

Chapter XIII

CULTURE

Karnataka's cultural heritage is rich and variegated. Kannada literature saw its first work from the 9th Century and in modern times it has created half-a-dozen winners of Janapeetha Award for their literary talents. Literary activity in other languages of neighbouring states in this state and purely local languages like Tulu and Kodava is also considerable. Journalism in Kannada has a history dating back to 1843 and has many achievements to its credit. Karnataka has thrown up outstanding men in histrionic talent. 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 that is flourishing here. The State's tradition in folk arts is also colourful.

When one thinks of the cultural scene, Shivaram Karanth, Kuvempu, Mallikarjuna Mansur, T. Chaudiah, K.K. Hebbar, Gangubai Hangal, B.V. Karanth or Girish Karnad are a few bright faces that shine forth. An attempt is made to survey the cultural pageant of Karnataka in this chapter.

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. Seygotta Sivaramara's 'Gajashataka' 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 Srivijaya than King Nripathunga. The work not only discusses figures of speech like 'rasa' and 'dhwani', but also gives descriptions of 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. These 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 who wrote 'Shanthipurana', and Ranna whose 'Gadayuddha' has earned him immortality as a poet, were also Jains. They lived in the 10th Century. Nagavarma II who belongs



Dance

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' which is a love 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-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 Basaveshvara, who was minister in the court of Prince Bijjala. His Vachanas which can be called prose-poems, have their moorings 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, Madivala Machayya and Dohara Kakkayya were other Vachanakaras.

After Basavanna the greatest influence on Kannada literature was Harihara, who used an innovative form of 'Vachana' called 'Ragale'. His 'Basavarajadevara Ragale' and 'Nambiyannana Ragale' are 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 a real Vairagi in that he had no settled home, and no religion, wrote 'Sarvajna Padagalu' in Vachana style. This work is really a compendium of wit and wisdom. Nijaguna Sivayogi who was a ruler, saint and scholar wrote 'Viveka Chintamani' said to be the earliest encyclopaedia in Kannada.

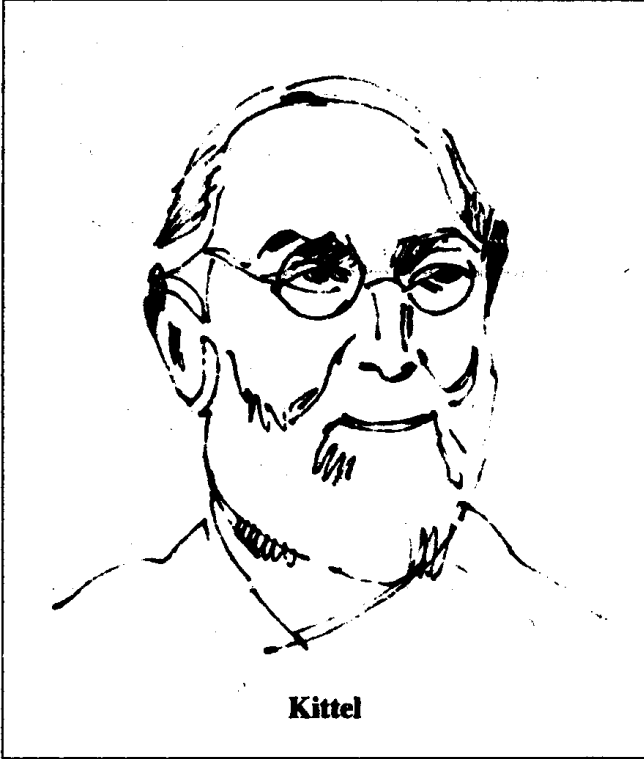
Dasakoota or the Vaishnava movement was led by Purandara Dasa, who is also considered the father of Karnataka music. Through his Keerthanas, he propounded the Dwaitha Philosophy and gave an impetus to us Bhakthi movement. Kanaka Dasa, though hailing from the Kuruba community, followed in the footsteps of Purandara Dasa.

Karnataka culture reached its zenith during the Vijayanagara empire. Naranappa's '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 'Prabhulingaleele' is another notable work of this period.

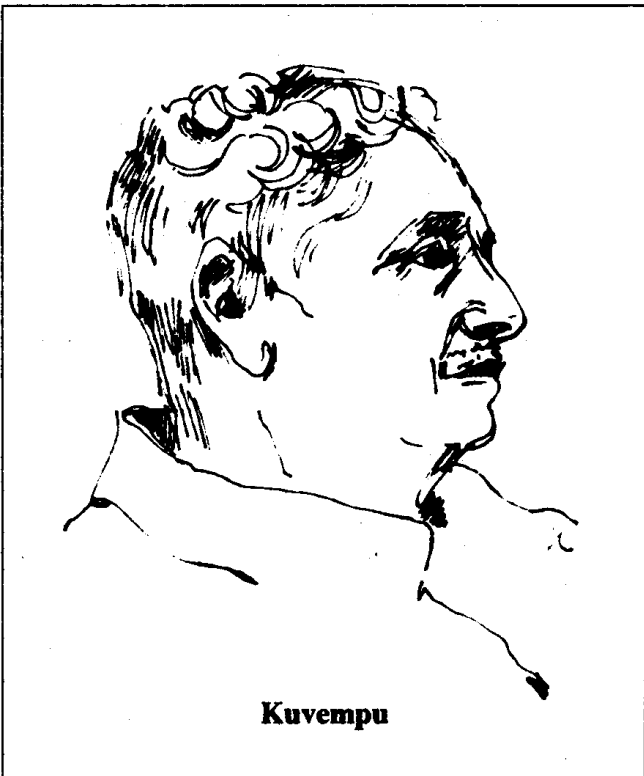
Post-renaissance movement saw a four-lined folk-metre, called 'Sangatya', which was particularly suitable for singing. Nanjundakavi who wrote 'Kumararamana Kathe' proved its multi-dimensional application. But it was Rathnakaravarni who, in 'Bharathesha Vaibhava', explored its full potential.

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 'Mitravinda Govinda', translated from Harsha's 'Rathnavali' is considered to be the earliest Kannada play. another noteworthy poet of this period is 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 also started the Raja's English School (1833) and this along with the expansion of Missionary activities, increased the Western influence on Kannada literature.



Kittel

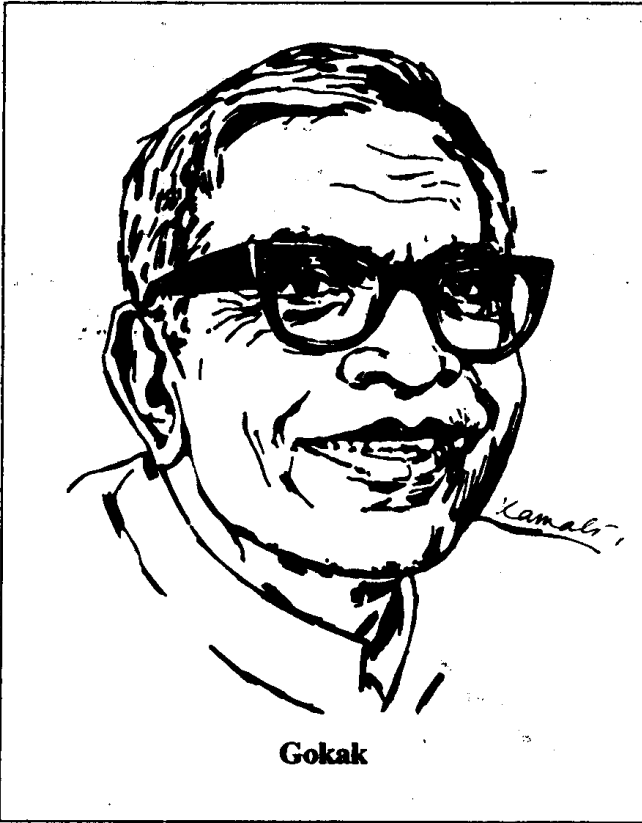


Kuvempu

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. Vasudevayya'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 Galaganath, mostly historical made a deep impact on readers.

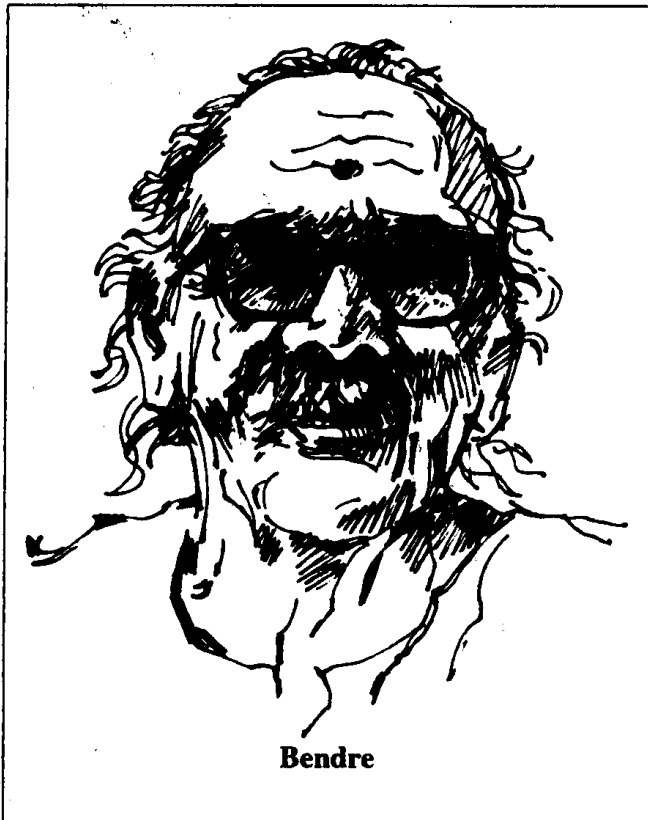
In 1921, Professor B.M.Srikantayya heralded the 'Navodaya' movement. His 'English Geethegalu' was a free rendering of some great English poems. Around this period, and unknown to him, K.V. Puttappa (Kuvempu) had switched over from English writing to Kannada and the culmination of his work was 'Sri Ramayana Darshana' written in blank verse. Puttappa's social novels such as 'Kanuru Subbamma Heggadhi' and 'Malegalalli Madumagalu' are equally well 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 life experiences. Samsa wrote many plays in Halegannada, of which 'Vigada Vikramaraaya' is the best example.

It is interesting to note that except U.R.Anathamurthy, all the five of the six Jnanapeetah awardees in Kannada, Kuvempu. Da.Ra. Bendre, Shivarama Karantha, Masthi Venkatesha Iyengar and V.K.Gokak have been writing since the Navodaya period. Da.Ra. Bendre won the



Gokak

award primarily for 'Naku Thanti' a metaphysical poetic work but his popularity is based more on his writings drawn from folk culture. Shivarama Karantha still remains one foremost prolific writer, and his writings range from encyclopaedia to novels, essays, drama and poetry. 'Marali Mannige' is his oft-mentioned novel, but 'Bettada Jeeva' 'Chomana Dudi' and 'Kudiyara Koosu' are as noteworthy. His works mirror the cultural ethos of Dakshina Kannada. Masthi Venkatesha Iyengar is primarily noted as short story writer, his 'Chennabasava Nayaka' and 'Chikkaveerarajendra' are historical novels dealing with degeneration of monarchy, and 'Subbanna' is a long story which reaches metaphysical heights. 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 'Bhava' also seeks inspiration from traditional wisdom.



Bendre

K.S. Narasimha Swamy's 'Mysora Mallige', a collection of poems with love and separation as the theme is a landmark of the Navodaya period. G.P. Rajaratnam's 'Rathnana Padagalu' perhaps stands unique in world literature in seeing truth and beauty in a 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 Iyengar 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.Srinivsa Murthy in 'Rangannana Kanasina Dinagalu'.

