

## CHAPTER 14

### CULTURE

**W**hen compared with other districts of the Hyderabad-Karnataka region, the district of Gulbarga is quite rich in its cultural heritage. The Rashtrakutas who ruled here gave a lot of encouragement to Kannada literature, along with Sanskrit and Prakrit literatures. Afterwards, the developments in the literary genres continued here as well. A number of Veerashaiva vachanakaras emerged in Kalyana region and even today, the Shaiva Mutts of this part are contributing their mite to the field of culture. The first important work in Kannada, Kaviraja Marga was written by a writer of this region. Vijnaneswara, the author of Mitakshara belongs to this district. Jayathacharya, the writer of commentaries on the works of Madhwacharya, spent his last days in Malkhed. There has been considerable growth in Urdu, Marathi and Hindi literary works in this district, along with those of Kannada. The trend set by the works of Khwaja Bande Nawaz is continued even today.

The contribution of the district in the field of painting has drawn the attention of the whole state. It is significant that opportunities to learn painting at the post-graduate level were created by the university here, which is for the first time in the whole of South India. The renowned and internationally acclaimed artist, S. M. Pandit hails from this district. The history of journalism, printing and publication had a glorious past.

The theatre activities also have made strides in the last 3-4 decades. Many theatre troupes have since come into existence; and there has been a continuous staging of plays in various theatres of the district. The area of music has developed considerably for the last 30 years. The district has produced many artists of statewide reputation. There has been a host of artists who can sing various types of Urdu poetry, namely, Gazal, Shayari and Mushaira. Though Bharathanatya style of dance has set its foot in the district only recently, its growth has been quite impressive.

Various forms of folk arts are still alive throughout the district and several university professors have taken up systematic study of these art forms. There have been innumerable monuments of architecture and sculpture scattered all over the district, which have a long tradition of over two thousand years.

Though the district of Gulbarga has a rich cultural heritage, it has not been amply publicized due to several reasons, such as, the absence of a comprehensive survey and systematic study of it; not recognizing the contributions of persons and organizations; and the absence of state level news papers not only in Gulbarga district, but the entire region of Hyderabad Karnataka. After the formation of Vishala Karnataka, Akashavani, Doordarshana Centre and Gulbarga university established. many eminent persons from outside the district have domiciled into Gulbarga. Likewise many outstanding people from Gulbarga have migrated to other parts of the state and the country.

Among those who have settled in Gulbarga include, Siddarama Jambaladinni in the field of music, Garuda Sadashiva Rao in the field of theatre and Giraddi Govindaraja in the field of theatre as well as literary criticism; B.B. Hendi and S.M. Latthe in the field of folk studies; Shubhangi in dance; Dhananjaya Shilpi in the field of sculpture have made Gulbarga their home even though they migrated from other parts of the state. Eminent men of letters include Jayathirtha Rajapurohitha, Tavaga Bhimasenarao, Vasantha Kushtagi, S.R.Gunjil, Saritha Kusumakara Desai, Sangamesha Savadatthi mutt and A. K. Rameshwara.

We can make a representative list of those who have migrated to other places from this district; they include Shridhara Swami of Varadahalli, a spiritualist, Sethumadhavarao Pagadi, an eminent historian and writer; Sitharama Jagirdar and S Shivanada, litterateurs; S. M. Pandit, an eminent painter; Chandrakanth Kusanur, a playwright and a writer; Vyshali Kasaravalli, a cinema artiste; Shamala Jagirdar, an outstanding vocalist. H.M. Nayak, who was here for a brief stint as Vice-chancellor of the University contributed much to the district by upgrading the University department of Kannada into a full fledged Centre for Kannada Studies. He gave fillip to cultural activities of the district by freely mingling with the people.

Apart from these, there have been a number of people who have contributed their mite to various fields. A glance has been made in the following pages with regards to their pioneering work in the respective areas of their specialization.

### LITERATURE

Gulbarga district has been the birthplace of several royal dynasties that ruled for centuries; and their timely contribution to the development of art and culture has been quite considerable. The present day town of Malkhed was known as Manyakheta and it was from here the Rashtrakutas and the Chalukyas of Kalyani ruled their kingdoms. These royal dynasties had a vast land under their control; and they gave ample patronage to the development of literature and art; even though it is difficult to give specific details with regard to individual writers and artists. We may surmise that at least a few of them were living in the capital city. Several feudatory kings under these

dynasties were patrons of art and literature. Because of this, the initial stages of Kannada literature saw speedy development, during the later period, of the Sharana movement it intensified in this region. Therefore, this area is also called Kalyananadu. During the Mohammedan rules, a lot of encouragement was given to Urdu language which resulted in the progress of Urdu literature. After independence, the various branches of modern Kannada literature viz Navodaya, Navya and Bandaya emerged. In the following pages brief discription of this diversification is given.

**Poets of Inscriptions:** A number of inscriptions found in the district are written in embellished language; we find in them, not only verses in famous Kanda, metres of Karnataka. but rare Vrittas such as 'Atishakwari'. Inscriptions of Evooru and Hemmadige read like short poems in Champu form. In some other inscriptions, the prose writings are poetic. Some of the inscriptions found in Adaki, Evooru, Aland, Hunasi, Hadgali, Sedam, Kalige, Harasur, Nimbarige, Marthur and other places are written in verses. Many of the writers of inscriptions had titles attached to their names. Ingalagi Nagarjuna (1095) had 'Vagvadhunandana' as his title; the titles of Madhava Kavi of Bodhana (1143) were 'Avadhananidhana'; and 'Vakshridhava'. We find references to 'Viresha Murdhnikavi' (Ittige, 1108), 'Shrimath Kulkarni Kunige Bhyravam Namanana Barapam' (Marthur, 1124), 'Ee shasanam benagyda binnana Saraswathi ganamithram. Kaloja' (Gobbur, 1139), 'barevara rudram changadevayyam baredam' (Kembavi, 1054), 'panditha mallayyana barepam' (Havinahala, 1092). An inscription found in Evooru (1077) does not mention the name of its author, but eulogises the poetic abilities of a certain 'Kaviga Chamupa', who incidentally might be its author. In the same way, an edict of Hunasigi of 1120 A.D. makes reference to a certain 'Chathura Kavishwara Lalata Pattam Bhattam'; and another inscription of the same place refers to one 'Adithya Bhatta'; and scholars surmise that these references are made with regard to one and the same person. But we do not have to show that these poets had independent poetical works to their credit.

**Apabhramsha Sahithya:** Though Sanskrit literature was being extensively written at the time of Rashtrakutas, yet Apabhramsha Sahithya was also in existence. One Swayambhu, who was a court poet of Dhruvaraja (780 A.D.), has to his credit 'Padmucharitha' and 'Harivamshapurana', based on Ramayana and Mahabharatha and also 'Nagakumaracharitha' in Apabhramsha. He has composed the poems in what is known as Swayambhu metre. As he could not complete his works during his lifetime, his son one Tribhuvana Swayambhu is said to have completed them. Pushpadantha is another important Apabhramsha poet. He was a court poet with Krishna III at Malkhed. He is known to have been under the patronage of some other king elsewhere and could not get ample encouragement as a result of which he migrated to Malkhed, and was under the patronage of Bharatha who was minister of the king Krishna III, and later his son Nannana. He wrote here his three works, namely, 'Trishashtipurusha Gunalankara' or the 'Mahapurana'; 'Nagakumaracharithhe'; and 'Yashodharascharithe'. The 'Mahapurana' has three cantos and depicts the life and achievements of the first mythological emperor Bharatha. Interestingly, his poems contain a few details with regard to the city of Malkhed, its warriors, and people in general. He gives a rather detailed account of the war waged by Paramara Seeyaka and destruction of the city of Malkhed, and his own self being rendered patronless.

**Sanskrit Literature:** We have taken into account the period of Rashtrakuta and Kalyani Chalukya rule only in Malkhed while dealing with details (i.e. the period between c. 814, the rule of Rashtrakuta king Amoghavarsha I to the period of Jayasimha II of Kalyani Chalukya, i.e. 1043). It is surmised that these poets might have lived in or in the surroundings of Malkhed. And we may mention here that reference is made only to the most prominent of the poets of that period.

Trivikrama, the author of the first ever Champu in Sanskrit 'Nalachampu', was under the royal patronage of Indra III (915). Even before this work was written, it is said Amoghavarsha Nrupathunga I wrote his Sanskrit work, 'Prashnottararathnamalika'. Nrupathunga patronized Mahaveeracharya, the author of 'Ganithasarasamgraha'. Halayudha, the author of 'Halayudha Kosha', 'Kavirahasya' and 'Mruthasanjeevini', was patronized by Krishna III. It is known that another writer who was under his patronage was Somadeva Suri, who wrote works like 'Yashastilaka Champu' and 'Neethivakyamrutha'.

Various commentaries on the renowned work on Jainagama i.e. 'Shatkhandagama' were composed during the rule of the Rashtrakuta kings. These are written in 'Prakrit mixed Sanskrit' or Samasamskrita. The teacher-student team of Veerasena and Jinasena co-authored 'Dhavala and Jayadhavala', the one lakh *slokas* long commentary. Jinasena wrote 'Mahapurana', which is a mix of both a poem and a *purana*. As this was incomplete, Gunabhadra, a student of Jinasena, completed it. This poem provided the source material for Pampa's work 'Adipurana'. Another of Jinasena's important work was 'Parshwabhyudaya'; which, according to Dr. K Krishnamurthy, is a rare work combining the life sketch of Parshwanatha on the one hand, and provides answers to the riddles of each of the stanzas of 'Meghadutha', a poetical work by Kalidasa'. Gunabhadra is the author of 'Athmanushasana', a spiritual treatise.

Kundakundacharya was the author of 'Samayasara', 'Pravachanasara' and 'Dwadashanuprakasha'; Asaga, who wrote 'Vardhamanapurana' in Sanskrit; Jayakirithi, the author of 'Chandonushasana'; and Vidyananda, the author of 'Astasahasi'; and writers such as Manikyanandi, Prabhachandra and others were the litterateurs who were living at various points of rule of Rashtrakuta kings. Vadiraja, a prominent poet in Sanskrit was in the court of Jayasimha of the Kalyani Chalukya dynasty. He wrote eminent works such as 'Yashodharacharitha', 'Parshwanathacharitha', 'Nyayanishchayatika', and 'Pramana Nirnaya'.

Nagavarma II, who was a "katakopadhyaya" at the court of Jayasimha, is said to be the author of a compendium of words in Sanskrit. After the Kalyani Chalukyans changed their capital, Vijnaneshwara became a court dignitary and he hails from a village by name Marthuru, of Chittapura taluk of Gulbarga district. His commentary on 'Yajnavalkyasmrithi', which goes by the name 'Mithakshara' is even today held as an authentic work on Hindu law.

The district was an important centre of Dwaitha philosophy. The famous Brindavana of Sri Raghavendraswamy is situated in Manthralaya, which is very near to Gulbarga. While the Brindavana of Madhavatirtha, a direct disciple of Sri Raghavendraswamy, is located in Mannur of

Afzalpur taluk; another of his disciples Akshobhyatirtha chose Malkhed to enter into Brindavana. The authentic commentator of all the works of Sri Raghavendraswamy, Jayatirthacharya, spent his last days at Malkhed. Apart from these, Vedeshatirtha (Mannur), Ramachandratirtha (Yaragola), Raghunathatirtha (Malkhed) and Sathyaparakramatirtha (Chittapura) were also eminent Sanskrit scholars and have written books on various topics. Jayatirtha, who is better known as 'Teekacharya' (1388) have a host of works to his credit. His commentaries include 'Tatwaprakasha', 'Nyayasudha Prameya Dipika', 'Nyaya Kalpatharu', 'Nyaya Dipike', 'Nyaya Vivarana', 'Tatwaviveka', 'Tatwa Sankhyayana', 'Upadhi Khandana', 'Mayavada Khandana', 'Tatwanirnaya', 'Sat Prasanna Bhashya', 'Eashavasya Bhashya', 'Raghu Bhashya' and others; while his own works are 'Pramana Paddhati', 'Vadavali', 'Shat Paradhara Stotra', 'Padyamula' and 'Amrithamritha Tarangini'. While Madhavatirtha wrote commentaries on Rig, Yajur and Sama Vedas, Akshobhyatirtha has written a work named 'Madhwamathasarasamgraha'; and Ramachandratirtha has written extensive notes to several works of the Acharya; and Raghunathatirtha has a commentary on the Bhagavatha to his credit.

The Sanskrit language gained importance once again at the time of kings ruled by the Surpur dynasty. There were two renowned scholars in the court of Ramanayaka III (1752-74) namely Shrinivasacharya and Annayacharya. Shrinivasacharya has authored more than twenty books, which include 'Tatwamarthanda', 'Nayadyumani', 'Hariguna', 'Manidarpana', 'Bhedadarpana', 'Devathaprasadadarpana', under considered to be philosophical works. There is a lore that Nigamantha Deshikacharya, a commentator on the works on Vishitadwaitha got his books edited by Shrinivasacharya. But we have no details regarding the works of Annayacharya. His son Kiriti Venkatacharya was in the court of Venkatappanayaka II (1773-1802); and he is the author of works like 'Gajasuthrarthavadam', a treatise on grammar; a play (?) by name 'Shringaratharangini'; 'Achalatmaja Parinaya Bhavashatakam', a treatise on rhetorics; 'Siddhantashikhamani', a philosophical treatise; 'Janjhamarutha', a work of jurisprudence and others. He was conferred titles such as 'Sarvatantraswatantra', 'Kavikarthikalankara', 'Vageeswara', 'Shleshatmaka Chakravarthi' and 'Prathiprabandhaparameswara'. For some reason he migrated from Surpur to Pune and sought the patronage of Nana Fadnavis. He is known to have vanquished quite a number of scholars at the philosophical debates and he is said to have been 'crowned'. During the rule of Krishnappanayaka (1827-42), Kondapura Varadacharya and Hayagrivacharya co-authored a work by name 'Hayagrivachandrika', a treatise on grammar, Ashtavadhani Venkayyasastry wrote 'Yudhithiraswamedha', a poem in *champu* form, Narasimhasastry wrote 'Aryaramayana, while Purushakari Keshavayya wrote 'Dasharathanandanacharitha' in Telugu and 'Venkatesha Mahatmya' in Kannada. Hebbala Ramasastry, who lived in this period was a renowned astrologer; and his descendents even today compile and publish 'Surpur Panchanga'. Surapur Anandacharya, who was living in the first part of the twentieth century, was a great scholar of Sanskrit and has composed several kirthanas in Kannada.

Sagara Krishnachar and Ramachar of Shahapura were brothers, and great scholars of Sanskrit. Ramachar has written Astaka, Suprabhatha and Stothra eulogizing Chandralambadevi; a few astakas

on Narasimha and Rama; and several articles in Sanskrit. Harischandra Renapurkar was a polyglot and a professor in Sanskrit. He is the author of 'Kavyonmesha', a miscellaneous work, and more than fifty historical poems. Vadirajacharya Agnihotri is the author of 'Nyayasastra', a treatise on Madhwa philosophy; and his other works include 'Pramanapaddhathi', and 'Prameyapaddhathi', both philosophical treatises. Perumal Gundachar of Surapura has written short stories apart from composing a few songs on Shiva. Suresh Herur has published 'Viswagunadarsha Champu of Venkatadhwari: A Study' and B V. Sankappanavar has published a study on 'Kareganda Champu: a poem in Prakrit'.

There are several private Sanskrit schools in the district. At 'Gangothri Veda Pathashala' run by Murthy Mohan Bhat and Annambhatta Joshi, Knowledge in literature and priesthood is imparted. More than as 200 students have been benefited by this school hitherto. Srinivasacharya Saradagi is running 'Gayathri Samskrita Pathashale', which receives to grants by the government. Murulidhara Rao Herur is running a Sanskrit school called 'Jnanajyothi Shikshna Samsthe'. Sagarada (Shapur) Ramachar also has founded a Sanskrit school. Apart from these, it has come to our knowledge that private Sanskrit schools have been established at Mannur and Surapur also. Viswa Hindu Parishat conducted its district conference at Gulbarga in 1980 under the chairmanship of Gurusiddhasastry of Yadgir. In the year 1991 Sanskrita Adhyayana Mandala was started. Again in 1993, a Sanskrit conference was held at Gulbarga, in which thirteen scholars were honoured. A package called 'Samskrita Griham', a course on conversational Sanskrit, has been imparted to a thousand aspirants. This organization had organized a book fair called 'Samskritha Vijnanam'.

### Kannada Literature

**Beginning:** The Rashtrakutas gave as much encouragement to Kannada literature as they did to the development of Sanskrit and Prakrit. This facilitated early growth of the Champu form in Kannada literature. The first extant Kannada literary work 'Kavirajamarga' (850) and the works of Pampa, make mention of many writers in Kannada who lived earlier. Quite a few of them must have lived in and in the vicinity of the capital city of the Rashtrakutas. Though 'Kavirajamarga' is a treatise on theory of literature and having Dandin's Sanskrit 'Kavyadarsha' as its model, it has a lot of valuable information about the land, language and the people of the Kannada Nadu. It was thought, hitherto that the author of this work was no other than the Rashtrakuta king Nrupathunga, but of late it has since been established that the author of this book was a court poet of this king, a namely, Srivijaya. About a century later, Ponna who had the patronage of Krishna III wrote 'Shantipurana' 'Jinaksharamale' 'Bhuvanaika Ramabhyudaya' and 'Gathaprathyagatha' around 950 A.D. But the last three works are not available. Scholars surmise that 'Gathaprathyagatha' must be a work in Sanskrit and 'Bhuvanaika Ramabhyudaya' might be a worldly work. Though the author of 'Panchatantra', a champu work with more of prose, Durgasimha (1030) originally belonged to Sayyadi of Dharwad district, later became a court poet of Chalukya Jayasimha. Another writer Chandraraja (1040), the author of 'Madanathilaka', had also sought patronage under this king.

Another eminent poet who hails from this district has been Lakshmeesha. Details regarding his date, nativity and religious following have been debated for a long time. The poet's period may be between the twelfth and seventeenth centuries but it is till uncertain. He has mentioned his native place as Devapura several times and not Devanuru; and he has made mention of Chaya Bhagavathi, and mentions 'Asathi Pushpa', a flower that is found only in this area. These points and several others have made the scholars to fix Devapura near surpur as his native town. Another important poet of the classical period was Nagaraja, who belonged to Masiwala of Afzalpur taluk. He quotes in his work 'Punyashrava Champu' that he wrote the poem in 1331, at the instance of the traders of Sagara region. Though this is a Jain work, it has many details regarding several fine arts and the social life of the period.

