

CHAPTER XI

CULTURE

THE last one decade (1982-92) has seen substantial growth and changes in the various fields, of cultural activity in Karnataka. Two more Kannada litterateurs, Dr.Masti Venkatesh Iyengar and Dr.V.K.Gokak secured Jnanapeetha Awards, taking the total numbers of recipients from the State to five. Noted poet Prof. Gopalkrishna Adiga was awarded Kabir Sanman of the M.P. Govt. Popular folk singer, Balappa Hukkeri was honoured with Kalidas Prashasti by the M.P. Government, and Gangubai Hangal, outstanding vocalist, secured the coveted Tansen Sanman. The State Government itself instituted Pampa Prashasti for outstanding, Kannada writers, and Kuvempu, Ti.Nam. Shri, Dr. Bhoosanurmath and Shivaram Karant have won them. The State Government similarly instituted the Puttanna Kanagal Award which went to K.R.Seetharama Sastry, G.V. Iyer and Y.R. Swamy the best film personalities. The Gubbi Veeranna Award newly instituted was bagged by the matinee idol and stage artist Dr.Rajakumar. Similarly the Kanaka-Purandhara Prashasti instituted for the outstanding museologists went to Thitte Krishna Iyengar. Each of these awards carry six-figured cash prizes.

The Government has been organising annual cultural festivals at places like Bijapur, Chitradurga, Pattadakal, Hampi, Somnathpur etc., and of late in every district where folk artistes, vocalists, dancers and other men of creative faculties are provided with an opportunity to give expression to their talents. Thousands gather to these two or three-day programmes when the performances of both the classical and folk artistes are getting a pin-drop silence reception. The Adichunchanagiri Matha in Mandya district arranges folk art festival every year. The Nrityagrama near Bangalore arranges spring dance festival in summer.

The amateur stage has not shown so much vigour during the last decade but the artistes have found ample scope for their ventures on the small screen. The 'Neeenasam' at Heggodu organises 'Tirugata' all over the State to develop

mature taste regarding the stage. K.V.Subbanna of the 'Neeenasam' has won the Magsaysay Award for his achievements. The Kannada and Culture Department has sponsored the Drama Repertory at Mysore which is guided by noted director, B.V.Karant.

In journalism, the new printing technology has made large scale printing easy, and there has been spurt of publications, whether weeklies or dailies in the State. Releasing of cassetts of recorded music has also encouraged artistes and poets. The following pages try to presnt a brid's eye veiw of developments in various fields of cultural activities. But the survey here is neither exhaustive nor claims to be fully authoritative. It is only an effort to present the trends in various fields.

The holding of Vishwa Kannada Sammelana in Dec.1985 at Mysore was a memorable event from the point of view of climax of cultural activity in the State. Writers, musicians, painters, dancers, stage artistes and creative men from all walks of life participated in gala festival. Kannada films were screened in all theatres.

Add to page No. 909, part II:

KANNADA LITERATURE*

Karnataka received once again all-India recognition during the decade when Masti Venkatesha Iyengar and Vinayaka Krishna Gokak won the Jnanapeetha Award and Gopalakrishna Adiga was awarded Kabir Sanman (1986) and poet Pu.Ti. Narasimhachar and Playwright G.B.Joshi received Padmabhushan awards for thier literary achievements.

No new literary trend has been widely recognised. Poets of the Navodaya school like Pu.Ti. Narasimhachar and K.S.Narasimhaswamy have been writing in their characteristic style and the Navya (modernist) school has its exponent in writers like Ramachandra Sharma. A trend that is continuing to spread is the Bandaya-Dalita School which reminds us of the Progressive School of the 40s. The Navodays poets are known for the lyrical mode and stanzaic forms and the Navyas for free verse. A.K.Ramanujan and U.R.Anantha Murthy are known for prose poems.

Poetry

There are a few poets who have been experimenting in the lyrical mode. H.S.Venkatesha Murthy, N.S. Lakshminarayana Bhatta, Smt. Vydehi, Sumateendra Nadiga, Chandrasekhara Kambara, H.S. Shivaprakash, K.V. Tirumalesh, Dr. Siddalingiah have been searching for a new forms, but yet there is no dominant voice like Bendre, Kuvempu, Narasimhaswamy or Adiga.

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Gokak's *magnum opus*, *Bharata Sindhu Rashmi* was published during the year 1982. Adiga's *Samagra Kavya* and his new collection, *Battalarada Gange*, *Chintamaniyalli Kanda Mukha* and *Suvarna Putthali* were some of the notable collections. Nisar Ahmed's poems in *Anamika Anglaru* has lyrical expression. He translated Neruda's poems under the title *Bhari Maryadastaru*. Dr. Bendre's collection *Chaitanyada Pooje* was edited by Vaman Bendre. *Pratibimbagalu* and *Balabodha* (1985) were Bendre's other collections released during the period. Chandrasekhar Patil's irony and wit are seen well expressed in his *Hoovu Henu Tare*. Senior Poet Pu. Ti. Narasimhachar's *Samagra Kavya*, *Embattara Nalagu* and his long poem *Shri Hari Charite* are important publications. *Ee Shatamanada Nooru English Kavanagalu* is Ramachandra Sharma's book of translations from English, which can be considered as transcreations. *Aravattu Kavitegalu* is his another collection, a selection of his original poems. *Dehalige Banda Hosa Varsha* is Sharma's latest book of poems. V.G. Bhatta's *Ariyutene Nade*, *Swagatam*, *Katteya Kanasu*, *Uttarakanda Mattu Itara Kavanagalu* and *Lahari (Nooru Kshudra Geetagalu)* were released during this decade. *Suneeta* is translations of Shakespear's Sonnets by N.S. Lakshminarayana Bhatta and he has tried to stay close to the original. Veteran Poet CPK's translation from Sanskrit, *Sri Krishna Karnamrita* and T.B. Prabhakara Premi's Translation of Kedarnath Komal's Hindi poems under the title *Suryana Sutha* are notable. *Nine Nanage Dikku* is CPK's another collection. K.S. Narasimhaswamy's *Mallige Male* (complete works) was also released. His *Nava Pallava* and Sumateendra Nagida's *Dampatya Geeta* are remembered for revolving round the theme of love. The latter also published *Bhavaloka*, another collection. Already known poets like Chennaveera Kanavi, G.S. Shivarudrappa, Jayanta Kaikini, Venugopala Soraba, Shashikala Vastrada, G.S. Avadhani H. Dhundiraj, M.N. Jaya Prakash, Chintamani Kodlakere, H.S. Venkatesha Murthy, Jaya Sudarshana, Vishnu Nayak, Chinnaswamy, Subraya Chokkadi, Desha Kulkarni, Doddarange Gowda, B.T. Lalitha Nayak, Mukundaraj, Savita Nagabhushana, Mallika Ghanti, Malati Pattanashetty, Ranjana Bhatta, Sujana, B.A. Sanadi, M.N. Vyasa Rao, Basavaraja Sabarada, B.R. Lakshman Rao, P.S. Ramanujam, M. Akbar Ali, K.K. Rai, Abdul Majid Khan, K.V. Tirumalesh, Aravinda Nadkarni, A.K. Ramanujan, S.R. Ekkundi, H.S. Shivaprakash, Baragur Ramachandrappa, Balesha Lakshetty, Sharat Kalakodu, Vijaya Dabbe, Chi. Srinivasa Raju, N.S. Gadagkar, B.R. Wadappi, B.N. Chandrayya, Gundmi Chandrasekhara Aithal, Kamala Hampana, Jayaprakash Mavinakuli, R.V. Bhandari, Sundara Nadkarni, V.G. Nayak, M. Shantarasa, U.R. Anantha Murthy, Mahadeva Bhanakar, YNK, D.A. Shankar, Deshpande Subbaraya, Vaidehi, Sandhya Reddy, Chandrasekhara Kambara and others continued to bring out their publications. R.S. Mugali's *Motu Mara Chiguritu* (1986) is his last collection, quite nostalgic and reflective of his ripe mind. Dr. D.V.G.'s *Marula Muniyana Kagga*, reminiscent of his *Manku Timmana Kagga* was published posthumously (1984). Kambar's *Bellimeenu* is notable for its lyricism. B.R. Lakshman Rao's *Prema Suliva Jadu*, *Vasanthi*, a collection of selected poems, *Columbus* and *Shangrila* are publications of this decade. His *Kengulabi* is of 1991. H.S. Venkatesha Murthy's

Harigolu, Mareta Salugalu, Nisaraga and *Estondu Mugilu* are remarkable collections, the last one being a collection of sonnets. K.V. Tirumalesh's *Avadha* is his important collection. Noted poet Siddayya Puranik's *Marulasiddana Kanthe* is a bright publication on lines with DVG's works on similar lines and with originality. Jayanta Kaikinis *Madhyama* is a notable publication. U.R. Anantamurthy brought out his collection *Ajjana Hegala Sukkugalu*. Noted poet Kanavi's *Hoovu Araluvavu Suryana Kadege* is one of the important collections of this period. He also edited *Kavitegalu* 1990. *Kodillada Kodaga*, Saraswati Chimmalagi's collection (1990) shows that she is growing as a poetess.

Doddarange Gowda's *Teerada Tudita* and *Preeti Gatha*, G.S. Shivarudrappa's *Preeti Illada Mele*, G.S. Siddalingayya's *Rishyasringa* and Aravinda Nadkarni's *Ajantha* are some other important publications of this decade. Mahadeva Banakar's *Vishwabandhu Marula Siddha Kavya* is in classical style. Venugopala Soraba's *Dhare* and *Manavi* (1991) are notable collections. Baragur Ramachandrappa's poems were published under the title *Nettaralli Neneda Hoovu*. Sujana's *Kanagalu mattu Sonne Eradara Naduve*, P.S. Ramanujam's *Belaku Haridante* and Ekkundi's *Bakulada Hoovugalu* saw light during this period. *Malebidda Nadalli* is H.S. Shivaprakash's significant collection and he also published *Anukshna Charite*. Pratibha Nandakumar's *Rasteyanchina Gadi*, S. Balurao's translation of *Anna Agmatova's* Russian poems, Basavaraja Vakkunda's *Jiva Jhallari*, Jaya Sudarshana's *Aa Dari*, Desha Kulkarni's *Kompa Yatre*, Jayashri Sabarada's *Lakshmanarekhe Datidavaru*, Shailaja Uduchana's *Tunturu Hanigalu*, Sunita Shetty's *Antharagange* and D.B. Raziya's *Chhaye* are some other publications of 1991.

Politicians like Veerappa Moily (*Matte Nadeyali Samara*) and K.H. Srinivas (*Kanugodu Mane*) trod the flowery path of poets by publishing collection of poems. YNK, H. Dhundiraj, K.K. Tantri, Jaraganahalli Shivashankar, P.S. Ramanujam and many other poets published collections of their short limerick-like poems called *Hanigavanagalu*.

