE \***

Who among us has not heard the story of a rich boy or girl falling in love with a poor girl or boy and marrying her or him eventually after many hardships including fierce opposition from would-be parents-in-law? Our folk lieterature abounds in such stories such as our films do. Or, consider the story

\*contributes by C. Sitaram

of a vagrant husband whose exploits are finally discovered by the wife but paraded immediately, true to spirit of ideal house wife. This as you may have thought is not a film story either. This is the story of our Lord Srikanteswara, of Nanjangud, who inspite of being wedded to the beautiful Deveri, had an affair going, with Chamundi, of the Chamundi hills. Or, take the story of Lord Ranganatha, of the Biligiri hills, who fell in love with a poor Soliga tribal girl - and married her. So much credence is given to this story by the local people, the Soligas, that they even to this day address Lord Ranganatha as 'Bhava', that is brother-in-law. These are stories which could make wonderful film material, and it is no exaggeration if we say that the genesis of majority of film stories is the folk literature.

When we say folk literature we do not always mean written literature only. Folk tradition in Karnataka, as elsewhere, began orally. The systematic study of folk literature was initiated by European scholars. Anyone who glances at the Kittel dictionary is sure to be amazed by the abundant collection of proverbs, most of which are of folk origin. Kittel was helped in this by his immediate superior at the Basel Mission Church, Mangalore, Rev, Moegling. Abbe Dubois' work 'Hindu Customs, Manners and Ceremonies' contain a number of folk tales. May Frere's 'Old Deccan Day' is an independent collection of folk tale. Among Kannadigas, Nadakeriyanda Chinnappa, a scholar from Kodagu, published in 1924, a book in Kodava language called 'Pattole Palame', which was a collection of regional folklore with Kannada commentary. This was followed by Halasangi brothers of North Karnataka who published three volumes of folksongs and Ballads, titled 'Garathiya Haadu,' 'Mallige Dande' and 'Jeevana Sangeetha'. Archaka B. Rangaswamy Bhatta of Mandya District brought out a book 'Huttida Halli Halliya Haadu' which depicts the rural traditions of an entire village. During pre-independence period B.S. Gaddagimath was perhaps the first scholar in Kannada to secure a doctorate for his thesis on folklore. This was followed by Jee. Sham. Paramashivayya's series of articles in Kannada Journals on folklore. Haa. Maa. Naik, a scholar in linguistics, published many papers on the study of folk culture. D. Javaregowda, as Vice-Chancellor of Mysore University, established a Folklore Research Centre at Mysore. The Universities of Bangalore; Dharwad and Gulbarga, also offer Doctoral Degrees in the study of folk culture. Of late Hampi Kannada University and Shimoga University have also been in the forefront.



*Dollu Kunita*



Two other main centres for the study of folk literature are the Karnataka Janapada Trust and the Karnataka Janapada and Yakshagana Academy. The former has a collection of more than 1,000 folk songs recorded from all over the state. The latter brings out an annual collection of folklore of about 100 pages at a low cost.

Mathigghatta Krishnamurthy has brought out a series of voluminous books like 'Grihini Geethegalu', a collection of folk songs. S.K. Karim Khan has travelled the length and breadth of Karnataka giving lectures on folk literature. Popular playwright - novelist Chandrasekhara Kambara has to his credit many popular adaptations of folk stories like Siri Sampige, Singaravva Matthu Aramane, Kadu-Kudure and Sangya-Balya. Girish Karnad won international acclaim for his play 'Nagamandala' based on folk story. And so did A.K. Ramanujan for his collection of folk stories. B.V. Karanth and C. Aswath are pioneers in scoring folk music to films. They made their debut as music directors in 'Vamsha Vriksha' and 'Kakana Kote' respectively. H.L. Nagegowda, B.B. Handi and H.K. Rajegowda have done remarkable work in this field. 'Janapada Loka' of Janapada Parishat, at Ramanagar which has taken a good shape by H.L. Nagegowda, has a rare collection of folk materials. 'Arambhaddettu Inooru', 'Aane Banthondane', 'Nannuru', 'Veriyar Elvinnana Girijana Prapancha', are some of his important collections. H.K. Rajegowda's 'Kempanna Gowdana Yakshagana Kavyagalu', 'Vokkaliga Janangada Sampradaya', 'Itihasa Janapada' are notable works. K.R. Krishnaswamy (Karakru) Hi.Chi. Boralingaiah and Mudenur Sanganna's works are also noteworthy.

Certain folk tales are common to all regions. One such is about a Harijan youth masquarding as Brahmin and marrying a girl from that community. The girl when discovers the deceit, throws herself into pyre and becomes a goddess. Another narrative - 'Kerege Hara' is woven round a chaste woman who sacrifices herself for the successful completion of village tank. And then we have many number of animal tales in which the fox is the trickster.

When we come to the realm of songs we find songs for every rural activity, be it grinding, pounding, christening the baby, lullaby, marriage, nuptials, or even tattooing. The last named is the forte of a distinct community called the 'Koravanjis'. Kolata or stick dance is perhaps unique to Karnataka.

Ballad or narrative folk song is another distinct form. 'Jeeshampa' has classified them to twelve groups or traditions as 1. Devara Guddas, 2. Neelagaras, 3. Ganeplayers, 4. Gorvas, 5. Choudikeyavaru, 6. Aradigalu 7. Karapaladavaru, 8. Tamburiyavaru, 9. Kinnara Jogigalu, 10. Dombidasaru, 11. Helavaru and 12. Telugu Jangamaru.



*String dolls show*

Some of the popular ballads are Gunasagari, Sarjappa Nayakana Kathe, Madakari Nayaka, Kittthuru Chennamma, Sangolli Rayanna, Balanagamma, Malaya Madeswara Kavya, Manteswami Kavya, Yallamma Kavya and Mailaralingana Kavya.

Folk theatre too has a rich tradition in Karnataka. Who, for instance, has not heard of 'Yakshagana' of Coastal Karnataka, also in vogue in different parts of Karnataka, as Dodddata, Bayalata etc., Puppet theatre is another folk form, classified into two categories as Thogalugombe and Keelugombe. The former is shadow play with the help of leather cut into human or animal or super-human forms and the latter are performed with the help of dolls with movable limbs controlled by strings by the operators. What interests as literature is the narrative technique which would be quite engrossing.

And then there are a host of books on folk medicine such as 'Padartha Sara', 'Vaidyaratnakara' etc. Many of these were brought out by, or with the help of the royal family of Mysore.

Closely connected with folk literature are folk arts Kamsaalay, Chaudike, Ekataru etc., and dances like Lambani dance, Patada Kunita, Nandikolu Kunita, Veeragase, Dollu Kunita, Gorawara Kunita, Gondala, etc. These are all connected with religious rituals, tagged with some deity, and Yakshagana and puppet show are also of similar origin.

Govinda Pai Research Centre, Udupi (M.G.M. College) has been doing unique documentation work, and has collaborated with a Spanish University. In order to promote folk literature and folk arts, the Karnataka Jaanapada and Yakshagana Academy honours the outstanding folklore scholars and the artists every year by granting Jaanapada Tagna Award and Annual Awards.

### **Jaanapada Tagna Award Winners**

1986 : Simpi Linganna; 1988 : Mathighatta Krishnamurthy and D. Javeregowda; 1989: H.L. Nagegowda; 1990 : H.M. Nayak and B.B. Hendi; 1991 : Ku.Shi. Haridasa Bhat and K.R. Lingappa; 1992 : Chandrashekhara Kambara and Mudenu Sanganna; 1993: M. Chidananda Murthy, P.R. Thippeswamy and N.R. Nayak; 1994 : G. Narayana, Goru Channabasappa, Devendra Kumar Hakari, M.G. Biradara, Amrita Someshwara and C.P. Krishnakumar; 1995: Ham.Pa Nagarajaiah, Ramegowda (Ragau), Somashekhara Imrapura and R.C. Hirematha; 1996 : B.A. Vivek Rai, Basavaraja Malashetty and P.K. Rajashekhara; 1997 : M.M. Kalburgi, M.B. Neginahala, T.N. Shankaranarayana, O.K. Rajendra and P.K. Khandoba; 1998: Kyatanahally Ramanna, Shanthi Nayak and A.V. Naavada; 1999 : Nam Tapasvikumar, M.N. Vali and H.J. Lakkappa Gowda; 2000 : Taltaje Keshava Bhatta, C.H. Mahadeva Nayak, M.T. Dhoopada, T.S. Rajappa and M.A. Jayachandra, 2001: Siddalingaiah, William Madtha, Shrirama Ittannavar, 2002: Channanna Valikara, B.S.Swamy, Nallur Prasad, 2003: M.G.Eswarappa, Shreekantha Kodige, Prabhakara Joshi, Since 2004, the Jaanapada Tagna Award being stopped and awards established in the name of B.S. Gaddagi Math and Jishampa are given to folklore scholars. Gaddagi math

award: Keremane Mahabala Hegade (2004), Veeranna Dande (2005), Ha.Ka. Rajegowda (2006), D.B. Naik (2007), C.K. Navalagi (2008) Jishampa award: He. She. Ramachandra gowda (2004), M.K. Raghava Nambiyar (2005), Basavaraja Nellisara (2006), G.S. Bhat (2007), Y.C. Bhanumathi (2008).

### **Jaanapada and Yakshagana Academy Award Winners**

The Academy honors the folklore scholars, artists, authors, collectors/ editors/critics/ publishers, institutions, groups, art promoters etc., every year by granting annual awards. So far (2008) 703 eminent persons have won Annual Awards. For Yakshagana separate academy is founded in 2008-09. Under the chairmanship of Kumble Sundararao

### **THEATRE IN KARNATAKA**

The first written play in Kannada belongs to the 17th century A.D. It was titled 'Mitravinda Govinda' and was written by a Mysore Court poet called Singararya. It was an adaptation of Sri Harsha's Sanskrit Play 'Ratnavali'. As the literary scene in Karnataka was dominated over-whelmingly by Sanskrit almost everyone could understand Sanskrit plays and as all the Kannada poets modelled their poems on great Sanskrit poems, they took pride in composing poetry than in writing plays. Thus Sanskrit plays were the only ones available until the 17th Century. Gradually the writing of plays in Kannada by eminent Kannada writers picked up. Looking at the situation in a historical perspective, we see that writing of plays was at a time considered vulgar and of cheap taste.