**Vacahnakaras:** The Vachana movement, which took its origin in the last part of the eleventh century itself, seems to have its moorings in Gulbarga. Jedara Dasimayya, who lived before Basava (1040) is known as an "adya"; and he belonged to Mudanuru of Surapur taluk. About one hundred and fifty of his Vachanas available now, each of which ends with his signature as Ramanatha. Though the mainstay of his Vachanas is sarcasm, they have ample poetic value as well. Other vacahanakaras who belong to pre-Basava period are, Chandimarasa of Chimmalige and Kembhavi Bhoganna. Bhoganna's twentytwo *vachanas* with his signature "Nijaguru Bhoginatha" are extant now.

Many vachanakaras contemporary to Basava hailed from different parts of the district, including Sagaradu. But we are not sure that all the *sharanas* of the district wrote Vachanas or other forms of writings. In Sagaradu itself, many contemporaries of Basava such as Sagarada Brahmayya, Nachayya, Nellige Shantayya, Oleya Shanthayya, Undupavasi Balasi Brahmachari were active.

The post-Basava period (1170-1900) which spreads over seven hundred years saw more than fifty Shivasharanas of this region. Soppeya Siddhabasava of Kolanur, Nulakayakada Bittabhaktha of Elage. Kalaniya Janappa, Sangana Basavanna of Diggave, Sharanarathi Kallisetty of Javala Kote and Arambha Kayakada Mayideva of Mavanur are some of them. Their names are mentioned in 'Shivatatwachintamani' of Lakkana Dandesha. All these belonged to Sagaradu.

Kola Shanthayya or Sathayya of Nalavige, whose name is mentioned in inscriptions, is attributed to have wrought a miracle by making a portrait of a jangama come alive. About a hundred *vachanas* with the signature "Bhimeswaralinga Nirangasanga" of this *sharana* are published. More than seven hundred *vachanas* of Shanmukha Shivayogi of Jevargi also have been published. "Kalajnana vachanas" also constitute an important form and hundreds of such writings in tripadi form by Kodekallu Basavanna and Mouneshwara of Tinthini are available. The works of these two are very popular among common people and they recite them by memory. Both Hindus and Muslims revere their writings as well as the places of their burial. Kadakola Madivalappa, Ekantada Ramayya of Aland, Eleswara Kethayya of Eleri near Yadgir, Marudige Nachayya, Bibba Bachayya of Gobburu, Dakkeya Marayya of Chittapura, Siddalingayati of Sonna, Kodaluru Basalingappa of

Yadagiriya Balichakra, Bikkappa of Ramapura, Khynura Krishnappa, Kaddevada Siddappa, Emmadagi Prabhudeva, Nimbargi Narayana, Ainuli Karibasavarya, Kolakundi Bapanna, Talvarageri Basavanagouda, Dhangapura Basavanneppa, Gurulingasidda of Mahhagaon, Degavi Gundappa, Ambadasa of Gulbarga, Rasthapura Bhimakavi, Ambalagi Jagadevappa, Hirapura Channabasaveswaraswamy, Vadigera Bhimashya, Koulagi Ananadaraya and Guruvarenya Sharana, Devikeri Revayya, Hanumntha of Ammapura, Revannasiddayyaswamy and Siddharama Shivayogi of Kharbhasagi, Kashinatha of Naron, Bhagavansingh of Benur, Murugendraswamy of Rajola, Bandappa and Chandramappa of Naron, Bandeppa of Siragapura, Kottappasaatri of Bhimanahalli, Siddharama Shivayogi of Kouluru, Mallikarjunasastri of Bijaspura, Chandrasha, Jambagi Sharana, Bedajuragi Bakwari, Sidramappa of Salgara, Jalibenchi Ramayya, Konapura Ramappa, Kamalapura Mallikarjuna, Sangayya and Lakshmana of Salgara, Shivasaranappa of Dhangapura, Diksangi Channayya, Baluragi Dundalingappa, Karalagi Sharanappa, Nimboli Thippanna Masthara and Hanuma and Aldalayankappa of Ammapura are very popular mystic poets of this region. Among the women mystics Dugale, wife of Dasimayya, Herura Thilakavve, Masanamma wife of Edematha Nagideva, Bidanura Gangamma, Yanaganti Veeramma may be mentioned.

Many Muslim poets of the region composed spiritual songs both in Kannada and Urdu languages (Urdu writers are dealt with separately). Mention may be made of the first spiritual song composer Jalal Saheb (1780-1850), who was influenced by Kadakola Madivalappa. Only a few of his songs are available now. Also important spiritual song-composers are Googallu Paradayya of Shahapura (1780), Bokkappa Hassan Sahab and Sayyad Shaha Amirul Husasaini of Ramapura (1850), their grand son Kakhi Peer of Jenuru and Kalagi Mashaka Saheb (1887-1947), Hazarath Sahab of Degaonvi (1897-1937), Bavanna Murugendraswamy of Kokundi (1805-1879), Raboota Viraswamy and Hyderali (1877-1937) of Naron, Sayibanna (1905-70), Savalagi Mohammad (1906) Ramappa of Konapura (1910), Mirasaheb of Mahagaon (1917-83), Nimboli Thippanna Masthar (1922), Kdamba Ananthayya (1946). It is significant that the signature of Savalagi Mohamad is "Siddah Shivayogi Shivalingeswara" and that of Mira Saheb is "Panchakshari". They have composed hundreds of songs with these signatures. We find a beautiful mixture of Kannada and Urdu words in these compositions, making the style unique. Though the subject of their compositions is mysticism, some of them are in the folk forms of Gigi songs and ballads. They have composed works in sophisticated style also. Of late editing and publication of these works of spiritual men are being done extensively. There is a large quantum of writings yet to find the light of the day. Though, because of political reasons, Urdu got more importance, these saints have preserved the heritage of Kannada without break. Though these personalities are identified with the district of Gulbarga, their reputation and extent of work stretch beyond.

Sophisticated form of writing was still being written even during the last part of the twentieth century. Mavanur Channakavi of Jevargi (1840) has written a long epic on Basavanna with more than one thousand Bhamini Shatpadis. The same theme was dealt with in Vardhaka Shatpadi by Gurulinga Siddakavi later in as many as 1300 verses.



**Modern Kannada Literature:** We have made a survey of modern Kannada literature from the year 1932, when the department of Kannada was established in Osmania University in Hyderabad. We have noted the period between 1932 and 1956, the year of formation of linguistic states as the beginning; the period between this date and 1973, the year in which the state was renamed as Karnataka, as a period of experimentation; and the period later on to this date as the period of growth. After D.K.Bhimasena Rao headed the department of Kannada at the Osmania University, and V.K.Gokak became Director of the Central Institute of English, there was a boost for the development of Kannada literary atmosphere in this region.

During the first period, Kannada had to compete with both Urdu and Marathi languages. The creation of Kannada atmosphere through lectures and performing arts of more important? Than creating literary works. Persons such as Tavaga Bhimasena Rao, Herur Dattatreya Rao and others amply did this. (We have dealt with organizations in the following pages). These leaders were supported in later years by Sripathi Saranad, Jayarao Jarkunti, Dattatreya Rao Avaradi, Dattaraju, Vasantha Kushtagi, Revanna Siddayya, Rudraswamymatha, Shahikala Moulvi Mandakini, Siddayya Puranik (Kavyananda), Prabhulingayya, Basavalingayya, Bhimappa Surpur and others. They started writing poems, stories and criticism under the guidance of Tavaga Bhimasena Rao. In Surpur Gurucharya Bandi and Bathuresha Kinkara wrote plays and brought them on the stage. Buddhivantha Shetty of Rangampet edited and published a collection of poems under the title 'Brindavana'. Sagara Krishnachar of Shahpur wrote many works on prose as well as poetic forms. The service rendered by Kapataral Krishnarao in this regard was unique. He wrote many research articles on the history, culture, and literature of the district. Many of them are yet to get published. Collections of his research papers, published under the titles, 'Karnataka Samskruthiya Samshodhanne' 'Lakula Shyvara Ithihasa' and 'Surapura Samsthana Ithihasa' (1977) are regarded as authentic even today. His writings evoked interest among the people in and outside the district with regard to its heritage.

Tavaga Bhimasena Rao (1932) is the author of several readers for primary schools. In addition to this he has written some books on history and poems. He has also written more than forty articles on the glory of the cultural heritage of the district. Vasantha Kushtagi has brought out two collections of poems under the titles, 'Bhavadeepthi' and 'Hosa Hejje'; biographies of Jagannathadasa and Mundargi Bhimarao; many edited works entitled 'Mohanadasaru Mattu Avara Krithigalu', 'Ajji Heliddu Mommagalu baredaddu', 'Raghavendra Mahime', 'Kanakadasara Geethe,'Kavyashri' and 'Aidhattu'. His critical works include 'Bhakti Gopura' and "'Dasa Sahityada hadiyalli'. His play 'Gramiddhara' has won a prize from the government of Hyderabad. Sagara Krishnachar has published "Amritha Bindu' and 'Thorana', collections of poems; 'Sagaranadu', a compilation of interviews; 'Adarsha', a collection of short stories; 'Jeevana Samsara', a play; and 'Nanna Na Kande', his autobiography. He has more than a dozen works, which are unpublished. Many others are also active, including Shadaksharayya Pallapuramatha, the author of a book on Nijaguna; Dattatreya Herur who, has done yeoman service in organizing Kanndigas; Gurusiddha Sastry, who has written a biography of Charabasava Tatha and other works; Shanthaveera Mahaswamy

of Choudapura Hirematha, the author of 'Shivagundeswara Purana' etc. four or five puranas and fifteen plays; R.L.Kulkarni, who has written 'Harikathamrithasara Praveshike' and 'Sri Chandra Darshana'. Sharanayya published a collection of poems under the title 'Basava Bhumi' in 1936, which has been reprinted 41 times hitherto, selling totally 50,000 copies.

After the emergence of Vishal Karnataka, there has been a resurgence of oneness among Kannadigas; and, because of encouragement by various organizations and the government, the number of writers has increased considerably. There has been a big crop of writings in various genres such as, various types of prose, poetry, research, plays and children literature. Writers like A.K.Rameswara, S S Alagur, Kiranagi Mohan Chand, Kulakarni Govinda Rao, Evuru Lakshmikanth Kulakarni, Kanteppa Masthar Kudli, Kriahnamacharya, G M Goura, Narasimha Guptha, Annadani Gouda Patil, P G Puranika Shivalingayya, V Puranik, Gundacharya Perumal, Prabhulingayya, V. Mallapur, Muddanna Kembhavi, Shivarudrappa Melakundi, Shivasharana Javli Patil, Sarnad Sripathirao Anandarao, B M Siddhvirayya, Bhimappa Ramappa Surpur, Basavantha Sugurmah, Rangaraja Hagaratgi Virasangappa Bhimappa, K Halli Bandeppa Hiremath, Devu pattar; V Hellur Gopalrao, Hijiba and others have given expression to their experiences in various forms of literature. There are many writers and artists who were born in the district but have migrated to other parts of the state due to various reasons. The prominent among them are Chandrakanth Khushnur, who is a playwright, story writer, novelist and an artist; Sitharama Jagirdar, a historian; Shivanada Virakthamatha, who is a critic and a researcher and who now heads the department of Kannada at the BHU at Varanasi; and Dr. Muddanna, D.N. Akki of Gogi, Shahpur taluk is an art literature writer, who is the author of Shahapur Darshana, Chiguru Chetana, Mumbelaku etc., has written books on paintings for Lalitha Kala Academy. For his own interest he has made a special study on Jaina sculpture and inscriptions and brought out small books. Manjar is a prominent poet in urdu.

There was initially a post-graduate Centre of Karnata University at Gulbarga and it was later developed into a separate University. And this gave an opportunity for several writers and artists of the neighbouring districts to come and settle in Gulbarga. There have been several studies with regard to the history and culture of the district. The district is really benefited by the schemes of various academies to conduct programmes outside the state capital. There has been a good number of writers over the last few years.

Gulbarga University has had many talented and hard working men on its various departments. The staff of the Institute of Kannada Studies has engaged themselves in the study of folklore, writing of creative literature in such genres as poetry, play and other forms of arts as well. B B Hendi has brought out a collection entitled 'Virashaiva Siddhantha Pravesha'. Mallikarjuna latthe has authored works such as 'Mahadeviyakka and Karikalamma: A Study in Comparison' and 'Janapada Samshodhanatmaka Padagalu'; his other works include collections of various folk literary forms and studies on other forms of literature. M.G. Biradara has published collection of articles on Virashaiva literature and has own poems and plays also. Krishnamurthy Kittur has published 'Bharatiya Sahitya Charithre', 'Vimarshaya Vyapthi' and "Galaganatharu Hagu Avara

Kadambarigalu'. P K Khandoba is the author of 'Karnatakada Lambanigalu'; Shashikala Moldi has published 'Haradeyara Hadugalu' and 'Anubhava Mantapada Shivasharaneyaru'; Sangamesha Savadattimatha has to his credit publications such as 'Dravida Bhasha Vyasnga' 'Kannada Bhasha Vyasnga', 'Kannada Samshodhana Kaipidi' and 'Kannada Bhasha Kaipidi'; Chennanna Valikara has penned 'Karithale Manavana Jipada' and 'Dhikkarada Hadugalu'; V G Pujar has studies on 'Virashyva Sahithyadalli Pawadada Kathegalu' and 'Kannada Sahithya Samavesha'; S B Bulla has published 'Kavyananda Siddayya Puranikaru Matthu Avara Krithigalu'; Viranna Dande has authored 'Janapada Kavya Mimamse'; C Nagabhushana has published his research work under the name 'Gubbi: Ondu Samskruthika Adhyayana' and 'Kembhavi Bhoganna'; Mrutyunjaya Horakeri has published his studies on 'Nalavadi Srikanthasastrigala Jivana Hagu Kruthigalu' and 'Badami Bandaya'; Shanthinatha Dibbada's work include 'Pamapabharatha: Ondu : Samskruthika Adhyayana'; Mallika S Ghanti has made extensive work on 'Uttara Karnatakada Mahila Kathasahithya' and creative works such as 'Tuliyadiri Nanna' and 'Ee Hennugale Hige'; Basavaraja Sabarada has made a study on 'Purandara-Basaveswara: Ondu Toulanika Adhyayana', and has also published own creative works under the titles 'Nannavara Hadu' and 'Bisilu Beladingalayithu'; Vijashri Sabarada has many works, important of them being 'Anupama Niranjana Avara Kruthigalu: Ondu Adhyayana', 'Jwalantha', 'Lakshmana Rekhe Datidavaru', M S Patil has published his doctoral dissertation entitled 'Ta.Ra.Su Avara Kadambarigalu - Ondu Adhyayana'. These are only a few of the important works published in recent years.

The contribution of women writers of the district is not mean. Shylaja Uduchana who began writing even before the state reorganization has published collections of poems under the titles, 'Ondu Galige', 'Kadu nodu', 'Svagatha'. Her doctoral dissertation is on 'Vachankarara Dristiyalli Stree'. A very popular name among women novelists, Geetha Nagabhushana, has written 'Mahamane', 'Chandanada Chiguru', 'Maralina Mane', 'Hasimamsa mattu Haddugalu' and other novels. She has more than fifteen novels to her credit. Saritha Kusumakara Desai is another writer whose contributions spread over more than one genre of writing. Apart from her translated works, 'Nelakadalu' and 'Mahadimane', a novel and a collection of short stories respectively, she has her own collections of stories such as, 'Nanulakki', 'Kashiyalli Kandaddenu' and 'Daivamilana'. Other of her works are 'Bheemesha, Krishna' a compilation of songs; 'Balyavivaha Nishedha Kanunu'. Saraswathi Chimmalagi has published a collection of poems entitled, 'Navu Nimmavare Swamy' and her doctoral thesis 'Kamal Hampana Avara Krithigalu'. While Sitha Joshi has published 'Raghavendra Charithre', Suvarna Doddamani has brought out 'Jeevana Sangrama' (a novel) and 'Devi Suprabhatha' (poems). Shashikala Mouldi has made a extensive study of DVG's works under the title 'DVG Sahithya Matthu Yugadharm'. Geetha Nagabhushana and Shylaja Uduchana have won the state Sahitha Academy felicitations in 1996 and 1997 respectively. Nilamma Katnalli has published 'Maduve Matthu Mahile'. Hanumakshi Gogi belongs to Surpur and she has co-authored with B R Hiremath 'Mudnur Matthu Yadrani Shasana Sangraha'; and she has independently brought out 'Surapurada Shasanagalu' in 1995, and 'Kalburgi Jilleya Shasanagalu' in 1996.

**Dalitha And Bandaya Writing:** As in other parts of the state, Dalitha and Bandaya movement has emerged as a recent trend in Gulbarga district as well. When a dalitha movement was organized at Raichur in 1974, writers from Gulbarga also had taken part in it. They participated again when a parallel Sahithya Sammelana to count the one organized by the Sahithya Parishat in Bangalore in 1979. Writers from Gulbarga had taken part in it also. A few progressive writers protested against the inhuman tradition of "Bettale Seve" that was in Chinchanasur of Aland taluk. As a result the ritual to be held on April 16, 1980 was duly stalled by the police. This was the base for the organization of Bandaya movement when it was formally launched on September 15, 1980, those who were in the forefront at the launching were B Krishanappa, Chennanna Valikara, Mangalore Vijaya, Basanna Singe and D G Sagar. A conference was also held on at day in the town hall. The ninth annual conference of the state level Bandaya Sahithya Sammelana took place in 1988 at Devala Ganigapura. Seminars of Dalitha Sangharsha Samithi were organized in 1986,89 and 1992. In 1996, both Gulbarga District Dalitha Sanghrsha Samthi and Dalitha Sanghrsha Sewa Sangha were active. Apart from this 'Marx-Lenin Vichara Samithi' is in existense at Gulbarga; and it has brought out a book entitled 'Kurumayya Matthu Ankushadoddi' written by Jambanna Amarachinta. Chennanna Valikara has been a dedicated and committed worker of the movement and he has published 'Janapadada Amanaviya Paddhathigalu', 'Shitapadadinda Kalishitagonda Janapadada Bidugadegagi Yojanegalu' and 'Chaluvaligalu Graminabhuvriddhi Matthu Hosa Janapda Sahithya Srishti' and other essays. He has also been responsible for organizing seminars and conferences on the new trend thereby giving it an added dimension. Basavaraja Sabarada is another writer of this trend who has extesively bestowed his thoughts on the Bandaya movement and written on it. He has also edited a collection of articles entitled 'Bandaya Sahithyada Tarwika Nelegalu'. 'Dhimantha Nayaka Ambedkar' is a work by Basanna Singe, who has also edited a 'Soshane'. Siddappa Sulla of 'Rocchu' fame; H Shreyaskar, writer and district representative of 'Dalitha Vahini'; Janabayi, who has done a study on Mirabai; Ashokarajan who is an exponent of Ambedkarism; Shivarama Doddamani, editor of 'Nrupathunga Pathrike' - have contributed their mite to the growth of Dalitha-Bandaya movement in the district. Apart from these, K Shariff, Devendra Shelagi, Sogayya Hiremath, Prabhu Khanapur, Ramesh Sona Kambale, Samatha Devamane, D B Nayaka, Geetha Nagabhushana, Mallika Ghanti, Shankrayya Ghanti, Siddaharama Honakal, Rajashekara Patil, Ravi Hiremtha, Thimmayya Pure, Abdul Karim Kannakolura, Prabhuraja Aranakal, K S Rajanandi, Sheela Thivari, Vijayasri Sabarada, Kashinath Ambalige, C Nagappa and other also have contributed amply for the growth of dalith-Bandaya movement in the district. Only very recently, a collection of poems entitled 'Kalada Neralu' by the late Shivasharanappa Patil was released.