Of edited collections and anthologies of the period, mention can be made of *Avaru Belasida Gidagalu*, poems by college students edited by Chi. Srinivasa Raju and *Bhavaspanda* edited by Jaisu. Anthologies of new poets were edited by Chokkamurthy Patil, Prabhakara Sisila, D.B. Puranik, Mallesh Bariker and S.H. Prakash. N.S. Lakshminaryana Bhatta edited *Shishunala Sheriff Sahebara Gitagalu*. Bhimsena Rao and Raghavendra Rao edited *Sukumara Bharathi Virachita Bharata*. M.R. Ananda Murthy's *Vignana* H.R. Krishnachari's *Navakavana Sankalana*, N.S. Kumar's *Hridaya Veene* and R.V. Kulkarni's *Sahasabhimavijaya* were edited works. T.K. Indubai and T.N. Nagaratna have edited Dasa Sahitya including the compositions of Helavanakatte Giriyantha, Vadirajaswamy, Jagannatha Dasa etc., *Shatamanagala Bayarike* is another notable anthology edited by Chi. Srinivasa Raju, Ramzan Darga and Raghunandan.

Novel

The novel has been a growing and popular form. Kannada novelists like Yashwanth Chittal, Shantinantha Desai, U.R. Anantha Murthy, S.L. Bhyrappa, Poornachandra Tejaswi, Vysaraya Ballala Vishukumar, and Devanur Mahadeva have opened new vistas in modern Kannada literature. S.L. Bhyrappa and K.T. Gatti are popular novelists of a different sort and they deserve serious attention. Novel has been a popular medium in Kannada, and it is more so with lady writers, and there is an array of women novelists like M.K. Indira, C.N. Mukta, H.G. Radhadevi. H.S. Parvathi, Rekha Kakhandiki, Tara Shenoy, Shanta Nagaraj, Ichanuru Jayalakshmi, Ichanuru Shantha, Neeladavi, Usha Navartna Ram, Anupama Niranjana, Sayisute, Mallika, A. Pankaja, N. Pankaja, Vani, S. Pankaja, Anasuya Sampat, Aryamba Pattabhi, Gudibande Poornima, Ganga Padekal, Vishalakshi Dakshina Murthy, Kakolu Saroja Rao, etc. Many weeklies and dailies serialise novels and thus novels have a wide and popular readership. Prema Bhat and Vasumathi Udupa have written over 200 short stories published in popular journals.

After 1983 S.L. Byrappa's *Nele*, Shantinatha Desai's *Bija*, Chandrashekar Kambara's *G.K. Mastara Pranaya Prasanga* and Singaravva Mattu Aramane, R.S. Mugali's *Agnivarna*, P.V. Narayana's *Nirdhara* and *Horata*, Shama Sundara's *Acheyinda Bandaddu*, Na. Desouza's *Prajnabali* and *Jeevakale*, K.T. Gatti's *He Kaapurusha*, *Yugantara* and *Aragina Mane*, were some important publications. Indirani's *Adigallu*, Guddibande Poornima's *Olaginade Bere* and *Bete*, Suniti Krishnaswamy's *Mrigajala* and Sunita Rao's *Nee Baruva Daariyalli* are some of the novels belonging to the popular category, written by female authors. In the year 1984 a number of novels were published like Venugopala Soraba's *Anaathe*, Ichanur Jayalakshmi's *Vasantha Pallavi*, M.K. Indira's *Taggina Mane Seete*, *Sutradhari*, *Kanyakumariya varege* and *Manomandira*, Adya Rmchar's historical *Sooryaastha* and *Shambu*, Ichanur Shantha's *Baalondu Bhavageethe* and *Kalpna Chhayeyalli*, Usha Navarathna Ram's *Krishna Nee Begane Baaro* and *Marevu*, H.S. Parvati's *Goodininda Gaganakke*, C.N. Mukta's *Kusuma Kasturi*, H.G. Radhadevi's *Adristada Anchinalli* and *Anuraagada Anthahpura*. Rao Bahaddur's *Tabbaligalu*, M. Veerappa Moily's *Suligali* Asaf Ali Mujavar's *Hosahadi*, Ravi Belegere's *Golibar*, Vani's *Neralu Belaku* and *Ale Nele*, Rudramurthy Shastri's *Swapnagana* and *Yakshapura* and Srinivasrao Korati's *Devagiri Durga*. Of the other novels of the period are Veerabhadrappe's *Aasthi* is a notable work. Mavinakere Ranganathan's *Elu Suttina Kote*, Guttigere Manappa (Manu)'s *Lingana Kudi*, A.P. Malathi's *Badalaagadavaru*, Vijaya Sasnur's *Aparanji* and *Jwalamukhi*, Baragur Ramachandrappa's *Bharata Nagari* and *Benki* and Basavaraja Patil's *Spardhigalu* are some worth noting novels of the year.

Towards the end of 1985 many novels were published out of which mention may be made of the popular novelist Ta. Ra. Su.'s *Durgastamana*, Krishna Alanahalli's *Bhujangayyana Dashavataragalu*, K.V. Tirumalesh's *Aaropa* and *Bellimodagalu*, Vishalakshi Dakshina Murthy's *Sulige Sikkavaru* and *Prema*

Rashmi, Ichanur Shanta's *Bandhitaru*, H.G. Radhadevi's *Sridevi Nakkaga* and Amritagalige, C.N. Mukta's *Dumbi Koreda Hoovu* and B.T. Lalitha Nayak's *Nele Bele*. During the same year Prof. V. Sitaramaih translated Herman Melville's *Moby Dick* which deserves a special mention. Another writer Padukone Ramananda translated *All Quiet on the Western Front* by Eric Rasia Remarc. Vasudeva Rao translated *A Study in Scarlet* by Arthur Conon Doyle. Some Tamil and Telugu novels were also translated into Kannada by writers like Bhashyam Tanuje, Miss Sampath, M.V. Venkatasubba Rao, K.R. Padmaje, Ramanna Arhejje and Vamshi. Other novels of the year under review are K.T. Gatti's *Ondu Kilo Bangara*, *Punarapi Jananam*, *Kaama Yajna* and *Purusha*, Na Desouza's *Kaadina Benki* and *Visha Vartula*, Basavaraja Kattimani's *Saitan*, Vishalakshi Dakahina Murthy's *Maneya Maga* and *Dumbi Hambala*, Raghu Suta's *Honna Taavare*, Ichanur Jayalakshmi's *Cheluvina Chittara* and *Giri Darshini*, Usha Navarathnam Ram's *Dina Ratriyali*, Benakanahalli G. Nayak's *Shikarihatti Budakya Mattu Santri*, Ta. Pu. Venkata Ram's *Swarna Baana*, *Poornima* and *Pushpa Parag*, Vijayasree's *Novina Neralugalu*, N.S. Anantha Rao's *Brahmaastra*, M.R. Jayashri's *Prati Spandana*, Ma.Na. Murthy's *Rajya Prapti*, T.K. Rama Rao's *Kannagaara* and *Jody Chaaye*, Gudibande Poornima's *Kaama-Prema*, Sandhya Joshi's *Anuraagada Veene* and Poorna Chandra Tejeswi's *Chidambara Rahasya*. Of the publications between 1986 and 1990 notable ones are B.P. Shivananda Rao's *Adrishta*, Yashavantha Chittala's *Chhedha*, and *Purushottama*, S. Ramesh Nayak's *Ghata*, Vyasraya Ballala's *Bandaya*, G. Shankarayanan's *Belaku Neralu*, Anupama Niranjana's *Ghosha*, Usha Navarathna Ram's *Ondu Dina Ratriyali*, Shivarama Karanth's *Antida Aparanji*, K.T. Gatti's *Shila Tapasvi* and *Antharangada Atithi*, B.T. Lalitha Nayak's *Gathi*, Chandrakanth Kusanur's *Goharajan* and *Malati Mattu Nanu*, S. Pankaja's *Alege Sikkida Ele*, S.L. Bhyrappa's *Saakshi*, M. Veerappa Moily's *Sagaradeepa*, M.K. Indira's *Kalpavriksha* and *Agochara*, Giraddi Govindaraja's *Mannu*, Rajashekhara Bhoosanuramath's *Rakshasa Dweepa*, Usha Navarathna Ram's *Karunalu Baa Belake*, Krishna Masadi's *Nambikegalu*, C.N. Mukta's *Nanasagada Kanasu*, T.K. Rama Rao's *Payanada Kone*, Ta.Pu. Venkata Ram's *Pushpa Paraga* and Abdul Majid Khan's *Digantha*. Following the above mentioned works some interesting diversified novels like T.G. Raghava's *Vikriti*, Geeta Naghabhushana's *Asaregalu*, Shankara Mokhashi Punevara's *Avadheshwari* (which won the Central Sahitya Academy award in the regional language section during 1987). Na Desouza's *Gandhi Bandaru* and *Ondu Jalapathada Sutta*, T.K. Rama Rao's *Havillada Hutta* and *Bannada Hullu*, H.K. Anantha Rao's *Anjike*, P.V. Narayana's *Paristhiti*, H.V. Krishnaswamy's *Visha Vartula*, M.K. Indira's *Hasivu*, Dr. H. Girijamma's *Meghamandara*, B.L. Venu's *Rama Rajyadalli Rakshasaru* and *Atantraru*, Aravinda Malagatti's *Karya* (1990), D.N. Belagali's *Devadasi*, Aryamba Pattabhi's *Narabhakshaka*, Dodderi Venkatagiri Rao's *Ishtakamya*, J.K.R. Padma's *Vasantha Kogile*, Nagananda's *Pravaha*, K.T. Gatti's *Sukhantha* and *Itihasada Mogasaleyalli*, Shankar Mokhashi Punevara's *Nati Narayani*, Sundar Nadkarni's *Ee Kupa*, Nagatihalli Chandrashekar's *Baa Nalle Madhu Chandrake*, Raghusuta's *Chinnada Chilume*, Prema Bhat's *Bindu*, can

be noted. Bhyrappa's *Anchu*, K.V.Tirumalesh's *Tarangantara*, B. Ramadas's *Vyamoha*, M.Dhavaskar's *Sikkiddu*, Keshava Malagi's *Kunkuma Bhumi*, Balakrishna Kakatkar's *Marana Shikari*, Prahlad Agasanakatte's *Bandikhane*, Ravi Belegere's *Arthi*, Chennanna Valikar's *Kote Bagilu* and *Ondu Hennina Ola Jagattu*, Vyasarao Ninjur's *Chamundeshwari Bhavana*, Usha Navarathna Ram's *Neene Anatha Bandhu*, Ta. Pu. Venkataram's *Agnideeksha*, P. Lankesh's *Akka*, Anupama Niranjana's *Mulamukhi*, Na Mogasale's *Drishti*, Rekha Kakhandaki's *Prithe*, Rudramurthy Shastry's *Kumara Rama (historical)*, D.N.Belagali's *Devadasi*, Sarah Abubaker's *Kadanavirama*, Dr. Prabhushankar's first novel *Jiva Jivada Nantu*,. De. Javaregauda's translation of Tolstoy's famous novel in two parts *Yuddha Mattu Shanti* are listed as the most notable novels for the year 1990 and 1991.