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

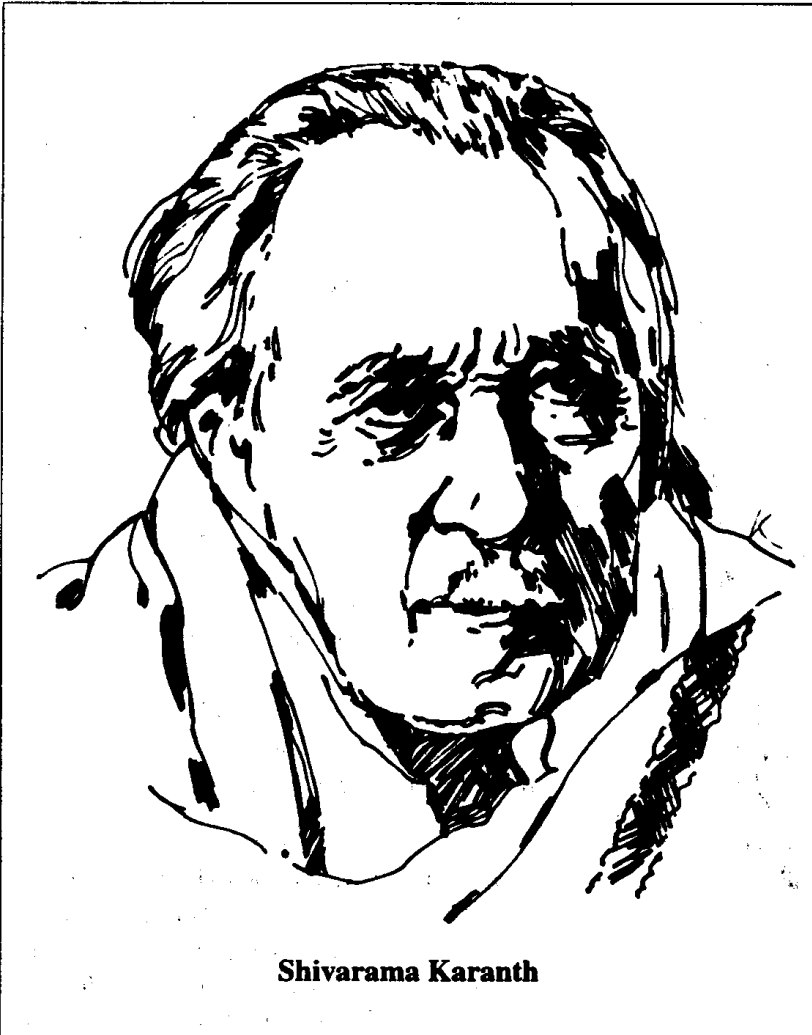
Shastri nurtured a whole generation of writers through 'Prabuddha Karnataka', a periodical brought out by the Kannada Sangha of the Central College. S.V.Ranganna, an English Professor, who by this time established himself as a Kannada writer through 'Ranga Binnappa', wrote on literary criticism in 'Shaili' and 'Ruchi'. V.Sitramayya's output varied from 'Hana Prapancha', an economic treatise, to 'Pampa Yathre' a travelogue, to a 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 Chaluvali. A.N. Krishna Rao was the torch bearer for this. The movement brought writers from their ivory tower to the common man. Though Anakru'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 Muttabela', 'Shivadara Janivara' and 'Nanoo Polisinagidde' portraying the netherworld behind the facade of Kaavi and Khaki. Tarasu started as a progressive writer with novels like 'Parijatha', 'Masanada Hoovu' and 'Munjavinda Mujavu' 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 'Rangamma Vathara' as well as 'Chirasmarane' based on agrarian movement, but his magnum opus is considered to '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 'Vaishakha' 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 'Muchhida Bagilu' were essentially psycho-analytical, Anupama, who drew themes from her rich experience as a medical practitioner in stories like 'Aranyadallondu Aragini', and M.K. Indira



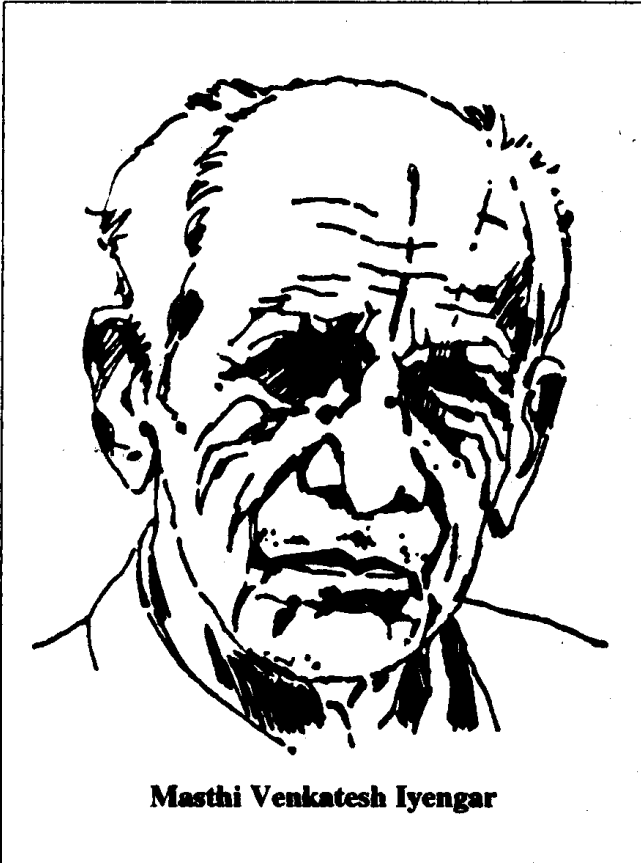
Shivarama Karanth

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 Alanahallis long story 'Kadu', Shanthinatha Desai's 'Vikshepa', Poornachandra Tejaswi's 'Nigoodha Manushyaru', Nissar Ahmed's poem like 'Masthi', 'Raman Satha Dina', U.R. Ananthamurthy's stories like 'Prashne' and 'Clip Joint', Yeshwanth Chittala's 'Bandaya' are some examples of the new writing in Kannada.

S.L. Bhyrappa 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' 'Dhaatu' and 'Thanthu'.

Post-Navya writing is sometimes called as Navyotthara Sahitya or Bandaya Sahitya, or even Dalitha Sahitya. The writers belonging to this movement are of the firm view that only Dalits 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.



Masthi Venkatesh Iyengar

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 toward them. Krishnamurthy Puranika is one such. At one time, his novels like 'Dharmadevathe' which faithfully depicted the middle class life of old Mysore or Hyderabad Karnataka or Mumbai Karnataka were a rage among women readers. Likewise, N. Narasimhaya 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.

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' at out the botanical wealth around us, remains a classic many decades after its publication. His 'Kaleju Ranga' and

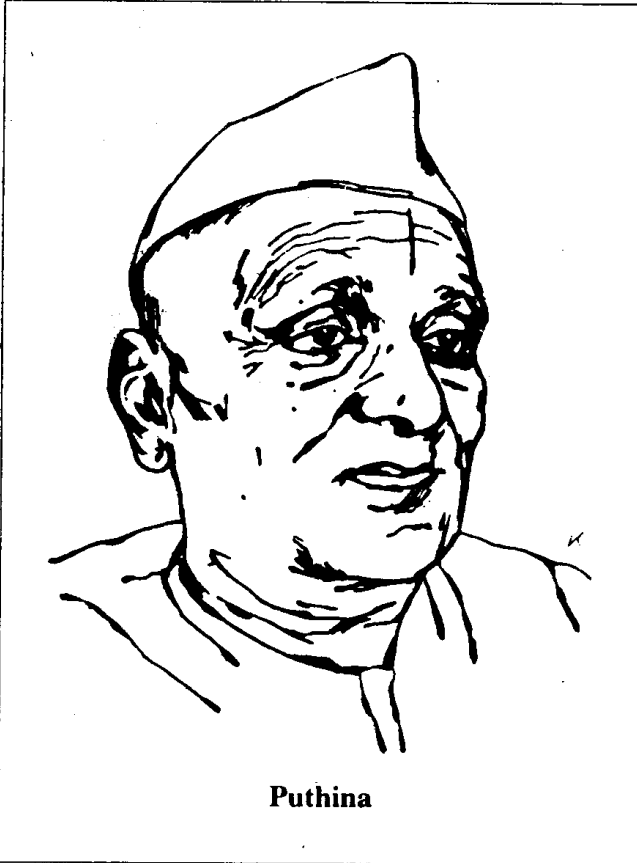
'Kaleju Tharanga' are master-pieces of humour, dealing with his experiences as a College teacher. 'Thamilu Thalegala Naduve' is a scholarly work which takes in its sweeps subjects like archaeology is veneered with deceptive humour.

Similarly there are writers like C.K. Nagaraja Rao, Ma.Na.Murthy, Devudu Narasimha Shastry and K.V. Iyer who have scholarly novels like 'Pattamahishi Shanthala', 'Shanthala',

'Mahabrahmana' and 'Mahakshtriya', and 'Rupadarshi'. Girish Karnad has given many plays drawing profusely from history, folklore and epics. 'Thughalak', 'Naga Mandala' and 'Kacha Devayani' may be cited as examples.

Travelogues are far too many even to make a brief mention. However Karanth's 'Appoorva Paschima', A.N.Murthy Rao's 'Apara Vayaskana America Yathre', Gorur's 'Americadalli Gorur', popular detective story writer T.K. Rama Rao's 'Golada Melondu Suttu', N. Lakshminarayan's 'Nirdeshakana Videsha Yathre', D.Javare Gowda's 'Videshadalli Nalku Vara', Krishnananda Kamat's 'Nanoo Americakke Hogidde', Navarathna Ram's 'Pyarissininda Preyasige' may be cited as examples.

This can at best be only a cursory glance or bird's-eye view of Kannada literature through many centuries. Omissions will be far too many. Nevertheless, what has been given encompasses some of the best reading in Kannada language.*



Puthina

Jnanapith Award Winners

1. K.V.Puttappa (1967), 2. D.R. Bendre (1973), 3. K.Shivaram Karanth (1977), 4. Masti Venkatesh Iyengar (1983), 5. V.K. Gokak (1990), 6. U.R. Ananthamurthy (1994).

Pampa Award Winners

1. K.V.Puttappa (1989), 2. T.N.Shreekanthaiya (1990), 3. K.Shivaram Karanth (1991), 4. S.S.Bhoosanurumath (1992), 5. P.T.Narasimhachar (1993), 6. A.N.Murthi Rao (1994).

Central Sahitya Akademy Award Winners

1. K.V. Puttappa (1955), 2. R.S. Mugali (1958), 3. D.R. Bendre (1958), 4. K. Shivaram 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. Bhusanoormatha (1972), 17. V. Seetharamaiah (1973), 18. M. Gopala Krishna 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. Yashavanta 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 Punekar (1988), 33. Devanuru Mahadeva (1989), 34. S.V. Parameshwara Bhatta (1990), 35. Ha.Ma. Nayak (1990), 36. Chandra- shekhara 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 Karnad (1994), 43. Pradhan Gurudatta (1994).