**Children Literature:** The practice of late, has been to discuss children literature separately. The Karnataka Sahithya Academy has been considering children literature separately for prizes. And there has been a spate of writing in this section with several poems, plays, stories and others being published every year. Sisu Sangamesh, a writer of children books belongs to the neighbouring district of Bijapur, has close contact with Gulbarga district as well. Rameswara migrated to the district as back as 1958, and is engaged in the production of children literature. He was publishing

his works in 'Jayanthi', edited by Anandakanda and 'Prapancha' edited by Patil Puttappa. He has published his poems for children in the following collections: 'Nanadikolu', 'Vasantha Banda', 'Banniri Manukula chandirare', 'Hakki Haruthide', 'Ajjana Hadu' and others. His 'Hanchi Battina Kai' was chosen for an award by the Gulbarga University. He has edited a folk prose work 'Janapada Battalu' and 'Hacchada Padaragi Accha Mallige Hoo', which is a collection of *tripadis* of Gulbarga district for children. His "Nandikolu" has won an award from the state government. Rameshwar has bagged the state award in 1984 and the national award in 1986 and the Cambridge International Biographical (IBC) award in 1996-97. Rajashekhara Kakkunda of Gulbarga also has many works for children to his credit, and he with Rameswara has organized many programmes for children throughout the district. Bhimanna Binala has published a collection of poems for children entitled 'Bannad Chendu'. An Academy for Children Literature was founded in Bijapur in 1984; and its first conference was held in 1985 under the chairmanship of Shivarama Karantha. S R Gunjala, K S Rajanandi, Kerali Gurunatha Reddy, Mohansingh Kiranagi, 'Umathanayaraja' Rajashekhara Kukkunda were the representatives of the district at the conference. Several papers on children poems, plays and stories for children were presented by several writers at the conference, which have been edited and published later. A border area conference of children literature was held at Afzalpur in 1984 under the chairmanship of Santhosha Kumar Gulwadi. A commemoration volume entitled 'Balasangama' was brought out on the occasion. A K Rameswara, Chandrasekhara Katti, Kavi Hirematha and A V Patil have formed into 'Sadhya Sahithya Vedike', which holds monthly discussions on various aspects of children literature. The organization has also published many books for children.

S R Gunjal and Gaveesh Hiremath jointly compiled a compendium of writers of Gulbarga district under the title 'Gulbarga Jilleya Lekhakaru' in 1985; this book contains details of writers and literary works of the district. naturally this work contains details upto 1985; it contains details regarding 111 writers and 465 books. of them, there are 107 collections of poems, 77 books on history, 35 plays, 42 critical works, 27 books on folk literature, 33 works on science, 20 novels and the remaining ones being on travels, sociology, economics, philosophy and other subjects. Based on this, we could surmise that the writers of the district have special interest in the fields of poetry and history.

**Dialects of the Region:** There have been many dialects of the Kannada language. Because of accession to other states with different official languages and the mother tongues of the rulers, those languages have influenced the structure of Kannada over centuries. In Gulbarga district also, apart from Urdu, Marathi and Telugu also have influenced the local dialect of Kannada. The influence can be broadly classified under two heads: borrowing of words and phonetical structure of words.

Changes in the formation of words and compounding of words as well as in grammar are some types. Variations at the beginning or the middle of words are commonly made. 'a' becomes 'ay', 'c'>'ch, 'j'>'jh', 'ha'>'a' or 'va', are the common variations. As 'kadale' becomes 'kadli', 'ivattu' becomes 'ivattai'. So also bete>byati; hola>hvola, or vala; appa>yappa; avva>yavva; halu>alu;

suji>suchi; Ole>vali; munjane>munjale; ava>kava; eva>kiva; godhi>ghodi; ondu>ond; avanannu>avang etc.

With regard to compound words, the changes take place thus: malagikondu>makkendu; thinnutta>tinakentha; avanige nodiddene>avanga nodeeni; holakke hogona>hvalak hogamu; hoguva hage>hogaple; kelasa madalu>kelsa madlik; mugilininda>mugilnindu; eppttu+ombattu>ippattrombattu etc.

The variation in syntax is also to be considered. "taledimbina kelagi ondu kagada ittiddini" becomes "talymbgi talaga vand kagda ittini." Sometimes because of Urdu influence, sentences like "na kottaddu madi yavdu dusra maddi" and "roopai nagdi tagandu dukanaka nadi" are formed. Among the Urdu words, bazar, ajamasu, kharab madu, hyran agu, dugani mandi, greeb manasya, acha helu, may be quoted. Among the numerals, words like, pav, deed, tees, bara, hajar are used as if they are native ones.

Some uniqueness is identified in place names also. Place names ending with 'ga' or 'gi' like gulbarga>kalburgi, kalagi, hunasagi, yalagi, ingalagi, etc may be quoted. 'pura' endings become 'poora'; 'gira' endings become 'geera'; as in names like Shahapoor, Surapoor, Yadgeera are to be noted. Apart from place names ending with 'ooru'. 'halli', those ending with 'kheda', 'hala', 'hara' (ahara, agrahara) are also used; these are quite huge in number. (See chapter 17, for details).

Though one finds variations in the spoken form of Kannada in this district, the written form uses the standard language. The uniqueness of pronunciation is in vogue in other parts of Hyderabad Karnataka also; and sometimes extend to even beyond districts of Dharwad and Bijapur.

**Marathi Literature:** Babaji Chaitanya, the *guru* of the famous saint-songster Tukaram hailed from Manyahala, a village in Gulbarga district. Even today a temple dedicated to Chytanya exists in this village and is adored by the local people. Tukaram's guru's guru Raghava Chytanya's *samadhi* exists at Aland, again the local people show reverence to that also. The district of Gulbarga continued to have contact with Marathi through Shivaji and Peshwas. Marathas had love-hate relationship with the Nayaks of Surapur for a very long time. The trade and educational links of the district was more with the neighbouring area of Solapur, Sangali, Pune and Miraj than others, the influence of Marathi was naturally more. Though there was considerable influence of Thilak and 'Kesari paper' on the people of this region, Urdu was the official language as it was under Muslim rule. That is why not much information is available about Marathi writers. Kannada medium of instruction was introduced in the district at the beginning of the twentieth century; Marathi was later introduced. In 1893, Parashuram Govind Bodus started a Marathi paper entitled 'Gulbarga Samachar', which incidentally is the first newspaper of the region.

Dhondo Panth and Kalyanarao of Aland had close contact with 'Kesari'; and the latter had written a history of the paper in Marathi. An associate of him, Bhimashankar Deshpande, a lawyer, also wrote several articles and as many as 18 books in Marathi. He is active even to this

day. Sethumadhavarao Pagadi and Govindarao Joshi are known for their historical works. Shivaramaswamy has done an extensive study on 'Sannathi' in Marathi. Govindarao Joshi of Gulbarga has done research on the environment of Krishna-Godavari basin. Chandrashekhara Kapale has brought out a collection of poems in Marathi; and has translated the vachansa of Siddhaya Puranik into Marathi. Venkatesh Valasngkar has given encouragement to Marathi medium of instruction through his Nutan Vidyalaya; he is the author of many articles in that language. D R Purandar has published a collecton of own short stories; Keshavarao Mahagaonkar has rendered 'Shikari' of Yashavatha Chittala into Marathi. Other writers worth mentioning are Vandana Kinikar, Kamalabai Jevargikar and Indirabai Devalagaonkar. Harihararao Mohadera of Afzalpur has to his credit about twenty articles. Krishnabhat Pujari has written a book in Marathi on Devalganigapura.

Bhavurao Devalagaonkar (1917) is known not only for his service to Marathi language, but is a popular social activist; and he has done laudable service to the harmony of Kannada and Marathi people. He was an active participant in the struggle for independence and was working as a lecturer in Marathi. He has translated many short stories of Masthi, Ananda, Sadashiva, Ananthamurthy and others Kannada writers. He has also brought out a collection of Marathi short atories translated into Kannada under the title 'Kannada Katha Sougandha'. His other works in Marathi include a memoir of Swamy Ramananda Tirtha and several other works. He has edited a Marathi reader for school children. Marathi Sahitya Mahamandala was founded in 1978 in Gulbarga. It has, in association with a sister organization by name 'Karnataka Rajya Marathi Sahitya Parishat' has organized many conferences. The association organizes sponsors programmes of common interest between Kannada and Marathi people. It also organizes poets' meets in both languages. As many as eight Maratha associations of Gadag, Hubli, Belgaum, Bidar, Bhalki and other places are affiliates of this organization. The Mandali is bringing out a Marathi quarterly called 'Anubandha' for the last seventeen years. The mandali has a building of its own at Station Bazaar and is running a well-equipped library and a reading room.

Gulbarga University has a separate department for the study of Marathi literature and offers post-graduate teaching. Vijay Thelang is presently heading the department, who has several works both in Kannada and Marathi to his credit. He has rendered the Udyoga Parva portion of Kumaravyasa Bharatha and vachanas of Akkamahadevi into Marathi. This department is giving prominence for comparative studies in Kannada and Marathi. Vijay Thelang and Panditha Avalikar have translated the 'Dasoha Sutra' written by Sharanabasappa Appa into Marathi and it has been brought out in the form of a cassette also.

**Persian and Urdu Literature:** A theory propounds that the Urdu language came into existence during the Bahamani rule having Gulbarga as its capital and that the base of this language was 'Rekhta'. Amina Khatoom Fazlul Hasan put forth a theory that Parsi pronunciation of Arabic, Kannada and Marathi words was responsible for the formulation of Urdu. Persian and Arabic languages having come into contact with the local languages became languages like Dakkhani and Urdu. It is said that Hasan Gangu who founded the kingdom of Bahamani in 1347, had

several Urdu poets at his court. Later, in the reign of Mohammad I (1358-75) Syfuddin Gori, a court poet, wrote a book called 'Nase Hulmul' and the royal court had several other poets also.

It was Khwaja Bande Navaj who gave a new look to the traditional Islamic religious writings. He was originally from Persia and was a direct descendent of Mohammad Pygambar; he was born in 1321 and settled at Delhi. He also changed his place like Mohammad Bin Tughlaque changed his capital city. He got his education at Delhi and settled at Devagiri (Daulatabad) in the latter part of his life. He was invited to Gulbarga by the Bahamani king Fairoze Shah (1397-1422) in about 1400, which he accepted. He was the author of more than a hundred books and was a very popular figure during his time. He died in the year 1422 and his samadhi is a symbol of Hindu-Muslim harmony. His 'Me Rajul Ashikin' is a work that shows the way attain the other world while living here; 'Javame Ul Kalima' teaches tolerance among various religions; 'Makhtoobat' elicits the relationship between the human and the divine. Collections of his poems - 'Deevan' (Anisul Ushtaque) and 'Shikaranama' - are considered his best poetic works. His other important works include, 'Risale Huksheria' (translation), 'Adabul Muridina'. 'Asarul Asrar', 'Khilafat Nama', 'Khatidu', 'Chikkinama' and 'Makhtubat Tilavatul Vazud'.

'Me Rajul Ashikin' is considered the first prose work ever to be written in Urdu. The original name Bande Navaj was Syed Mohammad Al Hussaini. It is said that, when Ahamad Shah changed his capital to Bidar in 1424, he changed its name to Mohammadabad after Bande Navaz's original name in his honour. Syed Shah Khusro Hussaini, who has made a deep study of the works of Bande Navaz, has classified his writings under four categories: expositions, own thoughts, literary works and miscellaneous.

A research Academy is established at the burial place of Bande Navz, which undertakes the study of Navaz's works and organizes seminars and conferences on his works and music in general. It also sponsors music recitals (sama) and it has published many works and handbooks.

Important writers during the Bahamani rule include, Sheik allauddin Ali, Allama Abdul Azeez Sheik Alimoddin Gamje Uloom Junaidi, Sheik Sirajuddin Junaidi, Mir Fazlulla Inju and Mulla Jalaluddin Davani. One of the Bahani ministers Mohamood Gavan is a very famous poet also. He has written a collection of 'Divan-e-Lishar', and 'oujatul Insha', a collection of letters; both are in Persian. Gavan had established a college (madrassa) at Bidar and had invited renowned scholars from far and wide to teach there.

A scholar from Egypt, Abi Bakar Bin Omar Al Mahroomi Iddamani, who came to the court of Ahamad Shah, wrote and dedicated a book on grammar to the king. Sheik Azari composed the geneology of the Bahamani dynasty in verse form called 'Bahamn Nama'. Another poet, Fakruddin Nizami has written 'Kadam Rao Padam Rao', a collection of narrative songs.

After the Bhamanis changed their capital to Bidar the local Asif jahi dynasty also encouraged art and literature to a considerable extent. During the regime of Nizam Mir Mahaboob IV, Urdu became the court language as well as the medium of instruction. Later it was introduced at the



level of higher education as well. When Mir Usman Ali Khan established a university in 1919, and institutions in the three districts of Hyderabad Karnataka were affiliated to it and Urdu was introduced as medium of instruction. During pre-independence days, Mushairas were conducted on auspicious occasions, and poets such as Gulam Rasool Shafi Gulbarga would participate in them. 'Gulbarga Club' was founded in 1944, thanks to the efforts of people like Abdul Rahim Fazal and Shore Abidi. This was primarily a literary organization and *mushaira* programmes were conducted on exchange basis. The renowned poet Sulaiman Khatibe had close association with the club. Ms. Fathi Hulla Baig organized a Ladies' club which provided facilities for routine as well as sport events. A youth organization named 'Bajme Adabe Urdu' was established by Abdul Khadar Adib and S Ibrahim; they were running a periodical named 'Kidmath'. Darga Shariff was bringing out a monthly, entitled 'Shahabaz', under the editorship of Layik Ahama Nomani. A poet's meet was organized in 1952 on a grand scale, in which famous poets such as Kaifi Azmi, Jagannath Azad and Mazrooh Sulthanpuri participated. In 1956 also such programmes were held in different parts of the district.

Ibrahim Jalis is a popular writrs, who has published such works as, 'Chalis-Karod Bhikari', 'Thikona Das', 'Do Mulk Ek kahani' and others. He is a story writer, a humorist and a journalist. Sorur Mirjayi writers in the traditional style; and his works include 'Lam Ato Zalmath', 'Sahaj Nam' and 'Har Rang'. He is a profound scholar in Hindi, Marathi Persian and *dakkhani* languages.

Among the poets, Mukhtar Hashmi has published 'Shoala-e-Rakson' and 'Tabotab'; Hazarath Tab has brought out 'Shab-e-tab'; Hazarath Chalk has published 'Bareyuth-e-Chak'; while Sulaima khatib has brought out 'Kevade ka Band'. 'Yade Sadbarg' and 'Bade Saj Bard' and 'Yadein Gulbarga' and 'Gil Rang' are by Abdul Baki Rangeen; and the works of Hamid Almas include 'Pehchan ka Dard' and 'Shabagard'.

A Urdu monthly by name 'Gulbarga' was started in 1955; and after four months it was converted as a weekly. It was patronizing non-Muslim Urdu writers also; and it stopped its publication in 1958.

Abdul Khadar Adib is both a poet and an essayist. He has published collections of his essays under the titles, 'Sun So Sahi' and 'Nakkar Kan Me' and collections of poems include 'Avaz Kasaya' and 'Brindavan'. Abdul Rahim Arzu has published collection of poems entitled 'Izare Arzu'; he was editor of the mothpiece of Urdu Academy 'Tahzebe Adab' for some time. Mohammad Kamaruddin Ansari has published a collection of poems entitled 'Sarguzaise Kamar'; and Hafise Rashid has brought out 'Nava-e-Rashid', Rahi Khureshi, professor at Gulbarga University has brought out pomes collection under the names, 'Sehra Ka Safar', "Zamire Shab", 'Deedayebe Khwab', 'Aks Ki Hazrath' and 'Char Su'.

Sabbir Shahi Abadi has published two collections of poems entitled 'Sharike Vafa' and 'Zamine Nazak'. Mohib Kousar has published a collection of poems entitled 'Ayun e taza', apart from editing with Tanha Thimmapuri a collection of critical articles by various authors on Dr. Amidkar, entitled 'Sabera'. Khumar Khureshi has brought out two books, 'Vaivaad-e-Khastha

Badkhan' and 'Mausam Hizratonka'. The lone poetess Sugra Alam has published two collections of poems entitled, 'Hythaye Sadaf' and 'Bythul Huroof'.

The title of a collection of poems by Khalid Sayeed is 'Shab Range Nama'. Hakim Shahir is not only a poet, but is the editor of 'Salamathi Daily'. The author of 'Tashmi', a collection of poems Hamid Akmal is editing a paper called 'Eakan'. Ajeejulla Saramasth edits a daily called 'Bahamani News' and Mohammad Azmath is the editor of 'Akal', a weekly.

Among short story collections Ikram Bagh's 'Kooch', Hamid Sahvardi's 'Reth Reth lafz' and 'Akab Ka Eakan', Jalil Tanweer's 'Hissar' Wahid Anjum's 'Kadi Dhoop Ka Safar' and the young writer Kousar Parveen's 'Halchal Si Koyi' and 'Banbas' are important. Khalid Sayeed has brought out a collection of critical essays entiled 'Tabirath' apart from editing 'Peshrafth', a volume of writings.

Wahab Andalib has written 'Khamath O Khimath' and Ghayasuddin Siddiqui has brought out 'Bhan Or Shak Siyath'. Tayyab Ansari, author of more than seventeen works, some of which are, 'Tahriri Tankeed'. 'Drake Mana', 'Mera Shahar Mere Log', 'Hyderabadme Urdu Sahafath' and 'Dasthane Adabe Gulbarga'. Khayyum Sadik's prose works include 'Bijapur ke Urdu' and Munnaduya Dakkhani Ghalib Mulla Vazhi Sayyad Muzibur Rehman's collection of essays has 'Mu Vera-e-Shaoor' as its title. Layik's contribution to Urdu literature include 'Mera Sham Suddin Fiyaz Arasthu Jah' (Ilmee-o-Adabi-Kidmath), 'Nakdo Justha Joo', 'Aksdar Aks' and 'Suni Sunayi' (a collection of skits). Muztaba Hussain is a known figure among humourists, who has authored works like 'Takalluf', 'Katte Klam Baha Hal', 'Adminama', 'Kistha Mukthasar' and 'Chalo Japan Chalo'. Manazoor Vikar has written 'Hansa Manahai' and Ravooof Khushtar has published a collection of humourous wrtings under the name 'Gubhi-e-Hazir'. Milanna Athar Ahamad has published 'Urdu Masnaviyon Me Manzar Nigari' and 'Harf Iqthesab'. Halima Firdose has written 'Masha Allah', a collection of light essays. Rajjak Farooqui's 'Avadh Panch' and 'Abul Kalam Azad Ki Talimath' are well known works. Ejaj Musalpur has brought out a collection of verses entitled 'Shaheen'.