Criticism

There were some full-length studies of individual writers. Arviyes Sundaram introduced *Palkurike Somanath* and later in the decade wrote a work introducing Telugu language and literature. Kayyara Kinhana Rai introduced Govinda Pai. Ha.Ma. Nayak edited a book on Govinda Pai. A.R. Mitra's *Kailasam*, V.M. Inamadar's *B.M. Sri. Baduku Baraha*, Ramegowda's *Durga Simha*, Sanniah's *Bandhuvarma*, Hosabettu Sitarma Acharya's *Kumara Valmiki*, Mandakini Purohit's *M.K. Indira: Ondu Adhyayana*, A.S. Venugopal Rao's study on Pu. Ti. Na., G.M Hegade's work on Masti are among studies of individual authors.

G.S. Shivarudrappa edited a collection of critical essays *Kadambarikararagi Karanta*. Equally significant are his *Kavyartha Chintana* and *Pratikriye*. The other works he edited are *Bharateeyate Mattu Kannada Lekhaka and Dashavarshika Sahitya Sameekshe*. Hampa Nagarajaiah edited *Chamarasa Vichara Sankirana*, H.S. Venkatesha Murthy and Raghavendra Patil edited *Hosa Kavyada Hinnele*, which introduces poets, who came to be known in the 60s and 70s. Gourish Kaikini, edited *Swatantryottara Vichara Sahitya*. Vijaya edited *Parva: Ondu Sameekshe* and A.S. Jayaram edited *Hattombattane Shatamanada Kannada Sahitya Charitre*. Critical essays of H.S. Venkatesha Murthy were titled *Nooru Mana Nooru Swara* and those of D.R. Nagaraj were titled *Amrita Mattu Garuda*. M.N. Anantharaman's *Kannada Kavyadalli Navarasagalu*. N. Anantarangachar's *Ramayana Bharati*, G.S. Amur's *Kannada Kadambariya Belavanige*, C.P. Krishna Kumar's *Pariveekshana, Chintana Bindu* and *Sri Ramayana Darshanam*, V. Krishna Shetty's *Upama Sarassu*, Taltaje Vasant Kumar's *Singaara*, H. Tipperudraswamy's *Kannadadalli Kaivalya Sahitya*, De. Javaregowda's *Sharana Patha*, Manuja's *Pratipaadane*, A.S. Venugopala Rao's *Kannada Sahityada Bhagavata Kavigalu* and *Sri Kuvempu Avara Sanna Kathegalu*, have added variety and richness to Kannada criticism. D.L. Nagabhushanaswamy's *Vimarsheya Paribhashe* is a singular attempt in the study of critical terms.

Vasanta Kushtagi's *Dasa Sahityada Hadiyalli*, D.A. Shankar's *Vastu*

Vinyasa, P.S. Ramanujam's *Bhatta Naryanana*, *Veni Samhara Ondu Adhyayana*, H. Tipperudraswamy's *Kalyana Kranti: Hindu Mundu*, K.S. Niranjana's *Buddhi Bhaava Baduku*, A.V. Navada's *Vivakshe* and *Sri Kuvempu Avara Sanna Kathegalu*, C.S. Shivakumara Swamy's *Sangata*, V.G. Poojar's *Pavaada Kathegalu Mattu Itara Lekhanagalu*, Kirthinath Kurthakoti's *Yashodhara Chariteya Kavya Tantra*, V.K. Gokak's *Bendreyavara Kavyaguna Hagoo Prayogasheelate*, H.M. Channaiah's *Prasangika*, R. Venkatesha's *Vichaara Taranga* were published in 1983-84. Ha.Ma. Nayak edited *Vimarasheya Maarga*, *Sri Vani* and a book on *Tolstoy*. The book that needs special mention is G.H. Nayak's *Nirapeksha*.

Vachana Vyasanga and *Virashaiva Darshana Hagu Sahitya Sameekshe* of P.V. Narayana deal with the 12th century Virashaiva movement. *Sahitya Dipika* by K. Venkataramanacharya is a collection of his critical articles. *Kumaravyasa* by L.R. Hegade introduces the *Mahabharata* of Kumaravyasa. *Kanaka Kirana* edited by Ka.Ta. Chikkanna, is a collection of critical essays by various writers. Kamala Hampana introduces Jaina literature in her *Jaina Sahitya Parisara*. *Sahitya Tatva Hagu Adhunika Vimarshe* edited by K.V. Narayana examines 19 critical works published in 1982. A.N. Murthy Rao's critical essays are included in *Sahitya Mattu Satya*. *Janakavya Drishti* by B.A. Sanadi, and *Anushilana* by Siddalinga Pattanashetty, are collection of critical essays. K. Shanta has edited a book on A.R. Krishna Shastry. Shivaramu Kadanakuppe has edited a collection of critical essays on the works of Shivaram Karanth. T.P. Ashoka, has presented his analysis of Karanth's novel focussing on the man-woman relationship. De. Javaregowda has edited *Kuvempu: Kelavu Adhyanagalu* and C.P.K. has edited *Kuvempu Sahitya Kelavu Mukhagalu*. V.M. Inamdar has a book on Western poetics under the title *Paschatya Kavya Mimamse*. L.S. Seshagiri Rao introduces *Franz Kafka*, and Vimala Rama Rao, introduces *Dostoevksky*.

K.G. Nagarajappa's *Maruvichara*, Taltaje Vasant Kumar's *Saarasa*, Aa.Ra. Mitra's *Vachanakaararu Mattu Shabda Kalpa*, Sudarshan Desai's *Kannadadalli Pattedaari Sahitya*, Hanumakshi Gogi's *Vyasanga*, D.A. Shankar's *Vastu Vinayasa*, Kirthinatha Kurthakoti's *Bendreyavara Kavyadalli Shruti Mattu Kriti* and *Vimarashyealli Vinaya*, Gopala Aashrita's *Jane Austin*, K.G. Nagarajappa's *Maruchintana* and Tipperudraswamy's *Toulanika Kavya Meemaamse* were the books of criticism published around 1985.

Kirthinatha Kurthakoti's *Samskruti Spandana*, M.V. Sitaramaiah's *Shringara Vihara* and *Hitachintaka*, B. Krishna's *Kuvempu Natakagala Parichaya*, Keshava Shankara's *Sanna Kathe: Kelavu Lekhanagalu*, Basavaraja Kalgudi's *Bendreyavara Kavyadalli Premada Avishkara*, G.S. Shivarudrappa's *Mastiyavara Sahitya Ondu Adhyayna* (edited) and K. Marulasiddappa's *Kannada Nataka Sameekshe*, T.V. Nagarathna's *Haridasara Bhakti Swarooma*, and L.S. Sheshagiri Rao's *Greek Rangabhoomi Mattu Nataka* are notable works of 1986.

Kamala Hampana's *Baandala*, Talakadu Chikkarangegowda's *Kannadigare Ondagi*, D.B. Nayak's *Sahityaloka*, V.G.Poojar's *Sahitya Samavesha*, Mahalinga Yalagi's *Haltore*, G. Varadaraja Rao's *Dasa Sahityada Diggajagalu*, Vivek Rai's *Kannada Kadambariya Modala Hejjegalu*, Vrishabhendra Arkasali's *Kavyanandara Kavya*, Sanjeeva Shetty's *Kriti Rashmi*, B.N. Sumitrabai's *Sarvatrikadedege*, Aralumallige Parthasarathi's *Shripadaraja Samputa*, Sunita Shetty's *Akshayasampada* S.N. Krishna Jois's *Aggaladeva*, R.S. Mugali's *Bendreyavar Kavyadalli Virta Darshana*, M.S. Sunkapur's *Vachana Sahitya Vivechana*, C.P.K.'s *Kannada Sahitya, Hattu Varsha* (1977-1986) and *Lekhanagalu*, Shudra Shrinivas's *Khasagi* are books to be taken into account. L.S. Seshagiri Rao/Giraddi Govindraj/ Narayan K.V. (jointly edited) *Dashavarshika Vimarashagalu* (1974-83) and Siddalingaiah G.S.Thipperudraswamy/ H. Thavaga Bhimsen Rao (jointly edited) *Chamarasa*. Sudhakar's *Kuvempu Sghitya Samveekshane*, Hemalatha Mahishi (edited) *Lekhakiyara Sahithya 75 Varshagalalli* are some of notable works on criticism of this decade. Amritha Someshwara's *Badakkila Venkataramana Bhattaru*, Jeevana Mattu Krithigalu, H.R. Dasegowda Meluku, De. Javaregowda's (Ed) *Sri Kuvempuravara Dhrushitiyalli Shri Basaveswara*, Mahendra Prasad's *Manaveeya Dani*, Aravind Krishna's *Aravinda* and Immadi Shivabasavaswami's (edited) *Allamaprabhuvina Teekina Vachanagalu* are worth noting. Another edited work of note is by Jagadguru Shri Shivarathri Deshikendra Swamigalu viz. *Muppina Shadaksharigala Kaivalyapada*. Prabha Besagarahalli's *Kabbiga*, G.H. Balakrishna's *Nannolaginache*, Shrinivasaiah R.V.'s *Shri Seetharama Jananamula Adbhutha Ramayana*, Hujenahalli Eradjayya's *Devarurige Dari Yavudayya*, Panditharadhya Shivacharya Swami's *Kai Deevige*, Devendrakumar Hakari and others edited *Anakru Sahithya Sameekshe*, Mavinkere Ranganathan's *Namma Maasti*, C.P.K.'s *Kavya Thatva Kelavu Mukhagalu*, Gundmi Chandrashekhar Aithal's *Sahithya Sadhane*, Thaltheje Vasantha Kumar (edited) *Beru Bilalu* and Shri Ranga's *Kannada Rangabhoomi Nadedu Banda Dari* are publications of the closing years of the 1980s.