Tulu Language and Literature

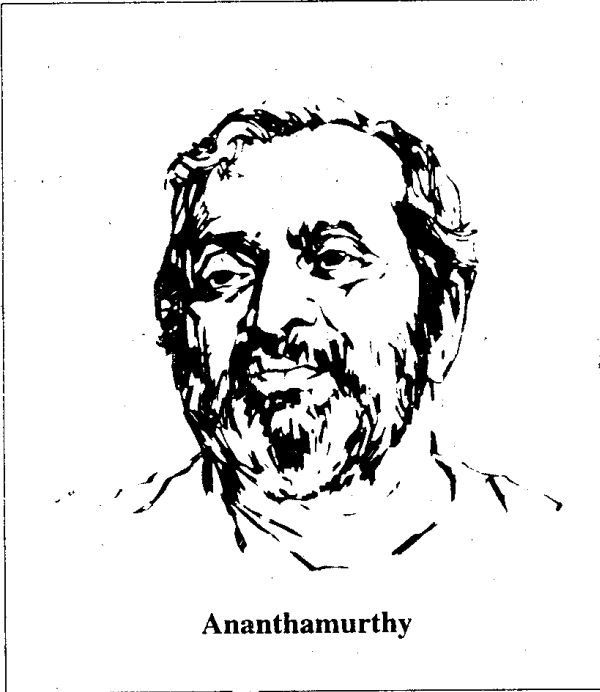
Tulu is one of the rich and ancient languages of the Dravidian family. Tulu speaking people are called Tuluvas mostly found in Dakshina Kannada and Kasargode Dt. of Kerala. Tulunadu is bounded by the Kalyanapura river in the North, Arabian sea in the west, Western ghats in the east and the Payaswini/Chandragiri 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, Madipu, Nritya-padya. Gadi, Ogatu, Jogulo, Ajjikathe etc.,

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

When compared with other Dravidian languages, Tulu has 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 folk songs etc., and histories of Dakshina Kannada and Tuluva 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. Notables early writers of Tulu literature are Sankayya Bhagawat, Sheenappa Heggade, 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 drama developed during this period. K.Doddanna Shetty, K.N.Tailor, Rama Kirodian, U.R.Chandar, K.B.Bandari, Machendranath, Ramananda Churya, Sitarama Kulal, P.S.Rao, Vishu Kumar et al. 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



Ananthamurthy



Aa Na Kru

years, Tulu poets like Amrita Someswara, Anantharam 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 Puninchattaya, 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, Sediypua Krishna Bhatta, A. Acharya, Venkataraju Puninchattaya, Vivek Rai, Amrita Someshwar, Susheela Upadhyaya, Chinnappa Gowda, K.Padmanabha Kekhunnaya, and other young scholars. Some of the works on Tulu linguistics and folklore brought out are: 'A comparative study of Tulu Dialects', 'Tuluva Darshana', 'Folk epics of Tulunadu', 'Tulu Janapada Sahitya', 'Bhutaaraadhane', 'Tulu Baduku', 'Paaddanagalu', 'Janapada Aaradhane Mattu Rangakale', 'Karaavali Jaanapada', etc. Tulu Akademy was founded by the State Govt in 1994.



A.N. Murthi Rao

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 Centre of Udupi is compiling a multi-volume modern Tulu Lexicon.

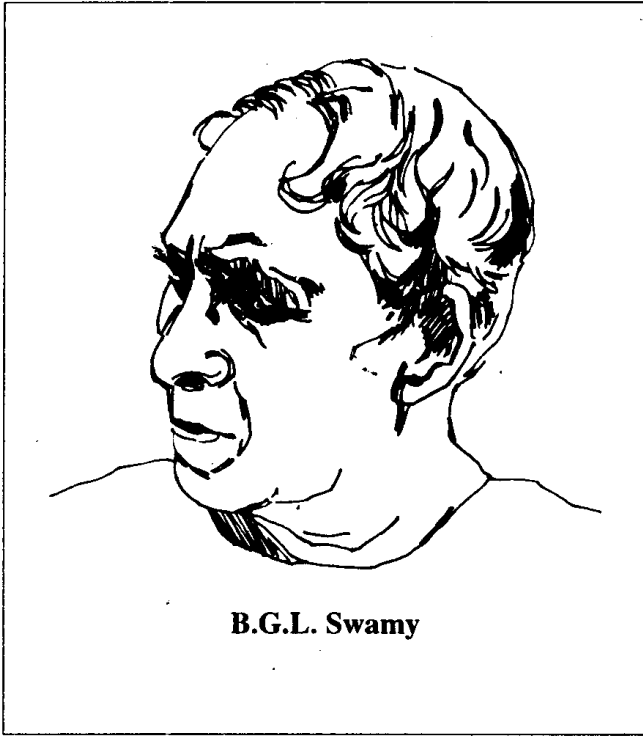
Kodava Language and Literature

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 Chinappa compiled Pattoe

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.Ganapathi 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 Akademy Award. Recently, effort 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 has held five conferences, the last being the one held at Parane in 1990.

Kodava has a very rich folk tradition. Kodava folk songs depict the facets of their colourful life and the poems are both robust and humourous. 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.



B.G.L. Swamy

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 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.

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 the South into Karnataka fearing conversion to Christianity. At present, there is a large concentration of Konkani speaking people in South and North Kanara districts 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 the other by their Christian counterparts.

The Hindu Konkani works date back to the famous Bhakti poets and poetesses like Santappayya, Raghavadas, Jogavva and Avadi Bai who composed devotional songs in Konkani. Later the Bhagawad 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 Sheshgiri 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 'Sarvodya' then followed it. 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. Rafaele 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. Muller's Hospital and Codailbai 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' 'Poinari', 'Mitr', 'Sukh- Dukh', 'Sevak,' '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. Rocky 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 Janamana were made by the Sarasvats and the Catholics made Jeevit Amchem Ashem and one or two other films. B.V. Baliga has been editing a Konkani monthly 'Panchkadayi.'

Konkani has been recognised as a 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.

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 by the Karnataka Government to foster the development of Urdu.

The growth of Muslims 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 a 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-UI-Kamal'), Aajiz ('Laila Majnu'), Balaqi ('Meraj Nama'), Ibn-Nishati (Phool Ban), Tabie ('Khisa-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 Sherani, 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 Gham, Sufi, Kaleem Athar, Dil, Sabir, Nawab Sultan Naseem, Jadoo, Ameer, Shoukat Nasir, Barq, Tahqiq, Amir, Tahril 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 litterateurs of the first half of the twentieth Century were Khaji Abdulla Hussain Khaleeli, Shah Abdul Hussain Adib, Syed Ghouse Mohiddeen, Hazart Faiq, Hajrat Alta, Hazart Zaiq, Hazart Showq and Mohamood Khan Mahmood. 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 Qureshi, 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, Mumtaz Shireen, Begum Rahmatunnisa, Maimona Tasneem, Husna Sarur, Zubaida Nusreen, Dr. Habibunnisa Begum. Dr. Amina Khaton, 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 current 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, Divan, Karkhana, etc.

Among the winners of State Urdu Akademi award, for their literary talent, mention can be made Fiaz Belgodi, Syed Shahabuddin Nadvi, Hakim Mohammed Imam Imami, Mohammed Qasim Pyare, Saleem Tammanai (Mysore), Rahi Qureshi (Gulbarga), Abdul Hadi Rafat, Wahab Andaleeb (Gulbarga), Mazharuddin Samad Shahid (Mysore) and Hamid Almas.

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', 'Shringararatnakara', 'Apratimaviracharita', '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', the 'Mahabaratha', 'Brihatkatha', Jain Aagamas, the Saiva Aagamas and the Puranas. There were many poets and scholars in Karnataka who wrote in Sanskrit. 'Chudamani' (Vardhamanadeva), 'Kathasarit-sagara' (Somadeva) and many other Jain writers wrote 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', 'Harivamshapurana', 'Gadya-chintamani', 'Jinadattacharita', 'Uttarapurana', 'Yashastilaka-champu', 'Kavirahasya', 'Mritasanjeevini', 'Vikramankadevacharita', 'Gadyakarnamrita', 'Rukminikalyana', 'Ushaharana', 'Madhawavijaya', 'Jayateerthavijaya', 'Vadirajacharitamrita', 'Vidhyadhi-shavijaya', 'Satyanathabhyudaya', 'Raghavendravigijaya', 'Satyabodhavigijaya', 'Guruvamshakatha'calpataru', 'Udahananamala', 'Ramollasa', 'Tripuravigijaya', 'Veerakamparaya charita' or 'Madhuravigijaya', 'Alankara Sudhanidhi', 'Subhashitasudhanidhi', 'Ramabhyudaya', 'Narakasuravigijaya', 'Jambavathikalyana', 'Kavikarnarasayana', 'Veerabhadravijaya', 'Subhadradhananjaya', 'Nanjarajayashobhushana', 'Konkanabhyudaya', 'Hamsasandesha', 'Subhadraparinaya' etc. are in Sanskrit.

In the recent times writers like Jaggu Alwar Iyengar, Galagali Ramacharya, K.S. Nagarajan, Prof. K.T.Pandurangi, Dr. Raghavan, C.G. Purushottama, etc. are working in the field of Sanskrit literature. Pandarinathacharya Galagali 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, Prakashatman, Anandabodha, Vidyaranya, Sayanacharya, Nrisimhashramamuni, Bharatiteertha, Vadindra and Nrisimhasharma have written treatises on Advaita doctrines. Ramamishradeshika, Vatsyavarada, Parakalayati, Srinivasacharya and Anantacharya have written works on Vishistadvaita.

Karnataka has exclusive claim over the contributions made by the founder of Dwaita school of Philosophy. Madhwacharya wrote *Bhashyas* on many subjects. Writers like Anadateertha, Jayateertha, Vijayeendra, 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 works on the work of Shivasharanas, interesting works on polity, grammar, etymology etc., are also found. Sanskrit enjoyed royal patronage also, in Karnataka. 'Manasollasa' and 'Shivatattva Ratnakara' are two Sanskrit encyclopaediae by royal authors Chalukya Semeshwara 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.

Ubhaya Vedantha Sabha at Bangalore, Madhwassiddhanta Sabha at Udipi, Abhivridhikarini Sabha, Samirasamayabha and other organisations conduct Vidvat Sabhas annually. Thus, Sanskrit is very much present in the intellectual life of Karnataka.

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 signify this. Until the period 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, Ragales and Vachanas and works like 'Sheela Sampadane' and 'Sahasraganamana'. 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 the languages and cultures. It provided opportunity for large scale exchange of ideas between the two peoples.

In the 19th and the 20th Centuries works like 'Chowdeswari Puranam' (Gummarajura Mahakavi), 'Sukarmaneeti Chintamani' (Komarla Ramachandraiah), 'Padmavathi Srinivasa' (Kahula Bhairava Kavi), etc., were written. What Sarvajna is to Kannada, Vemana is to Telugu. Bhimarju, 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 Dr. T.V.Subba Rao, Badala Ramaiah, K.S.Janakiramaiah, Dr. R.V.S. Sundaram 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 theses on Telugu literature and culture have been presented 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 next only to Tamil in antiquity in this group. 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 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 a 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, Tirumalaraya 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 appear to have moved from Karnataka to Tamilnadu. Tamil inscriptions speak of Jain ascetics from Shravanbelagola 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 '*Prabhulinga leele*', Sarvajna's Vachanas, Vachanas of Basaveswara and Akkamahadevi have been translated into Tamil. Tamil Classics like 'Tirukkural', and 'Periyapuramam' 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 a centre of commerce and trade.

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* in Sringeri 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 shrine is in Kerala, over the Kannadigas.

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

The age old contact between Karnataka and Kerala entered into a new era during the missionary activities in the West Coast. Due to the patronage extended by the Sahitya Academy 'Chemmin', 'Yakshi' etc., 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, 'Chirasmrane' by Niranjana revolves around an incident that occurred in a 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 '*Chamundimalayile Thiravilayattam*'. Mention may also be made of the Trivandrum Karnataka Association which brought out a volume '*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 ('Ayyappan'), 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 '*Purandaradasa 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 Maharashtri 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 Balgandharva 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 into 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*,' '*Vachanodyana*,' Kailasam's '*Tollugatti*,' 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. Nikumbha, 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 Marma Darshan*.' Prof G.A.Kulkarni from Dharwad was a noted short story writer. Dr. A.R. Toro from Ainapur 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. Prof. Deulgaonkar from and G.P.Joshi from Gulbarga also write in Marathi the latter's work on '*Krishna-Godavari Parisar*' being a notable work on cultural history.