A revolutionary change came over the Kannada people's theatre when the stories of the two Sanskrit epics- the Ramayana and the Mahabharatha- were made available to them through in oral tradition. The hold of these epics on the psyche of illiterate common people can be gauged from the fact that to this day the majority of the themes of their plays come from the stories of these epics. Dance and music predominated such plays. Gradually plays were written to



*Town Hall, Bangalore*



placate gods to bestow goodwill on the subjects. This gave rise to Yakshagana, Bayalata, Krishna Parijata and many other forms of folk theatre. The British colonialists also contributed in a great way for the development of the theatres. They brought with them theatre troupes, which performed plays of Shakespeare and other popular plays in English. Encouraged by this, translations of these English plays appeared and they were staged successfully.

Gradually, to cater to the people's tastes, plays with a lot of dance and music in them were written. In the early days, people of low castes, who worked as labourers in the day time were illiterates, used to perform on the stages. Gradually it changed and all sorts of people started acting in plays. Many literates started performing and another fact was that earlier, only men used to appear on the stage. Later changes in society encouraged women also to appear on the stage. Professional drama troupes started touring the state and performing at different centres. Some very old troupes like the Gubbi Company toured the state successfully. They made a name even in the neighbouring states and flourished. In North Karnataka, the companies like the Konnur Company, the Shirahatti Company, the Vishwa Gunadarsha Company, etc., who had talented actors and singers like Yallamma, Gurusiddappa, Venkoba Rao, Garooda Sadashiva Rao, Master Waman Rao and others, gained prominence. In Southern Karnataka, there were eminent people like Varadachar, Gubbi Veeranna, Mohammed Peer, Malavalli Sundaramma, Subbayya Naidu, R. Nagendra Rao, Hirannayya and others. Thin stories, uninspiring dialogues and melodrama notwithstanding, these artistes held the audience spell bound by their melodious voices and irrelevant comedy. In spite of all this, failing to respond to growing social consciousness and unable to compete successfully with cinema as a source of entertainment, commercial theatres slowly disintegrated. The latter part of the 19th Century and the early 20th Century were the best times for the commercial theatre.



*Shivaramakaranta Rangamandira, Heggodu, Shivamogga District*

Amateur theatre was the theatre of the educated people. It catered people of refined tastes and it has variety in subjects. Kalidasa's *Shakuntala* was translated into Kannada by Basavappa Shastri in the Mysore court. These plays required educated artistes. This movement helped in bringing to light more and more educated Amateurs. In 1909, Amateur Dramatic Association (A.D.A.) was started in Bangalore, Bharata Kalottejaka Sangha (1904) in Dharwad, Young Men's Football Association of Gadag etc.,

The movement got a fillip in the second decade of the 20th Century when Kailasam (Bangalore) and Narayanrao Huilgol (Gadag) Samsa (Venkatadri Iyer) wrote their first original plays. To begin with, they were a protest against the melodramatic commercial theatre. Secondly, they touched current social problems; and thirdly, they did away with music, dance and irrelevant comedy. Kailasam was a genius with his ready wit. Vasudeva Vinodini Sabha, Kannada Amateurs etc., were the new groups. There were playwrights like Ksheerasagar, A.N. Krishna Rao, Parvatavani, Kaiwar Raja Rao, Sri Ranga and others. In the earlier years, the amateur theatre was mostly a theatre to be heard. The amateur theatre was a protest against the artificiality of professional theatre. The language of the dialogues was as near the colloquial style as the pompous, artificial dramatic rhetoric of the commercial theatre was farther from it. It was this which brought about an intimacy between an audience and the play. After Independence, amateur theatre saw a spurt of activity. Academies were established, subsidies were granted, drama festivals were conducted and competitions were arranged. National school of Drama established in Delhi trained some aspirants from Karnataka along with others. Sri Ranga introduced them to the Kannada amateur theatre. In the commercial theatre the audience used to watch a great actor or listen to a great singer in that particular troupe but in the case of amateur theatre they went to watch the play itself. Thus, the need for a capable director was felt. Talented directors like B.V. Karanth, came into the limelight.

The latter part of the twentieth century was a period of assimilation of various Western ideas on theatre and following some of their practices regarding theoretical activity. Due to these inputs, contemporary theatre movement gained momentum. In 1945, Parvathavani's 'Bahaddur Ganda' (a transcreation) was staged 150 times continuously in which child prodigy Yamuna Murthy, the first lady artiste to appear on the Amateur Stage, played the lead role. Among the playwrights of the romantic period, Sriranga and G.B. Joshi could understand the new wave of theatres and wrote plays accordingly, and this happened after 1955, the reason being a change of outlook with the advent of freedom to the country.

Among the playwrights Girish Karnad, Lankesh, Chandrashekara Patil, Chandrashekara Kambara, B.C. Ramachandra Sharma, A.K. Ramanujan, Keertinatha Kurthakoti, N.Ratna and Puchante are the important people who contributed to the movement. New directors like B.Chandrashekar, B.V.Karanth, M.S.Nagaraj, K.V. Subbanna and N.Ratna rose to the occasion, plays like 'Yayati', 'Tughlaq', 'Kalu Janamejaya', 'Teregalu', 'Jokumaraswamy', 'Appa', 'Kunta Kunta Kutuvatti', 'Neelikagada', 'Neralu' 'Brahmarakshasa', 'Ellige', 'Yamala Prashne' etc., are important and popular even to this day.



Sriranga has been a pioneer in this field. He has about 45 plays to his credit and all his plays reflect social situations in the state. 'Harijanavara', 'Prapancha Panipattu', 'Sandhyakala', 'Shoka Chakra', 'Kelu Janamejaya', 'Nee Kode Naa Bide', 'Swargakke Mure Bagilu', and 'Agnisakshi' are some notable plays of Sriranga. The contributions of others are equally significant. Among them G.B.Joshi, Girish Karnad, P.Lankesh, Chandrashekara Kambara are very important. Some plays worthy of mention of these writers are Sattavara neralu, 'Ma Nishada', 'Hayavadana', 'Anju Mallige', 'Hittina Hunja', 'Kranthi Bantu Kranthi', 'Sangya Balya', 'Baka', 'Neralu.', 'Neeli Kagada', 'Jokumaraswamy' etc.

Recent theatre enthusiasts like B.S.Venkataram, Prasanna, H.K. Ramachandra Murthy, G.Shivanand, C.R. Simha and Ka.Vem. Rajagopal adopted or translated many English plays of Brecht and staged them. In the 1980's theatre enthusiasts like B.V.V. Raju, Srinivasa Raju, T.N. Seetharam, Vishnu Kumar, 'Shudra' Sreenivasa and D.R. Nagaraj have been successful in carrying the theatre tradition forward. B.V.V.Raju's 'Sandarbha' and 'Sannivesha', T.N. Seetharam's 'Asphota', Sreenivasa Raju's 'NaleYaarigu Illa', 'Yarillige Bandavaru' and Vishnu Kumar's 'Donkubalada Nayakaru' have made them famous. The theatre movement has reached all districts centres while it was restricted to Mysore, Dharwad and Bangalore initially. Young directors like M.S.Prabhu, R. Nagesh, T.N.Narasimhan, C.G. Krishnaswamy and veterans like Prasanna and Jayashree are in great demand. K.V. Subbanna of Heggodu near Sagar has won the prestigious international Ramon Magsaysay award for fostering the development of culture. This is a feather in Karnataka's cap. In the past decade, the theatre movement has undergone a sea-change. It failed to sustain the interest of the audience and the plays folded up with a whimper. Several important theatre personalities migrated to cinema and many others went out of Karnataka in search of greener pastures. To overcome this gloom, several trends came to the fore in this decade. Stage versions of popular Kannada novels, short stories and even poems, appeared on the scene, 'Chomana Dudi', 'Karimayi', 'Tabarana Kathe', 'Odalala', 'Samskara', 'Chidambara Rahasya', 'Chikaveera Rajendra', 'Kakana Kote' 'Kalki', 'Helathena Kela', 'Saviraru Nadigalu', 'Vaishaka', 'Kusuma Bale', 'Bhoomigeetha', 'Kindari Jogi', 'Mookajjiya Kanasugalu' etc., were staged.

Another trend was the one-man-show by C.R. Simha in 1983, titled 'Typical, T.P.Kailasam'. Its success encouraged several similar attempts like 'Neegikonda Samsa', 'Shakespiyarana Swapna Nowke', 'Rasa Rushi-Kuvempu Darshana' etc., came to light.

During this period several plays reached their hundred show-mark and notched up a rare feat in Kannada amateur theatre. Benaka's 'Sattavara Neralu', Kalagangothri's 'Mukhya Manthri', Ranga Sampada's 'Sangya Balya', Yashaswi Kalavidaru's 'Samsaradalli Sarigama', Sanketh's 'Nodi Swamy Naavirode Heege', and 'Nagamandala', 'Nataranga's 'Tughlaq', Vedike's 'Typical T.P.Kailasam'.

Several other institutions and dedicated theatre people at different centres of Karnataka are doing very useful service to the theatre movement. Ranga Shankara Amara Kala Sangha, Samudaya, Samathenthro (Mysore), Bhoomika,

Abhivyakthi, Yavanika, Abhinaya, Ranga Bhoomi, Kalamandira, Nataranga, Prayogaranga, Ratha Beedi Geleyaru (Udupi), Ranga Nirantara among the groups, Dr. Damodara Shetty, Ananda Ganiga, Devi Prasad, I.K. Boluvaru (of Dakshina Kannada), Gopala Vajapeyi (Dharwad), Abhinaya Ranga, Garood (of Gadag), Srinivasa Thavarageri, Ashok Badardinni, Dhruvaraj Deshpande (of Bijapur), Sripathi Manjanabailu (of Belgaum), M.B. Patil and Girish Hiremath (of Raichur), Mudenura Sanganna (of Chigateri), Dr. Basavaraja Malsetty (Hospet), Vishwanatha Vamshakrithamatha (Ilkal), Cariappa (Kodagu), Suresh Anagalli, R. Nagesh, Prasanna, Basavalingaiah and many others are actively associated with several activities of the theatre. Outside the state also several persons and associations are striving to spread the essence of Kannada drama. Venugopala (Kasargod), Ballals, Manjunath, Karnataka Sangha and Mysore Association (all of Bombay) and Karnataka Sangha, Kannada Bharathi Narayan Rao, Prabhakar Rao and Nagaraj (Old Delhi) can be mentioned.

In the second half of the decade, significant plays emerged. H.S. Shivaprakash wrote 'Manteswamy Katha Prasanga' and 'Madari Madayya'. T.N. Seetharam's 'Nammolagobba Najukaiah', Gopala Vajapeyi's 'Doddappa', C.R. Simha's 'Bhairavi', Chandra Shekara Kambara's 'Siri Sampige' and Girish Karnad's 'Thale Danda' and 'Nagamandala'. 'Suthradhara Vartha Patrike', now changed its name as 'E Masa Nataka' and 'Ranga Tharanga' are the two news letters documenting theatre activities. Hubli has 'Ranga Thorana'.