Bharatiya Sahitya Sameekshe (edited) by L.S. Sheshagiri Rao, *Kadambariloka* (edited by Ha.Ma.Nayak and M.V.Venkatesha Murthy) are two notable publications of 1990, of which the latter is dedicated to noted Kannada writer V.M. Inamdar. *Saludeepagalu* by G.S. Siddalingappa and M.H. Krishnayya introduces 67 noted Kannada writers. *Bandaya Mattu Dalita Sahitya*, by Purushottama Bilimale, *Navyate* by H.S.Venkatesha Murthy, *Purana* by K.L.Gopalakrishnayya, *Shailishastra* by K.V.Narayanna and *Pragatisheela* by H.S.Raghavendra are worthwhile contributions. Two other noted additions of the year are *Adhunika Kannada Sahitya Chaluvalli* and *Mahile Mattu Kannada Sahitya*. *Kannada Sahitya Mattu Kalidasa* and *Shakespeare Mattu Kannada Sahitya*, *Kannadada Kelavau Pramukha Kadambarikararu*, are notable publications of 1990. Other works of criticism of the year *Sahitya Mattu Prajnye*, by Kurthukoti, *Navya Sahitya Darshana* by Shantinatha Desai, *Poorvapara* by Anantha Murthy, *Navodaya*

Vimarshe, *Tattvika Niluvugalu* by K.Keshava Sharma, *Vachana Nirvachana* by P.V. Narayana, *Hosa Alochane* by Basavaraja Sadar, *Shivarama Karanthara Kadambarigalalli Adhunikarana Prakriye* by T.P. Ashok, *K.S.Na. Nudimallige* by Narahalli Balasubramanya, *Hosadikku* by Basavaraja Sabarada, *Dalitalokada Olage* by L. Hanumantayya, *Hakkinota* by Dr. Siddalingayya, *Badabagni* by Kamala Hampana, *Gadayuddha Sameekshe* and *Kavyakarshana* by C.P.K, *Sahitya Samskriti* by Malali Vasantakumar, *Paraspara* by G.S.Avadhani, and *Kale, Manushya Mattu Samskriti* by B.A. Sanadi, are works to be noted (1990).

G.S. Amur's *Bhuvanadabhagya* has been considered to be an important study of Bendre's works published in 1991. T.P. Ashok's *Sahitya Sandarbha*, K.Satyanarayana's *Asakti*, Shivananda's *Vimarsheya Savalugalu*, B.S. Venkatalakshmi's *Kannada Lekhakiyara Nele - Bele*, G.S. Siddalingayya's *Chaturmukha*, H.V. Nagesh's *Punaravalokana*, Sarojini Chavalar's *Pashchatya Sahitya Marga*, S.M. Hiremath's *Paschimaty Kavyachintane* and Varada Srinivasan's *Mahile: Vaicharikathe Mattu Vimarshe* indicate various critical approaches. *Vyasthi Samashti* is Karigauda Bichanahalli's work on modernist stories, Baragur Ramachandrappa's *Bandaya Sahitya Meemamse* X-rays the literature of revolt.

Granthaloka was published from Mysore as a monthly. It surveyed the literary output in Kannada every year, R.L. Anantasamayya being its Editor. It stopped publication after over a decade's fruitful life. There used to be *Pustaka Puravani*, another such monthly from Mysore. Bangalore University's Kannada Adhyayana Kendra published *Sahitya Varshika* for over a decade. Now it has stopped. Kannada Sahitya Akadami is now bringing out with the co-operation of All India Radio, *Kannada Sahitya Sameekshe* for each calendar year from 1990. Kannada University, Hampi has started the monthly *Pustaka Mahiti* from 1993.

Short Stories

Kannada Journals publish short stories regularly, whether they are monthlies or weeklies. Many short story writers publish short story collections mostly after they are published once in magazines. Some journals like *Prajavani* arrange short story competitions for its Deepavali issue or *Taranga* award prize for the best story it received every month. Some notable collection are indicated in this brief survey.

Chittalara Kathegalu and *Benya* by Yashwantha Chittal, *Devarugala Rajyadalli* by Boluvara Mohammad Kunha, *Savu Mattu Itara Kathegalu*, by B.C. Desai *Karee Mannina Gombegalu* (1983) and *Alegalu* by Kalegouda Nagavara, *Sandhana* (1987) and *Nenapella Vastava* (1989) by Kareegowda Beechanahalli, *Sididavaru* by R.G. Halli Nagaraj, *Kuchodyada Kathegalu* by Srinivasa Havanur, *Dari* by K.G. Champavathi, *Aasare* by K.S. Bharathi, *Eedu* by Malali Vasanthakumar, *Varsha* by Mohan Vernekar, *Mattu Kathe* by Mahabala Bhandari, *Kolliya Hana* by T.K. Rama Rao, *Vidrohiya Veeragathe* by Renuka, *Shokesina*

Gombe by Sushila Devi R.Rao, *Asambaddharu* by S.B. Naragundkar, *Yatanegalu* by Eraiah, *Gyani Mattu Gulabi* by Krishna Masadi, *Ninagondur Maatu* by Varadaraja Huyilagol, *Kathegalu* 1980 by B. Shamsundar (edited), *Ondu Giriya Kathe* by Anupama Niranjana, *Kappu Nyaya* by Janagere Venkataramayya, *Prema, Maduve Mattu Sheela* by B.L. Venu, *Premisidavaru* by Mohan Vernekar, *Ulidaddu Akasha* and *Aayda Kathegalu* by Mavinakere Ranganathan, *Sannakathegalu* 15 by Masti, *Odaluri* by Ka. Ta. Chikkanna, *Manju Musukida Munjane* by M.K. Chandrasekhar, *Utkhanana* by T.R. Radhakrishna, *Maribale Beesitu* by Padaru Mahabaleshwa Bhatta, *Avari* by Ramkrishna Gundi, *Ishtartha* by Saroja Narayana Rao and *Anaamadheya* by Raju Hirehemmanur are some of the prominent short story collections of this decade.

Progressive writer Niranjana edited nine volumes of *Vishwakatha Kosha* which was published by Nava Karnataka Publications. Ramachandra Sharma, the modernist short story writer, published his selected stories and later *Kathegarana Kathe*. Dr. Shantinatha Desai published his collection *Parivartane* and K.V. Tirumalesh *Nayaka Mattu Itararu*. Jayanth Kaikini's *Teredashte Bagilu* and R.Shamsundar's *Kendasampige* are other important collections. Among women writers, *Pulapedi Mattu Itara Kathegalu* by Ganga Padekal, *Rekke Muridittu* by Kamala Hampana are to be noted. *Chandana* by S.P. Patil, *Chochchilu* edited by P.R. Vittal Rao and K.S. Kumaraswamy, *Kampana* edited by Syed Jameerulla Shariff, were other short story collection. Other publications include *Bandi* by B.Shamsundar, *Kathe Matanaditu* by Savithritanaya, *Nanna Preetiya Huduganige* by Nagatihalli Chandrasekhar, *Siritanada Sidilu* by D.V. Puranik, *Kempu Hoo* by K.M. Vijayalakshmi, *Koralettida Dani* by M.N. Kotresh, *Devvadodane Prathama Raatri* by Sham Gu. Biradar and *Eershye* by Vishwanath Karnad.

Quite a few writers who have already made a name, published their collections. They include Simpi Linganna's *Dharisida Deepa*, Vaidehi's *Antarangada Putagalu*, Sumateendra Nadig's *Gili Mattu Dumbi*, Satyakama's *Manvantara*, Ramachandra Deva's *Moogela Mattu Itara Kathegalu*, Smt. Nemichandra's *Namma Kanasugalalalli Neevideeri*, Ta.Ra. Su's *Samagra Sanna Kathegalu*, Baragur Ramachandrappa's *Bayalaatada Bheemanna* and Kum. Veerabhadrapa's *Doma Mattitara Kathegalu*.

B.Shamsundar's *Ondu Bannada Angi*, S. Girish Putraya's *Dhwani Mudrikegalu*, Damle Chandrashekar's *Nera*, Mumtaz Begum's *Avyakta*, Aswini's *Tuppada Deepa*, Kalegowda Nagavara's *Alegalu*, Dodderi Venkata rao's *Nannavalu*, Nitya Nootane *Mattu Itara Kathegalu*, Shantarasa's *Naayi Mattu Pinchani* (1986) and *Swatantrya Veeraru Mattu Itara Kathegalu* (1987), H.S. Parvathi's *Nenapu Sayalilla*, Sanjiva Shetty's *Bare Neralu*, T.K. Ram Rao's *Benkigoodu*, Geeta Kulakarni's *Prashnege Uttara*, Srikrishna Alanahalli's *Alanahalliya Sanna Kathegalu*, and Vaidehi's *Gola* (1986) and *Aayda Kathegalu* (1968) were also published during this decade.

C.R. Chandrasekhara's *Chittavihara*, Shantadevi Kanavi's *Kalachibidda Paijama*, Ba. Samaga's *Kempukoteyalli*, K. Chandra Mouli's *Asambaddha Kathegalu*, T.R. Radha Krishna's *Kattupadugalu*, Keshava M. Kerkar's *Balipashu*, B.N. Chandraiah's *Kathasankalana* (Ed), K.S. Jayaram Alva's *Tathagata*, Priyatama's *Ontiviplava*, Vyasarao's *Maleyalli Neneda Maragalu*, Suryanarayana Chadaga's *Aarane Mailikallu*, P.B. Badiger's *Prakrita Kategalu*, Ninganna Sannakki's *Udyogi-Yogi Mattu Kathegalu*, M.K. Indira's *Navajeevana* and *Navaratna*, H.L. Nagegowda's *Khaidigala Kathegalu*, Dr. Besagarahalli Ramanna's *Kannambadi* and Vijaya Subbaraj's *Ma Nishada* were published in 1987. Dr. Masti's first volume of complete short stories was released during 1987.

P. Lankesh's *Kallu Karaguva Samaya*, K.V. Tirumalesh's *Jaguva Mattu Itararu*, M. Gopalakrishna's *Huliraya Mattu Itara Kathegalu*, Shankara Mokashi Puneekar's *Derek Desoza Mattu Itara Kathegalu*, Krishnamurthy Hanur's *Kerige Banda Hori*, H.S. Venkatesha Murthy's *Puttariya Matantara Mattu Itarara Kathegalu*, Rajasekhara Veeramanvi's *Karpurada Kaayadalli*, Mukunda Joshi's *Ondu Sanje Belagaadaaga*, Nagatihalli Chandrasekhar's *Sannidhi*, Du. Nim Belagali's *Muttina Tenegalu*, Mallikarjuna Hiremath's *Ameenapurada Sante*, Kurgal Virupakshappa's *Nyaya*, Chennanna Valikar's *Kuttadalli Kuddavara Kathe*, V.V. Sajjan's *Raghavankana Hallu*, Banu Mushtaq's *Gejje Moodive Hadi*, Abdul Rasheed's *Halu Kudida Huduga*, Ramjan Darga and Chandrasekhara Alur's *Bandaya Kathegalu*, K.P. Tejaswi's *Kiragoorina Gayyaligalu*, M.S.K. Prabhu's *Mukhabile*, M.S. Sriram's *Mayadarpana*, Venugopala Soraba's *Utsava*, Kumara Joshi's *Sister Mirandala Kappu Ravivaara*, Shoodra Srinivasa's *Ajja Mattu Itara Kathegalu*, Syed Jameerulla Shariff's *Tiruvugalu*, Dr. C.R. Parthasarathy's *Geddala Hulugalu*, B.G. Satyamurthy's *Muniyana Manavi* and Prema Bhatt's *Hosa Kadata* are some of the notable collections of 1988-89. Prema Bhatta has published two collections each containing 100 short stories, one of them during this decade.