Marathi journalism also flourished in Karnataka. '*Tarun Bharat*,' '*Ranajunjar*,' '*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 142 years old. The first Kannada newspaper appeared in the coastal town of Mangalore in July 1843. It is called '*Mangalooru 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.

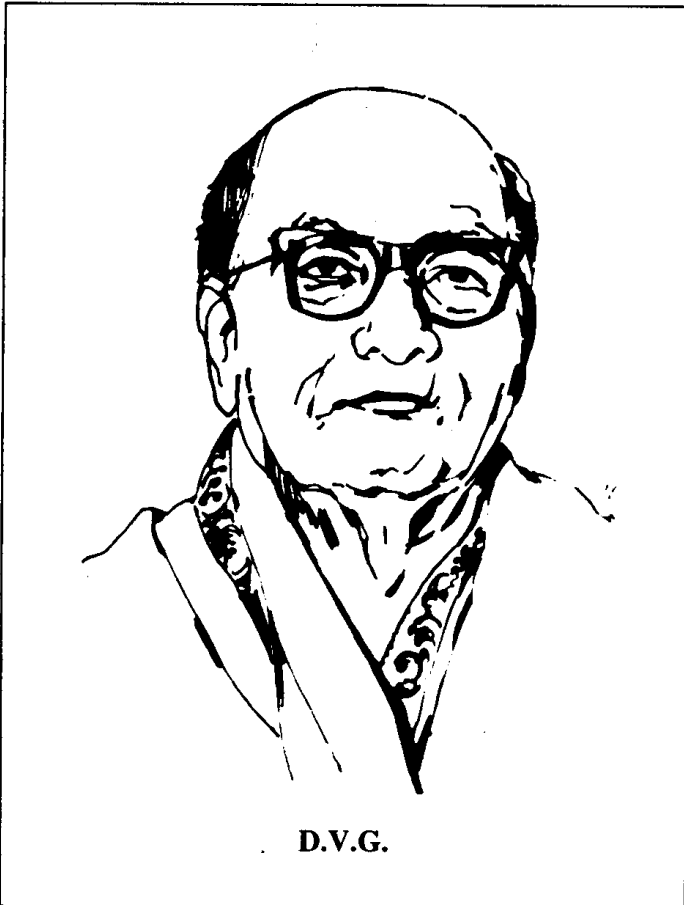
The city of Mysore was the centre of all literary and political activities in the erstwhile Mysore State and naturally, newspapers and periodicals were born there. '*Mysore Vrittanta Bodhini*,' and '*Karnataka Prakashika*' were among them. Newspapers and periodicals were published from Belgaum, Bijapur,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

M.Venkatakrishnaiah, popularly known as 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 '*Vrittanta 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 '*Sadhvi*,' which started as a Kannada Weekly was being run as a daily till recently. As a man with reformist ideas, Venkatakrishnaiah has left his indelible impress 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), Dharwad, 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 '*Tai Nadu*' (1926, Mysore) was a staunch nationalist newspaper. In the beginning, it was a weekly from Mysore, but later was transferred to Bangalore and converted into



D.V.G.

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 Seetharama Sastry made its presence felt, by his sharp editorials. T.T.Sharman who had a penchant for the heckling 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 its 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 '*Swadeshahimani*' (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 readership. 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 litterateur Masti Venkatesh Iyengar edited it.

In North Karnataka, the freedom movement was led by '*Samyukta Karnataka*.' In 1929, it was started as a weekly in Belgaum by a group of energetic men. Kabbur Madhva Rao, Rama Rao Hukkerikar and Ranganatha Ramachandra Diwakar ran it for some time. In 1933, the Lokashikshana Trust of Diwakar took it over 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 *Samyukta Karnataka*. R.R. Diwakar's '*Nava Shakti*' (English 1923, Dharwad) was a weekly. Patil Puttappa has been editing the '*Prapancha*' weekly (1954, Hubli) and the '*Vishwa Vani*' (1959, daily). The '*Kasturi*' (1956, Hubli) and the '*Tushara*' (1973, Manipal) are the popular monthly magazines in Kannada.

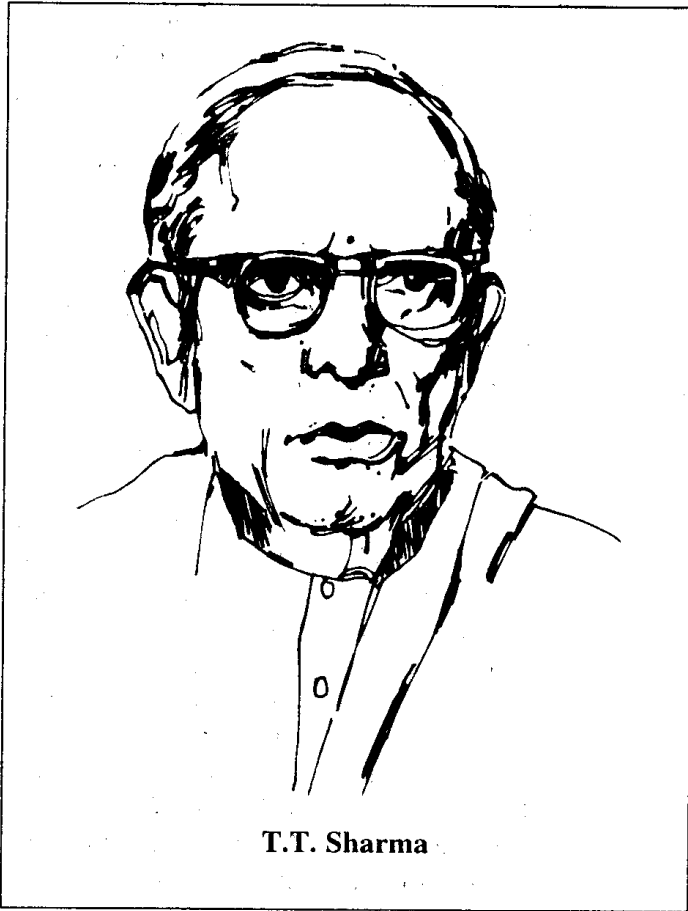
The Printers (Private) Limited, Bangalore, a joint stock company created history with their newspapers, the '*Prajavani*' (a Kannada daily) and the '*Deccan Herald*' (an English daily) which were started in 1948. Now it is a large institution in the state by virtue of its largest circulation. Its other 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 very large number of evening dailies, besides other periodicals and journals. They include, '*Mysore Patrike*' (1941), '*Varthamana*' (1947), '*Viswadoota*' (1962) '*Ashoka*' (1964), '*Rajya Dharma*' (1967) '*Sudharma*' (1970)-a Sanskrit daily, the '*Aruna*' (1947), '*Vijaya*' (1947), '*Independent*' (1967) and '*Sankranti*.' '*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 1975 caused a suffocating atmosphere for Journals. 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 Purtike*' (1980). Not that there were no such attempts before. Sheshappa's '*Kidi*' 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.

The '*Taranga*' weekly published by the Pais of Manipal, is edited by an experienced journalist Santhosh Kumar Gulvadi. 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 Sangaati*' 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 etc.,

Thus 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



T.T. Sharma

movement of Karnataka whole-heartedly and they 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.

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 though 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 that were written to placate gods to bestow goodwill on the subjects were written. This gave rise to Yakshagana, Bayalata, Krishnaparijata and many other forms of folk theatre. The British colonialists also contributed in a great way for the development of the theatre. 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 and 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. But after a time, 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

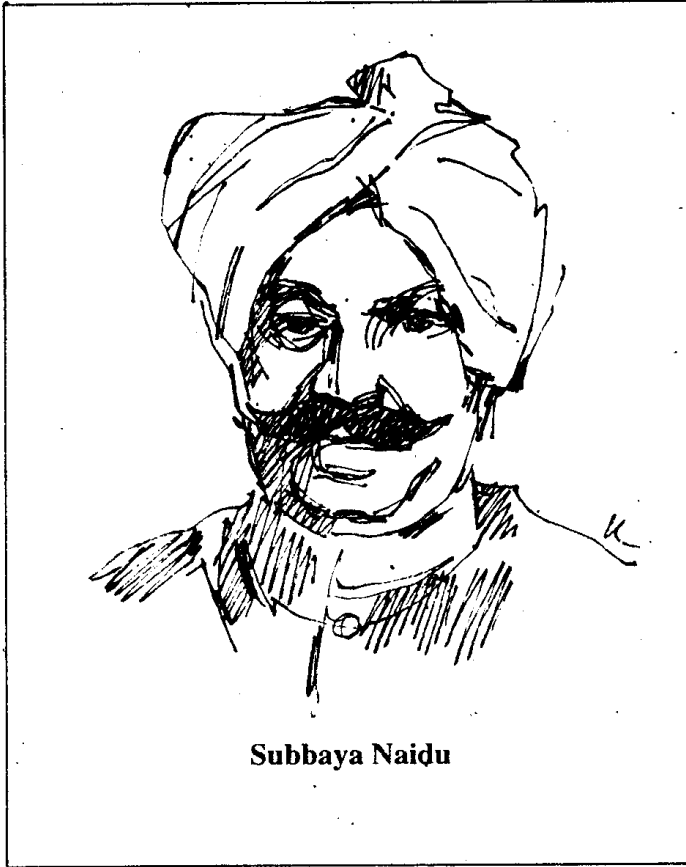


Gubbi Veeranna

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, Garud 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 theatre slowly disintegrated. The latter part of the 19th Century and the early 20th Century were the best times for the commercial theatre.

Amateur theatre was the theatre of the educated people. It catered to people of refined tastes and it has variety in subjects. Kalidasa's *Shankuntala* 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 Drama 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 Century when Kailasam (Bangalore) and Narayanrao Huilgol (Gadag) 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. 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 and 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 schools 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.



Subbaya Naidu

Thus, the need for a capable director was felt. Talented directors like B.V. Karanth, came into the limelight.

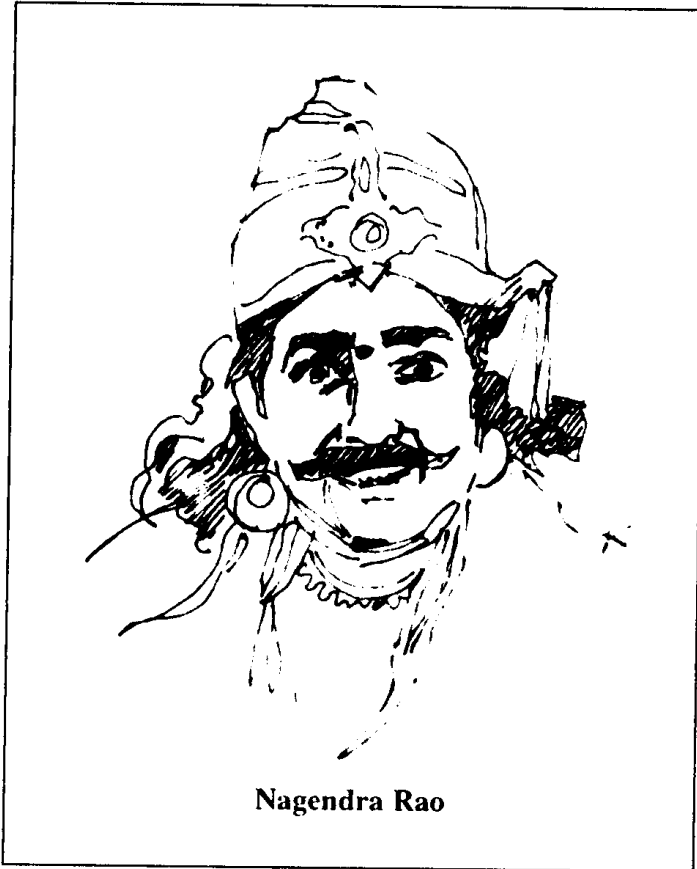
The latter part of the twentieth century was a period of assimilation of various Western ideas on theatre and following some of their practices regarding theatrical activity. Due to these inputs, contemporary theatre movement gained momentum. Among the playwrights of the romantic period, Sriranga and G.B.Joshi could understand the new wave of theatre 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 present day playwrights Girish Karnad, Lankesh, Chandrashekhar Patil, Chandrashekhara 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. Chandrashekhar, B.V.Karant, M.S.Nagaraj. K.V.Subbanna and N.Ratna rose to the occasion. Plays like 'Yayati,' 'Tughlaq,' 'Kelu Janamejaya,' 'Teregalu,' 'Jokumaraswamy,' 'Appa,' 'Kunta Kunta Kuruvatti,' 'Neelikagada,' 'Neralu,' 'Brahmarakshara,' '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', 'Sndhyakala', '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 'Ma Nishada,' 'Hayavadana,' 'Anju Mallige,' 'Hittina Hunja,' 'Kranthi Bantu Kranthi,' 'Sangya Balya,' 'Baka,' 'Neralu Neeli Kadaga' etc.,