A tragical loss to the amateur theatre was the accidental death of young talented actor-director Shankar Nag in 1990 and B.V. Karanth in 2002. Ashok Badardinni and Druvaraj Deshpande are also no more. Kannada amateur theatre also went abroad in this decade. C.R. Simha's 'Typical T.P. Kailasam' created a record by being the first play to travel outside India by presenting sixteen shows in America and Canada in 1986. B. Jayashree took her 'Lakshapathi Rajana Kathe' to Egypt and Bulgaria. Prabhath Kalavidaru went out to the Far East and the U.S. Mysore's Rangayana presented its 'Hippolytus' in New York.

K.V. Subbanna's 'Nee Naa Sam' and 'Thirugata' and the State Government's 'Rangayana' at Mysore are active. With talented directors like Chidambara Rao Jambe, K.V. Akshara, K.G. Krishnamurthy and guest director Prasanna. 'Thirugata' has been coming out with three or four productions every year. Rangayana, a State run Theatre Repertory was headed by B.V. Karanth. With trained and talented people like Jayatirtha Joshi, Basalingaiah, Raghunandan and Gangadharaswamy. Rangayana has come out with significant productions like 'Kindari Jogi,' 'Shakeshpeyarige Narnaskara', 'Kusuma Bale,' 'Bhoomi-geeta' and 'Hippolytus'. Basavalingaiah has taken over the Directorship of Rangayana after B.V. Karanth headed by C.R. Jambe) and at present by Jayashree Prayogaranga and Yuvaranga apart from their own productions, organise drama competitions regularly in Bangalore to encourage college and industrial drama groups, C.G.K's Ranga Niranthara organises play writing by a group of young writers.

Karnataka Nataka Academy, in the last ten years has provided a lot of impetus throughout the state, by organising workshops, festivals and by providing financial grants to deserving professional companies. To help the

theatre people monthly pensions are being sanctioned. Dr. Rajkumar, Famous Cine Artist is conferred with title “Kala Kousthubha” by the Karnataka Nataka Academy and “Karnataka Ratna” by the Department of Kannada And Culture. **Dr. Gubbi Veeranna Award** which is considered as the highest Theatre Award, established In the year 1994 is being given by Department of Kannada and Culture, to the best Theatre personalities. The following are the persons who have bagged this award upto 2000 : Enagi Balappa (1994), B.V. Karanth (1995), Girish Karnad (1996), Master Hirannayya (1997), H.K. Yoga Narasimha (1998), P.B. Duttaragi (1999) and H.N. Hoogara (2000), R.Nagarathnamma (2001), Chindodi Leela (2002), B.R.Arishanagodi (2003), Basavaraja Gudigere (2004), Renukamma Murugodu (2005), G.V. Malatamma (2006), Subhadramma Mansur (2007)

### Karnataka Nataka Academy Award Winners

The Drama Academy started giving this award from 1959 Dr. Rajkumar was honoured by giving the Kalakaustubha title. Sofar, the academy has given various awards like fellowship, annual awards. Yearly honours Peddanna Award, Drama Company Awards, Nepathya Award, K. Hirannaiah award, C.G.K.Youth award, Ranga Sahitya, Ranga Dhrushyagalu, Rangageethe awards, Lifetime achivement etc., the artists and organisations. Although some of the award are stopped few continued will changed nomenclature. upto, 773 artists are being honoured.

### Yakshagana

Yakshagana, one among the several of folk theatrical forms of Karnataka is known by that name in recent times. In addition, earlier forms like ‘Bayalaata’, ‘Bhagavatharaata’ or ‘Dashavatara ata’ also existed . It acquired its present name because these plays were written in the form of musical dramas and that particular style of music was called Yakshagana. This term now has become a synonym for the theatrical form too.

We get rich harvest of Yakshagana plays during 16<sup>th</sup> - 18th Century in Karnataka. In between the 16th and 17th Century Siddendra Yogi, the founder of the Kuchipudi School of dance wrote his plays in the Yakshagana style. Thirthanarayana Yati, the disciple of Siddendra Yogi took these plays to Tanjore. Later, most of the 300 and odd playwrights came from the coastal regions of Karnataka, mainly undivided Dakshina Kannada. Old playwrights had exploited the Yakshagana style of music for every type of emotions and situations in their songs and dramas. Over 160 ‘ragas’ were used in their compositions, though today Bhagavatas are rarely conversant with 30 ragas or so. There are few ragas that are not found even in classical music. Nepali, Gujarati, Madhavi, Panchagati, Gopanite, Huvu, Divali, Charite, Haradi, Mechale etc. are some of them. The themes for the play are selected from the Ramayana, Mahabharata, Bhagavata and other Puranas. Barring a few narrative lines, all the rest was set to raga and tala. One essential element of depiction consisted of music and the other, dance. Both had simple literary material as their basic text. The dance elements had good support from percussion instruments like Chande, Maddale and cymbals. The characters of the play wore ankle bells (gejje) too. The essence

of the drama was conveyed to the audience in prose which is dependent on the textual content of the songs.

To an audience not conversant with the Kannada language, the range of costumes and make-up seemed to capture the grandeur of a wonderland, which was ably supported by a rich musical background. In totality, Yakshagana theatre is one of the few rich theatre forms that has persisted even today. The ethical and religious background provided by temples have yielded to commercialism, bringing with it all the evils of popular entertainment.

Towards the beginning of this century, there were a number of Yakshagana troupes, sponsored by prominent temples in Dakshina Kannada and Udupi. Saukur, Marnakatte, Mandarthi in the north, Mulki, Dharamasthala and Koodlu in the south are prominent among them. The temples concerned used to maintain them from their funds and some devotee of the temple used to pay for each performance which was free to the audience. There were quite a number of local patrons in the villages too. The plays were staged each night on special request. The actors and dancers who were originally agriculturists, served in the plays more as service to the deity than as a profession.

From 1940's things began to change very much in the institutional set up of the troupes. Temples began to auction the rights of conducting the shows. By then, the influence of the commercial drama troupes had attracted people very much and Yakshagana artistes began to copy the stage costumes and slowly discard traditional dance. Another feature, namely, the running of the troupes on a commercial basis with tents and allowing spectators entry into the tent by selling tickets, began to gain ground; with this the total attitude of Yakshagana theatre changed.



*A Yakshagana Performance*



Now, there are a dozen commercial troupes and very few temple troupes maintained by devotees that offer free performance. Yakshagana has become a financial success by catering to mass appeal. Many traditional elements of the Yakshagana theatre have been left in the cold. Prose has eclipsed dance. Like the cinema's craze for novelty, new themes are gradually replacing all old popular themes based on puranic and epic ones. Vulgarly in dialogue has become the chief element in creating mass appeal. A few prominent Yakshagana troupes are from Ira, Surathkal, Saligrama, Amrutheshwara, Perdoor and Idugunji. Among old temple troupes those belonging to Mandarti, Dharmsthala, Katil and Maranakatte still thrive, but there too the trend of giving up old plays seem to gain ground. The M.G.M. College of Udupi has a Yakshagana Kendra where about a dozen students are taught traditional dance and Yakshagana methods. Two more training centres have been started at Kota and Dharmasthala in 1972. The creative art form of Yakshagana with its rich costumes, dance and music has great potential but the people have yet to realise its greatness. All efforts of bringing out Yakshagana as a sophisticated art form have received scant respect and encouragement.

Several artistes of Yakshagana have enriched the art by their efforts. Veerabhadra Nayak, Uppuru Narayana Bhagavata, Irodi Sadananda Hebbar, Polali Shastri, Malpe Shankaranarayana Samaga, Mowaru Kittanna Bhagavatha, Alike Ramayya Rai, Haaradi Krishna Ganiga, Haaradi Narayana Ganiga, Haaradi Rama Ganiga, Damodara Mandeche, Basava Naik, Bailpa Subbaraya, Hiriyaadka Gopala Rao, Agari Srinivasa Bhagvata, Kuriya Vithala Shastri, Udyavara Madhava Acharya etc., are among the noted exponents of Yakshagana from Dakshina Kannada. Keremane Shivarama Heggade (Kendra Sangeetha Nataka Academy awardee in 1971), K. Sadananda Heggade, Ganapathi Bhatta, Mudkani Narayana Heggade (Kendra Sangeetha Nataka Academy awardee), Babu Bhatta, etc., are among the noted artistes of north Kanara District.

Yakshagana is very popular even in other parts of Karnataka and it is identified as 'Mudalapaya'. Aparala Tammanna the author of 'Sri Krishna Parijata', Kulagoda Tammana of Kulagodu in Belgaum district and Aliya Lingaraja of Mysore are famous Yakshagana poets. In the coastal region, Nanjaiah, Parthi Subba, Halemakki Rama, Hattiangadi Ramabhatta. Venkata Ajapura, Nityananda Avadhuta, Pandeshwara Venkata, Gerasoppe Shanthappaiah, Nagire Subrahmanya, Dhawajapurada Nagappaiah, noted Kannada poet Muddanna and Halasinahalli Narasimha Shastry are among the noted writers. There are two school of Yakshagana, called Tenkutittu (Southern) and Badagutittu (Northern). They vary in costumes, dance and other aspects from each other. Many Telugu Yakshaganas also came to be written in Karnataka and among these Kempe Gowda, the feudatory of Bangalore composed 'Ganga Gowri Vilasam', Many more such works were composed in the Mysore Court. In Puppet Theatre too, the text and theme is of Yakshagana itself. Uppinakuduru Kogga Kamath from Dakshina Kannada is an outstanding master of this art.

Mudala Paya is the variety of Yakshagana seen on the plateau, as mentioned above. An institute to foster it is functioning at Konchalli in Tiptur tq, by the



efforts of Prof. J.S. Paramashivaiah, noted folklorist. The Mysore University Folk Arts Department also promotes this school. In Gulbarga and Dharwad areas it is called Doddatta. Karibhantana Kalaga, Sarangadhara, Kumara Ramana Kathe are popular themes. Basavaraja Malasetty of Hospet and Basavalingaiah Hirematha of Kittur are noted directors in the field. Narasappa Bhagavata of Konchalli, Puttashamachar of Bellur (Mandya dt.) Yatirajayya, (Gondetahalli) are some of the artistes from Southern Karnataka. Monappa Sutar from Afzalpur, Budeppa from Byahatti, Najundayya Hiremath from Talur (Sandur tq), Ganachari from Gogi and Chandanna Gogi from Hugar (Shahpur tq) are among the artistes of this school.