Mushairas are part of Urdu culture. There are many such Mushaira teams in the district. These are like poets' meet, in which both prose writers and poets participate. Each team comprises its own set of poets. Among such teams, important ones are Anjuman Tarakki Urdu Hind Comedy Musaira, Banur Riyasath Mushaira, Bazam Mobban Urdu Salamathi Literary Forum, Faran Ka Salana Mushaira, Hyderabad Karnataka Urdu Front, Bazme Khwathis Bynur Riyasathi Mushaira (all in Gulbarga); Anjuman E Amine Adab Thimmapur of Thimmapuri; and Bazam E Dhala Kalam of Yadgir. These have come into existense between 1960 and 1993.

**Hindi Literature:** There has not been much writing in Hindi in Gulbarga district. Those who have written in Hindi are mostly those whose mother tongue is not Hindi. Chandrakanth Khusanur's hindi work 'Desham Ke Gudiya' has won an award as the best work in Hindi by a non-Hindi person. He has also published a play entitled 'Mahapurush'. Keshavarao Mahagaonkar has also penned many plays in Hindi, which includes 'Snehaloka'. Senapathi Katake has brought

out a collection under the title 'Vandana'. He has also edited a commemoration volume entitled '*gurudakshina*'. He has of late published his another collection of poems entitled 'Aparooa'.

Shivarama Hallikheda has written a biography of Govind Pai in Hindi. And he has translated into Hindi, 'Veerashyva Darpana' of Kumaraswamy of *tapovana* at Dharwad, and 'Essentials of Veerashyvism' by Malle devaru. Kashinath Ambalage is well versed in kannada and Hindi and is working in the Hindi department of Gulbarga University. His doctoral dissertation 'Santo Our Shivasharano Ke kauy Me Samajik Chethana' has been published by a company of Kanpur. He has rendered into Hindi Lankesh's 'Kranthi Banthu Kranthi' and Sarah Abubakar's 'Chandragiriya Teeradalli', apart from translating several poems of G. S. Shivarudrappa, Channveera Kanavi and Ramzan Darga. He has re-done Hindi versions of poems by Shantharasa, Chadrasekhara Patil, Allamprabhu Bettadur and Shylaja Uduchana to facilitate rendering them into Punjabi. He has translated some 20 Panjabi poems into Kannada via Hindi and published them under the title 'Kogile Alithide'. He has translated contemporary Panjabi poems into Kannada via Hindi for the State Sahithya Academy. Ambalage's poems have been published in Pusnjabi translation; and directly in Hindi and Marathi.

Balachandra Jayasetty is a prolific translator from Kannada into Hindi. He has translated S L Bhyrappa's 'Anchu' and Krishna Alanahalli's 'Parasangada Gendethimma', apart from rendering a few of Veena Shanteswar's short stories. His main translated work is 'Bharathiya Kavya Mimamse' by Ti. Nam. Sri., which has won a prize of the Central government.

Shankararao Kappikeri is known as 'Basavatatwarathnakara', for he has rendered all the vachanas of Basavanna into Hindi. Mention may be made of Sanganna Hosapete for his collection of poems 'Samarpana'; Amarasimha Rathod, a text-book writer and author of 'Bhajana Sangraha'; Gurudatta Bharathi for his poems for children; and Govindappa Panchal for his critical writings on Mira and Akkamahadevi for their contributions. We may mention the names of Vidyadhar Guruji, Sheela Venkateswara Rao, V G Kulkarni, and Savithadevi Guruji for their yeoman's service to the cause of Hindi.

**English Literature:** After the state of Surapur fell to the British, a resident was sent to the state; and then only English language seems to have been introduced in the school curriculum. Captain Philip Meadows Tylor (1808-1918), who came to Surapur as the political representative, was himself a photographer, a painter, an archaeologist and a man with a poet's heart. He was impressed by the cultural and social life of Gulbarga and wrote many books dealing with topics related to them. He published in 1839, an autobiography of a Thug, entitled 'Confession of A Thug'. He wrote 'Tipu Sultan' in 1840; 'Tara' in 1863; 'Ralph Darnet' in 1865; 'Noble Queen' a life sketch of Chand Bibi in 1866; and in 1870, he wrote 'The Story of My Life', a own life sketch and contemporary history, basing on the material available in various types of documents. Ultimately in 1872, he wrote 'Sita'. One can find details regarding the contemporary social details in all his writings. We get a lot of historical evidences regarding Surapur state in his autobiography.

In the third decade of the twentieth century, Rev.Nanappa Desai, did yeoman service to the social and literary fields of Surapur state, whose biography is written by Miss Marrow under the title 'Light in India'.

Hiremath Channayya Nilakantayya has written 'Soul Unto The ublime', 'Light That Never Was' , 'Towards Perfection', 'Light Beyond Shadow', 'Ulivi The Abode of Salvation' and 'The Light Divine. Guptha G S Balaram has published 'Mulkraj Anand" On Sartorial Discomfiture', 'Sinning Heaven and Other Poems' and 'Stories From Many Lands'. Basvaraja Naikar has brought out 'Swamy Vijaya Mahantesha', 'Songs of Sarvajna: The Omniscient Poet of Karnataka', 'Critical Articles of Nirad C Coudhary' and 'Beloved Poems'. While Patil B Annadani Gouda has translated 'Akkamahadevi: The Divine Cuckoo', Sarnad Sripathirao Anandarao has brought out 'Truth Eternal'. B M Siddavirayya has written a biography entitled, 'The Story Of Sharanabasaveswara', while it is on 'Blue Eyes' that Kembavi Muddanna has published. S S Narasanagi, P S Shankar and B A Pati have jointly rendered the *vachanas* of Akka into English.

Many teachers and professors of social sciences and physical and biological sciences have authored text books in English for the use of students. Basavaraja Nimbura has written on Economics, while Kadadappa B Belageri has written a text book of Physics; and Shivayogi Pattadarya Hiremath has brought out a book on chemistry. S G Ghatapanadi and Mahabaleswar have co-authored a text book on History. P S Shankar is a big name who has contributed a lot on medical sciences. He has published about ten full length works and about two hundred articles and a dictionary of medicine in Kannada.

### THEATRE

**Theatre Activities :** As in other parts of the state, professional theatre groups started staging plays in the second decade of the twentieth century. In 1928, a professional theatre troupe called Rangampete Nataka company was started. This was founded by Hiremath Shantaveeraswamy of choudapura in Kalburgi, who originally belongs to Rangampete. The company staged plays in various places of Kalburgi, Raichur, Yadgir othe Hyderabad Karnataka area. Plays such as 'Sati Anasuya', 'Mohana Santhapa' and 'Kalpavallari' written by Shantveeraswamy were staged by the company under the stewardship of Narayanappa Jujar, Krishnappa Karli and Veerasangappa Hakim. Venkoba Vaddi, Silavantha Thotad, Hanumathayya Kumalar and others in the lead roles and Sathyabhama Surapur in lady roles were taking part in the production. While Thimmappa was playing on the violin, Ellappa Koravar would play on flute and clarinet. The company which successfully staged plays not only in the Gulbarga district, but in Raichur and Gajendragad, was very active for four years.

Minajigi Gouda established Minajigi Company in 1944, which is active to this day. The company has staged 'Sri Sharana Basaveswara' written by Nijagunayya more than 500 times. They staged 'Jagajyothi Basaveswara' also. Minajigi Gouda would himself act, an addition to Nijagunayya Kesarattigi. During 1946-47, Sri Maleya Shanteswara Nataka company was founded

at the instance of Nandur Sri. The company brought on the stage a play by Shantveeraswamy, namely 'Maleya Madeswara' and others. During the same time a group called Mydargi Nataka Company came into existence, but later got transferred to Maharashtra.

Even before all this happened Gulbarga district had responded favourably to the theatre urges of the renowned theatre personality, Garuda Sadashivarao. Garuda was born in 1882 at Koppala, and later came to Gulbarga for higher studies in 1897. He was inspired by the nationalist movement by Tilak, he founded an organization of youths called Panduranga Krishna Mandali in 1897. It successfully organized Ganeshotsava and Shiva Jayanthi programmes. Fourteen persons including Pandurangarao, Khanderao Devalagaonkar, Panduranga Krishna, Bedekar Bandhugalu, Chummana Bedekar, Jayaram of Talikote wove into a play, the incidents of the arrest and sentencing of Tilak under the entitled 'Rajakopaka Hara' or 'Bandha Vimochana'; and staged it on the occasion of Shiva Jayanthi in 1897. In that production the role of Tilak was played by Devalagaonkar, while Sadashivarao played jury. This play was successful in evoking national sentiments among the audience. Two years later, under the stewardship of Keli Dattopanth, 'Shivasutha Prasaditha Nataka Mandali' was formed in Gulbarga; Sadashivarao was associated with that troupe also. He wrote and staged a play on the theme of the slaying of Kichaka, with Sharanappa and Thengali Panduranga. Draupadi was depicted as a representative of India in the hands of the British. With the success of this play, he decided to dedicate himself completely with the theatre. He produced an opera entitled 'Markandeya' in 1901, and in 1909, another play 'Balasimha Tara' written by himself. Then he changed his camp to Yadgir, where he reestablished 'Shivasutha Prasaditha Nataka Mandali'. He produced 'Balasimha Tara' there also, with Sambaji Raya, Kakalavara Ramachar and Gundagurthi Maddurao. His other productions include 'Sri Sharanabasava' and 'Vikrama Shashikala' a translation by self of the original Marathi by Patanakar. He constructed a semi permanent theatre at Yadgir with tin walls furnished with chairs and benches along with lighting arrangements. He then toured Raichur, Miraj and Ganagapur staging these three plays. And returned to Gulbarga. As the city was infected with plague, he camped at the nearby Kattur village and gave performances. It seems he gave several performances of these plays over and again in Gulbarga. Next in 1915, Garuda Sadashivarao settled at Koppala. From 1930, his 'Dattateya Nataka Mandali' had camped at Gulbarga for a long duration.

In July 1995, 'Huccheswara Nataka Company' of B R Arishinagodi of Gulbarga staged the play entitled 'Sose Hakida Savalu' which celebrated silver jubilee.

The founding of Kannada Sahithya Sangha in 1949 at Gulbarga, encouraged theatre activities as never before. Being inspired by Garuda, Herur Dattateya Master established and carried on amateur theatre activities for more than two decades. He would arrange for performances during nine days of Nadahabba and on the anniversary celebrations of Nuthan Vidyalaya. 'Ecchamma Nayaka', 'Gandugodali Rama', 'Pathithoddhara', 'Usha Swayamvara', 'Sathyavan Savithri' and other plays; and one act plays of Lakshmanarao Bendre, Sriranga and Parvathavani. Herur Master was active even during 1960s.

'Karuneswara Nataka Mandali' founded by Mali Patil in 1955 at Andol of Jevargi taluk, had Sharanayya and Fakirayyaswamy as artists for lead roles. 'Javalige Nataka Company' established in around 1987 at Afzalpur had Madani master as the playwright. It is learnt that there existed a drama company at Nimbargi also.

Revanasiddhaya Rudraswamymatha has written many plays including 'Surapurada Simha' 'Vaganagere Kote Kalaga', 'Kalburgiya Kaggole' and 'Raghasudhe'. He has directed many productions including 'Namma Nadu' written by Shanthaveera being a stage actor himself, Revansiddhaya is engaged in theatre activities for the past three decades.

The new wave plays started in the state of Karnataka also made its presence felt in Gulbarga also. In 1973, the translation of 'Evam Indrajith' by Badal Sarkar was staged under the direction of Giraddi Govindaraj. Later, 'Rangamadhya Havyasi Nataka Samsthe' was founded and it started staging plays at the rate of three plays per year. The organization enrolled audiences as members and collected Rs, 10/- as subscription per year.

'Ranga Madhyama' has staged more than 23 plays during 12 years. It was a forum to stage new wave plays. Its productions include 'Saddu Vicharane', 'Nanditha Ide' 'Baki Ithihasa', 'Adhe Adhure', 'Kadadida Neeru', 'Hakki Haruthide Nodidira', 'Jaisida Naika', 'Nayikathe', 'Amani', 'Kelu Janamejaya', 'Ena Bedali', 'Samagra Manthana', 'Yarige Madthi Myao', 'Nee Mayeyolago' and 'Post Office'.

Apart from these, the 'Ranga Madhyama' has arranged for the performances of plays by 'Ninasam Thirugata', 'Rangamandala Repertory' of Bhopal, and troupes like 'Sutradhara', 'Nataranga', 'Benaka', Spandana', 'Rangasampada', 'Samudaya' from Bangalore. It has also arranged a drama festival in 1981 in association with Nataka Academy, and a national drama festival in 1993 and rural drama festival at Gulbarga.

There are several other amateur drama troupes engaged in production of plays in the district. 'Nrupathunga Barahagarar Hagu Kalavidara Samsthe' was established in 1975 and staged plays written by its members such as 'Kranthi Kranthi', 'Samasye' and 'Thiruka' as also plays by Sriranga such as 'Kattale Belaku' 'Ena Bedali' and 'Uttama Prabhutwa'. Kannada Sahithya sangha of Gulbarga successfully staged 'Uttama Prabhutwa', 'Kharokhara' and 'Ani Banthondani' under directorial supervision of Prabhakar Sathkheda. 'Samudaya' founded in 1970s, gave productions of 'Kattale Dari Dora' and 'Belchi' with Gangadharaswamy as director; while in 1985, C Basavalingayya directed 'Eerobi' and 'Goda'. Basavalingayya also directed 'Kerege Hara' for Samudaya of Raichur and 'Alamana Adbhuta Nyaya' for Gulbarga audience. Later it staged 'Sahebaru Baruttiddare' and 'Samstha'. It also associated with organizations such as 'Jnanavijana jatha' and 'Akshara Jatha' and enacted several street plays. A play 'Charvaka' which was the outcome of a theatre workshop was staged at several places in and outside the district.

R K Hudagi who has close contact with Samudaya since its inception, has written and produced several street plays at various places. During February 1997, Samudaya conducted a culture festival for ten days.

K S Raj (Nanadi) founded 'Vicharavadi Sangha' in 1978; and it enacted a play written by self 'Gudasalina Gudadali' both in Gulbarga and Bangalore. The association staged a play 'Gummanelliha Thoramma' in places like Alanda and Bhimarayanagudi in Gulbarga district and Bidar also. The plays staged by the association include 'Sakshikallu', 'Ratto Ratto Rayana Magale', 'Kadil Bidil Kavadikayi' 'Kanasinavaru' 'Apurna Ramayana' and 'Higonda Raga'.

'Rangabharathi', a cultural association founded in 1979, staged a play called 'Plot No. 5' for the first time in the district with sound and light effect. It brought on the stage in 1987, Brecht's 'Mrutyulokada Manini' (an adaptation of "The Good Women"); and in the same year staged 'Athrupatha Atmagalu' five times. This play also bagged the Kannada Sahithya Parishat prize also. It also arranged staging of 'Namma Namma Bale' ten times at different places in 1982; the play was both entertaining and educative in that it was on the message of a small family norm. 'Shrama Yeva Jayathe', a play dealing with rural development, was staged twice in that year. In 1985, a play entitled 'Ide gathi' was produced at Khandala and Belakota. A Nataka Academy sponsored workshop under the guidance of S Malathi prepared and produced the Kannada version of Brecht's 'Mother' in 1985. The association has not only produced plays on its own, but has invited and sponsored production of plays by other troupes outside Gulbarga. It has arranged a state level seminar on dramas and has organized a theatre festival of children's plays. In 1996, it staged Karnad's 'Taledanda'. An affiliate of state and Central Nataka Academies, Rangabharathi has a good collection of theatre equipments. It also encourages activities pertaining to folklore, painting, and music, apart from theatre activities.

'Niveditha Mahila Sangha' an exclusive organization for women has been active since 1970, and has staged many plays enacted by its members. In 1978, it produced an all-women performance of a play entitled 'Nayaka'. It has also staged many plays like 'Navu Madode Hige', 'Ellara Mane Dose Toothu' 'Akkamma Shale' and 'Shanthala', and street plays such as 'Nerehore' and 'Hosahadi' - all of them being financed by the department of culture and other departments. 'Sangameswara Mahila Mandala' had organized a month-long theatre workshop for women, in 1993, in co-operation with the Nataka Academy. About thirty ladies participated in the workshop, and brought on stage Kambar's 'Kadukudure'. They have performed in some places outside the district as well as outside the state. During the same period, a play 'Sharanu Sharanathi' was staged in Gulbarga.

As regards other troupes, Shama Joshi Mitra Mandali put up 'Jokumaraswamy' under the directorship of J M Shirahatti, in 1980; while, during the same period, the 'Ishta' troupe staged 'Baja' with Siddanagouda Patil as director. Among associations in places other than Gulbarga, mention may be made of the production of 'Bhasha Saheba' by 'Lekhaja Hagu Kalavidara Balaga' of Bhimarayanagudi; and Dhotre's 'Suryastadinda Suryodayada Varage'. They had arranged performances by outsiders. 'Navarang' a theatre troupe founded by Prabhakara Joshi at Sedam, staged many plays including, 'Sahebaru Baruttare', 'Kattale Dari Doora', 'Jokumaraswamy' and 'Nayikathe'. Rudrachar and 'Kannada Balaga' of Shahabad also are active at the theatre. Bhimarao

Master of Shahapur and Deekshachar hebbar of Surpur also have very close contact with theatre activities of the district.

Many features were put up in 1996 at different places like Gulbarga, Sedam, Jevargi and Faridabad as part of 'Sharana Samskruthi Utsava 96'; it was organized to educate the masses about the evils such as sectarianism, superstitions, alcoholism the menace of Aids. Ashoka Badaradinni was the director of programmes. In 1996, the Gulbarga University had organized a seminar on the recent trends in dramatic art.