Plays

The first of its kind *Mooka Natakagalu* by Chi. Srinivasa Raju, was published in 1983. Veteran Playwright Sriranga published *Daari Yavudayya Vaikunthakke* and *Agnisakshi*, and *Tadrupi* inspired by Charlie Chaplin's *The Great Dictator*, was published by Prasanna. Prasanna's later publications are *Mahimapura* and *Gandhari*. Keertinatha Kurtukoti's *Chandragupta*, Prof. BC's *Sanchayana*, Meghamitra's *Daatuvavaru* and N. Srinivas's *Kanasinavaru* and *Kariteru* are some of the other plays of this period. Politician M. Veerppa Moily's *Premavendare* and *Milana* can also be noted. An anthology of 19 Kannada plays edited by Chandrasekhara Kambar is an important publication. Arya's *Bhroona*, Chennanna Valikar's *Tale Hakuvavaru*, Shivarama Karanth's *Avali Natakagalu*, Heegadarenu and *Natakavemba Nataka*, B.S. Shamsundar's *Allauddin Khilji*, Arjunapuri Appajigowda's *Jaati Bitta Preeti*, M.G. Biradar's *Devarigu*

Naukari Sigalilla, Gopal Vajapayee's *Doddappa*, V.G. Krishnamurthy's *Nripa Somasekhara*, H.R. Krishnachar's *Khakhi Kavi Khadi*, B.L. Nagaraj's *Keechaka*, Bheemanna Bondale's *Surapurada Venkatappa Nayaka*, Veeranna Rajoor's *Gowdra Aliya and Love Andre Prema*, Shankar Hallegere's *Donku Balada Nayakaru*, Master Hirannaiah's *Aliyavatara*, Ra.Vem. Javali's *Karunodaya*, Satyananda Patrot's *Namage Yaroo Illo Yeppa Sakshi*, Niranjana's *Naavu Manushyaru*, Chandrasekhar Vastrada's *Abhinava Dushyasana*, M.S. Mahantaiah's *Narakadallu Lancha*, Rajiv Bharadwaj's *L.B.W*, Huli Shekar's *Havu Haridatavu* and later work *Araginabetta*, Keshava Morab's *Prashasti*, Paravatavani's *Puttali*, *Bellakki* and *Bare*, Keshava Bhatt's *Haritha*, M.S. Sarojamma's *Sri Ramanuja*, Sumukhananda's *Arunodaya*, C.C. Krishnaswamy's *Behi Mattu Alle Iddavaru*, Ha.Ka.Rajegowda's *Yelahanka Prabhu*, Vishwambhara Upadhyaya's *Bheema Sahasa*, M.K. Joshi's *Bellana Beladingalu*, Malali Vasanthkumar's *Malali Avara Eradu Natakagalu*, Sindhuvali Anantamurthy's *Ekanka Sangraha* (Ed), Sangameshwara Savadatti's *Setavi Hagu Itara Natakagalu*, noted novelist K.T. Gatti's *Nataka*, Jadabharata's *Parimaladavaru*, Chandrasekhara Kambar's *Sambashiva Prahasana* and P.S. Ramanujam's *Mooru Prahasanagalu*, lend variety and indicate different approaches to Kannada Theatre.

Senior writer Ram. Sri. Mugali's *Pralayadakasa*, Linganna Chatnalli's *Preetiya Kanneeru*, Shankar Mokashi Puneekar's *Viparyasa Vinoda*, H.S. Shivaprakash's *Sultan Tippu* and *Mahachaitra*, H.S. Karkera's *Nanna Harana Ninage Sharana*, G.P. Ranganatha Rao's *Haavu Hokka Manegalu*, Ramachandra Kittur's *Dharmecha Kaamecha*, K.S. Sharma's *Horata*, Amrita Someshwar's *Koti Channayya*, Nisargapriya's *Chorapurana*, S. Nagaraj's *Bhoolokadalli Maduve*, K.V. Shankaregowda's *Dani*, Kavitha Krishna's *Tipu Sultan*, Paravatavani's *Ratnavali* (Ed), Basavaraj Kumber's *Aya*, Vykuntaraju's *Samsa* and Kamala Hampana's *Anugraha*, are some of the other plays published during this period.

After 1990 following notable plays were released. Girish Karnad's *Taledanda* and *Nagamandala*, Chandrasekhar Kambar's *Huliya Neralu* and *Sirisampige*, K.V. Subbanna's *Lokashakuntala*, Chaduranga's *Bimba*, D.A. Shankar's *Karee Banta*, B. Chinnaswamy's *Kenda Mandala*, H.S. Shivaprakash's *Maranayakana Drishtanta* and *Manteswamy Katha Prasanga*, V.G. Angadi's *Kanniddu Kuruda*, G. Balakrishnayya's *Thrill Raja Thrill*, *Deshapasha* and *Kadatti*, K. Chandramouli's *Minukavali*, K.V. Pulikeshi's *Ramyavasanta*, Basavaraj Sabarada's *Rekke Moodidaga* and *Belli*, S.S. Hiremath's *Jogati Kallu*, Shivaram Karanth's *Sarala Virala Natakagalu*, Chandraprabha Katharis *Ambu* (street play), Channanna Valikar's *Aidu Samajavadi Natakagalu*, Jayaprakash Mavinakuli's *Mahaayatire*, H. Dundiraj's *Koriyappana Koriyagraphy* and *Kotesarayana Bhagya*, Kavyajeevi's *Kaigombeya Dange*, Harikrishna Bharanya's *Baddha*, and T.N. Sitaram's *Asphota* and *Nammolagobba Najukayya*. C.P. Krishnakumar trans-

lated two Greek plays of Oeschelus under the title *Tarapanadharigalu* and *Mangaladeviyaru*. Two other notable translated works of 1991 are Prof. BC's *Mrichchhakatika* with the title *Mannina Bandi* and G. Srinivasa Murthy's *Madhavi*, Hindi play of Bhishma Sahani.

(For further details see section on Kannada Theatre also)

Research Works

Research works on literature, religion, humanities etc., published during the period are briefly surveyed here, some of them being Ph.D dissertations. *Nagachandra: Ondu Adhyayana* by Vijaya Dabbe, *Vachana Sahitya: Ondu Samskrutika Adhyayana* by P.V. Narayana and *Adhunik Kannada Nataka* by K. Marulasiddappa, have been welcomed as worthy contributions. Channakka Eligar's *Shasanagalalli Karnatakada Stree Samaja* and B.S. Shet's *Satipaddhati* are also notable. Besides these M. Akbar Ali published *Sarvjnana Samaja Darshana Mattu Sahitya Tatva* and B.C. Javali published *Harihara Kaviya Sthree Patra Darshana. Karnatakada Viragallugalu* by R. Sheshashastri, *Kannada Janapada Kathegalu* by K.R. Sandhya Reddi, *Kadugollara Sampradayagalu Mattu Nambikegalu* by Ti.Nam. Shankaranarayana, *Kannada Sangatya Prakara: Ondu Sankshipta Sameekshe* by R.S. Vijayalakshmi, *Virashaiva Puranagalu: Ondu Adhyayana* and *Nambiyanna Ondu Adhyayana* (1985) by S. Vidyashankar have been commended as valuable contributions. Another research work *Sri Harihara Devalaya* by H.M. Shankaranarayana, gives the entire history of the temple.

M. Chidananda Murthy's *Madhykaleena Kannada Sahitya Mattu Asprishyate*, and *Pagarana Mattu Itara Samprabhandhagalu*, Devendra Kumar Hakari's *Samaajika Kathana Geetagalalli Dukhanta Niroopane*, Viveka Rai's *Tulu Jaanapada*, Viranna Rajoor's *Kannada Sangatya Sahitya*, S.S. Kotina's *Aandayya* have been found to be worthy of attention. K. Chinnappa Gowda's *Bhootaaraadhane*, H. Devirappa's *Samshodhana Samputa*, Sitarama Jagidar's *Chandorachanaa Samshodhanegalu* were published in 1984.

H.S. Venkatesha Murthy's *Kannadadalli Kathana Kavanagalu*, T.V. Venkatachala Shastri's *Kannada Chitra Kavya*, D.R. Nagaraja's *Shakthi Sharade Mela*, K.G. Vasanth Madhava's *Moolikeya Itihasa*, H.M. Maheswaraiiah's *Hachche*, Virupaksha Badiger's *Sirasangi Samstana: Ondu Adhyayana*, K.L. Gopalkrishna's *Kannada Sahityadalli Purana Prajne*, K.V. Narayana's *Dhwanyaloka: Ondu Adhyayana*, Basavaraj Kalgudi's *Madhya Kalina Bhakthi Mattu Anubhava Sahitya Hagu Charitrika Prajne*, L.A. Suryanarayana's *Raghavanka (Ondu Adhyayana)*, K. Ramanand Hegade's *Karnataka Rangamandiragala Samikshe*, M.M. Kalburgi's *Marga* in two parts, M.B. Sarapure's *Shivakavi Siddananjesh Jagadguru* are significant additions to the field of research.

Other works

Of the felicitation volumes published during 1984-1992 mention may be made of *Nataka Sri Beluru Ramakrishna Murthy* (Ed) by Chandrashekar Dhoolekar, *Gamaka Ratna K.Venkatasubbaiah* (Ed) by G.G. Manjunathan, K. Sachchidanandaiah and K.Nagachandra, *Namma Guranna* (Ed) by Sa.Sa. Malavad, *Vinayaka 75* (Ed) by Chi. Na. Mangala, *Karnataka Vidya Vaibhava* (G.B. Shankar Rao) (Ed) by Adya Ramacharya, *Anandavana* (Ed) by Ta.Su. Shama Rao, *Sevajivi (Bürli Bindu Madhava)* (Ed) by Surendra Dani, *Mahanubhavi Sri Chennamallikarjuna*, edited by H.Devirappa and Channappa Eresime, *Parivartaneya Harikara* (Ed) by Konandur Venkappa Gowda (on Devaraj Urs), *Navaneeta* (V.M. Inamdar)(Ed) by M. Rajgopalacharya, *Govinda Pai Shatamana Smarane* (Ed) by N.S. Lakshminarayana Bhatta, *Jinadeva Nayaka* (Ed) by Vishnu Nayaka, *Vyasanga* (on Prof. Malavad) (Ed) by Sadananda Kanavalli, *Honnapura* (on Honnapurmath) (Ed) by Hema Pattanashetty, *Alur Venkatarayaru* (Ed) by Ha. Ma. Nayaka, *Jee. Sham. Pa.* (Ed) by H.R. Dasegowda, *Vajra Kusuma* (Ed) by M. Ramachandra, *Rajatadeepti* (Ed) by G.M. Hanneradumatha and Nirmala Pattanasetty, *Sangama* (Ed) by Jayaprakash Mavinakuli, *Shambhavi* (Ed) by Viveka Rai, *Baduku* (Ed) by H.L. Keshava Murthy and others, *Belegere Janakamma Baduku Baraha* (Ed) by Nemichandra, *Kailasam* (Ed) by Siddalinga Pattanasetty, *Amrithashree* (Ed) by C.K. Nagaraja Rao and Hampa Nagarajaiah, *Chira Chetana* (on K.F. Patil) (Ed) by Sarojini Chavalar, *Singara* (Ed) by Ha.Ka. Rajegowda, *D.V.G. Samagra Kriti Parisheelane* (Ed) by K.Prahlada Rao, K.R. Narasimhan and B.N. Srinivasan, *Samskruti* (Ed) by H.J. Lakkappa Gauda and Sukanya Murthy, *Shivatatva Chintana* (Ed) by L. Shivarudrappa, *Inchara* (on Basavaraja Rajaguru) (Ed) by Basavaraja Mallasetty, *Swasti* (on Ta.Su. Shama Rao) (Ed) by Ha.Ma. Nayaka, C.P. Krishnakumar and T.V.Venkatachala Shastry, *Aasvaada* (on Prof. M.V. Sitaramaiah) (Ed) by Srivatsa, Ananthapadmanabha Rao and H.K. Ranganath, *Hariti Siri* (on Haratikote Veeranayaka) (Ed) by Lakshman Telgavi, *Samshodhana* (on Chidananda Murthy) (Ed) by Lakshman Telgavi and others, contain research articles and life sketches of distinguished people.