### PAINTING IN KARNATAKA

The earliest paintings of Karnataka are of the pre-historic period around 2000-1000 B.C. The representations of animals, human figures etc., are painted beneath the projected rocks which formed the dwelling place of the prehistoric people. Such relics of the art of prehistoric man could be seen in the districts of Bellary, Bijapur, Bagalkot, Koppal, Raichur and Chitradurga. The Prehistoric sites like Hirebenakal, Piklihal etc., contain figures of hunters with weapons, horse-riders, bulls, etc. on rocks. Many coloured figures on mud pots are plentifully found in Brahmagiri, Chandravalli, Hemmige, Herekal, Maski and Bangalore. The art of painting and its existence in the historical period have been referred to in the contemporary literature and inscriptions. Roots of painting clearly encouraged in Karnataka may be traced to the days of the Chalukyan ruler Mangalesha and only traces of the paintings of his time are survive in Cave III of Badami. Due to historical factors, there are gaps in the continuity of this tradition of painting in Karanataka. We come across illustrated manuscripts 'Dhavala' at Moodubidare belonging to the Hoysala period. The figures, settings and the postures are different from the Kalpasutra paintings of Gujarat, illustrating the same themes. The style is distinctly indigenous and leave an impression of the ornamentations in Hoysala sculptures. Many references to portraits and pictures are made by Kannada poets like Rudrabhatta. "Manasollasa" by Emperor Someshwara III has a section on this art.

A study of the paintings of the Vijayanagara period reveals that mural painting was practised on a large scale. The earliest such specimens are found on the ceilings of the Virupaksha temple at Hampi. A close study of the paintings in Karnataka indicates that instead of reflecting life as it was during those periods, the painters had adopted conventionalised settings, highly stylised postures, all bound strictly by the dictates of the Aagamas. The paintings seem to be pictorial versions of sculptures which are seen in abundance even today. Even secular themes followed these stylised postures. It is possible most of the major temples in Karnataka were decorated with such murals. The Mysore Gazetteer edited by



*A Mysore Traditional Painting*

C. Hayavadana Rao mentions many such temples where mural paintings are or were found in old Mysore prevalence. The Terumalleshwara temple at Hiriya, Narasimha temple at Sibi, the Jaina Matha at Shravanabelagola, Mallikarjuna temple at Mudukutore, Virupaksha temple at Hampi, PrasannaKrishnaswamy temple, Krishna and Varaha temples at Mysore and the Divyalingeshwara temple at Haradnahalli, Jaina Temple at Saligrama are among them. The Daria Daulat at Srirangapattana, Jaganmohan Palace at Mysore, the mansions at Nargund, Kamatagi near Bijapur and Nippani, Amminabhavi near Dharwad, Rama temple at B.K. Halli near Haliyal, private houses at Raichur and Guledagud too have paintings.

From the later Vijayanagar period, the art of painting seems to have split into two branches. The Vijayanagar rulers and their feudatories followed the ancient tradition bound by the Aagamas, while the rulers of Bijapur, Gulbarga and Bidar were responsible for the development of a distinct style known as the Deaccani style. The finest specimens of this school were produced at Bijapur. Though this school was heavily influenced by the Mughal style, it had strong indigenous strain.

The southern parts of Karnataka continued the ancient style which was developed at Vijayanagar. After the fall of Vijayanagar, the court migrated to different places in the South. The rulers of Mysore extended patronage to art. A considerable section of artists settled in Srirangapattana under the patronage of Raja Wodeyar. The colourful paintings on the pillars, walls, roofs, etc., of the Dariya Daulat at Srirangapattana are of varied themes and subjects. Similarly traces of paintings are available in the palace of Tipu at Bangalore. In addition to murals, the painters were also commissioned to illustrate manuscripts. Such illustrated manuscripts with attractive and colourful drawings were in the possession of many old families. The most famous of such manuscripts



*Chitra Santhe, Bangalore*

is the 'Sritatvanidhi,' a voluminous work prepared under the patronage of Mummadi Krishnaraja Wodeyar. This manuscript has nine parts, dealing with different topics, such as Shaktinidhi, Vishnunidhi, Brahmanidhi, Shivanidhi etc. The paintings illustrate ancient knowledge in the branches of the Agama, Shilpas, Jyothisha, Tantra, etc. The Jaganmohana palace has portrait pictures of kings and other nobility and pictures relating to puranic themes either in water colour or oil colours on clothes, glasses, etc. Sundaraiah, Kondappa, Yellappa, Durgada Venkatappa, Narasimaiah, Thippajappa and others adopted and developed this style. In those days, the painter prepared his own materials. The colours were from natural sources and were of vegetable, mineral or even of organic origin. Gold leaf was applied on the gesso works, the hallmark of all traditional paintings of Karnataka. Besides paper, the painters painted on glass too.

Raja Ravi Verma in the early decades of the twentieth century influenced many painters of the day in Mysore. Introduction of the European style of painting as a course of study at the Sri Chamarajendra Technical Institute, Mysore, relegated the older traditional painting style to the background and produced a new generations of painters trained in the Western mode and styles of painting.

Many painters were trained in different centres in India and even abroad, People like K. Venkatappa, Pavanje, K.K. Hebbar, K.S. Kulkarni, Almelkar, S.G. Vasudev, N.S. Subbukrishna, K. Keshavaiya, S. Narasimhaswamy, S. Nanjunda swamy, Y. Subramanyaraju, Dandavathimath and N. Hanumaiah are artists of outstanding merit and reputation.

Among other artists of the state, S. Nanjundaswamy of Mysore has made an impression by his renderings on all aspects of the art of painting. M. Veerappa, S.R. Swamy and H.S. Inamati are noted for their composition drawings and paintings, mainly of the Indian tradition. Shankar Rao Alandkar of Gulbarga is famous for his paintings which are intense with emotions. V.R. Rao, S.S. Kukke and R. Sitaram are adept at portrait painting. The composition paintings of Janab Sufi and the exquisite incorporation of the art of painting in inlay works by Mir Shoukat Ali of Mysore are memorable. Paintings of the historical episodes by Y. Subramanya Raju show an ideal admixture of Indian and Western systems of art. Ragamala Paintings of M.V. Minajigi and the technique of mixing of water colours by M.A. Chetti in his paintings are superb. M.T.V. Acharya was noted for his paintings based on puranic themes. The portrait paintings of S.N. Swamy in oil colours and his pencil sketches, landscape paintings of Tanksale, N. Hanumaiah and F.G. Yelavatti in water colours delight even a novice in art. Y. Nagaraju, B.H. Ramachandra, S.R. Iyenger, D.V. Halbhavi, S.M. Pandit, S.N. Subbukrishna and M.H. Ramu were experts in portrait painting. Rumale Channabasavaiah, Shuddodhana, Subbukrishna, M.S. Chandrashekhara and P.R. Thippeswamy have a typical style of exposing the rural life in varied colours. P.R. Thippeswamy was also an expert painter of scenes of temples and shrines.

Effective line drawings and caricatures are also another aspect of the art of Technical Education. Many private institutions have been established in

various centres of Karnataka. The government conducts examinations on modelling. The Karnataka Lalitha Kala Academy assumed its present format in the year 1977. This Academy arranges annual exhibitions and art shows. It has also instituted awards that are given annually to outstanding works of art. The Academy encourages holding of art exhibitions and purchase of useful books by making liberal grants. The Academy has built up its own collection of works of art. Art camps are organised by the Academy in different centres of the state. Central Lalith Kala Academy is located at Delhi with its South Zone Cultural Centre in Chennai and South Central Cultural Zone in Nagpur. National gallery of modern art (NGMA)'s south zone centre is started at Bangalore in 2008 Bangalore city had the privilege of hosting many prestigious art exhibitions. Several camps have been organised by the Zonal Centres in which artists selected from the state participated. The academies also conduct periodic seminars on art and bring out systematic publications on the subject. 'Kalavarth' is the magazine brought out by the Lalitha Kala Academy. Karnataka State Government presented a bus to the Academy which has enabled it to organise mobile art exhibitions. The vehicle moves in different places and works of art are exhibited in it. The exhibition is arranged at venues where the academy conducts its programmes like art exhibitions, art camps, seminars, symposia and during the Dasara and Sahitya Sammelanas.

Kondachari of Bellary, Purushottam, Agaram Krishnamurthy, Sherigar, Bayiri, T.K. Rama Rao and K.B. Kulakarni of Hubli and others are famous for their line drawings. R.K. Lakshman, R.S. Naldu, R. Murthy, Ramesh, Gopal, G.Y.Hublikar, Ranganath, N.C. Raghu, Gujjar, Pa. Sa. Kumar, S.K. Nadig and others are famous for their caricature drawings. P. Subba Rao, R.M. Hadpad, G.S. Shenoy, S.G. Vasudev, Dandavatimath, Halabavi, M.C. Chetti, Vijayasindur, U. Bhaskar Rao, M.B.Patil, V.M.Sholapurkar, V.T.Kale, M.S.Chandrashekar, M.C.Chetty, Ravi Kumar Kashi, C.Chandrashekara, Babu Eswara Prasad, V.G.Anadani, Peter Lewis, V.B.Hiregowder, Usuf Arakal, M.S.Murthy, P.S.Kademani, Madhu Desai, Ramdas Adyanthaya, M.C.Chetty, John Devaraj, Shankar Patil, Chandranatha Acharya, J.M.S. Mani, E.G. Badigera, T.P. Akki, S.M. Pandit, Ramanananarasaiah, Raghottama Putti, Goolannanavar, M.E. Guru, S. Kalappa, M.S. Nanjunda Rao, M.B. Basavaraj, Vishnudas Ramadas, Sunkad, Manoli and others have enlivened the art scene in the state. P.R. Kamalamma, Subhashinidevi, S. Dhanalakshmi, M.J. Kamalakshi, Sheela Gowda, Pushpa Dravid, Pushpamala, Shanthamani, Surekha, Renuka Markhande, Gayathri Desai etc., are among the noted lady artists. Siddalingaswamy, Nagendrasthapathi and Mahadevaswamy are noted artists in classical paintings and drawing of traditional themes.