There are many amateur artists, directors and playwrights throughout the district. We may mention a few of them: Sridhara Rao is known for his picturesque portrayal of roles; Krishnamurthy Kittur is adept in depicting roles realistically; theatre is almost an obsession for C B Matha; Anantha Harasur has two roles to play, that of a director and an actor; Adavidas is famous for his sonorous voice; Dhanyakumar Kivade is a poet, playwright and a dancer put together; Saraswathi Ckimmalagi can perform in both male and female roles with utmost ease; I. S. Navali plays roles in both dramas and cinema; Sitha Chandrakanth Mallabadi enlivens the roles he portrays; K Hemantha is a person full of ideas; Vajrakumar Kivade is known for his organizational virtues; M. C. Kori has performed in radio plays as well; Swamirao Kulkarni is both a TV and theatre artist; Mohan Sitor is a painter and folk performer put together; Keshavamurthi Kulkarni has won laurels as an actor; Mallikarjun Hasaragundi is a popular artist; the Baburao Madyalkar couple have been obsessed with radio, TV and theatre performances; Shama Joshi is the chief of 'Mithra Mandali'; Sangamesha Savadattimatha is a researcher, writer, editor, playwright and a good actor - all rolled in one; Narayana Kulkarni has established himself as a good artist; Shobha Rangolkar, though an outsider, has learnt Kannada well and is engaged in theatre activities; Shantha Bhimasena Rao is a known person for giving good performance in female roles; Shankarayyaswamy Ghanti is all the same an organizer, a director, a poet and a singer; Janardana Katti is a radio-TV-theatre artist, a theatre organizer, story writer and a director of a feature film; Hariprasanna Chittapur is painter and singer; and Easwarappa Farathabad has acted in documentaries and movies.

Prabhakar Sathkhed is engaged himself as a theatre convenor, actor, drama director, translator of plays, and has acted in Marathi plays also. He has organized drama festivals both at the state and the national levels. K S Rajanandi has organized an rationalists group, but has made name as an actor, director and a poet. Among ladies who have identified themselves with the theatre, Indira Manvikar is prominent. She has introduced many ladies to the theatre, apart from herself being an artist, an organizer, social activist, and a proficient of dance and literature. *sangitha* and Vanitha Manvikar also have contributed their mite to the theatre.

Theatre activities are ripe in other parts of the district as well. Shanveera Sunkada of Sedam is an actor and a director. M. G. Deshapande, Gurushantayya Mathapathi, Ananth Saraf and Lakshmikanth Kulkarni also are to be mentioned for their theatre activities. M. R. Rudracharya, Tirtha and Prasanna have performed various roles in many plays. Bhimarayanagudi, a nearby



place to Gulbarga, is also known for its theatre activities. H. Basha Saheb is a writer and director, who has founded many organizations.

There are many up coming artists in the district. of them the significant are, V R Joshi, Subrao Kulkarni and Vijai Kulkarni couple, S. N. Babalagi, Siddanna Kollara, Girija Pujar, Sujatha Sangamasetty, Madhumathi Jangamasetty, Ma. Thi. Dhote, S. S. Hirematha, M. Sadananda, T. Devendra, Sindhu Pathak, Prahlad Kadechur, Arun Desai, Sarasija, Mallikarjun Devaragudi, mahadevi Sajjan, Ravindra Darjagi, Deepa Diggikar, K. M. Singapur, Sathosh jagirdar, Sharanayya Hiremth, Basava Prabhu; Gururaj Hasilkar, Sudhabai Deshpande, Chandrasekhara Chaturacharyamatha. K. V. Ravishankar, Ramesh Pujar, Sadhana Kulkarni, Gururaj Kulakarni, K. P. Giridhar, Goipalarao, Rukmini Mudhol, Ashok Kulanur and Arur Lakshman Seth.

Prabhakara Sathakhed was a member of the state Nataka Academy in 1984 and 1992, while Giraddi Govindaraj, who was a resident of the district then, and Chandrakanth Kushnur represented in 1981. Kushnur (1993), K Sridhara Rao (1994), Revannasiddayya Rurdraswamimatha (1995), K. R. Hudagi (1996) were conferred with awards of the state Nataka Academy, while Giraddi Govindaraj was conferred a fellowship in 1993.

### JOURNALISM

The history of journalistic activities of the district stretch back to a hundred years; and the news papers and journals published in the district have contributed considerably in increasing the readership, and enlightning the public by building social, political awareness. As on today, the information is that the first ever paper of the district happens to be Marathi 'Gulbarga Samachar' started in 1893. The paper was edited by Parashuram Govind Bodus and printed in his own press. This was weekly, and one of the issue of ninth year (July 25, 1901) is available with Harihararao Moharera, a writer of Afzalpur. The issue contains a biographical article on Sharanabasappa Appa, a release on the publication of Manikaprabhu Charithre and cultural news. It has some details regarding a thief of Gulbarga also. The price of an issue was two annas and the annual subscription was two rupees. Chummana Bedasar, one of the promoters of 'Panduranga Krishna Mandali' founded in Gulbarga in 1897, was a regular contributor of the paper. Srinivas Gattu has informed that it was Raleraskar Master who was the editor of this paper in the beginning of the twentieth century. The Moharer collction has issues of another Marathi weekly, namely 'Khyrkah Dakkhan'. This paper started in 1907 and the editor was Parashuram Govind Bodus himself.

It has come be known that in 1930, Gurayya Sugurmth of Rangampete was editing a monthly named 'Nizam Nyaya Tirpu'; and in the same period, Basavaraja Sastry of Yadgir had started a montly entitled 'Dharma Sanjeevini'. During 1940-42, Raghavendra Kushtagi, Bhimarao, Guracharya Bandi, Sagara Krishnachar and M. R. Buddhivantha Shetty were publishing a hand-written journal by name 'Aruna' from Surapur-Shahapur. Sagar Krishnacharya also was for sometime editing a hand-written journal entitled 'Vikasa'.

The papers that were printed or in hand-written form were institutional in evoking nationalistic feelings among their readers. Dattatreya Rao Avaradi and N S Hanumantharao were

co-editors of a weekly, entitled 'Nagarika' started in 1944. Its publication was transferred to Raichur two years later. This had aggressive nationalistic views; and it was because of this the Nizam government confiscated the paper and arrested its editors.

During the struggle for national independence, Dattatreya Rao Avaradi, V. C. Devalagaonkar, S. Hanumantharao Shankararao Vanjhare, Tukaram Kulkarni, Anantha Sharma, Narayanarao Kanyal and Raghu Jagirdar tendered their resignations for their government posts in protest against the Nizam regime. They jointly brought out pamphlets in hand-written and litho-printing forms. This was instrumental in the founding of 'Nagarika' by Dattatreya Rao and Hanumantharao. Having inspired by this, Vasantha Kushtagi and Lakshmikanth Pattankar brought out a hand-written journal 'Udaya' for three years between 1947 and 1950. They were then middle school students; they published the atrocities of the Razakars in the paper. Likewise Hanumantharao Kanyal also brought out a hand-written paper, 'Prakasha', later.

Pandith Su.Gu. Veerasharma, J. M. Gurusiddhasastry and Veereswara Sastry jointly started in 1948, a montly journal, 'Amaravani' dedicated to spiritual writings. Seven years later, it was transferred to Raichur, which was in force till recently. During the same period, 'Hyderabad Kannadiga', a daily was being published from Yadgir, being edited by Gurusiddhasastry and S. R. Kanthi. Virupakshappa Modi started a weekly, 'Swarajya' in 1948 from Gulbarga under the guidance of Dattatreya Rao Avaradi; and during 1954-60, Raghu Jagirdar brought out 'Sarathi' from Gulbarga, which later became a daily. This was the first paper of the district to have teleprinter facilities. During the same period one Gurusiddappa was bringing out a weekly called 'Kalyana'. Kanyal Hanumantha Rao and G A Kulkarni published 'Prabhatha' under the aegis of Prabhatha *vachanalaya*.

Among the quarterlies, 'Viswa Kalyana' brought out by B Mahadevappa from Yadgir during 1965-66; and 'Mandakini' brought out by Sagara Krishnacharya in 1970 are worth mentioning. 'Mandakini' had Siddayya Puranik, Itagi Raghavendra Rao, Vasantha Kushtagi and others on its advisory committee. 'Jeevana Vikas' was started by the Joint Director of Public Instruction of Gulbarga district in 1969, had for sometime Revanasidhayya Rudraswamy Math as editor; and the journal ran till 1981 (it has been revived in 1995). Even though the paper was meant to cater to the field of education, it is giving due importance to art, literature, and places of interest also. In 1972, the Assistant Director of Public Instruction, Surapur, started a bulletin in the name of 'Laghu Vartha Prakatan'. 'Kranthi' that was founded at Hubli in 1962 got transferred to Gulbarga in 1965. The founder-editor of the paper, Siddaharameash was of revolutionary temperament. Now printed on the offset machine it is being run by Annapurnamma. P M Mannur's 'Sathyakama' (1970), S L Jevargi's 'Shasana' (1973) are quite old papers. 'Udaya' from Bijapur was transferred to Gulbarga in 1965. Keralli Raghunatha Reddy was bringing out a literary magazine under the title 'Cha'.

Of the papers of other languages, Hanumantha Rao Thadapathri's 'Karnataka Standard' in English, Baburao Hagaragi's 'Farz' and Govindarao Khamithkar's 'Vrittamanjari' in Hindi and Hakimshil's 'Salamath' in Urdu are worth mentioning. A quarterly in Marathi entitled 'Anubandha'

## Papers and Journals that were published or being published in the district of Gulbarga

Sl. No.	Name	Periodicals	Language	Editor/s	Year of
01	Grenobles	daily	Kannada	Rajendra Patil	February, 1982
02	Sathyakama	daily	Kannada	P M Mannur	01 - 01 - 1970
03	Kannada Bandhu	daily	Kannada	Jayaprakash S Kulkarni	November, 1973
04	Shasana	daily	Kannada	S L Jevargi	(a weekly converted as a daily on 26 - 02- 1976 15 - 08 - 1973
05	Chintaka	daily	Kannada	Sheela Thiwari	14 - 04 -1982 (a weekly, later became a daily)
06	Kranthi	daily	Kannada	Annapurnamma	02 -05 - 1962 (started at Hubli later transferred its place of publication to Gulbarga)
07	Bhagyakirana	daily	Kannada	Veeranna Madivala	11 - 08 - 1983
08	Viaswa Prachara	daily	Kannada	Venkatarao Khamitkar	25 - 09 - 1988
09	Jai Bhima Gade	daily	Kannada	Shankara Kodla	06 - 12 - 1986
10	Nrupathunga	daily	Kannada	Shivaraya Dodmani	1984 (a weekly, became a daily since 1989)
11	Udaya	daily	Kannada	Parashurama Malu	1935 (originally from (Bijapur, transferred to Gulbarga in 1985)
12	Jagavani	daily	Kannada	K Bhima Rao	1976 (was inactive for sometime, reissued from 05 - 05 - 1992)
13	Vritta Manjari	daily	Hindi	Govindarao Khamithkar	09 - 11 - 1977
14	Independent Spirit	daily	English	B Surekha	14 - 04 - 1993
15	Vani Samrat	daily	Kannada	Govindarao Khamithkar	15 - 07 - 1992
16	Kalburgi Vani	daily	Kannada	Kedaralingayya Hiremath	01 - 11 - 1987 (originally a weekly, became a daily since 1989)
17	The Bahamani News	daily	Urdu	Saramastha	11 - 11 - 1989)1983 (presently defunct)
18	Kalyana Nadu	daily	Kannada	B R Patil	27 - 03 - 1994
19	Kalburgi Kahale	daily	Kannada	K Mahadevappa	24 - 03 - 1993 (now defunct)
20	Sanjevani	daily	Kannada	N Madhusudan	04 - 11 - 1994
21	Akrosha	daily	Kannada	Bharathi N Reshmi	13-02-1995
22	Bajme Siyath	daily	Urdu	S M Firoz Janzani	22 - 08 - 1993
23	Shekhara	daily	Kannada		04 - 11 - 1993 (presently defunct)
24	Prachara Prapancha	daily	Kannada	Ramesh Khamithkar	11 - 08 - 1995 (a weekly, now a daily, since 26 - 11 - 1995)
25	Nithya Sangathi	daily	Kannada	Linga Reddy	01 - 06 - 1993
26	Kalburgi Pratinidhi	daily	Kannada	Ravikumara Honna	now defunct
27	Nadaseve	daily	Kannada	Basavaraja	06 - 05 - 1994
28	Suvichara	daily	Kannada	Raghunatharao Mugali	now defunct
29	Rahmanuma-e-Gulbarga	daily	Urdu	M A Husain	now defunct
30	Inquilab-E-Deccan	daily	Urdu	Allauddin Pasha	12 - 11 - 1995
31	Udaya Garjane	daily	Kannada	Parashuram Maheswari	15 - 08 - 1995
32	S Chitra Amrith	daily	Kannada	Yaddalli Veeranagouda	21 - 05 - 1992 (a fortnightly, a daily since 21 - 12 - 1994)
33	Vahini Varthegalu	daily	Kannada	Prabhakara Joshi	(originally a weekly, now defunct
34	Gramavani	daily	Kannada	Amritharao Biradar	now defunct
35	The Vikas Weekly	weekly	Urdu	Zamil Akmal	10 - 02 - 1991 now defunct
36	Kannada Shakthi	weekly	Kannada	Rajendra Patil	06 - 02 - 1994 now defunct
37	Kshatriya Kirana	weekly	Kannada	R N Khamithkar	27 - 02 - 1995 now defunct
38	Suddivahaka Jevargi	weekly	Kannada	K S Kobala	now defunct
39	Shellagi Patrike	weekly	Kannada	Devendra Shellagi	1993 (originally a monthly, now a weekly)
40	Yadagiri varthe	weekly	Kannada	Anil Deshpande	08 - 11 - 1994
41	Agni Ankura	fortnightly	Kannada	Viswaradhya Sathyampete	
42	Shoshitara Koogu	fortnightly	Kannada	Veeranna Thimmaji	
43	Janabembala	monthly	Kannada	Hanumantha Kounte	August, 1993
44	Yuva Sanghatane	monthly	Kannada	Shivasharanayya	
45	Vijaya Kranthi	monthly	Kannada	B Mathapathi	July, 1995
46	Janabhimani	monthly	Kannada	Suryakanth Patil	1995
				Nirmaladevi Salkvya	February, 1997

Source : Information and Publicity Officer, Gulbarga District , letter dated 12 -04 - 1996

is being brought out for the last 17 years. Of late 'Sathyartha Darpana' in Kannada-Hindi is being published by Arya Samaja of Gulbarga.

The University and many schools, colleges and several organizations have brought out annual numbers, The publication division of Gulbarga University started a periodical in June 1988 and brought out several issues. The title of it was later changed as 'Kamalaganga'. Sangamesha Savadattimath, a professor in the Institute of Kannada Studies of the University has been bringing out 'Samshodhana Vyasnga' (1988) (previously 'Shodhane') and Veeranna Dande started 'Vimarsh' in 1987 and changed the title to 'Kavimarga' in 1988. Both of them contain writings on literature, art, and research and are being issued regularly. In 1995, Kiran Patil brought out a quarterly 'Kavya' for exclusive publication of poems and criticism on poetry. Chandrakanth Kadaralli and Siddharama Honakal started 'Hosa Dikku' is considered a significant literary journal. There are many annual numbers of various organizations of the district, a few of them in the same name every year. Devendrakumar Hakari and Basalingayya were bringing out an annual number 'Minchu', under the guidance of Tavaga Bhimasena Rao, regularly between 1945 and 1960. This was instrumental in bringing to light many young talents. Likewise, the Ideal Fine Arts Society has been publishing a di-annual number under the title 'Pratibhe' for the past several years. The journal contains complementary information regarding the art of painting and photographs; the production of the journal is quite attractive.

The district has given birth to over one hundred papers, of which some thirty are still being published. The table in the following pages gives a glance of the papers of the district, both in currency and defunct. The district unit of the Reporters Association held a seminar in 1995, on the topic 'The Reporters and Their Challenges'. The district unit of the Union of Working Journalists, in collaboration with the Patrika Academy celebrated 'Pathrika Dina' in July, 1996. In 1996, Rajendra Patil, editor of 'Grenobles' was conferred with 'Smt. Yashodamma G. Narayana' award.

### MUSIC

The Surapur state was encouraging music also. Ananda Dasa (1840-1910) was teaching music to the court dancers; and he is the author of many kirthanas, episodes and poems. He had rendered the 'Bhagavadgeete' into Kirthana form. The musicologists are of the opinion that his compositions have attained a blending of Hindusthani and Karnatak schools of music styles. Bhimabai of Surapur, Bangaramma and Kanakabai were exponents of Hindusthani music.

Pandith Siddarama Jambaladinni joined Sharanabasaveswara Arts College at Gulbarga in 1970; and afterwards the field of music in the district acquired new energy. Though Jambaladinni hails from Manvi of Raichur district, he learnt music under the supervision of Panchakshari Gavai of Gadag and Mallikarjun Mansur of Dharwad. He spent the last eighteen years of his lifetime at Gulbarga and had identified with the district. He was a renowned exponent of Hindusthani School of music; and had set several *vachanas* and parts of 'Sunnyasampadane' into classical *ragas*

and sings them at concerts. He thus popularized music in the region. As long as he lived at Gulbarga, it was K S Hadpad who was his accompanist on the *tabla*. Jambaladinni gave training to several youngsters. Narasimhalu Vadivatti, a disciple of Jambaladinni is running an institute for music in the name of his Guru at Raichur; and he has been celebrating an annual music festival to pay homage to the diseased Guru, in which quite a good number from Gulbarga participate. Jambaladinni was awarded by the Sahithya academy in 1981 and from Sangitha Nrutya Academy during 1985-86; he was recipient of a title 'Karnataka Kalthilaka' also.

Even before this, Pandurangarao Padaki had learnt music on his own and had performed in Mysore, Gulbarga and some places in north India also. He was a recognized Akashavani play artist as well. He had founded 'Kalamandira' in collaboration with harmonium Krishna Rao and has trained many youngsters. Another renowned singer of the district is Saroja Anagarkar, who also got her initial training at the hands of Padaki. The other artists of the period are singer Anandarao Pujari, the *sitarist* Fakruddin, *tabla* maestro Sumanrao Kulkarni, and *tabla* player Gurunatharao Angurkar of Shahabad.

Tarabai Kulkarni, was trained by Pandith Prathap Sarani of Mumbai in the Mevathi Gharana of the Hindusthani style, started giving concerts at Gulbarga as early as 1978. She founded 'Saraswathi Sangeetha Vidyalaya' in 1991. She started the department of music and was a professor at V J Mahila College. Nalinibai Khante, Vani Pramod Desai, Kavitha Javali, Uma Puranik, Ramesh Kulkarni, Sudhakar, Venkatarao Kulkarni and many others were her disciples. She also trained percussion artists such as Sarbanna Patil, Srikanth Devipura. Tarabai had given concerts in many parts of Gulbarga district, featuring Ramayana in song form in collaboration with members of her family. She was honoured at the Inter-University Youth festival held under the aegis of Yuvajana Karyalaya in 1988, and in Unifest-91, held at Bellary in 1991.