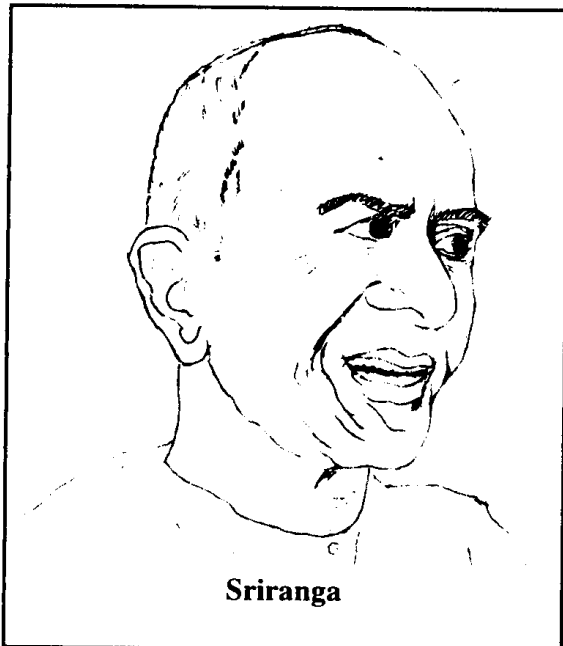
Recent theatre enthusiasts like B.S.Venkataram, Prasanna, H.K. Ramachandra Murthy, G.Shivanand, C.R. Simha and KaVem adopted or translated many English plays of Brecht and staged them. In the 1980's theatre enthusiasts like B.V.V.Raju, Srinivasa Raju, T.N. Seetharam, Vishnu Kumar, 'Shudra' Sreenivasa 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,' Srinivasa Raju's 'Nale Yaarigu Illa,' 'Yarillige Bandavaru' and Vishnu Kumar's 'Donkubalada Nayakaru' have made them famous. The theatre movement has reached all districts centres while



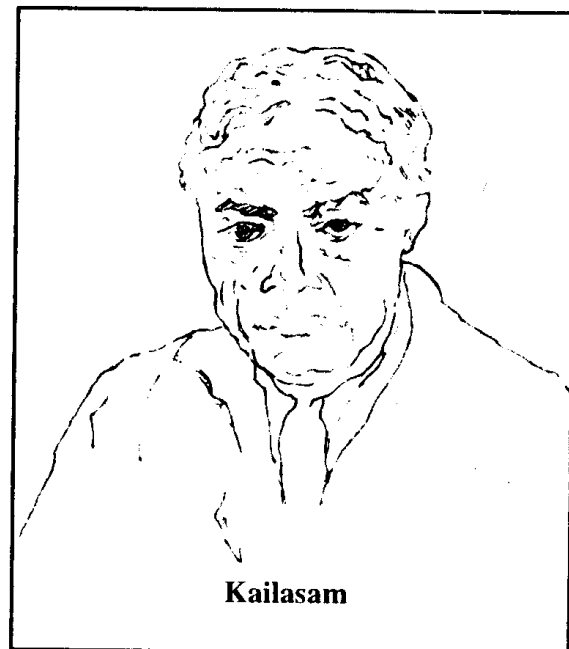
Nagendra Rao

it was restricted to Mysore, Dharwad and Bangalore initially. Young directors like M.S. Prabhu, Ashoka Badaradinni, 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 over-come 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,' 'Chikkaveera Rajendra,' 'Kalki,' 'Helathena Kela,' 'Saviraru Nadigalu'. 'Vaishakha', 'Kusuma Bale,' 'Bhoomigeetha,' 'Kindari Jogi' etc., were staged.



Sriranga



Kailasam

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,' 'Shakespiyarna Swapnanowke,' 'Rasa Rushi-Kuvempu Dasrshana' 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,' 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. Amara Kala Sangha, Samudaya, Samathenthro (Mysore), Bhoomika, Abhivyakthi, Yavanika, Abhinaya, Ranga Bhoomi, 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), 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 Vamshakirthimatha (Ilkal), Cariappa (Kodagu), Suresh Anagalli (Davanagere) 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 (of Delhi).

In the second half of the decade, significant plays emerged. H.S.Shivaprakash wrote 'Manteswamy Katha Prasanga' and 'Madari Madayya.' T.N.Seettharam's 'Nammolagobba Najukaiah,' Gopala Vajapeyi's 'Doddappa,' C.R. Simha's 'Bhairavi,' Chandra Shekhara Kambara's 'Siri Sampige' and Girish Karnad's 'Thale Danda' and 'Nagamandala.' 'Sutradhara Vartha Partike' and 'Ranga Tharanga' are the two news letters documenting theatre activities. Hubli has 'Ranga Thorana.

A tragic loss to the amateur theatre was the accidental death of young talented actor-director Shankar Nag in 1990. 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.Jayashri took her 'Laksha pathi Rajana Kathe' to Egypt and Bulgaria. Prabhath Kalavidaru went out to the Far-East and the U.S. Mysore's Rangayana presented it 'Hippolytus' in the 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 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 Namaskara,' 'Kasuma Bale,' 'Bhoomi-geetha' and 'Hippolytus.' 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 two years has provided a lot of impetus throughout the state, by organising workshops, festivals and by providing financial grants to deserving professional

companies. This has been made possible by the enthusiasm of its recent President Chindodi Leela and its dynamic Registrar G. Srinivas (Kappanna).

Painting in Karnataka

The earliest paintings of Karnataka are of the prehistoric 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, Raichur and Chitradurga. The rocks of Hirebenakal, Piklihal etc., contain figures of hunters with weapons, horse-riders, bulls, etc. 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 rule, Mangalesha, and only traces of the paintings of his time are surviving in Cave III of Badami. Due to historical factors, there are gaps in the continuity of this tradition of painting in Karnataka. We come across illustrated manuscripts 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 leaves 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.



Painting at Hampi

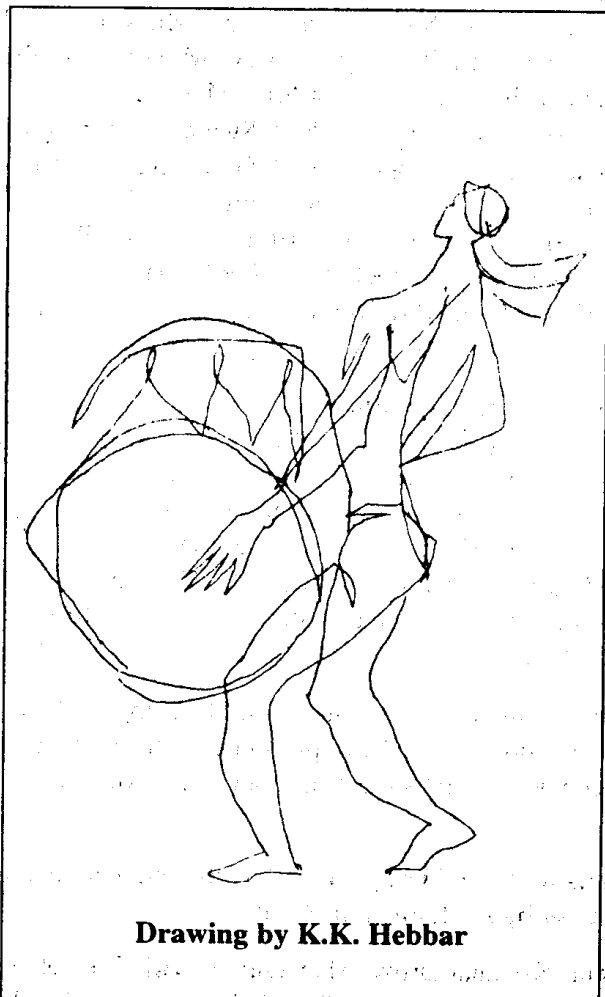
A study of the paintings of the Vijayanagara period reveals that mural paintings was practised on a large scale. The earliest such specimens are found on the ceilings of the Virupaksha temples at Hampi. A close study of the paintings in Karnataka indicates that instead of reflecting life as it was during 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 scene in abundance even today. Even secular themes followed these stylised postures. It is possible that almost all the major temples in Karnataka were decorated with such murals. The Mysore Gazetteer edited by C. Hayavadana Rao mentions many such temples

where mural paintings are or were found in Karnataka. The Terumalleshwara temple at Hiriyur, 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 Divyalingeswara temple at Haradanahalli are among them. The Daria Daulat at Srirangapattana, Jaganmohan Palace at Mysore, the mansions at Nargund, Kummatagi near Bijapur and Nippani, Amminabhavi near Dharwad and Kempegowda's hajara in the Someshwara temple at Magadi and a palace at Channapattana also have paintings.

From the later Vijayanagar period, the art of paintings seems to have split into two branches. The Vijayanagar rulers and their feudatories followed the ancient tradition bound by the Aagamās while the rulers of Bijapur, Gulbarga and Bidar were responsible for the development of a distinct style known as the Deccani style. The finest specimens of this schools were produced at Bijapur. Though this schools 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 partonage of Raja Wodeyar. The colourful paintings on the pillars, walls,

roofs, etc., of the Dariya Daulat at Srirangapattana are of varied themes and objects. 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 is the 'Sritattvanidhi,' 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 Aagama, Shilpa, Jyothisha, Tantra, etc. In 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, Narasimhaiah 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



Drawing by K.K. Hebbar

gesso works and was the hallmark of all traditional paintings of Karnataka. Besides paper, the painters painted on glass.

Raja Ravi Varma 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 modes and style of painting.