There are many constructive art critics of whom G. Venkatachalam of Pandavapura, Shivarama Karanth, A.N. Krishna Rao, S.K. Ramachandra Rao, B.V.K. Shastri P.R Thippeswamy, C.S.Krishnasetty, K.V.Subramanyam, A.L.Narasimhan, Anil Kumar are note-worthy. Art schools started by A.N. Subbarao, R.M. Hadapad, M.S. Nanjunda Rao in Bangalore. Halbhavi at Dharwad, Minajigi at Hubli, Akki at Gadag and Andani at Gulbarga Babu Rao at Tumkur, Mysore and Mangalore have become famous. The Government



has established institutes to impart training in this field. The Chamarajendra Technical Institute at Mysore was started in 1913 and the School of Arts and Crafts, (now University Lalitha Kala College), Davanagere was established in 1964. The state government honours outstanding artists with awards instituted by the Lalithakala Academy and during the Rajyotsava. In recent years several private arts colleges established at different places in the state, duly recognized by the respective universities are working. Chamarajendra Academy of Visual art is started at Mysore in 1982. The Kannada University at Hampi is also conducting art exams and issuing certificates.

The Chitrakala Parishat formed by Late M.S.Nanjunda Rao, later headed by Kamalakshi Gowda (General Secretary) at present is running art colleges, conducting workshop, art exhibition etc. 'Chitra Sante' is a unique idea of it for promoting art works.

The **K. Venkatappa award** with a cash prize of Rs. One lakh been instituted and K.K. Hebbar is its first recipient (1994). and D.V. Halabhavi (1995), M.C. Chetty (1996), P.R. Thippeswamy (1997), R.M. Hadapad (1998), M.J. Shuddhodhana (1999), M.S. Chandrashekhar (2000) S.S.Manoli (2001), J.S.Khande Rao (2002) and S.G.Vasudev (2003) Usuf Arakal (2004), Vijaya Sindhoor (2005), B.K. Hubli (2006) Shanakaragowda Bettadur (2007) subsequently.

The following artists from the state have won the **Central Lalithakala Academy Awards 1958-2000:**

1. K.K. Hebbar, 2. S.G. Vasudev, 3. Balan Nambiar, 4. Yousuf Arakkal, 5. Vijaya Sindhoor, 6. L.P. Anchan, 7. K.R. Subbanna, 8. N. Pushpamala, 9. K.S. Rao, 10. R. Umesh, 11. V.G. Andani, 12. M.B. Lohar, 13. Shesha Rao Biradar, 14. G.R. Eranna, 15. Veerandra Sha, 16. Ranganath 17. Ravi kumar Kashi, 18. Ramdas Adyantaya, 19. Sunil Mamddapur, 20. Rajesh Achar, 21. Gurusiddappa. K.K.Hebbar and S.Rorich were honoured as fellow of Academy.

**Karnataka Lalitha Kala Academy** Award was founded in 1965. Upto 2008 (with a gap between 1973-80) 163 artists are honoured by the Academy. From 2001 Lalitkala Academy interduce special honour for the render service in the field and D.K.Chowta (2001), C.Revanasiddaya (2002) and K.R.Krishnaswamy (2003) Sharanabasappa Appa (2006), Veerendra Hegde (2007) were honoured so far.

### **Karnataka Shilpakala Academy Award Winners**

Karnataka Shilpkala Academy has started functioning since 1996. Apart from honoring artist academy is conducting sculpture workshop and exhibitions, books on traditional as well as modern sculpture are publishing. Upto 2007 a total number of 63 Sculpturists are felicitated. Central Textile Commission for Handicrafts is honoured a cash award of 7.5 lakhs to Parmeshwarachar (2003), Neelakantachar (2004) with 'Shilpaguru' title.

**Jakanachari Award** was introduced by the Department of Kannada and Culture in 1995 for outstanding sculptors C. Parameshwarachar (1995), N.G, Neelakanthachar (1996), G.D. Mayachar (1997), V. Ramachandra Shetty



Gudigar (1998), K. Shamacharya (1999) and M. Parameshwaracharya (2000), Dhananjaya Shilpi (2001), N.K.Mruthuanjayachar (2002), R.Kalachar (2003), K. Kashinath (2004), C. Siddalingaiah (2005), B.N. Channappacharya (2006) Malloja Bheemaraao (2007) are awarded.

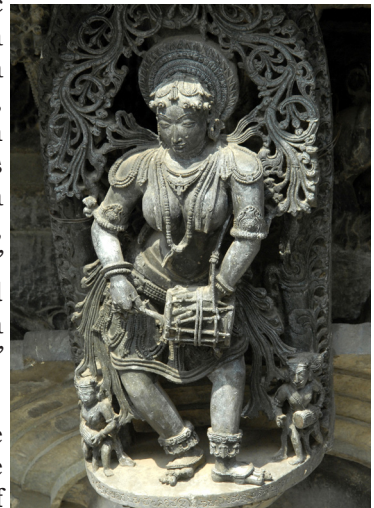
### MUSIC IN KARNATAKA

Indian classical music consists of two systems called Hindustani and Karnatak. Interestingly both these systems are prevalent in Karnataka. The Tungabhadra river more or less divides the domaine of these two in this state. The word 'Karnatak' in the context of music denotes a system of music prevailing in all the four states of the South India, i.e. Karnataka. Andhra Pradesh, Tamilnadu and Kerala, in the evolution of music, the role of Karnataka has been very significant.

Music, like literature and other creative arts, has been cultivated in Karnataka from ancient times. It was an indispensable part of the social and religious life of the people. Texts on music generally mention ancient theoreticians but not the performers who gave shape to these musical ideas. Bharata's 'Natya Shastra,' perhaps the oldest treatise on the subject seems to have been known in Karnataka from early times. The most notable work is Matanga's 'Brihaddeshi. This work deals elaborately with the science of music of the folk songs of his time. Matanga was the first to use the word 'raga' for the melodies that were current in his time and this probably laid the foundation for the raga system of the present day music. Sharngadeva who was patronised by the Yadava (Sevuna) king of Devagiri, has given a total number of 26 'ragas' in his work, 'Sangeetharatnakara'. Between the 11th and 17th Centuries only 32 ragas were in use and this is evident from a Vachana of Basavanna. Venkatamakhi (1660 A.D.) formulated his scheme of 72 melakartas and the classification of ragas was completed by him.

A large number of theoretical works on music and dance were written by authors of Karnataka origin. The prominent were 'Abhilashitartha Chintanmani' also called the 'Rajamanasollasa', 'Bharata Bhashya', 'Sangita Sudhakara' written by Haripala, 'Sangita Chudamani,' Vidyaranya's 'Sangita Sara', 'Bharatasara Sangraha', 'Viveka Chudamani', 'Sangita Suryodaya', 'Tala Deepika', 'Sangita Sudha,' 'Chatrudandi Prakashika,' 'Sadraga Chandrodaya,' 'Ragamanjari,' and 'Nartana Nirnaya,' (these three by Pundalika Vithala), 'Shivatatva Ratnakara,' 'Geetagopala,' 'Sritattvanidhi,' 'Shruti Siddanta,' etc.

An abundant variety of instruments were in use in Karnataka. The Kannada poets were well aware of the classical four fold divisions of musical instruments into string, wind, percussion



*A bracket figure at Belur*

and solid. They also reveal familiarity with an astonishing number of these instruments which were in vogue. Among the stringed instruments kinnari, vellaki, vipanchi, ravanahasta, dandika, trisari, jantra, swaramandala and parivadini find a mention. Shankha, shringa, tittira, kahale, vamsa, bambuli are the wind instruments mentioned. Among the large number of percussion instruments ottu, karadi, mridanga, dhakka, patha, dundubhi, panava, bheri, dindima, traivali, nissala, dhamaru, chambaka, dande, dollu and ranja are prominently mentioned. Some solid instruments used were ghanta, jayaghanta, kinkini, jhallari, tala and kamsala. Palkuriki Somanatha mentions about 32 types of veenas and 18 types of flutes.

Khanda, Shukasarika, Tripadi, Chatushpadi, Shatpadi, Varna, Dhavala, Suladi, Pada, Vachana, Kirtana, Tattva, Ugabhoga were the different types of composition. Karnataka had a great number of reputed composers whose compositions are popular and relevant even today. There were many composers of the Veerasaiva faith like Sakalesha Madarasa, Basavanna, Nijaguna Shivayogi, Muppina Shadakshari, Bala Leela Mahanta Shivayogi, Nagabhushana Ghanamatarya, Madivalappa Kadakola, Nanjunda Shivayogi, Karibasavaswamy and Sarpabhusana Shivayogi. The Haridasa Kuta is said to have been founded by Narahari Teertha, the disciple of Madwacharya. Sripadaraya was called Haridasa Pitamaha. The Haridasas composed songs in Kannada in praise of Lord Vishnu. Vyasaraaya, Vadiraja, Purandaradasa, Kanakadasa and others composed Kirtanas. Mummadi Krishnaraja Wodeyar was also an able composer.

Purandaradasa strode like a colossus in the musical history of Karnataka. 'Pillari geetas' composed by Purandarasa form the foundation for learning Karnataka music even today. Purandaradasa is revered as the 'Karnataka Sangita Pitamaha' and is credited to have given a new direction to Karnatak music.

In the 19th and 20th centuries, there was a marked separation of the popular and classical compositions. Mysore Sadashiva Rao adorned the royal court of Mysore and was the guru of celebrities like Veena Subbanna, Sheshanna and others. Mysore Sadashiva Rao, Subbanna, Sheshanna. Sambaiah, Muthaih Bahgvathar, Mysore K. Vasudevacharya (composed in Kannada, Sanskrit and Telugu), Devottama Jois, Karigiri Rao, Bidaram Krishnappa, Mysore T. Chowdaiah, Jayachamaraja Wodeyar, Aliya Lingaraja, Veena Krishnacharya, Rudrapattnam Venkataramanayya, Tiruppanandal Pattabhiramaiah, Kolar Chandrashekara Sastry, Bellary Raja Rao and others have left behind a rich tradition of their compositions. Among the lady musicians mention may be made of Bangalore Nagarathamma who renovated the samadhi of Sri Tyagaraja at Thiruvaiyar.

The reign of the Wodeyar of Mysore may be considered the golden age of music in Karnataka. They extended patronage to local musicians and also musicians of other regions. Veena Bhakshi Venkatasubbayya, Shivaramaiah, Pallavi Ramalingaiah and Lakshminarayana were prominent among the musicians of the state who received royal patronage. Other eminent vocalists who lived elsewhere or graced the Mysore durbar were Sadashiva Rao, Lalgudi Ramayyar,

Mugur Subbanna, Krishnayya, Karigiri Rao, Bhairavi Kempe Gowda, Rudrappa, Janjhamarutam Subbayya, Lalgudi Guruswamy Iyer, Bidaram Krishnappa, K. Vasudevacharya, Tiruvaiyaru Subramanya Iyer, Kolar Nagarathanamma, Shatkala Narasayya, Chikka Rama Rao, Belakavady Srinivasa Iyengar, Chintalpalli Venkata Rao, B.Devendrappa and T. Chowdaiah.