Saroja Anagarkar practised music as early as 1960 and started 'Svaranjali', a school for music in 1988. The school has recognition at the All India level and offers instruction for the graduate level examinations. Saroja has a title of 'Sangeetha Bhushana'; and her disciples such as Usha Batavade, Ramesh Kulkarni and Srikanth Devipura have attained the level of 'Sangeetalankara', which is equivalent to a degree. Another of her disciple, Purnima Ramachar, has stood first in the national level University examination in Hindusthani music. Saroja has been an examiner in the department of public Instruction and has trained 75 candidates hitherto, usually about 40 students take the examination division at the level. Saroja had performed 'Svaranjali', a daylong (24-hour) programme, in 1993 and 1994.

Many schools and colleges in Gulbarga offer training in music and quite a number of students are enrolled. Geetha Gayathri at the Junior college, Goduthai in both the Junior and First Grade Colleges, Kalavathi Gore at S B Arts College are music teachers; and M. S. Patil for *tabla*. At V G Mahila College Mahukar and Mohammad Miya teach vocal and *tabla* respectively.

Vocalist Hanumanna Nayaka Dore has popularized *vachanas* by Basavanna and others by singing them in Hindisthani style. A recipient of state award in 1992, he has a title 'Ganagandharva'

to his credit. Shiveraja Patil has written about him in a book entitled 'Lesu Bayasuvavaru'. Presently, Dore is heading the department of Music in the Kannada University at Hampi. Another vocalist who has gained popularity by singing *vachanas* of *sharanas* and *kirthnes* of *dasru* is Panchakshari Kanavi. He is known for setting the compositions into rare *ragas* and giving the gist of their meanings. He has trained many disciples also. K. S. Hadpad is well versed in playing on the tabla; he has been accompanying as percussionist with many renowned vocalists. He was a member of Sangeeth Natak Academy, and has won the award from it in 1996.

Though there has not been enough patronage in the district for Karnataka music from the beginning, P. Saraswathi Tanthri, who settled at Gulbarga in 1956, had learnt music initially at the Madhava Pai Music Academy at Manipal. Since then she has been giving concerts on the occasions of Ramanavami, and Ganesha Chaturthi and Akashavani also. She founded 'Karnataka Sangeetha Sabha' some twenty years ago. This organization holds Aradhanas of Thyagaraja and Purandaradasa, and Ramanavami music concerts. A Ramamandira has been constructed by the endowment established in the name of Saraswathi's husband, the late Padur Ramakrishna Tanthri; and here also music concerts are arranged periodically, inviting artists from far and near. Among her disciples, Kalindi has earned a good name. Saroja Anagarkar's 'Swaranjali' had honoured Saraswathi Tanthri in the presence of Bhimasen Joshi a few years ago.

By the efforts of flutist Shaik Abdulla Khaji, *tabla* player K. S. Hadpad, vocalist Fakiresh Kanavi, Shivanna Desai and others, 'Ganyogi Panchakshari Gavai Kalasangha' has come into existence at Gulbarga in 1990; and it held its fifth annual conference in February 1995. In the two-day long conference many artists from and outside Gulbarga had participated.

'Swaranjali' arranges programmes in commemoration of Padaki, while Hanumana Nayak Dore organizes the other in the name of Basavaraja Rajaguru.

**Akashavani:** A station of the All India radio has been functioning in Gulbarga since 1966, which gives ample encouragement to the local artists. Artists like Pandurangarao Padaki, Siddarama Jambaladinni, Gurunatharao Alagarkar and others were staff artists in the beginning. Apart from the regularly appointed staff artists, there have been many others participating in the AIR programmes. We may mention the names of K. S. Hadpad, Gundabhatta Joshi, Ramarao Padaki, Somashekhara Hagaragi, Shaik Abdulla Khaji, Fakiresh Kanavi, Revanappa Kumkumgar, Shafir A. Khan, Hanumana Nayak Dore, Saroja Anagarkar, Nirmala Rajaguru, Geetha and Gayathri Chakravarthi, Panchakshari Swamy, Shanthalinga Desai Kallur and Siddanna Desai Kallur. The list includes percussionists along with vocalists.

The Akashavani has a team of folk artists also. The Gigi team consists of Kashinatha, Amruthanath Chavan, Vithaldas Ambadas Jathori, Shivasharanayyaswamy Mantalkar, Girijabai Nagappa Balur, Shakunthala H Rathod and Kalyanappa Shanthappa Shilavantha; while for traditional singing there are Madevi Marathur, Kalyanamma Thulajarao Bhaskar, Lakshmi Bai Shivasharana, Siddamma Kailasayya Salimatha, Basamma Halagananvar, Shanthabai Madagi and Gurubai Dvamani; and the team for Kolupada consists of Rachayya Hirematha and Basanna

Mareppa Ibrahimpur; and for Dodddata there are Chandrasekhara M Hosnurkar and Shivalingayya R Salimatha. Other artists are Ramalingayya V Kalburgi (tatwapada), Mylarappa Sharanappa Patil (Dappinata), Jeethappa Ramachandra Bhajanthri (Karadi Majalu), Bhimasha Chandramappa (Dollina Pada), Cahndrakanth Mylarappa Kandoji (Bhajane), Saranappa Vadageri (folk songs), Devarao (Gondaligar Mela), Eswararao M Karunasagar (Bhajane), Sharanappa P Gote (Rivayat Padagalu) and Gundappa Shivayogappa Hoogara.

The Akashavani hold programmes like 'Raga Madhurya' in different parts of the district and relays them on the radio later. A few years ago it had organized a state level competition for radio plays; in a certain year Revanasiddayya Rudraswamy Matha got a prize for his 'prasaravagada nataka'; and he has bagged the third prize at the national level for writing plays for his work, *matanaduva gombegalu*. Saritha Kusumakar Desai's 'Bhimesha Krishna' also has won the Akashavani prize.

**Doordarshan:** A television station, first ever in the state, was established in Gulbarga in 1977. It was a relay station; and the independent studio was set up in 1994. The station has produced documentaries entitled 'Nagaghataka', 'chandra parameswari', 'Buddha Kendra', 'Kadakola Madivalappa' and others, apart from holding conferences, seminars, debates interviews, and producing features introducing places of interest such as Nagavi and Sannathi. Some programmes produced by the Kendra such as 'Pinjara Badasab', 'Bijapur Utsava' and 'rashtriya Yuvajanothsava' have been beamed on the national network also. Some of the documentaries have been repeated by the Bangalore Kendra also.

## DANCE

After the reorganization of states, many art lovers and artists came and settled in the district; and dance also got its due place. One Surekha started training students in dance as far back as 1978. during the same period, Sangameswara Mahila Mattu Yuvathi Mandala satarted classes in dance, along with running other programmes; this is continued even today. 'Rangabharathi' of Shivananda Manvikar, though was promarily meant for theatre activities, it also organized dance prigrammes as well. Under the auspices of this organization, dance programmes by Suchitra Deshapande, R Kiran, Kavitha Kulkarni, Nagarekha Kulkarni, Surekha Mamadi, Sudha Patil Upadhyaya Vani Deepak and others were held between 1980 and 1985.

It was Shubhangi who founded a dance school in a well-organized way. She atarted a dance school by name 'Omkar Nruthya Sadhana' in Gulbarga's Jevargi Colony in 1986. It has trained many youngsters in various forms of dance. As on date, ten students have completed the training programme; and this year (1995-96) 55 students have enrolled for training.

The school has arranged dance performances at different parts of the district; and it is giving concerts regularly for the last ten years with the assistance by the department of Kannada and Culture. The dance troupe of Shubhangi has performed in Kolkatta, apart from giving concerts in Bidar and Bangalore. The school has secured first place both in 1992-93 and 1993-94, in the

competition held under the auspices of Gulbarga University. The school also arranges orientation programmes in dance for selected students, with the financial help from the department of Kannada and Culture.

Among the alumni of Omkar School for Dance, Girija Junjarwad has won laurels at the national level. Vani, Deepasri, Sheela Jemasetty have stood first in the University level competitions; and Kalpana Somayaji has secured the third place. among the other distinguished students of the school, mention may be made of Priya Nandanandana, Tahsin Ali, and Chethana Rao. A seventh class student and a trainee in Omkar School, Purnima Kamalapur has been popular by giving more than fifty dance performances. Of others whose achievements are considerable, we may name V Meera, Soumya, Bhavana Rao, Roopali Deshapande, Rashmi Kulkarni, Suma Mutthagi, Kala Chennesetty, Retge Benjamin, Swetha Nagur, Sraddha Hatti, Vineetha Sharoff, Jageepa Mehtha, Chaya Kulkarni, Kumar Nagaraj and Dattaraj. Usha Kulkarni, Vyshali Kasravalli (a movie and theatre artist) Anupam Herur, Vasudev Kapataala, Girija Kulkarni, Narmada, Keerthana, Sahana and Sruthi are Bharathanatya exponents.

**Purana, Pravachana and Keerthane:** Veerashaiva and vaishnava cults have developed side by side in the district; and various forms of religious expositions such as Keerthane, Bhajane, Harikate, Shivakathe and others are popular. Surapur kings also had patronized these during their regime. Those who came from Maharashtra gave performances in Marathi. It was outsiders who outnumbered the local artists. Surapurada Ananda Dasa (1840-1919) was a *gamaki* also apart from being a *kirthanakara*. He has transformed the Ramayana and the Mahabharata and the Bhagavadgeetha into *kirthanas*, apart from others. His singing was a blend of both Hindusthani and Karnataka styles of music. Apart from Ananda Dasa, Bhima Dasa, Vithal Dasa, Janmalli Dasa, Maddur Srikantha Vithala and Mannur Dasa of Afzalpur are to be mentioned as important exponents of this form. A Haridasa tradition is said to have begun with Srikantha Vithala. One of the most renowned *gamaki*, Bharatha Bindu Rao used to tour the district and give 'Bharatha Vachana performances for several months during the fourth decade of the twentieth century.

Among the other exponents of mention must be made of Sagara Ramachar, Sagara Subbanna, Devadurgada Giracharya, Badegumbala Guruvenkatacharya, Holi Seshagiriraya, Kirthana Kesari Jayarammacharya, Balurgi Bindachar Puranik, Hanumantha Rao Badadal, Ganagapura Kishan Rao Chaupathi and Nelavige Madhava Rao.

The Veerashaiva mathas arrange pravachana and other programmes quite often. Sri Sharanabasappa Appa has instituted an endowment of one lakh Rupees and out of the proceeds of it a title 'Purana Pravachana Praveena' is conferred on an outstanding exponent with a cash prize of ten thousand rupees. Many mathas of the district, including Sharanabasaveswara Samsthana has released cassettes with rendering of Swara Vachanas and *kirthanas*. Urkayi Mylarappa of Sagara has brought out a cassette with songs to enlighten the farmers.



## PAINTING

Though cave and boulder based paintings are abundantly found in the neighbouring district of Raichur, there is only one such specimen found at Balachakra in Yadgir taluk. On a large boulder, pictures of animals, humans and line drawings are closely painted here. Historian A Sundara has made a detailed analysis about the style and designs of them. The painting contains among the cluster of figures a name in the characters of the Badami Chalukyan period, he has put the date of the painting to the historical period, i.e. circa sixth or eighth century A. D. The human figures are elongated and their limbs are lines and heads are squarish. The body portions of the figures are filled with horizontal or diamond shaped or wavy lines. These pictures are of five different types and belong to three periods. The figures of animals are realistic and we find cow, deer, boar and others among them. These also have line drawings on them. Apart from these, there are shapes such as quadrilateral.

Though the Bahamanis did not encourage drawing human figures in consonance with their religious belief, they gave special encouragement to calligraphy and design drawings. We find many designs that are quadrilaterals, octagons, stars and honeycombs interwoven, in various buildings in the premises of the tomb of Bande Nawaz. They are colourful and attractive. The capital of Surapur kings was situated in the southern part of the district, and these rulers gave a lot of encouragement to art. These rulers had close political contacts with Bijapur and Maratha and Moghul rules, and their paintings have been influenced by their styles. They have got the portraits of their family members accordingly. One Garudadri art family seems to have had royal patronage. The names belonging to this family has been cherished for two centuries; and even today the family geonealogy continues. The often-heard name is that of Banayya Garudadri. His signature found on quite a number of paintings are available now. Many paintings are preserved in various art galleries in and outside the country; the Surapur paintings seem to be the continuance of Dakkhani style, which is near to the Vijayanagara style and belong to the period prior to the traditional Mysore School of Paintings. A majority of these are of various god forms, and portraits of kings and the members of their families. There are some portraits of British representatives also.

The present relic of the palace of Surapur kings does not contain any major works excepting a few frescos. The temple of Rudraswamy at Rangampete is in dilapidated condition, whose sidewalls seem to contain a few paintings. But they all are in ruins. Annayana *matha* in this town has some fresco clusters. Among them three are identified as 'Samudra Mathana', 'Girija Kalyana' and 'Draupadi Swamvara'. Dark colours and thick lines are features of these paintings, which seems to be in folk style, nonetheless are artistic.

Among the Surapur rulers, Raja Venkatappa Nayaka (1773-1802) and Mummadi Venkatappa Nayaka (1818-27) gave enormous patronage to art and literature and had royal artists at their courts. They were offered endowments. One Meadows Tylor who lived here between 1842 and 53, was a scholar, painter and a photographer.

The wind of modernity in painting seems to have started blowing over Gulbarga at the beginning of the twentieth century. Important among those who were influenced by it, are Shanthalinga Patil, Shankararao Alandkar and M. T. Bhopale. Shanthalinga Patil (1882-1976) belonged to Nimbhal of Aland taluk and was trained at the J. J. School at Mumbai during 1909. He has done portraits of Nizam of Hyderabad as well as hundreds of commoners. His other works include incidents in the lives of sharanas and those evoking patriotism. He was a sculptor as well. His portraits using light water colours are emotive and we can say they were trailblazers at that time. Shankararao Alandkar (1905-71) also was an alumnus of the J. J. School of Mumbai and later joined the faculty at Nuthan Vidya Samsthe at Gulbarga. He guided such eminent artists as S. M. Pandith, Vidyabhushana and Kumar Chandrasekhar. He was responsible for creating a congenial art atmosphere that is continued to this day. He evoked interest in art among many youngsters and guided them in pursuing the line of art. He has created many albums such as 'Nanna Drishtiyalli Gurudeva' about Rabindranath Tagore; the life of Asafzahr, the predecessor of Nizam; 'Jeevantha Kohinur', about the life of Nehru; 'Bharathiya Samskruthi Prathikagalu'; 'Shilpakavya' (Chiseled Poems); 'Mahatmara Hadinalku Sutragalu'; 'Namma Kathe' and others. He has designed a series on the Bhagavadgeethe. He has transformed a few of Bendre's lyrics into paintings. Some of these are series of paintings, while others are line drawings. Some of these line drawings are published. He has also made collages in pure watercolour in Bengali style, and has made experiments in modern art also. Alandkar was on the staff of the department of publicity in the Nizam government for some time. In 1965, the state Lalithakala Academy honoured him with an award. M T Bhupale (1919-66) was born at Gulbarga and got his training at the J J School and opened a studio there and worked on four hundred items, including landscapes, collages, line-drawings and others, But later got back to Gulbarga for some reason. One may find the influence of the western pattern on his style, but the choice of his subject matter is definitely Indian. Painter Paruthe (b.1911), who also studied at the J. J. School for some time, took part in the struggle of independence.

Some more artists were at work during this period. Art-examiner Sarode, craftsman Bhimasena, Shyamarao of Nuthana Kalashale, Krishna Kannal, Thippanna Kandala, Gurupadappa Padasangikar, S S Munoli are important among them. B. S. Bhangurkar would prepare students for examinations as well as art shows; and some of his works are the temple of Sharanabasaveswara. His contemporary, Revanasiddhayya Rudraswamy Matha had learnt art apart from being interested in literature and drama. He has done many landscape paintings and portraits. He has also arranged several arts shows in the district.

S M Pandith (1916-95) was revered not only in the district but is renowned in the state and the nation at large. He was trained at J J School of Arts at Mumbai and got his degree, and had made Mumbai his workplace till his end. He was adept in portraiture and collages; and he was unparalleled in watercolors and oil paintings. He would prefer as his subject romantic incidents of the mythological stories. There was a great demand for his works. He had been honoured with many awards, which include the State Lalithkala Academy award in 1982 and an honorary Doctorate from Gulbarga University.

Prominent among the artists of the next generation includes J S Khanderao, V. G. Andani and Vijay Hagaragundgi. Though they have age and aptitude differences among them, they helped the art atmosphere of the district to the national level. Khanderao (b.1940) got his degree from the J J School of Mumbai and opened an Arts School at Gulbarga. Later, he joined as a faculty in the department of Arts in S. B. College and became its head. Landscape was his favourite, and he has painted hundreds on the subject in various styles. A winner of many honours, Khanderao was given the award by the State Lalithkala Academy in 1993 and Varhashilpi venkatappa award in 2002, Nadoja award from Kannada University Hampi in 2004-05. He had the distinguished privilege of participating in the 7th Trinale held internationally. V G Andani (1947) belongs to Honnakiranagi of Gulbarga taluk. After getting training in arts, Andani was Principal of Adrasha Kala Shale, and now is Principal of M M K College of Visual Arts. He has experimented in various ways on painting and has held many one-man shows. He has been working on a line drawing on historical monuments and rocks and boulders of Gulbarga on a large canvass. Of late, he has shown interest in collages in human form. He is one of a very few artists from the state, who got training in frescos at Banasthali in Rajasthan. A member of both the State and the central Lalithaka Academies, Andani has been honoured with awards by both, by the Central Academy in 1991 and the State academy in 1994. He was appointed and chairman for State Lalitkala Academy for three years from 1998 to 2001 Vijay Hagaragundgi (b.1957) has created a continuation of the traditional painting. Having been inspired by Surapur and Garudadri paintings, he has studied their colours, forms, and cohesiveness very deeply, and has formulated a new style, in which he has created many works. He has participated in more than ten workshops held across the country. He has participated several times in the 'Art in Action', an annual fair held in London. He has held one-man shown in many parts of India, apart from Bangalore and Gulbarga. He has won prizes from the state Academy four times; many other organizations also have honoured him with prizes and awards. A S Patil (b.1942) is another prominent artist from the district. He was also trained at Mumbai's J J School, and later became professor of arts at Goduthai College for Women. He is influenced by the folk styles and has many works to his credit. He had undertaken a study tour of Andhra Pradesh in 1989, having won many prizes and awards he even got the honour from the state Lalithakala Academy in 1991.

**Art Schools:** Gulbarga has many schools imparting art education. A two-year professional Diploma (JOC) after pre-University is offered at S B College. A three-year Diploma after S S L C or a five-year graduate course (B. Fine) also can be done. There is provision for pursuing for a Master's degree (M. Fine). There is provision in various Art Institutes for obtaining a two-year Art Teachers' training and for higher degree. Art and sculpture can be learnt as a hobby in evening or part-time courses also.