In the field of Humanities, works published during the decade are *Aranya Mattu Samaja* by Ullhas Karantha, *Vritta Patrike* (Collection of Reports) by Devendrakumar Hakari, Prabhakar Shishila's *Antara Rastriya Vyapara* and *Shikariya Seelunota*, Prasanna's *Nataka Rangakriti*, Dr.K.V. Ramesh and M.J. Sharma's *Tulunadina Arasumanetanagalu Mattu Dharma Samanvaya*, Ba.Ra. Gopal's *Vijayanagarada Vastushilpa*, N.S. Sangolli's *Nyaya Shastra Praveshike*, K. Kalegowda's *Janasankeya Siditha*, S.Keshavulu's *Eradaneya Mahayuddha Ondu Sameekshe*, Dr. A.V. Narasimha Murthy's *Karnataka Nanya Sampattu*, Dr. Suryanath Kamath's *Karnatakadalli Quit Indiya Chaluvalli* and *Swatantrya Horatada Halavu Mukhagalu*, Dr. M Chidananda Murthy's *Veeragallugalu Mattu Mastikallugalu*, My.Na. Nagaraj's *Karnatakadalli Puratana Vidyakendragalu*, B.Puttaswamaiah's *Kannada Rangabhumi Nadedu Banda Daari*, Be.Go. Ramesh's *Karnataka Vastu Shipa*, Vasantha Kawali's *Bharatiya Sangeethakke*

Karnatakada Koduge, Dr. Shivaram Karanth's *Karnataka Karavali*, *Karanatakadalli Shilpa*, *Cheluvina Kannada Nadu*, and *Yakshagana Bayalata*, Ba.Na. Sunder Rao's *Bharata Pakistana Samarada Itihasa* and *Bengalurina Itihasa*, Seva Namiraja Malla's *Nyayashastra* and B.S. Talvadi's *Karnataka Kraistara Itihasa* (1989).

Many travelogues and collection of essays were also published during the decade. Interesting travelogues like Dr. Shivarama Karanth's *Poorvadinda Atyapoorvakke* (Travel experience in Srilanka, Nepal, Beirut, Iran, Afghanistan, Hongkong and Japan), De.Na. Shri's *Girikandara Mohitaru* (an account on mountaineering in Kudremukh, Mullayyanagiri and the Silent Valley) and *Kaalateetara Dweepadalli* (an account of his adventurous travels in the Andaman Island) and Ranjana Bhatta's *Kubera Rajyada Chitra Vichitra* (an account of his experiences in America are notable travelogues. Noted travelogue writer K. Krishnanda Kamat penned *Bastar Pravasa*. De. Javaregowda's *Yatrikaru* (contains thirteen mini-biographies). Venugopala Soraba's *Samudaya Mattu Rajakarana* (which contains political commentaries), R.Y. Dharwadkar's *Torida Chintanegalu* (which is an anthology of several of his radio talks), T.R. Mahadevaiah's *Chintana Chilume*, Virendra Simpi's *Swachchanda Manada Sulidata*, Taddalase Vighneshwara Sharma's *Chintana* (collection of several essays), Hariharapriya's *Sanskritika Dakhalegalu*, Basavaraja Malasetty's *Pracheena Karnatakada Nataka Parampare*, and Earaiiah K. Kanaboor's *Pravasadinda Patnige* were some of the notable works in this category published during the decade under review. Ha.Ma. Nayak's *Venkannayya: Kelavu Prasangagalu* is an interesting collection of reminescences (1991) and Murthy Bhimasena Rao's *Amarikeya Nanna Anubhavagalu* (1991) is an an interesting travelogue.

Biography

Autobiographies are mostly written by literary persons and at times by public figures like politicians. Biography of course is an interesting literary form to help us know the life and achievements of public personalities who have enriched various fields by their contribution. It may be interesting to note that, on one of the leading political personalities of Karnataka, S. Nijalingappa, a considerably lengthy biography has been written by De.Javaregowda. A notable politicians, K.F. Patil, wrote his autobiography *Nenapina Orathe* in four parts. Kadidala Manjappa penned *Nanasagada Kanasu* (1990). *Avakashada Alegalamele* by D.B. Ramachandrachar on C.M. Poonacha, (1990) and *Heegiddaru Hanamantarayaru* (1991) by Govinda Murthy Desai, on freedom fighter Kaujalagi Hanumanta Rao, are two other biographies published during the period. The biography of Sharadamani Devi and that of Swamy Vivekananda in three volumes, both by Swamy Purushotamanandaji were published in the course of this decade.

Noted musician Mallikarjuna Mansoor's *Nanna Rasayatre* (1983) is an excellent autobiography. S. Krishnamurthy's *Sangeetha Kalanidhi*, is a collection

of biographies of Vasudevacharya, T. Chowdaih and Rallapalli Ananthakrishna Sharma, Ma.Su. Krishnamurthy's *Chitta Bhittiya Chitragalu* contains memorable portraits. All the three books have literary quality. *Satyagrahi: Ondu Jeevana Kathe* by Sardar Venkataramayya (autobiography) was also published in 1983. *Swatantryayodhana Nenahugalu* (1989) is a similar work by Jayadeva Kulkarni.

N. Marishamachar, in his book *Srijanasheelaru* has given the portraits of a dozen painters. Jyoti Hosur Published a study of *Kanakadasa* and G. Varadaraja Rao, introduced *Purandaradasa*. Veerashaiva Adhyayana Samsthe of Tontadarya Matha Published scores of booklets containing useful biographical material about important Veerashaiva personalities, and the useful series is being continued even now, their number crossing 130 booklets. Of these the one on Sir Siddappa Kambli, *Sir Sahebaru* (1982) by Patil Puttappa is very interesting. Kannada Sahitya Parishat has also been publishing many biographies.

Chandrashekaraiiah's *William Shekespeare*, H.P. Malledevaru's *G.B. Mallaradhayara Jivana Saadhane Siddhi*, Lakshmikantaih's *Hanooman Venkatarayaru*, Neelappa's *Na Kanda Karmaayogigalu*, K.F. Patil's *Netaji Subhaschandra Bose*, and *Hutatmaa Timmana Gowda Patil*, Babu Krishna Murthy's *Adamyia*, R.T. Majjagi's *Shivasharane Veeramma*, Vimala Sheshadri's *Ra.Sh.*, Shivalingamma Katti's *Vendanta Siddhanta Samanvayi Guddada Veerasangappanavru*, Kakemani's *Aranyadhikariya Dinachari*, M.V. Sitaramaiiah's *Nadoja B.M.Sri*, V.S. Narayana Rao's *Badatanakke Baagada Dheemantararu*, Prabhushankara's *Kuvempu*, S.S. Bhusareddi's *Mahanta Mallige*, H.P. Venkatasubbaiah's *Dhanyajeevi*, K.Srinivasa's *Albert Einstein*, Soo. Subramanyam's *Jagadish Chandra Bose*, Kirthinatha Kurthukoti's *Da.Ra. Bendre*, Geeta Kulakarni's *Maharshi Karve*, B.S. Channappa's *Natakaratna Gubbi Veerana*, G.S. Ramani and B.M. Hiremath's *Nibberagu Aa. Ra. Mitra's Kailasam*, G Ramakrishna's *Bhagat Singh*, C. Sitaram's *Minugu Tare*, Kedambadi Jattappa Rai's *Karmayogi Bellare Narayana Sheka*, Chennavira Kanavi's *Madhurachenna*, G. Varadaraja Pai's *M.N. Kamath* and *G.N. Lakshmana Pai Avara Baduku Bareha*, L.S. Seshagiri Rao's *Acharya B.M.Sri*. V.M. Inamdar's *B.M. Srikantaih Baduku Bareha*, T.R. Radhakrishna's *Nanna Vrittiya Kelavu Rasa Nimishagalu* and T.B. Narasimhachar's *Namma Sangeeta Kalaavidaru* illustrate a lively interest in the form of biography.

Hiremallur Eswaran's *Valase Hoada Kannadigana Kathe* is one of the memorable autobiographies in Kannada. Ram. Sri. Mugali published *Jivana Rasika* and B. Madhav has translated from Malayalam A.K. Gopalan's autobiography. Shantadevi Malavad gives the life portrait of five Indian women in *Bharatada Manasaputhriyaru*. Aralumallige Parthasarathy has sketched the life of *T.V. Gopinath Das*, and Sri Sripadaraja. Prabhushankar has drawn an impressionistic biography of Basavanna in his *Beragu*, and De. Javaregowda, has written the biography of Martin Luther King Jr. with the title *Americada Gandhi*.

M.V. Sitaramaih and Dr. R. Shesha Shastri, have edited *Maniha* in memory

of Pha. Gu. Halakatti; Jyothi Hosur, Basavaraj Malasetty and Ninganna Sannakki have edited *Beluvala* in memory of Betageri Krishna Sharma. Sha. Mam. Krishanaraya edited a felicitation volume dedicated to the famous novelist Ta.Ra. Su. Shantadevi Kanavi, Chennakka Eligara and Malathi Pattanashetty edited *Prashanta* in honour of Smt. Shantadevi Malvad; Vasant Patil and S.S. Bhusareddi edited a volume in honour of Pandit Nagabhushan Shastri; Kavita Krishna has edited a volume in appreciation of *H.R. Gundurao*, a journalist from Tumkur.