**Hindustani Music:** As mentioned earlier, Pundarika Vitthala (1562-1599), a native of Satanur near Magadi was proficient in both Karnatak and Hindustani music. Though the Mysore rulers mainly patronised Karnatak music, they also encouraged Hindustani music. In the northern part of Karnataka, petty principalities of Ramadurga and Jamakhandi patronised Hindustani music. Eminent Hindustani musicians were employed in their durbars. Giants of Hindustani music like Balakrishna Raste, Ganapath Rao Raste, Nandopant Joglekar, Balanwantrao Vaidya, Dada Khare, Antubuva Apte, Balawantrao Katkar, Alladiya Khan, Khan Abdul Karim Khan, Rahmat Khan, Ramakrishnabuva Vaze, Shivarambuva, Munji Khan, Vishnupant Chatre, Nilkanthbuva, Shankaradikshit Janthali, Siddarama Jambaldinni, Dattopanth Pathak, Panchakshari Gavai, Hanumantharao Valvekar, Vithalrao Koregaonkar and Ramabhau Kundgolkar (Savai Gandharava) were some artistes who resided permanently in these regions or graced these places with their music.

Some stalwarts in the Hindustani arena from Karnataka are Mallikarjuna Mansoor, Gangubai Hanagal, Basavaraja Rajaguru, Bhimsen Joshi, Kumar Gandharva, Devendra Murdeshwar, Vishudas Shirali, Puttaraja Gavai, Basavaraja Mansoor, Krishnabai Ramdurg, Phakeerappa Gavai, Gurubasavaiah Hiremath, V.V. Uttarkar, D. Garuda, N.G. Majumdar, R.S. Desai, Arjunasa Nakod, Sheshagiri Hanagal, Lakshmi G. Bhawe, Manik Rao Raichurkar, Sangameshwar Gurav and Shyamala G. Bhawe.

Many vocalists and instrumentalists have attained distinction and enriched the tradition of Karnataka by their original contribution. Among the vocalists, Chintalapalli Ramachandra Rao, Channakeshavaiah, Padmanabha Rao, T.N. Puttaswamaiah, R.S. Narayana Swamy, R.K. Ramanathan and R.K. Sreekantan, Kurudi Venkannacharya, Thitte Krishna Iyengar, L.S. Narayanaswamy Bhagavathar, B.S.R. Iyengar, A. Subba Rao, R. Chandrashekharaiyah, Pallavi Chandrappa, M.A. Narasimachar, Rallapalli Ananthakrishna Sharma, Sandayavandanam Srinivasa Rao, Srinivasa Iyengar, Vasadam Iyengar, Chokkamma, Neelamma Kadambi, Channamma, Papa Chudamani, etc. are prominent.

Among the instrumentalists, Veena players like Srikanta Iyer, V. Doreswamy Iyengar, Balakrishna, R.N. Doreswamy, M.J. Srinivasa Iyengar, R.K. Srinivasa murthy, R.K. Suryanarayana, R. Visweshvara, Chokkamma, R. Alamelu, Suma Sudhindra and Rajalakshmi Tirunarayana are notable. The flutists include M.R. Doreswamy, B. Shankar Rao, V. Deshikachar, M.P. Upadhyaya, Rajanarayana, Shashidhar and Shashank (child prodigy). The notable violinists are R.R. Keshavamurthy, Anoor Ramakrishna, H.V. Krishnamurthy, A. Veerabbadraiah, Mahadevappa. M. Nagaraj and M. Manjunath, Sheshagiri Rao, A.V. Krishnamachar, H.K. Venkataram, Tatachar, Kanchana Subbaratnam, M.S. Subramanyam, M.S. Govindaswamy, H.K. Narasimhamurthy, T.G. Tyagarajan and A.V. Venkatarammaiah, B. Viswanath. Players of

percussion instruments include M.S. Ramaiah, V.V. Ranganathan, Ramachar, M.S. Seshappa Bangalore. K. Venkataram, A.V. Anand, T.A.S. Mani, K.N. Krishnamurthy, V.S. Rajagopal, Rajachar, Rajakesari, Chandramouli, Bhadrachar, Praveen, Sonala Sheshagiridas, B.G. Lakshminarayana, Sukanya Ramagopal, Dattareya Sharma, Ananthakrishna Sharma and K. Muniratnam Naranappa (mukhaveena), Ramadasappa, Ravikiran (gotuvadya) and Kadri Gopalanath (saxophone), Narasimhalu Vadavatie, Bindu Madhava Pathak (Rudra Veena) and Rajiv Taranath (Sarodist) are other instrumentalists who are popular.

Gamaka art is an ancient one. The practitioners of this art in recent times include Joladarasi Doddanna Gowda, S. Nagesha Rao, B.S.S. Kaushik, H.K. Ramaswamy, Gunduramaiah, S. Vasudeva Rao. R. Shankarnarayana, Hosabele Seetharama Rao, G.B. Gopinatha Rao, Talakadu Mayigauda, M. Raghavendra Rao etc. There is a Gamaka Kala Parishat at Bangalore.

The romantic poetry of modern period derived a new style, melody and new musical form, called 'Sugama Sangitha'. This form of music was influenced both by classical Kamataka and Hindustani music and also western music. P. Kalinga Rao was a pioneer in this field. He was followed by Mysore Ananthaswamy who made this form of music extremely popular. C. Aswath. H.R. Leelavathi, Jayavanthi Devi Hirebet, Anuradha Dhareshwar, Shimoga Subbanna, Ratnamala Prakash, Malathi Sharma, Kasturi Shankar, Shyamala G. Bhawe, B.R. Chaya, B.K. Sumitra, Shymala Jahagirdar, Yeshwant Halibandi, Usha Ganesh, Narisimha Nayak, Indu Vishwanath, H.K. Narayana, E.G. Ramanath and Y.K. Muddukrishna and others have made light music popular.

The Government of Kamataka has a separate section devoted to the advancement of music in Karanataka. The Secondary Education Board conducts examinations in music and awards certificates to the participating



*Gelaxi of Musican, Painting by Raja Ravivarma*



candidates. Many universities in the state offer courses at the graduation and post-graduation levels in music. The government also awards scholarships to talented and deserving candidates who are interested in learning music. The cassette revolution has made an immense contribution in popularising light music and also classical music by taking it into every household in the state. The role of the Kannada stage in popularising music is in no way small. Varadachar, Malavalli Sundramma, Aswathamma, Nagesh Rao, Subbayya Naidu, Gangubai Guledgud, Sonubai, Subhadramma Mansoor, Vajrappa, B.N. Chinnappa, Sarojamma Dhuttaragi, H.K. Yoga Narasimha are a few artistes who made a name in this field.

In addition, the annual music festivals like the Ramanavami and Ganesh Chaturthi, music festivals in Bangalore and Mysore, art festival in Hubli, Savai Gandharva Festival at Kundagol and a host of other music festivals conducted annually by different organisations and association are providing stimulus for the popularisation of music in the state. Several institutions run by organisations are training students and aspiring youngsters in music. Sri Ayyanar College of Music, Vijaya College of Music, Ganakala Mandira, Vijayakalamandira, Sri Venkateshwara Gananiyaya, Sri Vijaya Sangeetha Vidyalaya, Adarsha Film Institute, Vijaya Film Institute, (all founded in Bangalore), Sri Panchankshari Krupa Poshita Sangita Shala (Gudur, Bijapur), Sri Raghavendra Sangita Vidyalaya (Raichur), Tyagaraja Sangeetha Vidyalaya (Ramanagar), Sri Vanividya Society (Shimoga), Sri Panchakshari Lalitha Kala and Sangitha Kala Sangha (Bijapur), Suptha Mahilamandir, Tumkur, Lalitha Kala Vrinda, Karkala, Ekanatheshwari Sangita Kala Mandira (Chitradurga), etc. are some of the institutions affiliated to Kamataka Sangita Nritya Academy, Bangalore. In addition to this a large number of private institutions are running music classes in many urban centres of the state.

In the field of Music there are four different awards. The *State Sangeetha Nritya Academy* from 1959 to 2008 honoured 549 eminent artists in various disciplines of music.

### **Kanaka Purandara Award Winners**

Thitte Krishna Iyengar (1991), Gangubai Hanagal (1992), R.R. Keshava Murthi (1993), Bindumadhava Pathak (1994), Raghavendra Rao (1995), R.K. Srikantan (1996), Puttaraja Gavai (1997), M.S. Ramaiah (1998), Sheshagiri Hanagal (1999), Bhadrageiri Achutadas (2000), A.Subbarao (2001), Pandit Panchakshariswamy Mattighatti (2002), M.J.Srinivasa Iyengar (2003) Pandit Vasantha Kanaka (2004), B.S.S. Kowshik (2005), V. Ramaratham (2006), Chandra Shekara Puranik Matt (2007).

### **State Sangeetha Vidwan Award Winners**

Puttaraja Gavai (1993), R.K. Srikantan (1994), Rama Rao V. Naik (1995), A Subba Rao (1996), Sangameswara Gurav (1997), N. Chokkamma (1998), M.A. Narasimhachar (1999), T.S. Tatachar (2000), R.K.Bijapure (2001), R.Vishweshvaran (2002), R.R.Keshavamurthy (2003), Chandrashekara Puranik Matha (2004), S. Mahadevappa (2005), Manik Rao Raichurar (2006), K. Siddarama Swamy (2007), M.R. Gowtam (2008).



### T. Chowdaiah Award Winners

Ustad Bismilla Khan (1995), Veena Doreswamy Iyengar (1966), Rajeeva Taranath (1997), Kunnaikudi R. Vaidyanathan (1998), Pandit Ustad Allarakha (1999), T.K. Murthy (2000), R.K.Bijapur (2001), Lalgudi Jayaraman (2002), Pandit G.R. Nimbargi (2003), S. Ramani (2004), Dattatreya Sadashiva Garud (2005), Vellur G. Ramabhadran (2006), Puttaraja Gavai (2007).

### Santa Shishunala Shareef Award Winners

Jayavanthi Devi Hirebet (1995), C. Ashwath (1996), H.R. Leelavathi (1997), Anuradha Dharieswar (1998), Shimoga Subbanna (1999), H.K. Narayana (2000), M.Prabhakar (2001), Ganthikere Raghanna (2002), Shayamala Jagerdar (2003), Murugodu Krishnadasa (2004), Eswarappa G. Minaji (2005), C.K. Tara (2006), Keshava Guram (2007).