It seems that art was included in the curriculum in Gulbarga in the second decade of the twentieth century as a common subject at the primary school level. A school drawing master Joshi guided Alandakar in his younger days. One Shankar Master was training students for lower and higher examinations in arts of Mumbai. After Alandkar joined Nuthan Vidyasamsthe of Gulbarga,

he was running a private art school as well S M Pandith, Chandrasekhara Bhopale, Vidyabhushana, J D Kamadekar and other renowned artists were trained in this school.

It was J S Khanderao who opened a private school for art training. The school was 'Adarsha Kala Mandira'; and V G Andani, Shivasharanappa Uppina and Mangala Pandith and others were graduated from this school in 1965. Later in 1971, art classes were opened in Sharanabasaveswara College and Khanderao was selected as a teacher there, he transferred the responsibility of running the school to V G Andani in 1972.

**Kalanikethana:** The effort and farsightedness of V G Andani, the director and the cooperation as well as financial assistance from Vudyachandra Kothari, the president have gone a long way in establishing a well equipped Kala Shale in a park belonging to the corporation of Gulbarga. This has facilitated hundreds of students to learn art in a congenial atmosphere. The school offers graduation and post graduation courses, apart from Diploma and Art Teachers' training programmes. Forty students have graduated between the years 1991 and 1996. There is provision to specialize in Painting, Graphic and Commercial Art; and twenty students have hitherto specialized in various divisions. It is only in this school, there is a provision to study for Diploma. A trust registered under the name 'Ideal Arts Society' runs College of Visual Art since 1984, offering graduate and postgraduate courses. It has been renamed as Mathosri Manikbai Kothari College of Visual Art in 1990. There is a museum of folk arts and an art gallery, which are affiliates of the Society. Andani has donated a collection of traditional and folk art works, metal icons, wooden art works, paintings on glass and some palm leaf manuscripts of vachanas - a total of more than one thousand items to the institute. The art works collected at the time of art shows, workshops and demonstration sessions are neatly and attractively on display. It has a valuable collection of about eight thousand books pertaining to various arts. There is a huge collection of transparencies and photographs of art works, which come handy at the time of illustrating lectures on art history. There is a publication wing also, which has published 'Kalavidaru Nadedu Banda Dari' by Gaveesh Hiremath, which is a handbook of the artists of the region. Various types of Greeting cards are among its other publications. It has organized art workshops pertaining to painting, graphic and commercial art at the state level; and it has also held a national level workshop on terracotta, stone sculpture and metal sculpture in collaboration with the state and national academies; and it has the distinction of holding a national seminar on art education. Presentation of a dissertation is a part of the requirements at the post graduate examination; and about fifty works on the art of Kennal, art of Kaudi, Bangles, art of Kalghatgi, village gods and other topics submitted by students are preserved in the college. It is an annual affair to organize an art festival and to give prizes to the best entries. In 1995, as many as 500 art pieces were exhibited by A B Kalappa and M N Radhakrishna, who bagged prizes. The campus is called 'Kalanikethana', which has the recognition, by Gulbarga University. The head of the Diploma division, M B Lohar has won honours in art shows held in and outside the state.

**Sharanabasaveswara College:** Sharanabasaveswara College of Gulbarga started imparting courses in art in the year 1971. later the University sanctioned permission to offer Art as one of the

optional subjects for B A. and to study the lone subject of painting for a postgraduate degree. Both these facilities are offered by Gulbarga University for the first time in the state, For those who do JOC in painting, there is a facility of studying it in lieu of all the three optional subjects at the degree level (B.Fine). The college is equipped with a studio and a library. In 1983, there were 35 students for the graduate course, and this year (1996) there are six students in the first year and eight in second year. The college organizes several national level programmes in collaboration with other organizations; in 1990 it had sponsored an All India Workshop on Portrait painting, and A national art show in 1994 in which 15 aspirants from all over India had taken part. Lakshmi Jambaladinni, J P Shivaputra, Y P Shivakumar and Renuka B Malipatil are all graduates from this college.

Apart from these, Gulbarga has 'Integration Art School' (1993) and Yadgir has "Bluestar Art School' (1995), both of them offer courses in art.

**Art Organizations and Art Shows:** An art organization by name Rainbow has been functioning at Gulbarga since 1965, which has since sponsored many art shows. In 1968, V G Andani, S B Uppin, M B Lohar and B R Uppin had arranged an art show in the name 'Prathibheya Prathiroopa'. The art teachers of Sharanabasaveswara College have organized themselves under the banner 'Kalapragathi' since 1981, which is responsible for arranging art shows in which A S Patil, V B Biradar, M B Patil, S B Uppin, P S Malipatil, C S Chukki Vijaya Hagaragundgi, S M Neela, M M Vadikar, Mangala Uppin, A D Pattar, apart from Khanderao, have participated. In 1989, S Neela had put on show about two hundred of her art pieces in one place. V B Biradar, M C Chetty, Shankar Navalab, S Raghupal Reddy and M G Banglewale have formed 'Fine Five' to put up art shows, though all of them are not from Gulbarga.

The alumni of Adarsha Kala Samsthe organize art shows under the banner 'Mixed Bag'. The eleventh Mixed bag show was held at Bangalore in 1993.

Adarsha Kala Shale had organized All Karnataka painting exhibition at Gulbarga in 1990, and during 1990-91, it held an All India miniature painting show which was the fifth of its kind. Likewise in 1995, it had organized the fifth All India line drawing show.

Adarsha Kala Shale had participated by opening stalls during the fifth Rashtriya Kalamela held in Bangalore in 1995. Art Invent Group, the artists from S B College, Arambha-95, Young Artists Group, Kalasri, MMCP-95, and other troupes have participated in the fifth Rashtriya Kalamela.

Among those who have settled outside the district, the important ones are Jyothi Javalikar, Basavaraja Musavalagi, Basavarajane, Veerendra Shaha, M V Kambar, Kishor Kumar Nagore, P B Kurchagi, A K Joshi, Amaramma, Anasuya Patil, Manjulajane, Vivekrao, A D Pattar, Mohan Sithanur, Vijaya Bagodi, Kuppanna Kundagal, Shivanada Bantanur Prakash Gadkar, S Rajasekhar, Purnima Patil, T Devendrappa, Y G Chandrasaha, Shashi rao, Biradar, Amrith M Sahu, G R Earanna and Mallikarjuna S Setty. Many among these have acquired higher qualifications and have settled in other parts of the state as well as the country.

In the all India show of the Central Lalithakala Academy held in 1997, Vijaya Bagodi and S R Biradar were conferred with national awards; and M B Lohar and Veerendra Shaha with Honorary fellowship. Art works of fifteen artists from the district were on display in the show.

Many art lovers have collected art works and objects of interest and have exhibited them. V G Andani has displayed a collection of folk art works and others in Adarsha Kala Shale. Vidyachandra Kothari had a huge collection of coins, art works metal art pieces and books. A renowned philanthropist, Kothari was a big name in the field of art and culture. An eminent person of this region, Sharanabasappa Appa has patronized the field of art in a big way. The Sharanabasveswara Samsthana has a rich collection of art piece. Rangaroo Badesheshi of Gulbarga has been making art works out of the waste material for the last 40 years; and he has set up a museum in his home. Institute of Kannada Studies of Gulbarga University has a rare collection of art works on glass, painted manuscripts, palm leaves and folk art pieces. Vithal Gurunath Pattankar of Pattana village in Gulbarga taluk had copied some 200 books decorated with paintings some seventy-five years ago; and some of these available even today. D N Akki of Gogi and some others have there are collections of old coins, old paper cuttings and other items of interest. Harihararao Mohahera of Afzalpur also has a rare collection of old coins, maps, government documents and newspapers. It is imperative that these collections are to be preserved for posterity.

Babu Rao and P B Harasser of Gulbarga have founded an art school at Tumkur, in which the former is serving as Principal and the latter as professor. In the same way, M G Doddamani is running an art Gallery in Bangalore. Kalesha, an artist from Jevargi has been publishing a journal, 'Cheluva Karnataka' devoted to art and literature from Bangalore; and he has been organizing cultural events at Gulbarga. Basavraj Uppin, an ex-member of the State Lalithakala Academy, has published a book entitled 'Banayya Garudadri', while Gaveesh Hiremath has brought out 'Kalvidaru Nadedu Banda Dari' and 'Srujanasheela Kalavidaru'.

Gulbarga University has been giving a subvention of Rs. 2000 to the books written by the authors and works of artists belonging to the four districts under Gulbarga revenue division. It also organizes art shows annually. Under the subvention scheme started in 1983, Rudregouda S Patil, Popuri Rajarao, M Jagadish, Manjula Kalagi and Omprakash Madapathi have been awarded in 1995.

Adarsha Kala Shale had organized an art workshop at Bhalki in 1995 for the artists belonging to the scheduled castes and scheduled tribes, with the financial assistance by the department of Kannada and Culture; many artists from the district had participated in it. Activities pertaining to art have been held all over the district; in 1995, an art show was held at Jevargi as a part of Festival of Rural Culture. It is heartening that quite a number of artists and art teachers are emerging from the district, but they have their own problems. There is a deficiency of vacancies for art teachers, as result of which 'Jilla Nirudyogi Chitrakala Shikshakara Sangha' has been formed and in August 1996 association staged Dharana to draw the attention of the government to their problems.

## SCULPTURE

The district of Gulbarga has many specimens of sculpture and architecture in its various temples developed over centuries. Important places among these are Shiravala, Sannathi, Kalagi, Hudagi, Kalgeri, Hagaratagi, Padaswar a temple, within the precincts of the fort of Gulbarga, Bhagnagudi, Athnur, Evoor, Sedam, Chincholi and Dhummanagudu, which have magnificent sculptures in temples. Maruthi temple of Bhimarayanagudi has pillars with lions carved on them, which perhaps are in Ganga architectural patterns. Recently it has been discovered that in a Buddhist monastery of Evoor and Sannathi has writing in Roman script and pendants with portraits of kings carved on them. In later years, due to the Mohammedan rule, not much encouragement for art was given. But they were responsible for the construction of huge prayer halls and tombs; these are rare contributions to architecture. A slanted fresco on the tomb of Hasan Gangu, structures in the premises of the tomb of Bande Nawaz, and the Seven Gumbaz nearby and such other religious structures are scattered all over the district. Jamiya mosque within the fort of Gulbarga is a marvel in that class. The pillars, arches, the central dome, fine flooring etc. are really attractive, making the mosque a marvel. We find specimens of Muslim architecture at Firozabad, Chincholi, Gogi and Chitapur forts also.

The government museum of Gulbarga originally a place of worship, is now housing specimens of art, sculpture and other artifacts. A modern building to house the museum was inaugurated in 1997. Artifacts from all over the district are on display here, though specimens of Sathavahana style from Sannathi and other places outnumber others. We find here sculptures pertaining to Buddhapada and Bhuddist religion. Apart from these, sculpture pertaining to Jainism and vaishnavism and 'thoranagamba's of the Chalukyan period are also found here.

Many inscriptions of Gulbarga district contain details regarding the sculptors, and the remuneration they got etc. Of them, we may mention here Ajamoja an Aaloja, the sculptors of an inscription of 1054, and the probable architects of a temple; Maroja, who has been mentioned in inscriptions of Byjaba of 1074 and that of Hiriya Hebbala dated 1081; Ramoja son of Malloja mentioned in inscription of 1079 of Sedam; and Kallukutiga Nagoja, who built the Rameswara temple of Nagayi. These sculptors were rewarded in the form of land and *gadyanas* commensurate with the work they executed. The rulers of Surapur also caused construction of temples thereby patronizing architects and sculptors. We may find mortar representation of the rulers in the area of their rule.

It was Dhananjaya Shilpi (1934-2004) who gave modern touch to the sculpture of the district. Though originally from Athani of Belgaum district, he learnt at J J School and settled at Gulbarga later. A sculpture depicting mother and child by him is accepted as a logo of the Indian Council of medicine and World health Organization. He has won many laurels from organizations of Mumbai and Gulbarga. His larger-than-life sculpture of Madakari Nayaka of Chitradurga is one his many magnificent works. Shilpi, who has carried out sculpting for many agencies in and outside India, was a member of the State Academy during 1981-84; and has won the academy award in 1984. He was chosen for Rajyothsava award in 1996 and Jakanachari award in 2001 In

July 1996, the 'Udayonmukha Yuva Barahagarara Balaga' of Gulbarga gave a public reception to him in 1996.

There is provision to learn sculpture also in Adarsha Kala Shale, and V G Andani himself has worked on many sculptures. Among the other important sculptors we may mention the names of Ashok Kadaganchi, Naganagouda, A Patil, Prathap Singh and Bharathi. Vivek Rao has experimented in transforming into relief works from waste materials. Ningappa M Poojari and Mariyappa Ramanna are specialists in thermocol sculpture.

There are many wood sculptors at Gulbarga who make attractive doorframes. Siddanna Shiravala, Chandroodevara Ramathirtha, Shivalingappa Badiger and others have been pursuing this. In July 1995, a national level workshop on metal sculpture was held at Gulbarga.

### Photography

The last ruler of Surapur, Raja Venkatappa Nayaka (1842-58) and the then political representative, Meadows Tylor were both good photographers. There is a room in the relic of the palace that was used for developing photographs and the negatives of a few photographs also are available. Later in 1904, one G B Bhavanisingh Hanumansingh Devakarana established a photo studio at Gulbarga. By 1924, Shantalingappa Patil was running a studio that coloured the photographs.

Basappa Sirivalkar, who was an actor in the Gubbi Company, was a photographer and he opened a studio at Gulbarga in 1926, which was later handed down to his son Divakar B Sirivalkar. Subsequently, photo studios were opened at Gulbarga by Lakshmanarao S Kulkarni in 1942, by Fakirayya Veerabhadrayya Anthurmata in 1946, by Madivalappa S Hatture in 1970 and by Sripadarao S Kulakarni in 1983. At present, there are 58 studios at Gulbarga City; some of the photographers send their entries to the state level and national level competition in photography. B G Annigeri has a collection of rare photographs of the sea, and he held a show of them recently. Chandrasekhar Bakod has experimented in photography in many ways and uses the trade in a creatively. He has won prizes in several competitions including the one at Nagpur. A 'Photographers' Association' is active at Gulbarga.

### FOLKLORE

We have made a brief survey in this sub-chapter of the various folk arts artists, collection of folk songs; folk prose forms, folk drama and their study and publication, seminars held on folklore, exhibition of folk performing arts etc. Though Urdu was the official language for a long period, the language of the masses was Kannada; and hence folk literature and arts are handed down from posterity to posterity. And it is significant that some of the folk literature pertaining to Muslim culture is in Kannada also.

The folk forms of Gulbarga district are not very different from those of the neighbouring ones. However we may classify the prevalent folk forms of performing arts thus: drama, puppet



show, dance forms, ritual shows, individual artists, Jatti performances, professional singers, musical instruments and animal shows.

In the Bayalata form, Sannata is a more prevalent form, in which mythological incidents such as Krishanparijatha, Radhanata, Goulagitti and historical incidents such as Nijaguna Shivayogi, Allama Prabhu are dramatized and social plays such as Sangya Balya, Kadlimatti Station Master, Somraya Bhimraya and some others, which are popular.

Among the village deities Dyamavva, Durgavva, Chowdamma, Kamma, Hulamma, Palakamma who gives milk to children, and Yallamma are popular whose shrines are found all over the district. All the folk literature has direct bearing with the customs related to these deities. There are several mythical stories about Mapura Tayi of Chinchinasur of Aland taluk and the place. There are a few wooden idols being adored along with the main deity.

As Mohammadans had a strong political hold in the district, their customs and traditions have become part of the Hindu social life. Both the communities partake in religious ceremonies pertaining to both. As a remnant of religious harmony and cultural assimilation, festivals such as Ramjan, Bakrid, Shab-E-Barath and Muharraum are celebrated throughout the district. Muharram which is symbol of the strife between Yajid and Imam Hussain at Mecca, during which enactment of Imam undergoing hardship to save Islam, the martyrdom of the brothers Hassan and Hussain and the attainment of eternity by the boy Kasim are done. The folk songs narrating these incidents in Kannada, which is a symbol of religious co-existence harmony. There is a gamut of songs that can be classified as warrior-songs, religious songs about customs and rituals, and social songs that preach morals. The social narrative songs such as Somaraya Bhimaraya could be said to deal with social themes.

**Collection and Study:** Though folk art forms and folk literature were abundantly available in the district, collection and preservation were not attempted at till recently. Kapataral Krishnarao, D K Bhimasena Rao. Manvi Narasingarao and others started taking interest in this task. But a methodical collection and study process started after Karnatak University established a postgraduate centre at Gulbarga in 1970. Here Folk studies became one of the subjects of study. During 1981-82, a separate department of Folk Studies was established, offering postgraduate degree.

B. B. Hendi, while working in the University during 1972-86, initiated collection and study of folk material and trained many researchers. He coordinated two projects of Collection, Editing and Publication entitled 'Folk Stories of Gulbarga District' and 'Folk Stories and Songs of the Seven Districts of North Karnataka' and carried them out successfully. He has edited 'Thripadithraya' on his own and 'Nurentu Janapada Kategalu' and Bayalatas entitled 'Yamathi' with others. M. S. Latthe came to Gulbarga in 1972 and since then has dedicated himself in the field of Folklore. His publications include editing of 'Uttara Karnatakada Gadegalu' with Hendi and 'Ogatugalu and Odapugalu' on his own. He has thirty publication in all, important of them being 'Uttara Karnatakada Hanthiya Padagalu', 'Chukkola Padagalu', 'Kavicharithhe', 'Bayalata Sarathi' and 'Janpada Nudigattugalu'.

Basavaraja police Patil who was a research assistant of Hendi's projects has written a doctoral thesis on the 'Folk Literature of Hyderabad Karnataka'; apart from publishing two collections of articles entitled 'Janapada Bharathi' and 'Janpada Siri' Veeranna Dande has done deep study on the motif of folk stories of Gulbarga district and has published books such as 'Janapada Kathe Mattu Tantra', 'Janapada Kavyamimamse', 'Ayda Gadegalu Hagu Ogatugalu' and 'Janapadas Prajne'. He has also to his credit publication of 'Janapada Kavya Prathama Vimarsh', 'Bidi Bayalatagalu', and 'Ashtavarana Thilaka'. He has prepared a 'Kannada Gadegala Hagu Ogatugala Suchi' on his own and 'Janpada Nudigattu' in collaboration with others.