Vasudeva (on Kota Vasudeva Karanth) by Sudhaarti, *Shiradi Baba* by H.R. Krishna Rao, *Dr. Nandimathara Nenapu* by Ra.Ya. Dharwadkar, *Niranjana*, edited by Seemantini Niranjana *Dr. Sham.Ba.Pa.Vem. Kandante* by P.V. Acharya, *Moovaru Vaishnava Santaru* by B.S. Vijayamma, *Hadapada Appanna* by Siddanna Langoti *Nammolavina Pravaadi Muhammad* by Ahamad S.M., *Ninneya Monneyavaru* by Kota Srinivasa Nayaka, *Adhyaapakiyaagi 25 Varusha* (autobiography) by Chi.Na. Mangala, *Yugapurusha Aravinda* by Ko. Chennabasappa, were published in 1985. *Sarthaka Subodha* by L.S. Sheshagiri Rao (1989) on M. Subodha Rama Rao and *Kannadigara Garadiyalu* on D.K. Bharadwaj by K.G. Vasantha Lakshmi (1990) were biographies of two noted literary figures, brought out during their birth centenary years. A.N. Murthy Rao's *Sanjegannina Hinnota* (1990) is a remarkable autobiography.

Go.Ru. Channabasappa's *Gonedahalliyinda Bengalurige*, Samethanahalli Rama Rao *Kotemane* and politician K.S. Mallegauda's *Halliyinda Dellige* are autobiographies published in 1991. *Uttunga Sahiti Uttangi Chennappa* by S.R. Gunjal, *Siddavanahalli Krishna Sharma* by H.V. Nagaraja Rao, *Aa.Ne. Upadhya* by M.A. Jayachandra, *Kannada Senani De.Ja. Gau* by Kottapalli Shekhar, and *Tirumulamba* by Chi.Na.Mangala are works on literary figures. Balasha Lakshetty wrote *Jagannatharao Joshi* and V.S.Kambi penned *B.M.Sanikoppa* on political figures. Dr. S.R.Leela wrote on noted Sanskrit scholar under the title *Jaggu Vakula Bhushanam*. This scholar won Central Sahitya Academy Award (1993).

Children's Books

Development of children's literature received an impetus during the decade between 1982-1992. There has been a Makkala Sahitya Academy at Bijapur and Makkala Sahitya Parishattu in Bangalore. Children's literature became a powerful medium due to the attention paid by noted writers during the Post-Independent period. Outstanding writers on Children's literature like G.P. Rajarathnam, Hoysala,Na.Katutri, Panje Mangesh Rao, M.V. Sitaramaiah,V.Seetaramiah, Dr.M.Shivaram(Ra.Shi), T. Sunandamma, Rukkamma and a host of others have contributed richly for its efflorescence. Of the writers of the present generation mention can be made of Sisu Sangamesha, Sham. Gu. Biradar, Anupama, Jayavanta Kadadevara, Pa. Ramakrishna Shastry, Rasika Puttige, Bindiganavile Bhagavan, Shivaramu, Raghuseeta, Suma, N.S.Lakshminarayana Bhatta, Sumateendra Nadiga, Nagaraja Setty, Sri.Ravi, B.G.Ramesh, etc. India Book House undertook a project

of publishing books for children on various subjects including personalities, places, dynasties and taluks of the state. The Rashtrorathana Parishat also did a similar work with L.S.Sheshagiri Rao as the Editor and they published short biographies under the title "Bharata Bharati".

K.R.Padmaja's *Guttu*, K.R.S.Prasanna's *Kadinalli Cricket* and *Swaminishte*, Prasanna Ramanagaram's *Huli Savari*, Saroja Narayan Rao's *Rashmiya Gelati Madhavi* and T.S. Haridasa Bhat's *Mommaganige Bareda Patra* were publications in 1983. Between 1984 and 1985 several children's books saw the light out of which mention may be made of K.V.Subbanna's *Giant Mama*, Gayatri Madanadutt's *Andhakasura*, *Shantala*, *Dombaraatagara* and *Dhola Mattu Maaru* and *Senapati Bapat*, Louis M.Fernandes's *Tripura*, Ma. Su. Krishna Murthy's *Mira Bai* and *Santa Rai Dasa*, Y.S. Gundappa's *Bangaarada Anegalu*, M.D.Gogeri's *Shuruvayitu Nanna Shale*, Annaraya Salimani's *Kandana Kavite*, K.S.Rangapps's *Kathegala Kathe Mattu Kuchesteya Koti*, *Kolegaarana Kole* and *Takkalige Pooje*, Rasika Puttige's *Tapovana Sahasigaru* and *Paramparaagata*, Suryanarayana Hegade's *Maavu*, Appa Swamy's *Parijata Mattu Itara Kathegalu*, *Andamaaninalli Veera Savarkar*, *Geddavanu* and *Madhumagana Ungura*, Shivaram Karanth's *Praaniprapanchada Vismayagalu*, Palakere Sitaram Bhatta's *Makkala Mitra* and *Ishwarchandra Vidyasagar*, Mira Ugra's *Balarama*, Sadashiva Ennehole's *Magadi Kempegowda*, Subba Rao's *Kuvara Simha*, Jayalakshmi R.Gowda's *Karnatakada Nadigalu*, Nagachandra's *Cheluva Kannada Naadu*, G. Prakash's *Rama Parashurama*, Kalashri's *George Bernard Shaw*, Yatra's *Manushya Jaatigalu* and *Bhoonidhi*, Arvies Sundaram's *Kutto Kutto Maleraya*, Gou. Ru. Omkaraih's *Belliya Naave*, Kosu Samputtane's *Nagaari Nari*, Ra. Na. Malagi's *Aesopana Neeti Kathegalu* and V.D. Hegade's *Guru Nanak* are some important books of the decade.

Eshwar Bhatt's *Kiriyara Kaipidi*, Ramachandra Patil's *Chiguru*, A.P. Srinivasa Murthy's *Sir. M. Visweswaraia*, Kamala's *Chandrakanth* and T.M.P. Nedungaadi's *Mahabharatha* in six parts, K. Balakrishna's *Marjala Mahaashaya*, Yajna Sharma's *Lalitaaditya*, S.Chennappa's *Kannadada Kanva B.M.Sri*, V.A. Joshis *Kittoora Chennamma*, T.S. Nagaraja Setty's *Sakkare Bombe*, G.T. Narayana Rao' *Soorya*, Abdul Rehaman Pasha's *Nakkalaa Rajakumaari*, Neelagiri Talavar's *Mahakavi Raghavaanka*, M.S. Vali's *Sharana Ajaganna*, Srinivasa Shetty's *Bannada Gombe*, Syed Jamirulla Sharif's *Navaayataru*, K.R.V. Pulikeshi's *Daanaveera* and H.S.Venkatesh Murthy's *Agni Mukhi* and *Hakki Saalu* were released in 1985. Palakala Sitarama Bhatta's books include *Upayadinda Apaya* and *Doora Sankatadallu Sahasa*, B.T.Desai's *Giddoo Tailor* and Kadadevar's *Galikoli* are notable works. Noted litterateur and folklorist, Simpi Linganna's *Mahapurushara Jeevana Prasangagalu* is a memorable collection. Parashuram Chitragar, Vikrama Visaji and D.S.Kumar have published collection of poems for children in 1990. Venkatesha's *Parisara Malinya* and Venugopala Acharya's *Hosa Yantragala Avishkara* are introducing subjects on science and technology to children.

Bolivar Mohamed Kunha edited *Tattu Chappale Putta Magu*, a unique compilation of poems written for children by eminent authors. Noted litterateur Siddayya Puranik published *Bharatavellake Bhupata Onde* a collection of poems. K.S.Rangappa's *Kambugrivana Karnataka* and *Jambada Bellakki*, Nilambari's *Hottekicchu* and other works, M.R.Mulla's *Sankalpa*, noted litterateur Navagiri Nanda's *Sahasigulama* are notable publications of 1991. S.Ramaprasad's *Tikiik Geleya*, T.R.Anantaramu's *Bhugarbhayatre*, Ichanur Shanta's *Pranijagattu* Suryakanta's *Prakritiya Nigudhagalu* and M.R.Chidambaram's book on Robots introduce science to children. Prakash Sahitya of Bangalore published 100 books on a variety of subjects to children during Nehru Centenary year (1988-89).

Bandaya (Rebel) Literature*

The movement called Bandaya appeared more than two decades ago (in 1970s) in Kannada literature. It has been often commented over that Bandaya literature is nothing more than a spontaneous outburst of the pain and currents of strong feelings of the forlorn and the downtrodden and much less could be spoken about the variety and life in this literature. The pulsating and in-depth feelings and expressions of the Bandaya writers are to be taken into account more seriously as the experiences given out in their writings are of first hand and genuinely original in nature. There is also Dalit literature comprising of writings of the people who have emerged out of Dalit ("untouchable") communities and the masses suffering from indignities and social insecurity. Bandaya represents all that comes out in opposition to the vested interests in the society and raises a voice of rebellion against any sort of exploitation.

There is a satisfactorily rich quantum of Bandaya Literature in Kannada created during the last decade. Chandrashekhar Patil, Dr.Siddalingayya, Baragur Ramachandrappa, H.S.Shivaprakash, Devanoor Mahadeva, D.R. Nagaraj, Bolivar Mohmed Kunha, Kum. Veerabhadrapa, Dr. Besagarahalli Ramanna, Ramzan Darga, Aravinda Malagitti, B.T. Lalita Nayak, Sarah Abubakar, K.S.Bhagavan, Purushottama Bilimale, Sukanya Maruti, Muktayakka, Pratibha, Dr. Channanna Walikar, Basavaraja Sabarada, Vijaya Dabbe, Allama Prabhu Betdur, Bhanu Mustak and Shankar Katagi are among the active protagonists of the movement. (Their works have been mentioned in the earlier pages on Kannada Literature here-Ed.)

Awards and Prizes

Between 1982 and 1992, Chaduranga's novel *Vyshakha* (1982), Yashvant Chittal's short stories *Katheyadalu Hudugi* (1983). G.S. Shivarudrappa's critical work, *Kavyartha Chintana* (1984), Ta.Ra. Su's novel *Durgasthamaana* (1985), Vyasaraaya Ballal's novel *Bandaaya* (1986). Poornachandra Tejasvi's novel *Chidambara Rahasya* (1987), Shankar Mokashi Punekar's novel *Avadeshwari*

* The two paragraphs are contributed by Dr. Kalegowda Nagavara of Mysore

(1988), H.M.Nayak's Belles Letters, *Samprati* (1989), Devanuru Mahadeva's novel *Kusuma Bale* (1990), Chandrashekara Kambar's play *Sirisampige* (1991), and S.R.Ekkundi's poetry, *Bakulada Hoovugalu* (1992), have won Central Sahitya Akademi Award.