The **Central Sangeetha and Natak academy** is honouring artists selecting from all over the country, thus the following artists were honoured. K.Vasudevacharya (1954), T.Chowdaiah (1957), B.Devendrappa (1963), V.Doriswamy Iyengar (1970), Shantarao (1970), N.Channakeshavaiah (1971), T.Chandrakantamma (1971), Mallikarjuna Mansoor (1971), Gangubai Hangal (1973), Bheemasen Joshi (1975), R.K.Shree Kantan (1979), Basavaraja Rajaguru (1981), Devendra Murudeshwara (1986), U.S.Krishna Rao and Chandrabhagadevi (1987), Thitte Krishna Iyengar (1989), Mayarao (1989), Honnappa Bhagavata (1990), B.V.K.Shastri (1999), R.R.Keshavamurthy (1999), H.R.Keshavamurthy (1999), Prathibha Prahalad (2001), Sangameshwara Guruv (2001), R.N.Doreswamy (2001), M.A.Narasimhachar (2002), Kadri Gopalanatha (2002).

## DANCE IN KARNATAKA

As dance is a visual art, the visual impression of this dynamic art is lost on the sands of time. The tradition of dances currently at vague in Karnataka can be broadly divided as Janapada and Shista, the former being localised in certain areas only, whereas the latter has spread to other parts outside the state. Very few art lovers of yore have left any written literature on the then existing dances. The Tamil text 'Silapadhikaram' refers to a dance of the Kannadigas witnessed by the Chera king Sengottavan. An inscription in Pattadakal reveals that Devadasis were engaged in 'Nritya seva' in temples. Ganga rulers like Durvinita and Narasimhadeva Satyavakya are described as well versed in dancing and singing. During the Rashtrakuta and the later Chalukya periods, the courtesans had duties assigned to them in temples and they were accomplished dancers. Many inscriptions have praised Shantala Devi, the queen of Hoysala Vishnuvardhana as being an expert in



*Nataraja, Aihole*

dance. Bhandaru Lakshminarayana the Natyacharya in Krishnadevaraya's court was called Abhinava Bharata. Dancers and artistes were encouraged to perform during the annual Dasara celebrations by the Vijayanagar rulers. The Mysore court also encouraged traditional dance, following the footsteps of the Vijayanagar rulers. 'Manasollasa' of Someshwara III, Pundarika Vitthala's 'Narthana Nirana', 'Lasya Ranjana' of Simha Bhupala, 'Rasikajana Manollasini' 'Sara Sangraha' and 'Bharata Shashtra' written by Venkatamudarsani, are works devoted to the arts of music and dancing.

Perhaps, the greatest phenomenon that contributed to the preservation and flourishing of dance in the state was the practice of Devadasis offering service in temples. By the end of the 19th century, in Mulbagal, Mugur, T. Narsipur and Poovalavadi near Chintamani, there were as many as 200 professional dancing women living with a number of Nattuvaras (or dance masters). There were many Brahmin scholars well versed in Sanskrit, Bharatanatya and Abhinaya who taught the Devadasis the intricate art of Abhinaya. In the erstwhile Mysore state, it is heartening to note that Bharatanatya developed its own style, due to their efforts. There developed a repertory of Bharatanatya in which Mangalam, Stuti, Alaripu, Jatiswara, Vemam, Pada and Tillana came in a sequence. During that period Kavisvar Giryappa, Kashi Guru, Amritappa, Appaya, Dasappa, Kittappa and Jetty Tayamma are some reputed teachers, while, Venkatalakshamma, Puttadevamma, Ramamani and Mugur Tripurasundaramma were dancers of repute.

Bangalore came to be recognised as a very important centre for the teaching of Bharatanatya. Between 1910-1930, the art and the artistes had a decline due to breakdown of social values and also due to the influence of Western education which eclipsed the traditional and indigeneous art. After 1930, people like E. Krishna Iyer, Rukmini Arundale, Ramagopal, U.S. Krishna Rao and his wife Chandrabhaga Devi popularised this art in the 1940s.

During the wake of this renaissance in the 40s, many dance teachers gained ground in Karnataka. In the 50s the state of affairs changed with the foundation of the Central and State Academies of Dance, Drama and Music. These academies extended grants and aid to good teachers and institutions. Gradually, in the erstwhile Mysore state and later in Karnataka, the dissemination of the knowledge of dance art improved. Later, the then government of Mysore started the government examination in Junior, Senior and Proficiency grades in Bharatanatyam. The whole horizon of Bharatanatyam also changed after the reorganisation of the State. As the 1970s dawned, Karnataka, especially Bangalore and Mysore could boast of many dance teachers and institutions capable of producing proficient dancers. The Bangalore University started the department of dance, drama and music. The future of Bharatanatya therefore promises to be very encouraging in Karnataka.



*Dancer, Kuruvatti*

Many Institutions run by veterans of the art, are imparting training in Bharatanatyam and other styles. In Bangalore city, apart from the Mahamaya Nritya Peetha of Dr. U.S. Krishna Rao, others like the Keshava Nritya Shala of H.R. Keshavamurthy, Menaka Nritya Shala of T.S. Bhat, Bharatanatyam Kalashale of Manikyam, Bharateeya Vidya Bhavana Nritya Kendra, Ganesha Nritya Shala of Lalitha Dorai, Saraswati Nritya Shala of Shekhar, Venkateshwara Nritya Mandira of Radha Sridhar, Meenakshi Sundaram Pillai School of Leela Ramanathan, Chittaranjan Kalakshetra of C. Radhakrishna, M.V. School of Bharatanatyam, Sri Venkateshwara Nritya Mandira and Gana Nritya Kalashale of V.S. Lokaiah and the dance schools run by Maya Rao, Narmada, Prathiba Prahalad and Vani Ganpathy are among the noted ones. Many other schools in all different centres of the state have gained reputation.

A dance village named Nrityagram was established in Hesaraghatta on the outskirts of Bangalore city by the famous Odissi exponent, the late Protima Gauri. She had arranged for the training of students in all disciplines of traditional Indian dance under one roof in her Nrityagrama. The Institute continues to promote dance even after the death of the founder.

Even though Bharatanatyam scene is overwhelmingly dominated by female artistes, some men have stormed into this female bastion and have gained great reputation as worthy challengers. Some of them are, K.R.S. Prasanna, A.R. Sridhar, Ramu, Arun, B.K. Shyamprakash and Rajendra.

Many artistes of great renown have been striving for popularising the art of whom, N. Gundappa and K. Venkatalakshamma, S. Sundramma, M. Jejamma, Subbamma, Chandrakantamma, Maya Rao, Shanta Rao, Chinnamma, U.S. Krishna Rao, H.R. Keshavamurthy and V.S. Koushik are noteworthy. Besides, Leela Ramanathan, B.K. Vasanthalakshmi, C. Radhakrishna, Radha Sreedhar, Lalitha Srinivasa, Padmini Ramachandran, Padmini Ravi, Usha Datar, etc. have become famous and have also gained international recognition and reputation.

### **Natyarani Shantala Award Winners**

This Award is instituted by the Department of Kannada and Culture. The Awardees are: K. Venkatalakshamma (1995), Dr. U.S. Krishna Rao (1996), U.S. Krishna Rao (Mangalore) (1997), H.R. Keshava Murthy (1998), Maya Rao (1999), K. Muralidhara Rao (2000), Narmada (2001), Padmashree Shanta Rao (2002), C. Radhakrishna (2003), Jayalaxmi Alwa (2004), Leela Ramanathan (2005), K.B. Madhava Rao (2006), T.S. Bhat (2007).

### **CINEMA IN KARNATAKA\***

The Film industry in Karnataka has a history of over six decades. In their early phase, films produced in Karnataka were only based on themes from the Kannada Theatre. The first 'Mooki' (silent) film 'Mrichchakatika' was produced and directed by Mohan Bhavanani with Yenakshi Rama Rao, Kamaladevi Chattopadhyaya, T.P. Kailasam, O.K. Nanda and others were its actors. During the 1930s two Bombay Industrialists, Haribhai R. Desai and Bhogial Dave established the first studio of Southern Indian in Bangalore named Surya

\*Contributed by : T.G. Ashwathanarayana

Film Company and made about 40 silent films in about four years. During 1929, with the co-operation of Devudu Narasimha Sastri, Gubbi Veeranna and Algod of Belgium, an organisation named 'Karnataka Pictures Corporation' was established through which silent movies 'Harimaya', 'Song of Life' and 'His Love Affair' were produced. 'Sadarama', (1935), 'Hemareddy Mallamma' (1945), 'Gunasagari', 'Bedara Kannappa' (1954), 'Bhutarajya' and 'Domingo' were the prominent movies of that age with the last two being produced by Dr. Shivaram Karanth. Other notable films were 'Sati Sulocaha', 'Samsara Naukey', 'Vasanthasena', 'Purandaradasa', 'Bhakta Kumbara', 'Mahatma Kabir', 'Krishnaleela', 'Chandrasahasa', 'Bharathi', 'Nagakannika' and 'Jaganmohini.'

The notable personalities who made an impact on the silver screen in the early times were T.P. Kailasam, M.G. Mari Rao, Gubbi Veeranna, R. Nagendra Rao, M.V. Subbiah Naidu, Tripuramba, C.T. Sheshachalam, M.V. Rajamma, B.R. Pantulu, Kemparaj Urs, Shankar Singh, B.V. Vithalacharya, H.L.N. Simha and B.S. Ranga, the last two of whom were instrumental in bringing the Kannada Film field from Madras to Bangalore. 'Bedara Kannappa' (1954) launched Rajkumar who later grew into a legend in the Kannada film industry and also won the Dada Saheb Phalke award in 1997. In the 1950's the trend of social films began and the notable films of that decade were 'Premadaputri', 'Modala Thedhi', 'School Master', 'Kanyadana', 'Adarshasati', 'Bhakta Markandeya', 'Ratnagiri Rahasya', 'Nala Damayanti', 'Bhookailasa', 'Jagajyothi Basaveshwara', 'Dashavatara', 'Ranadheera Kantheerava' and 'Bhakta Kanakadasa.'

The year 1964 was significant in the history of Kannada films for the production of the first entirely colour movie 'Amarashilpi Jakanachari'. The same year witnessed the release of 'Naandi', a new wave film made by N. Lakshminarayan. In the 1960's the man acknowledged by one and all as the greatest director in Kannada film history, Puttanna Kanagal, made memorable films like 'Bellimoda' (1967), 'Gejje Pooje' (1968), 'Sharapanjara' and in the 70s movies like 'Sakshatkara', 'Nagara Havu' etc. The first film based on Children's subject 'Makkala Rajya' was also released during this period.