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

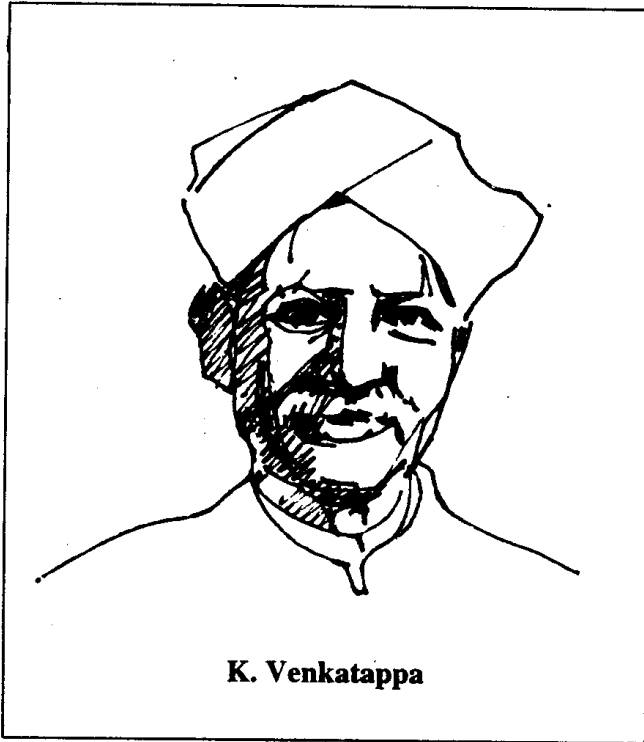
Among other artists of the state, S.Nanjundaswamy of Mysore has made an impression by his renderings on all aspects of the art of painting. M. Veerappa, S.R. Swamy and H.S. Inamati are noted for their composition drawings and paintings, mainly of the Indian tradition. Shankarrao Alandkar of Gulbarga 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. Subrahmanya Raju show an ideal admixture of Indian and Western systems of art. Ragamalika Paintings of M.V. Minajigi and the technique of mixing of water colours by M.A. Chetti in his paintings is superb. M.T.V. Acharya is 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. Iyengar, D.V.Halbhavi, S.M. Pandit, S.N. Subbukrishna and M.H. Ramu are experts in portrait painting. Rumale Channabasavaiah, Shuddhodhana, Subbukrishna, M.S. Chandrashekhar and P.R. Thippeswamy have a typical style of exposing the rural life in varied colours. P.R. Thippeswamy is also an expert painter of scenes of temples and shrines.

Effective line drawings and caricatures are also another aspects of the art of Technical Educations. Many private institutions have been established in 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 holdings 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 Lalithakala Academy is located at Delhi with its South Zone Cultural Centre in Madras and South Central Cultural Zone in Nagpur. 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. 'Kalavartha' is the magazine brought out by the Lalit Kala Academy.

Kondachari of Bellary, Purushottam, Agaram Krishnamurthy, Shevagur, Bayiri, T.K. Rama Rao and K.B. Kulkarni of Hubli etc., are famous for their line drawings. R.K. Lakshman, R.S. Naidu,



Murthy, Ramesh, Gopal, Hublikar, Ranganath, N.C. Raghu, S.K. Nadig and other are famous for their caricature drawings, K.K. Hebbar is famous both as a traditional and modern painter. P. Subba Rao, R.M. Hadapad, G.S. Shenoy, S.G. Vasudev, Alfanso, Dandavatimath, Halabavi, B.G. Gowda, M.C. Chetti, G.S. Shenoy, B.G. Badigera, T.P. Akki, S.M. Pandit, Ramananasaiyah, 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 etc., are among the noted lady artists. Siddalingaswamy, Nagendrasthpathi 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. Shastry and P.R. Thippeswamy are note-worthy. Art schools started by Halbhavi at Dharwad, by Minajigi at Hubli, by Akki at Gadag and Andani at Gulbarga 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, Davanagere was established in 1964. It is now under the control of the Department of Technical Education. The 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 of arranged at venues where the academy conducts its programmes like art exhibitions, art compseminars, symposia and also during the Dasara and Sahitya Sammelanas. The state government awards outstanding artists with awards instituted by the Lalithakala Academy and during the Rajyothsava awards.

Prominent among the award winners are N. Hanumaiah, P.R. Thippeswamy, K.K. Hebbar, S.S. Kukke, Madhugiri Ramu, Y. Subramanyaraju F.M. Soofi, S.V. Nayak, N. Pushpamala, M.C. Chetty, R.G. Raikar, V.G. Andani and S.G. Vasudev. Many artists have also been conferred honorary doctorates by the premier Universities of the state. K. Venkatappa award including a cash prize of Rs. One lakh has been instituted and K.K. Hebbar is its fist recipient (1995).

The following artists from the state have won the Central Lalithakala Akademy Awards.

1. K.K. Hebbar (1958), 2. S.G. Vasudev (1967), 3. Balan Nambiar (1981), 4. Yousuf Arakkal (1983), 5. Vijaya Sindhoor (1983), 6. L.P. Ancnan (1984), 7. K.R. Subbanna (1984), 8. N. Pushpamala (1984), 9. K.S. Rao (1985), 10. R. Umesh (1987) and 11. V.G. Andani (1992).

Music in Karnataka



A Sculptur from Belur

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

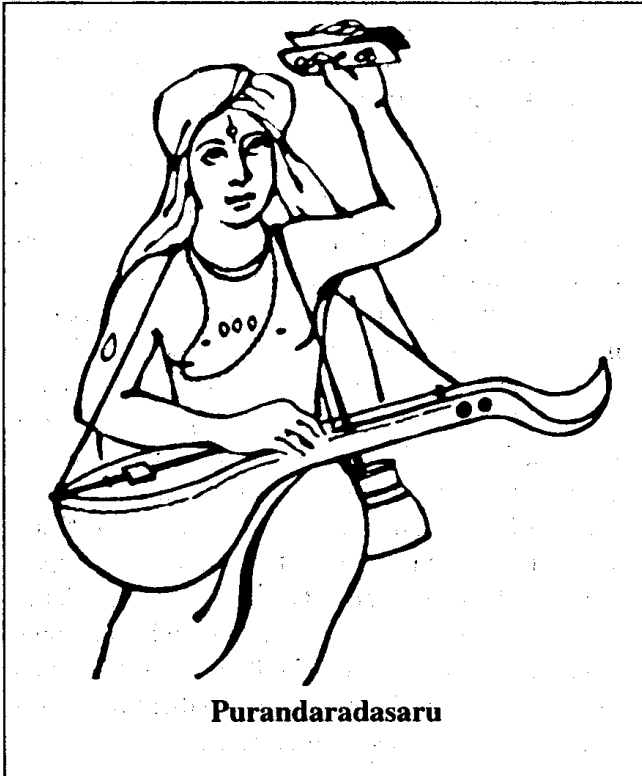
Music, like literature and other creative arts, has been cultivated in Karnataka from ancient times. It was an indispensable part of the social and religious life of the people. Texts on music generally mention ancient theoreticians but not the performers who gave shape to these musical ideas. Bharata's 'Natyashastra,' 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 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 'Abilashitartha Chintanmani' also called the 'Rajamanasollasa,' 'Bharata Bhashya,' 'Sangita Sudhakara' written by Haripala, 'Sangita Chudamani,' Vidyaranya's 'Sangita Sara,' 'Bharatasara Sangraha,' 'Vivekachudamani,' 'Sangita Suryodaya,' 'Tala Deepika,' 'Sangita Sudha,' 'Chaturdandi Prakashika,' 'Shadraga Chandrodaya,' 'Ragamanjari,' and 'Nartana Nirnaya,' (these four by Pundarika Vithala) 'Shivatattva Ratnakara,' 'Geetagopala,' 'Sritattvanidhi,' 'Shruti Siddhanta,' 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, percussive 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, pataha, dundubhi, panava, bheri, dindima, trivali, nissala, dhamaru, chambaka, dande, dolu and runja 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, Chatuspadi, Shatpadi, Varna, Dhavala, Suladi, Pada, Vachana, Kirtana, Tattva, Ugaboga were the different types of compositions. 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, Ninjaguna Shivayogi, Muppina Shadakshari, Bala Leela Mahanta Shivayogi, Nagabhushana Ghanamatharya, 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 Haridass Pitamaha. 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.

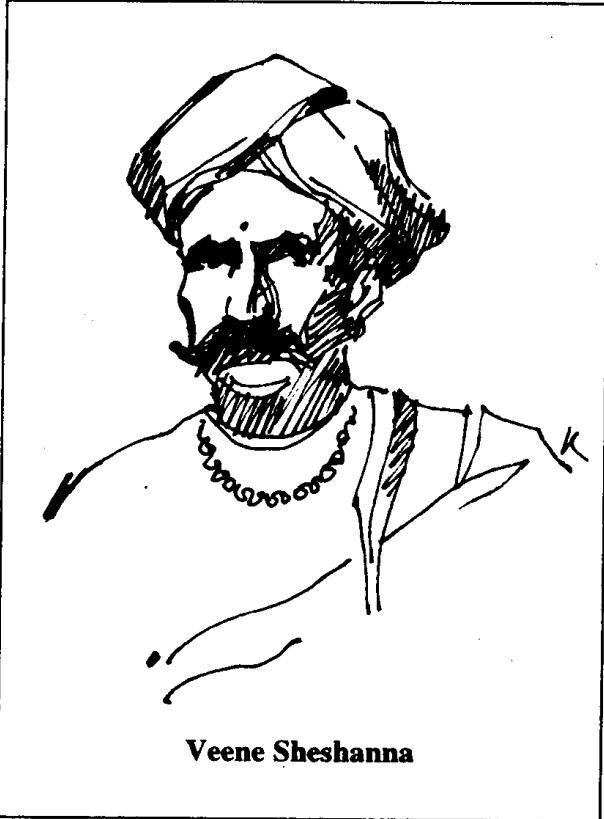


Purandaradasaru

Purandara Dasa strode like a colossus in the musical history of Karnataka. 'Pillari geetas' composed by Purandaradasa form the foundation steps for learning Karnataka music even today. Purandara Dasa is revered as the 'Karnataka Sangita Pitamaha' and is credited to have given a new direction to Karnataka 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 Subanna, Sheshanna and others. Mysore Sadashiva Rao, Subbanna, Sheshanna, Sambaiah, Muthaiah Bhagavathar, Mysore K. Vasudevacharya (composed in Kannada, Sanskrit and Telugu), Devottama Jois, Karigiri Rao, Bidaram Krishnappa, Mysore T. Chowdiah, Jayachamaraja Wodeyar, Aliya Lingaraja, Veena Krishnacharya, Rudrapattanam Venkataramanayya,

Tiruppanandal Pattabhiraamaiah, 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.

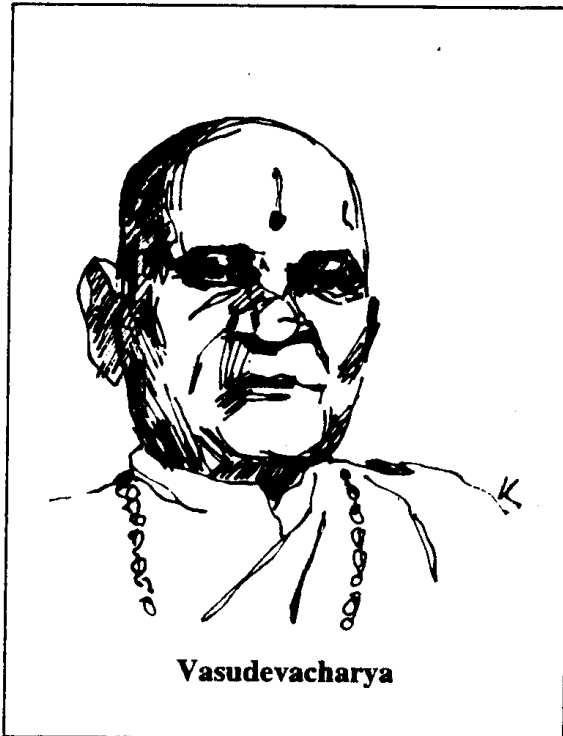


Veene Sheshanna

The reign of the Wodeyars of Mysore may be considered as 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, Chintalapalli 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