Chennanna Valikara has done extensive fieldwork on the folklore of the district. His doctoral work is on the village deities of Gulbarga district; his other works include 'Gulabarga Jilleya Muharrum Padagalu', 'Gulabarga Jilleya Thripadigalu' and 'Ondu Gramada Janapadiya Adhyayana' - all dealing with the folk forms of the district. He also study the 'Devadasi' cult is that area and brought out a volume with illustrations. Sashikala Moldi has brought out 'Hareyada Hadugalu' and 'Jajada Hadugalu', which are significant contributions to the study of folk literature. P. K. Khandoba has done special study on the Lambani tribe. His doctoral dissertation is entitled 'Karnatakada Lambanigalu'. He has worked on the culture in general and riddles among Lambanis in particular. His "Tanda Samskruthi", 'Sudugadu Siddaru', 'Janapada Munnota' also are important publications.

Sangamesha Savadattimatha's 'Janapada Bhasha Sameekshe'; V G Pujaris 'Virashyva Kavyadalli Pavada Kathegalu' and 'Gulbarga Talukina Sthalanamgalu: Ondu Bhashika Samskruthika Adhyayana'; M G Biradar's 'Janapada Samaloka'; Sangamesha Biradar's 'Chape Hakthivi Dappina Myala'; D B Nayak's 'Uttara Karnatakada Lambani Janpada Sahithya'; Karisiddappa's 'Myasa Nayakaru'; B S Kotyala's 'B B Ingalagi Sampradayada Gigi Padagalu'; Pothe Hanumantha Thippanna's 'Hyderabad Karnatakada Janapada Pradarshana Kathegalu' and 'Gulbarga Jilleya Kathegalu'; Bhaskara Thippanna's 'Sudugada Siddharu; Ondu Samskruthika Adhyayana'; M R Nayak's 'Surapurada Bedara Nambikegalu Mattu Sampradayagalu'; Nagagouda Patil's ' Gulabarga Jilleya janapada Vrittigayakaru'; Subhash Dara's 'Gulbarga Jilleya bayalatagalu'; Govida's 'Hyderabad Karnatakada Janpada Parampare'; and Harischandra D Navalagi's "Mohammad Sab Avara Lavanigalu' are important publications pertaining to the folk studies of the district.

Some of the forms of folk performing arts are to be seen only in a few places of the district. For example, The Puravantha Mela congregates only at the annual fair of Thinthini Mouneswara. The Sudugadu Sidda tribe who performs tricks such as Mata and Kaichalak live only in Mudabala of Shahapur taluk. The snake charmers are to be seen only in Sedam, Chincholi and in border areas with Andhra Pradesh of Yadgir. The artists of Domburata are found in Darga Shirur of Aland taluk. Jattis and Mallagamba are seen only in Surpur. Vaggayyas are the devotees of Mylapura Mallayya of Yadgir; the Jogthis are devotees of Chinchanasur Mapuri; Halige Barisuvavaru are from Madan Hipparaga village of Aland taluk; the Dummali Mela and Karadi Sakuvavaru are found in Kudumuda and Kerur villages; Monkey players are from Yadgir taluk; the Horse trainers are from Tadakal village of Aland taluk; Kolikalaga and Konana Kusthi players are from Surpur -

are all performers of various kinds. The late Marthur Lakshmibai had got hundreds of folk songs by rote; and she tried her best to popularize singing of folk songs by founding Ramabai Mahila Mandala. More than thirty troupes singing Gigi songs participate in the annual fair of Sharanabasaveswara and perform for three days. Sydapura Siddappa Meti can sing the whole of Halumatha *mahakavya* by memory; and his repertoire of folk songs comprise of various types to suffice one hundred hours of singing.

**The Folk Poets and Artists:** Though the folk songs and stories had descended down the ages in oral form till recently, we have some names of those who wrote certain poems. 'Hyderabad Rajakara Lavani' Nalawadi Srikanthasastry of Dharwad 'Bhulayipada' of kamalapur Virupakshaswamy; 'Rajakara Bhulayi Padagalu' of Muchalambi Ramalingappa Ambalage are significant writings. Some Muslim poets have composed songs in Kannada; and some of them are, Mirasaheba of Mahagaon of Gulbarga taluk, Kakhiguru of Benuru, Mohammad Sab of Savalagi, hazarath Sab of Degaonvi, Hyderali of Naron, Mashaksab of Kalagi, Hyderasaba of Bhyramadagi and others are considered important among them. There are several folk artists professing various art forms and a list of important among them follows:

Andanappa Basappa Harijana, Ambanna Harijana, Srimantha Harijana, Govindappa Aladihal, Papanna Maqtam Ali, Hanumanthappa Aladihal, Sharanayyaswamy and friends, Kashinath Chavan and associates, Girijabai Aladihal, Thuaram Thalawar, Hyder Sab Thana of Afzakupur are known for singing Gigi songs. Monappa Chincholi and associates are famous for their Puravantha Mela, while Murugappa Malige is known for his Sanadi Mela. Sharanappa Doddamani and associates are adept in performing Bayalata, while Thukaram, Nilappa Bhajanthri and friends are known for Chattahalage. Shankar Katabar and friends perform puppet shows, while Shivanna Siddappa Eswaragonda and friends perform Kolata. Shankarabai Pujar and associates and Ambavva Bhimanna Pattana are well known for their rendering of traditional songs. Lakshman Santhappa kalakande and others perform Halage Kunitha, while Srimantha Mareppa Bhajanthri plays on Shanai. Devarayi Ananadar's Gondali Mela and Gejje Mela of Sopan Sab Mahaboob Sab Sadaf and friends are popular. Husanayya Guttedar's Moharrum songs, Santhalingappa Pujari's and Basappa Lakkappa Pujari's Dollina Hadu, Shanthabai Honnappa Myakeri and friends' Sobane Pada, Doddappa Devar and Friends' Hanthi Hadu, Shankara Kalappa byadagyal's Chavadiki Hadu, Basappa Kalbande and Friends' Karadi Kunitha, Mahadeva Govinda Vagmore's Budubuduki, Shaivalingayya Nayak's Doddata, Ravuthappa Lakkappa Singh's Vaggeri Kunitha, Sathalingayya Hirematha and Friends' Sannata, Sifan Shah Mukandari and Friends' Parijatha, Aland's Dhondiba Dhothre's Dhumali Myala, Guranna Hanavantha Rao's Parijatha, Shanlarappa Bodana and Friends' Dappainata and Malappa Chandappa Singh's Kahale are well known in Gulbarga district for their excellent performance.

The Gigi Mela of Thukaram and friends of Chicholi taluk, Puravanthike of Subhash Chandra, Kolata troupe of Madusabara, Moharrum Kunitha of Bhimappa Kullur, Masters of Doddata namely, Ramappa Sharanappa Channabasappa Chandrasetty Bhimarava, masters of Sannata namely Sayappa Agasar, Folk singers Earanna Arali Veerayyaswamy Ayyappa masthar,

Narasappa Chinnaratti, Mahatesh Kattimani, Anantarao Madavule, Myalarappa Sagar, Bheemarao Nuchina Devendra Kattimani, Basavaraja Loddanura, Gigipada of Girijabai Aladihal from Chittapir taluk, Sudha Kulkarni, Ramabai Ramacharjalihal's folk songs, bayalata of Siddalingesha Tharuna Sangha and folk dances of Shranappa yuvaka mandala - are other forms of various folk arts that are popular.

Dappinata of D V Patil and Friends' of Gulbarga; Puravanthike of Devvendrappa Katagarapura; Kolata of Devanand Thakur and Friends; Dollina Kunitha of Hirigeppa Baragali and friends, Shanthappa Pujari and Friends and Malappa Muthya Wodeyar; Gigipada of Gundappa Phulari, Mirasaba and Shakunthala Devulanayaka; Kahale of Shanthappa Singe; Sanadi Mela of Prabhu Mange; Dappinata of Kashappa Sharanappa; and Sannatada Masthrike of Moleppa Huleppagol of Kusanur - these are some other forms and their performers that have been acclaimed.

Kolata of Basavaraja Dhamethi of Jevargi taluk; Bhajane of Shivappa Basappakari; and Kolata troupe of Sharanappa Pusadatta are also well known throughout the district.

Halage Nruthya and Lamani Kunitha of Premasingh rathod of Sedam taluk; folk songs of Praburaj Arankal; Moharrum songs of Banumiya; *alavi* songs of nabisab; *dappinata* of Viranna; and *doddatta* masters Sabanna hazamur and manikappa Hugar are very renowned.

Dodda Halage of Chandappa Tarakori and friends; Moharrum songs of Shivanna and Friends; folk songs of Sastri Raja Joshi are known in Shahapur taluk. In Surapur taluk, Moharum songs of Ramachandra and Friends; folk songs of Azeez Tylor are well known. in Yadgir taluk, Earappa Hanumanthappa troupe is known for Doddata; N B Venkatesh for Gigipada; Khaja Hussain for Kolata; Basavalingappa for Dollu Kunitha; Pandurangavarada for Suggi Kunitha; karibasayya Swamy for Veergase; R Kadabur for Lavani pada; basayya Swamy and Krishna and Friends and Himam Hussain for folk dance.

(Source; Deputy Director, Department of Kannada and Culture, Gulbarga.

**Conference On folklore;** In 1972, B B Hendi had arranged special lectures on folklore by Betageri Krishna Sharma for three days. In 1975, a state level conference on Lavani and Gigipada forms was organized. Karantaka University is holding an all Karnataka conference on folklore every year; and the fifth conference was held at Gulbarga in 1978. As part of it, performances of various folk art forms of Hyderabad Karnataka area were arranged. The department of Kannada of Gulbarga University held a seminar on Sannata in 1983.

After the stae Academy for Folklore and Yakshagan came into being, it has arranged several programes in the district including seminars on folklore, exhibition of folk art forms, prize distribution ceremonies. These were either directly arranged by the academy or through some organization by giving financial suport. Apart from all this, the University, some local organizations, schools and colleges and *mathas* have been arranging various activities pertaining to folk art and literature.

## ORGANIZATIONS

Several organizations in the district have done yeoman service in the propagation of culture. Tavaga Bhimasena Rao came to Gulbarga in 1941, and he founded 'Kannada Sahithya Sangha' in association with Aswatharao Vakila, Majendrarao, Dattatreyyarao Avaradi and others. It soon acquired a site of its own and put up a building on it. Even before this association came into existence, Herur Dattatreyyarao had founded one 'Taruna Tanda', which was celebrating occasions such as Nadhabba. 'Kannada Sahithya Sangha' is active even today; and it has a very good collection of books; and arranges lectures and other programmes, apart from celebrating important occasions. Eminent persons such as B M Sri, Bendre, Masthi and others have participated in its programmes for the last fifty years. The association has several publications also to its credit.

'Kannada Sahithya Sangha' of Rangampete near Surapur was started in 1943 by the initiation of Buddhivantha Setty, Sagara Krishanachar and others. It was bringing out a hand-written magazine 'Aruna' at the initial stages. It was also running classes training students for the examinations conducted by Kannada Sahithya Parishath. The important occasion the Sangha celebrates include Nadahabba, Vasatha Sahithyotsava, Commemoration lectures and others. Many dignitaries from all over the state have taken part in its activities. It has a well-equipped library and has published many books. The Sangha celebrated its Golden Jubilee in 1966. In 1959, a 'Sarvajanika Sahithya Mandira' came into being at Rangampete, and undertook publishing books and handouts. There was a publishing firm there by name 'Bhagyodaya Granthamale'. At Shahabad, Gopala Katti, Thammannachar and others started a Kannada Sangha in 1946; the sangha would celebrate Nadahabba, and arrange lectures and other programmes.

**Kannada Sahithya Parishat:** The 14th All India conference of Kannada Sahithya Parishat was held at Gulbarga with B M Sri as president in 1928. Reverend Nanappa Desai, who hails from the Kaktiya royal dynasty, had settled down at Gulbarga and had contacts with the Parishat by 1939 and was holding several programmes under its aegis. Again in 1949, the 32nd All India conference of Kannada Sahithya Parishat with Channappa Uthangi as President; and in 1987, the 58th conference with Siddayya Puranik as president were also held at Gulbarga.

As many as four District level conferences of Sahithya Parishat have been held; the first three at Gulbarga until today (1966), with Ja Cha Ni, Bhimasenarao Tavaga and Shylaja Udachana in the chair; and the fourth one having been held at Yadgir in April 1995, under the presidentship of B Mahadevappa. Taluk level conferences also have been held at Sedam in 1981 and 1995, with Kerali Gurunatha Reddy in the chair in 1995. And in 1996, the first conference of Surapur taluk was held in 1996, with Dr. Muddanna in the chair.

Bhimasenarao Tavaga would organize programmes on behalf of Kannada Sahithya Parishath, and he became President of the district unit in 1963. He had conducted many programmes such as district level Sahithya Sammelana, Janapada Mela and Mahila Varsha. The All Karnataka conference of women writers was held under the auspices of Kannada Sahithya Parishath in 1982. There is a spacious building 'Kannada Bhavana' for the district unit of Kannada Sahithya Parishath,

which was inaugurated in 1995. There are units of Kannada Sahithya Parishath in all the ten taluks of the district; and all of them are engaged in holding various programmes such as pro-Kannada activities, sign board movement, Gandhi Jayanthi, Shravana evening programmes, poet conference, felicitation, teaching Kannada to non-Kannadigas, exhibitions of paintings, staging of plays and music concert. The Kannada Book Authority held a state level book exhibition in January 1996, in collaboration with Kannada Sahithya Parishath. P M Mannur is presently (1996) the president of the district unit of Kannada Sahithya Parishath Conferences of Hyderabad Karnataka Sahithya Parishath had held its conferences at Bidar, Raichur and Yadgir with Siddayya Puranik in the chair; and at Yalgi with Manvi Narasimha Rao in the chair. The third session of the Nizam Karnataka Sahithya Parishath was held at Surapur in 1942 with Annarao Ganamukhi in the chair.

Apart from these, there are several other organizations across the district engaged in activities pertaining to culture and literature. 'Udayonmukha Yuva Barahagarara Balaga' conducts such activities as felicitation to men of letters and picture-poem sessions. It was giving awards in the name of eminent literatures. 'Sandhya Sahithya Vedike' organizes workshops on story writing, literary criticism and poetry recital. Sulaiman Khatib Smaraka Shaikshanika Samskruthika Samsthe has been giving annual award to the best book in Urdu. In 1996, S R Patil foundation held seminars on research in culture and book publication. 'Vachanothsava' holds weekly one day sessions on exposition of vachanas.

A 'Kannada Sahithya Sangha' came into being along with the establishment of Gulbarga University, which is dedicated to literary activities. It celebrated its Silver Jubilee in 1995, when it brought out a commemoration volume entitled 'Kannada Belli'. There is a national level organization 'Surya' working in the University to promote creativity among the youth; it held a three-day national Students' Conference and talent exhibition in October 1996. Other important organizations of the district are 'Kalburgiya Samudaya', 'Janavadi Mahila Sanghatane', 'Sneha Sahithya', 'Samskruthika Balaga', 'Jnanavijna Samithi', 'Amara Kalavrinda' and 'Rachana Vedike' - all in Gulbarga; 'Nrupathunga Adhyayana Samsthe' at Sedam; 'Viswaranga Kalabalaga' at Aland; Mahakavi Lakshmisha Vachana Sangha' and 'Kannada Geleyara Balaga' at Surapur. Hyderabad Karnataka Yuva Barahagarara Balaga' at Shahapur and 'Kannada Geleyara Balaga' at Shahabad. These organizations have kept the cultural light aglow across the district.

A district Unit of Sharana Sahithya Parishath was opened recently at Gulbarga. (The headquarters being Suttur *matha* at Mysore). The district Unit of Karnataka Sangharsha Sene also conducts programmes such as poets' meet. There are several taluk units of 'Udayonmukha Yuva Barahagarara Balaga'. There is a 'Gulbarga Jilla Dalitha Kalavidara Sangha' which also is very active.

The faculty members of the Institute of Kannada Studies of Gulbarga University have formed a Book Academy, under the aegis of which programmes such as publication of books, dialogues, seminars and workshops.

Quite a number of Reading Rooms came into existence during the freedom struggle. These have helped propagation of reading habit; and arrange lectures by eminent men and women, poetry reading sessions, reading of plays and other activities. Among them the important ones are 'Virashyabandhu Samaja Vachanalaya', 'Bharatha Vachanalaya' of Chincholi, 'Karnataka Vachanalaya' of Sulahapete and 'Venugopala Vachanalaya' of Shahapur.

### CINEMA

The cinema as an industry is making its impact since 1975. One Verghese has been the producer of Kannada films entitled 'Manini', 'Manasa Sarovara', 'Dharani Mandala', 'Nenapina Doni', 'Shiva Kotta Soubhagya', 'Premagni' and others, apart from producing three films in Malayalam. a film 'Asphota' has won an award. Doctor Chitaguppi was the director of 'Parivarthane', a film of his making. The leading roles of this film were done by R N Rao and Vyshali Chitaguppi (now, Vyshali Kasaravalli), both of them belong to Gulbarga district. The main attraction of the film was the inclusion of several shots done on some dignitaries of Gulbarga. Kamalakara, another native of the district, did produce a film entitled 'Seelu Nakshatra', in which one Kishore Kumar has played the lead role, and Kamalakara himself had done a role. In 1919, Rajashekhara Nadagouda produced a film entitled 'Mahadasohi' whose starcast is full of local talents. Amara Hirematha (Amara Priya) had done the script for the film and was the music composer as well. He has composed music for Shankaralinga Sugnali's 'Elu Koti Marthanda Bhyrava' and 'Vijaya Kankana' also.

A painter of Gulbarga, namely, Chandrasekhar was assistant director of the film 'Navarang' under V Shantharam. One Guguwada had done setting work for Hindi films, 'Alam Ara' and 'Alibaba Chalis Chor'. Umesh Kulkarni of Afzalpur is a film editor, whose editing work for the film 'Shankhanada' has won an award.

Prominent among those who work in the film field include, Vyshali Kasaravalli, Prabhakar Sathukheda, Hemantha Kolhapur, Earanna Navali, Easwarappa Parvathabad, Vanitha Manvikar, Shobha Ranjolkar, Shantha Venkatesh Desai, Anantha Harasur, Swamirao Kulkarni and Hanumanna Nayaka Dore. Quite a number of persons are engaged in working for the television.

At the beginning a tent cinema was showing films at Gulbarga, and later two permanent cinema halls by name 'Lakshmi' and 'Madan' were established. At Yadgir 'Sharada' is the oldest cinema hall. In 1992, there were six cinema halls at Gulbarga, four each at Surapur and Chittapur, three each at Yadgir and Shahapur, two at Jevargi and one each at Afzalpur, Aland, Chincholi and Sedam.

Attempts have been made here to give a brief account of various cultural facets of Gulbarga district. Names of many personalities have been mentioned at several points while dealing with different aspects. We must make sure that the list does not go by seniority or attainment. Needless to say there are so many other persons who are active in various fields doing meaningful work. Paucity of space, inadequacy of information and such limitations has been constraints in making these lists exhaustive. The readers are requested to consider this survey as just representative and an attempt to introduce the trends in a brief way.