In the 1970's film makers started adopting Kannada novels famous authors to the screen and this phenomenon became immensely popular. The novels of eminent novelists like Aa Na Kru, Ta Raa Su, Krishnamurthy Puranik, Triveni, M.K. Indira, Poornachandra Tejasvi, S.L. Byrappa, Sai Sute and T.K. Rama Rao were made into movies. Poems of great poet like Bendre, Kuvempu, K.S. Narasimhaswamy, Gopalakrishna Adiga etc., were converted into film lyrics and they gained acclaim.

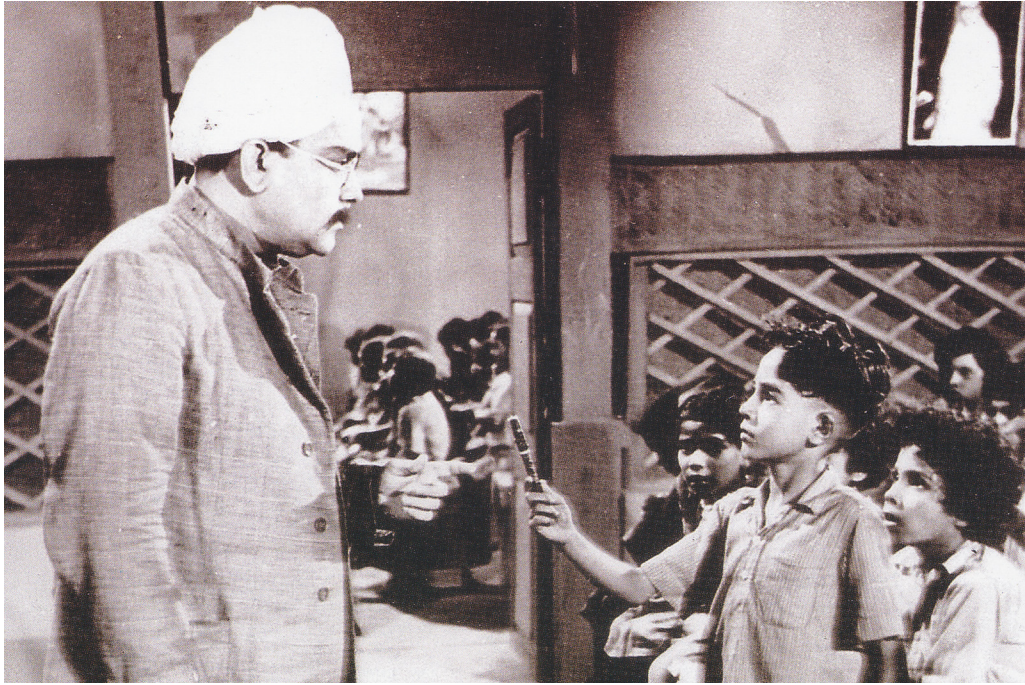
The decades of the 1970's is considered the age of the new-wave or experimental films through movies like 'Samskara' (1970), 'Vamsa Vriksha' (1972), 'Abachurina Post Office' (1973), 'Kadu' (1974), 'Hamsageethe' (1975), 'Chomana Dudi' (1975), 'Pallavi' (1976), 'Karavall' (1977), 'KanneshwaraRama' (1977), 'Ghatashraddha' (1977), 'Chitegu Chinte' (1978), 'Ondu Orina Kathe', 'Ondaanondu Kaaladalli' 'Maleyamakklu', 'Spandana' (all in 1978), 'Kadu Kudure' and 'Arivu\*' (1979), 'Yellindalo Bandavaru' (1980), 'Grahana' and 'Moorudarigalu' (1981), 'Bara' (1982), and in recent years Avasthe, Pushpaka Vimana, Surya, Tabarana Kathe, Kaadina Benki, Tarka, Idhu Sadhya, Santha



Shishunala Sharif, Bannada Gejje, Hagalu Vesha, Nagamandala, Deveeri etc. The commercially successful films of that period were 'Nagar Havu' and 'Bangarada Manushya' (1972), 'Yedakallu Goodada Mele' and 'Professor Huchchuraya' (1973), 'Upasane' and 'Bhootayyana Maga Ayyu,' (1974), 'Aparichita' and 'Parasangada Gendethimma' (1978), 'Mother,' 'Mithuna' (1980), 'Gaal Maatu' (1981), Manasa Sarovara (1982), Phaniyamma (1983), Anubhava (1984), Bettada Hoovu, Masanada Hoovu (1985), Malaya Maruta (1986), Ondu Muttina Kathe (1987), Suprabhata (1988), Sankranti (1989), Udbhava, Shabarimale Swamy Ayyappa (1990), Ramachari (1991), Kraurya, Pallavi, Anuroopa, Khandavideko Mamsavideko, Sankalpa, Bankar Margaiah, Geejagana Goodu, Savithri, Giddah, Ghata Shradda (President's Gold Medal), Akramana, Mane, Tayi Saheba (President's Gold Medal) (1997), Aparichita and Beladingala Bale. Chaytrada chigaru, Hoomale, Donisagali (1998). Deveri, Kanuru Thegaadati, Chandramukhi Prahasakhi (1999). Mussanje, shapa, kurigalu sar kurigalu (2000). Dveepa, Eakangi, Neela (2001). Artha, kshama, lali Hadu (2002). Chigaridakanasu (2003). Monalisa, Beeru, gowdru, Haseena, (National award Tara best actress), Mithaye mane (2004). Tutturi (2005). Nayineralu, Nayineralu, Nenapirali Amrutashere (2006). Kallarali Hoovagi Kadaveladingalu Footpath (2007). Gulabi Talkes, Mooggina Jade, Matad Matad Mallige, Banada Neralu (2008)

In the 1980s the Government of Karnataka granted 50% tax exemption to Kannada films completely made in Karnataka and it increased the subsidy amount to films. At present all Kannada Films produced and processed entirely in the State is eligible for Rs. 2.50 lakhs (black & white) and Rs. 3.50 lakhs (colour). L.V. Prasad established a Colour Processing Laboratory in Bangalore, Besides, Sanketh, a recording studio of the Nag Brothers and the Chamundeswari studio were started. The availability of good infrastructure and encouragement received from the Government and the viewership had a cascading effect and there was a jump in the number of films made each year, in this decade. Films based on political and social themes, like 'Accident,' 'Antha,' 'Bara,' 'Chakravyuha,' 'Aasphota,' etc., were made in this decade. Films that were commercially successful in this decade were 'Ahtha,' 'Chakravyooha,' 'Hosabelaku,' 'Haalu Jenu,' 'Mududida Taavare Aralithu,' 'Bandhana,' 'Benkiya Bale,' 'Anubhava,' 'Anand,' 'Rathasaptami,' 'Neebareda Kaadambari,' 'Premaloka,' 'Pushpaka Vimana,' 'Ranadheera,' 'Suprabhata,' 'Sangliyana,' 'Nanjundi Kalyana,' 'Avale Nanna Hendathi,' 'Hendthige Helabedi,' 'Indrajit Dada,' 'Deva,' 'Anjadagandu,' 'Hridaya Haadithu,' 'Gagana,' 'CBI Shankar,' 'Gajapathi Garvabhanga,' 'Ramachari,' 'Chaitrada Premanjali,' 'Bhanda Nanna Ganda,' 'Jeevan Chaitra' and 'Aakasmika'.

Even though the background instrumental music was in vogue in silent films, songs were sung in the first talkie film in 1934. It is said that the advent of modern orchestra in films was due to the efforts of P. Kalinga Rao in 1941. Playback Singing became popular later. Music directors like P. Shamanna, R. Sudarshan, G.K. Venkatesh, T.G. Lingappa, Vijaya Bhaskar, Rajan Nagendra and Hamasalekha have become popular. B.V. Karnath, Prema Karanth,



*A Scene from School Master*

Girish Kasaravalli, M.S. Satyu, Siddalingaiah, Girish Karnad, Suvarna, G.V. Iyer, Nagabharana and Baraguru Ramachandrappa are film directors who have won national awards. A promising young women film maker is Kavitha Lankesh (Deveeri Film).

Many Kannada films have won a large number of State and National awards over this period of time. Kamataka Film Chamber of Commerce was started in Bangalore in 1944. Some amateur film societies are producing film in 17 mm or 8 mm cameras. They are 'Assema,' 'Srishtri,' 'Swajan' and 'Suchitra' Societies.

The first regional office of the National film Archives of India, Pune, was started in Bangalore in 1982 at Chowdiah Memorial Hall. It is engaged in collecting and preserving old and memorable films made in all the regional languages of South India. The popular film studios of Karnataka are Premier Studio at Mysore and Chamundeshwari, Sree Kantheerava and Abhimaan at Bangalore. Many colour laboratories, processing and recording units are also functioning in Bangalore, Which is the film city of Karnataka.

Apart from veteran "Karnataka Ratna" Dr. Rajkumar who has won prestigious Dada Phalke Award, the Kannada screen has produced a host of talented artistes like Ashwath, Balakrishna, Narasimha Raju, Kalyan Kumar, Udaya Kumar, Gangadhar, Vishnuvardhan, Ambarish, Prabhakar, Sridhar, Ravichandran, Kashinath, Shankar Nag, Ananth Nag, Lokesh, Rajesh, Sudharshan, Srinath,

C.R. Simha, Dwarkish, Vajramuni, Ramesh Arvind, Ramgopal etc., and actresses like M.V. Rajamma, Leelavathi, B,V, Radha, Jayamma, Pandari Bai, B. Saroja Devi, Jayanthi, Kalpana, Aarti, Bharati, Manjula, Harini, Jayamala, Jayalakshmi, Malashri, Sudha Rani, Vaishali Kasaravalli, Tara etc.

G.V. Iyer is the first to make the Film in Sanskrit “Adi Shankaracharya” in 1984, which won for him the nations highest award. He further made “Madhwacharya” in Kannada in 1986 and “Ramanujacharya” in 1988 in Tamil trying to bring out the teachings of those saint philosophers, through the medium of Cinema. Iyer again won the national award for his film “Bhagavadgeetha” in 1993.

Both Central and State Government have established various awards separately and honouring film actors and actresses producers, directors, technicians and other related to film land annually Dr. Rajakumar was given the nations prestigious. Dada Palke Award by the central government in 1997. Likewise, the Svarna Kamala award for best kannada films, best actors awards to Kannada artists are given by the central government regularly sofar, many Kannada movies and actors were received these awards. Besides receiving awards for best kannada films for achievements in different fields receiving Best motion picture awards initiated by the Government of India. It's a pride that kannada films have also received many such awards at All India level.



*Dr. Raj Kumar with a baby admirer*



*First day Cover & Stamp*