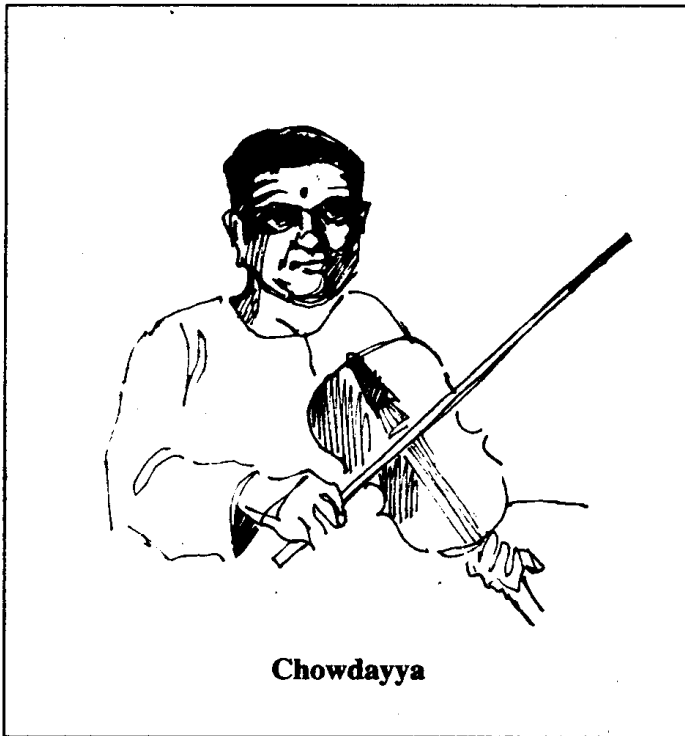
Karnatak and Hindustani music. Though the Mysore rulers mainly patronised Karnatak music, they also encouraged Hindustani music. In the northern part of Karnataka, petty principalities of Ramadurga and Jamakhandi patronised Hindustani music. Eminent Hindustani musicians were employed in these durbars. Giants of Hindustani music like Balakrishna Raste, Ganapat Rao Raste, Nandopant Joglekar, Balanwantrao Vaidya, Dada Khare, Antubuva Apte, Balanwantrao Katkar, Alladiya Khan, Khan Abdul Karim Khan, Rahmat Khan, Ramakrishnabuva Vaze, Shivarambuva, Munji Khan, Vishnupant Chatre, Rahmat Khan, Nilkanthbuva, Shankardikshit Jantali, Dattopant Pathak, Panchakshari Gavai, Hanumantharao Valvekar, Vithalrao Koregaonkar and Ramabhau Kundgolkar or Savai Gandharava were some artistes who resided permanently in these regions or graced these places with their music.



Vasudevacharya

Some recent stawarts in the Hindustani arena

from Karnataka are Dr. Mallikarjuna Mansoor, Gangubhai Hanagal, Basavaraja Rajaguru, Bhimsen Joshi, Kumar Gandharva, Devendra Murdeshwar, Vishnudas Shirali, Puttaraja Gavai, Basavaraja Mansoor, Krishnabai Ramdurg,

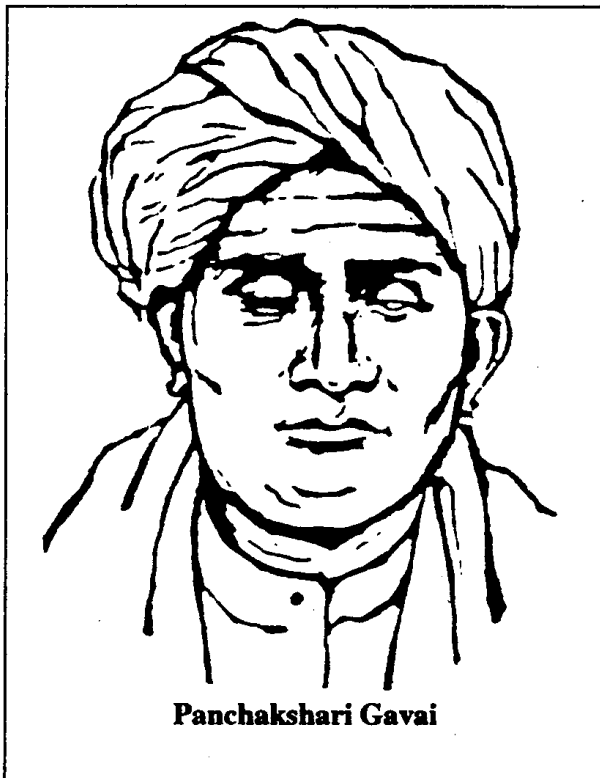


Chowdayya

Phakeerappa Gavai, Gurubasavaiah Hiremath, V.V. Uttarkar, D. Garuda, N.G. Majumdar, R.S.Desai, Arjunasa Nakod, Sheshagiri Hanagal, Lakshmi.G. Bhave, Manik Rao Raichurkar and Sangameshwar Gurav.

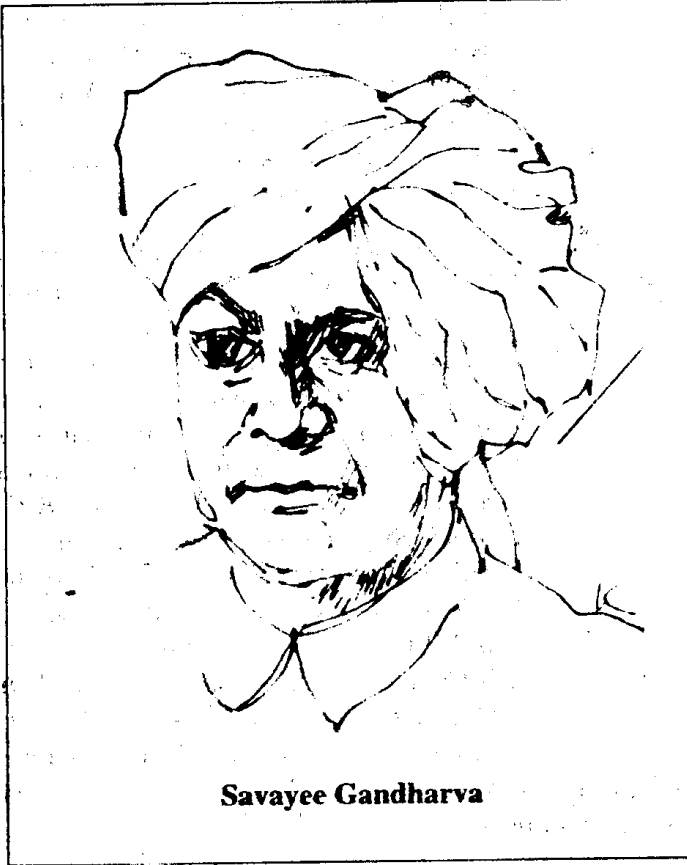
Many vocalists and instrumentalists have attained distinction and enriched the tradition of Karnataka by their original contribution. Among the vocalists, Chintalapalli Ramachandra Rao, Channakeshavaiah, Padmanabha Rao, T.N. Puttaswamaiah, R.S. Narayana Swamy, R.K.Ramanathan and R.K. Srikantan, Kurudi Venkannacharya, Thitte Krishna Iyengar, L.S.Narayanaswamy Bhagavathar, B.S.R.Iyengar, A.Subba Rao, R.Chandrashekhariaha, Pallavi Chandrappa, M.A.Narasimhachar, Rallapalli, Ananthakrishna Sharma,

Sandyavandanam Srinivasa Rao, Srinivasa Iyengar, Vasadam Iyengar, Chokkamma, Neelamma Kadambi, Channamma, Papa Chudamani, etc. are prominent.



Panchakshari Gavai

Among the instrumentalists, Veena players like Srikanta Iyer, V. Doreswamy Iyengar, Balakrishna, R.N. Doreswamy, M.J. Srinivasa Iyengar, R.K. Srinivasamurthy, R.K. Suryanarayana, R. Visweshara, Chokkamma, 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. Keshavainurthy, Anoor Ramakrishna, H.V. Krishnamurthy, A. Veerabbadraiah, Mahacevappa, M. Nagaraj and M. Manjunath, Sheshagiri Rao, A.V. Krishnamachar, H.K. Venkatram, Tatachar, Kanchana Subbaratnam, M.S. Subramanyam, M.S. Govindaswamy, H.K. Narasimhamurthy, T.G. Tyagarajan and 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,



Savayee Gandharva



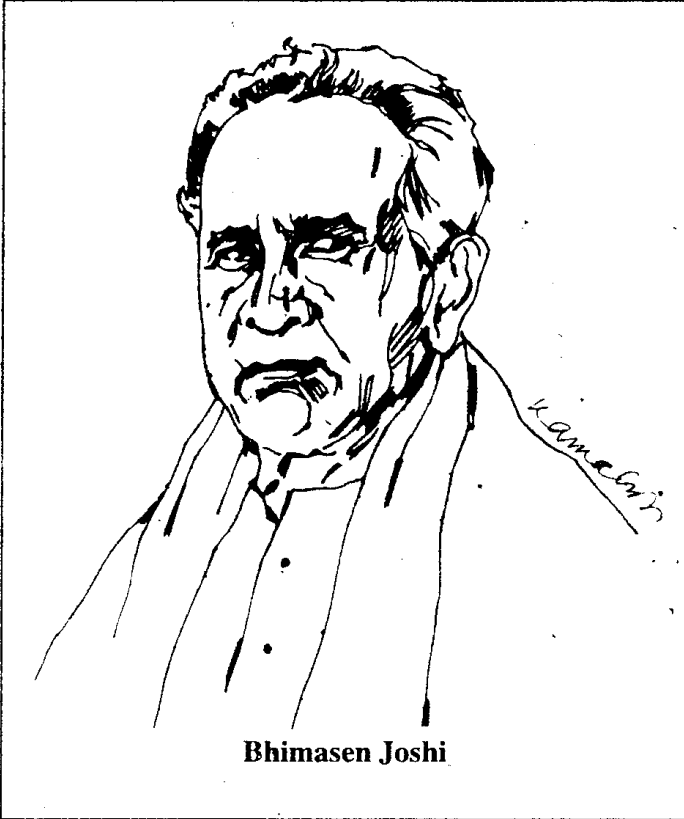
Puttaraja Gavayee

Rajachar, Rajakesari, Chandramouli, Bhadrachar, Praveen, Sonala Sheshgiridas, B.G. Lakshminarayana, Sukanya Ramagopal, Dattatreya Sharma, Ananthakrishna Sharma and K. Muniratnam. Naranappa (mukhaveena), Ramadasappa, Kodandaram, M.V. Nagendrappa, Ravikiran (gotuvadya) and Kadri Gopalnath (saxophone) 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, Talakadi Mayigauda etc. There is a Gamaka Kala Parishat at Bangalore.

The romantic poetry of modern period deserved a new style, melody and new musical form. It was called 'Sugama Sangitha'. This form of music was influenced both by classical Karnataka 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, Shimoga Subbanna, Ratnamala Prakash, Malathi Sharma, Kasturi Shankar, Shyamala G.Bhave, B.R.Chaya, B.K.Sumitra, Shymala Jahagirdar, Yashwant Halabandi, Usha Ganesh, Narisimha Nayak, Indu Vishwanath, H.K.Narayana, B.G.Ramanath, etc., have made light music popular.

The Government of Karnataka has a separate section devoted to the advancement of music in Karnataka. The secondary education board conducts examinations in music and awards certificates to the participating candidates. Many universities in the state offer courses at the graduation and post-graduation levels in music. The



Bhimaseshwar Joshi



R.K. Srikantan

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, Aswanthamma, Nagesh Rao, Subbaya Naidu, Gangubai Guledgud and Sonubai 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 organisation and association are providing stimulus for the popularisation of music in the state. Several institution 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 Gananilaya, Sri. Vijaya Sangeetha Vidyalaya (all founded in Bangalore), Sri. Panchankshari Krupa Poshita Sangita Shala (Gudur, Bijapur), Sri Raghavendra Sangita Vidyalaya (Raichur), Tyagaraja Sangeeta 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 Karnataka 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.

Yakshagana

Yakshagana, one among a number of folk theatrical forms of Karnataka is known by that name only in recent times. Earlier it was called 'Bayalata', 'Bhagavathara ata' or 'Dashavatara ata'. 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 from 16th to 18th Centuries in Karnataka. In about the 16th and 17th Centuries Siddendra Yogi the founder of the Kuchipudi School of dance wrote his plays in the Yakshagana style. Tirthanarayana 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 Dakshina Kannada. Old playwrights had exploited the Yakshagana style of music for every type of emotions and situations in their songs and drama. Over 160 'ragas' were used in

their compositions, through 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, Gopante, Huvu, Divali, Charite, Haradi, Mechale etc. are some of them. The themes for the play are selected from the Ramayana, Mahabharata, Bhagavata and the Puranas. Being 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 has 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.



Yakshagana

Towards the beginning of this century, there were a number of Yakshagana troupes, sponsored by prominent temples in the district of Dakshina Kannada. Saukur, Marnakatte, Mandarthi in the north, Mulki, Dharmasthala 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 by 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 the fourth decade onwards 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.

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 have driven away all old popular themes based on puranic and epic ones. Vulgarities in dialogue have become the chief element in creating mass appeals. A few prominent Yakshagana troupes are from Ira, Surathkal, Saligrama, Dharmasthala, Amrutheshwara, Perdoor and Idugunji. Among old temple troupes those belonging to Mandarthi, 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 at 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, Movvaru Kittanna Bhagavatha, Alike Ramayya Rai, Haradi Krishna Ganiga, Haradi Narayana Ganiga, Haradi Rama Ganiga, Damodara Mandecha, Basava Naik, Bailpa Subbaraya, Hiriyaadka Gopala Rao, Agari Srinivasa Bhagavata, Kuriya Vithala Shastri 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 in Uttara Kannada.

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 Tammanna of Kulagodu in Belgaum district and Aliya Lingaraja of Mysore are famous Yakshagana poets. In the coastal region, Nanjiah, Parthi Subba, Halemakki Rama, Hattiangadi Ramabhatta, Venkata Ajapura, Nityananda Avadhuta, Pandeshwara Venkata, Gerasoppe Shanthappaiah, Nagire Subrahmanya, Dhvajapurada Nagappaiah, noted Kannada poet Muddanna and Halasinahalli Narasimha Shastry are among the noted writers. In Dakshina Kannada there are two schools of Yakshagana, called Tenkuttitu (Southern) and Badaguttittu (Northern). They vary in costumes, dance and other aspects of 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. Paramashiviah, noted folklorist. The Mysore University Folk Arts Department also promotes this school. In Gulbarga and Dharwad area it is called Doddata. Karibantana Kalaga, Sarangadhara, Kumara Ravnna Kathe are popular themes. Basavaraja Malasetty at Hospet is a noted director in the field. Narasappa Bhagavata of Konchalli, Puttashamachar of Bellur (Mandya dt.) Yatirajayya, (Gondenahalli) are some of the artises from Southern Karnataka. Monappa Sutar from Afzalpur, Budeppa from Byahatti, Nanjundayya Hiremath from Talur (Sandur tq), Ganachari from Gogi and Chandanna Gogi from Hugar (Shahpur tq) are among the artises of this school.

Dance in Karnataka

As dance is a visual art, the visual impressions of this dynamic art are lost on the sands of time. The tradition of dances current in Karnataka can be broadly divided as Janapada and Shista, the former being localised in certain area 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 dance. The Tamil text 'Silappadikaram' refers to a dance of the Kannadigas witnessed by the Chera king Senguttavan. An inscription in Pattadakal reveals that Devadasis were engaged in 'Nritya seva' in temples. Ganga rulers like Durvineeta 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 Shantaladevi, the queen of Hoysala Vishnuvardhana as being an expert in dance. Bhandary 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 Nirnaya', 'Lasya Ranjana' of Simha Bhupala, 'Rasikajana Manollasini' 'Sara Sangraha' and 'Bharata Shastra' written by Venkatamudarasani, are works devoted to the arts of music and dancing.



Jatti Thayamma

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, Varnam, Pada and Tillana came in a sequence. During that period Kavisvar Giriappa, Kashi Guru, Amritappa, Appaya, Dasappa, Kittappa and Jetti Tayamma were some reputed teachers, while, Venkatalakshamma, Puttadevamma, Ramamani and Muger Triputasundaramma 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 influences of Western education which eclipsed the traditional and indigenous 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.

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

A dance village named Nrityagram was established in Hesraghatta on the outskirts of Bangalore city by the famous Odissi exponent Protima Gauri. She has arranged for the training of students in all disciplines of traditional Indian dance under one roof in her Nrityagrama.

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

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

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 literature abounds in such stories such as our films do. Or, consider the story of a vagrant husband whose exploits are finally discovered by the wife but pardoned immediately, true to spirit of Adarsha Naari. 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 Ranganath, 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 a majority of film stories is the folk literature.

When we say folk literature we do not always mean written literature only. Folk tradition here, as elsewhere, began orally, or even earlier, may be, only with gestures.

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, in it. 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 Fseré's 'Old Deccan Day' is an independent collection of folk tales. 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.' B.N. Rangaswamy of South Karnataka brought out a book 'Huttida Halli Halliya Haadu' which depicted 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 and Karnataka also offer Doctoral programme in the study of folk culture.

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 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 nominal price of one rupee.

Mathighatta Krishnamurthy has brought out a series of voluminous books like 'Grihini Geethegalu', which are 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 a folk story. And so did A.K. Ramanujan for his collection of folk stories. B.V. Karanth and C.Aswath are pioneers in adapting folk music

to films. They made their debut as music directors in 'Vamsha Vriksha' and 'Kakana Kote' respectively.

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 she discovers the deceit throws herself into pyre and becomes a goddess. Another is woven round a chaste woman who sacrifices herself for the successful completion of village tank. And then we have any 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'. Kolatam 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.

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

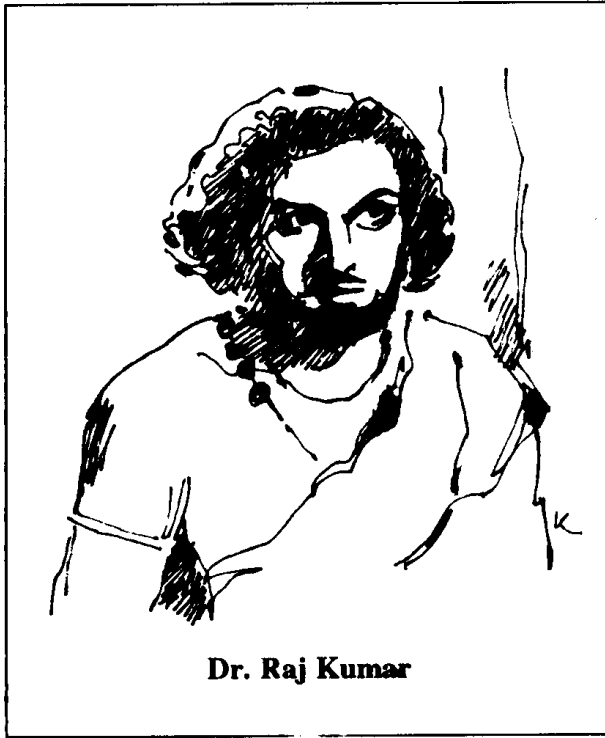
Folk theatre too has a rich tradition in Karnataka. Who, for instance, has not heard of 'Yakshagana' of Coastal Karnataka, also in vogue in different parts of Karnataka, as Doddata, Bayalata etc? Puppet theatre is another folk form, classified into two categories as Thogalugombe and Keelugombe. The former 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 like Kamsale, Chaudike, Ekatori etc., and dances like Lambani dance, Patada Kunita, Nandikolu Kunita, Veeragase, Dollu Kunita, Gorawara Kunita, Gondala, etc. These are all connected with religious rituals, connected with some deity, and Yakshagana and puppet show are also of similar origin.

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 was produced and directed by Mohan Bhavanani with Yenakshi Rama Rao, Kamaladevi Chattopadhyaya, T.P.Kailasam, G.K.Nanda and others and it had the title 'Mrichchakatika'. During the 1930s two Bombay Industrialists, Haribhai R.Desai and Bhogilal Dave established the first



Dr. Raj Kumar

studio of Southern India in Bangalore named Surya 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 'Harimaye', 'Song of Life' and 'His Love Affair' were produced. 'Sadarama' (1935), 'Subhadra' (1941), 'Jeevana Nataka' (1942), '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 Sulochana', 'Samsara Nauka', 'Vasanthasena', 'Purandaradasa', 'Bhakta Markandeya', 'Satya Harishchandra', 'Bhakta Kumbara', 'Mahatma Kabir', 'Krishnaleela', 'Chandrasaha', '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, Shanker 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 colossus in the Kannada film industry. In the 1950's the trend of social films began and the notable films of that decade were 'Premadaputri', 'Modala Tedi', '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 by 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 and T.K.Rama Rao were made into movies. Poems of great poets 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 films like 'Samskara' (1970), 'Vamsha Vriksha' (1972), 'Abachurina Post Office' (1973), 'Kadu' (1974), 'Hamsageethe' (1975), 'Chomana Dudi' (1975), 'Pallavi' (1976), 'Karavali' (1977), 'Kanneshwara Rama' (1977), 'Ghatashraddha' (1977), 'Ondu Orina Kathe,' 'Ondaanodu Kaaladalli,' 'Maleyamakkalu,' 'Spandana' (all in 1978), 'Kadu Kudure' and 'Arivu' (1979), 'Yellindalo Bandavaru' (1980), 'Grahana' and 'Moorudarigalu' (1981), 'Bara' (1982), etc. The commercially successful films of that period were 'Nagara Havu' and 'Bangarada Manushya' (1972), 'Yedakallu Guddada Mele' and 'Professor Huchchuraya' (1973), 'Upasane' and 'Bhootayyana Maga Ayyu,' (1974), 'Shubghamangala' (1975), 'Rutugana,' 'Harake,' 'Kokila' and 'Sangharsha' (1977), 'Aparichita' and 'Parasangada Gendethimma' (1978), 'Mother,' 'Mithuna' (1980) and 'Gali Maatu' (1981).

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 Kannada films. L.V.Prasad established a Colour Processing Laboratory in Bangalore. Besides, Sanketh, a recording studio of the Nag Brothers and the Chamundeshwari studio were started. The availability of good infrastructure, 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 themes, like 'Accident,' 'Antha,' 'Bara,' 'Chakravyuha,' 'Aasphota,' etc., were made in this decade. Films that were commercially successful in this decade were 'Antha,' 'Chakravyooha,' 'Hosabelaku,' 'Haalu Jenu,' 'Mududida Taavare Aralithu,' 'Bandhana,' 'Benkiya Bale,' 'Anubhava,' 'Ananda,' 'Rathasaptami,' 'Neebareda Kaadambari,' 'Premaloka,' 'Pushpaka Vimana,' 'Ranadheera,' 'Suprabhata,' 'Sangliyana,' 'Nanjundi Kalyana,' 'Avale Nanna Hendathi,' 'Hendthige Helbedi,' 'Indrajit,' 'Dada,' 'Deva,' 'Anjadagandu,' 'Hridaya Haadithu,' 'Gagana,' 'CBI Shankar,' 'Gajapathi Garvabhanga,' 'Ramachari,' 'Chaitrada Premanjali,' 'Bhanda Nanna Ganda,' 'Jeevana 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 Hamsalekha have become popular. B.V.Karant, Girish Kasaravalli, M.S. Satyu, Siddalingayya, Girish Karnad, Suvarna and G.V. Iyer are film directors who have won national awards.

Many Kannada films have won a large number of State and National awards over this period of time. Karnataka Film Chamber of Commerce was started in Bangalore in 1944. Some amateur film societies are producing films in 16 mm or 8 mm cameras. These are 'Aseema,' 'Srishti,' '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 language 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 units and recording units are also functioning in Bangalore, which is the film city of Karnataka.