For their over-all achievement the following writers received the State Sahitya Academy Award; Gangadhar Chittala, Aswatha, G.S.Shivarudrappa, S.R.Ekkundi, Ku. Shi. Haridasa Bhatta (1982), Vyasraya Ballala, V.G.Bhatta, A.K. Ramanujan, D.Padmanabha Sharma, Hiremallur Eswaran (1983), De. Javaregowda, Channavira Kanavi, L.S.Seshagiri Rao, M.Chidananda Murthy, M.Akbar Ali (1984), H.Tipperudraswamy, Ha.Ma. Nayak, S.L. Bhyrappa, Ramachandra Sharma, M.Shantarasa, Smt. Kamala Hampana (1985), K.Venkataramanappa, Prabhushankara, P.Lankesh, Shankar Mokashi Punekar, B.D. Ganapathi (1986), U.R. Anantha Murthy, Shantinath Desai, K.Kushalappa Gowda, K. Poornachandra Tejaswi, Smt. Shantadevi Kanavi (1987), Yashvant Chittal, S. Anantanarayana, Chandrashekar Patil, C.P. Krishna Kumar, Smt. Vina Shanteswar (1988), R.Y. Dharwadkar, Chandrashekar Kambar, K.S. Nisar Ahmed, S.Narayana Shetty (Sujana), and Sri Krishna Alanahalli (1989), G.H. Nayak, Besagarahalli Ramanna, M.M. Kalburgi, Smt. Sarah Abubekar and Aravind Nadkarni (1990), Satyakama, G.S. Amur, Abdul Majeed Khan and Smt. B.T. Lalitha Nayak (1991), Kumara Venkanna, Giraddi Govindaraj, Chandrakanta Kusanoor, Smt. H.S. Parvati and P.V. Vajramatti (1992).

Pampa Prashasthi was awarded to Kuvempu for *Ramayana Darshanam* (1988); to Ti. Nam. Sri for *Bharatiya Kavya Mimamse* (1989); to Shivaram Karanth for *Mai Managala Suliyalli* (1990) and to S.S. Bhusanurmah for *Shoonya Sampadaneya Paramarshe* (1991).

State Sahitya Academy Prizes 1982-1992.

State Sahitya Academy also distributes annual awards for the best books of the year. The following writers were awarded the best book of year award in years beginning with 1982, the names given in order from 1982 to 1992.

Poetry: K.S. Nisar Ahmed (*Anamika Anglaru*), H.S. Shiva Prakash (*Malebidda Neladalli*), H.S.BhimannaGowder (*Nela Hidiyuva Modalu*), H.S. Venkatesha Murthy (*Harigolu*), V.G. Bhatta (*Rachaneyinda Visarjanage*), Savita Nagabhushana (*Na Barutene Kelu*), Chi. Sarvamangala (*Ammanna Gudda*), Chandrashekar Patil (*Ardha Satyada Hudugi*), Sa. Usha (*Nelada Hadu*), S.R. Ekkundi (*Bakulada Hoovugalu*) and Ashok Settar (*Vishwavidyalayada Vachanalayada Olage*, 1992).

Novels: Chandrashekar Kambar (*Singaravva Mattu Aramane*), Sheshanarayana (*Beesu*), Smt. Sarah Abubakar (*Chandragiriya Teeradalli*), K.P. Poornachandra Tejaswi (*Chidmbara Rahaysya*), S.L. Bhyrappa (*Sakshi*), Manaja (*Maagi*), Smt. M.P.Umadevi (*Badukalaarada Balavantaru*), Ka. Ta. Chikkanna (*Munjaane*), Yashvant Chittal (*Purushottama*), Vyasarao Ninjur (*Chamundeswari Bhavana*) and K.Satyanarayana (*Gauri*, 1992).

Short Stories: Jayanta Kaikini (*Teredashte Baagilu*), Boluvar Mahamed Kunha (*Devarugala Rajyadalli*), Mavinakere Ranganathan (*Ulidaddu Aakasha*), Kalegowda Nagavara (*Alegalu*), Bagalodi Devaraya (*Rudrappana Roudra Mattu Itara Kathegalu*), M.N. Vyasa Rao (*Malebidda Neladalli*); G.P. Basavaraju (*Raja Mattu Hakki*), Jayanta Kaikini (*Dagadu Parabana Ashwamedha*), Abdul Rashid (*Haalu Kudida Huduga*) Amaresh Nugadone (*Mannu Seritu Beeja*) and Mogalli Ganesh (*Buguri*, 1992).

Plays: Parasanna (*Tadroopi*), Gopal Vajpai (*Doddappa*), B.V. Vykunta Raju (*Sannivesha*), Chi. Srinivasa Raju (*Mooru Ekankagalu*), V.G. Krishna Murthy (*Nripa Somashekhara*), H.S. Shivaprakash (*Mahaa Chaitra*), Prasanna (*Mahimaapura*), Kyatanahalli Ramanna (*Halagaliya Bedaru*), Chandrashekhara Kambar (*Siri Sampige*), Girish Karnad (*Tale Danda*), T.N. Sitaram (*Nammolagobba Najookayya*) and Chandrakanta Kusanoor (*Bindi*, 1992).

Research: M. Chidananda Murthy (*Poorna Sooryagrahana*), Bhima Rao Chitaguppi (*Immadi Nagavarma*), A.V.M. Navada (*Vivakshe*), Sediyaappu Krishna Bhatta (*Chandogati*), Uppanagala Rama Bhatta (*Bhattaakalanka*), Jyotsna Kamat (*Karnatakada Shikshana Parampare*), T.V. Venkatachala Shastri (*Kannada Chando Vihara*), De. Javaregowda (*Sthalanaama Vyasanga*) and M.B. Neginal (*Mailaralinga Khandoba*, 1992).

Humanities: H.J. Ramayyengar (*Ramanuja Siddhanta Darpana*), Shashidhara Vishwamitra (*Kadeya Chirate*), B.V. Nagaraju (*Nayaka Saani*), Sindagi Rajashekar (*Karnatakada Vaastu Shilpa Mattu Chitrakale*), Pradhan Gurudat (*Bhashantara Kale*), Smt. Anasuya V. Paragi (*Matrubhasha Tatva Mattu Bodhanaa Maarga*), and B.V. Virabhadrapa (*Vedanta Regiment Mattu Itara Vycharika Barahagalu*) and Niranjana Vanalli (*Suddiyashte Alla*) and also S. Chandra Shekhar (*Ambedkar Mattu Gandhi* 1992).

Literary Criticism: S. Ananthanarayana (*Kavyaantaranga*), S.Venkataram (*Dudiyuvara Dani Mattu Itara Lekhanagalu*), G.H. Nayaka (*Nirapeksha*), K.G. Nagarajappa (*Maru Chintane*), T.P. Ashoka (*Sahitya Samparka*), Rajendra Channi (*Adhyayana*), G.S. Amur (*Artha Loka*), K.V. Tirumalesh (*Sammukha*), U.R. Anantha Murthy (*Poorvaapara*), T.P. Ashoka (*Sahitya Sandarbha*) and B. Damodara Rao (*Ayaamagalu*, 1992).

Collection of Essays: Ra.Ya. Dharwadkar (*Torida Chintanegalu*), De. Javaregowda (*Tene*), P.V. Shastri (*Himsegolagada Magu Mattitara Prabhandhagalu*), Masti Venkatesha Iyengar (*Maatugara Ramanna*), Ma.Su, Krishna Murthy (*Haadi Puraana*), D.K. Rajendra (*Maatina Mallaru*), K.Satyanarayana (*Namma Preetiya Cricket*), Chandrashekhara Alur (*Nanu Olidante Haaduve*), P.S. Ramanujam (*Preetiya Pradarshana Mattu Itara Prabhandhagalu*), K.P. Poornachandra Tejasvi (*Parisarada Kathegalu*) and M.Gopalakrishna Adiga (*Prabandhagalu*, 1992).

Travelogue: K. Anantha Ramu (*Sakkare Seeme*), Ranjana Bhatta (*Kubera*

Raajyada Chitra-Vichitra, Smt. Anupama Niranjana (*Angaiyalli Euro-America*), Pundikay Ganapaiah Bhat (*Europe Nenapugalu*), H.L. Nagegowda (*Na Kanda Prapancha*), Vyasraya Ballala (*Nanobba Bharatiya Pravasi*), K.P. Poornachandra Tejaswi (*Alemaariya Andaman Hagoo Mahanadi Nile*), Krishnananda Kamat (*Bastar Pravaasa*) and Shamanta (*Girisneha*, 1992).

Children's Literature: T.S. Nagaraja Shetty (*Navilu Gari*), Smt. S.K. Ramaadevamma (*Russia Deshada Makkala Kathegalu*), Na. De'Souza (*Belakinodane Bantu Nenapu*), K. Chidananda (*Putaanigala Vijnana Padagalu*), H.S. Venkatesha Murthy (*Agni Mukhi*), V.G. Govindaraju (*Aakaashada Anchu*), N.S. Lakshminarayana Bhatta (*Nandana*), Chandragowda Kulakarni (*Benne Halla*), and B. Boregowda (*Saahasi Makkalu* 1992).

Popular Science: K. Timmaiah (*Santanotpatti: Shareera Kriyashastra*), G.T. Narayana Rao (*Nakshatra Veekshane*), Late B.G.L. Swamy (*Phalashruti*), T.R. Anantaramu (*Himada Saamrajyadalli*), M. Shivakumar (*Yantra Kathe*), Nagesh Hegade (*Iruvudonde Bhoomi*), S.G. Nagaloti Matha (*Anna Maargadalli Apaghaatagalu*), Smt. Anupama Niranjana (*Cancer Jagattu*) and Smt. Yamuna Bai R. Rao, M.R. Raghavendra Rao (*Maanavana Midulu*) and K. Saroja (*Taiyiya Halu*, 1992).

Biography: Prabhushankara (*Beragu*), Mallikarjun Mansoor (*Nanna Rasa Yatire*), Babu Krishna Murthy (*Adamyia*), D.B. Basavegowda (*Naa Kanda Puttanna Kanagal*), B.V. Kakkillaya (*Frederick Engels*), V.S. Sampath Kumaracharaya (*Sadguru Tyagarajaru*), B.P. Radhakrishna (*Raman*), M.V. Sitaramaiah (*Pratimaa Griha*) and M.R. Ramaiah (*Helen Keller*).

Humanities: Kanthi Rao (*Makkalu Mattu Kaanoonu*), D.S. Jayappa Gowda (*Karnatakada Kadalaacheya Samparka*), H.V. Nagesh and A.V. Punit (*Bharatadalli Raita Horaatagalu*), V.S. Narayana Rao (*Bharatada Swaatantrya Sangraama*), Abdul Rehman Pasha (*Cinema Mattu Prekshaka*), S.R. Ramaswamy (*Shatamaanada Tiruvinalli Bharata*), G.T. Narayana Rao (*Vyjnaanika Manodharma*), N.P. Shankaranarayana Rao (*Swatantrya Gangeya Saavira Toregalu*) and Nisar Ahamed K.S. (*Hiriyaru Harasida Heddari*, 1992).

Translations of Creative Works: Pa.Sha. Srinivas (*Tirukkural*), Siddalinga Pattanashetty (*Anji*), M. Dastagir (*Bahale Tadamaadidi*), S. Diwakar (*Kathaa Jagattu*), H.S. Sujata (*Seeteya Bhavishya*), K.V. Subbanna (*Setzuvan Nagarada Saadhvi*), H.S. Shivaprakash (*King Lear*), Siddalinga Pattanashetty (*Mohan Rakeshara Mooru Natakalu*), N.S. Lakshminarayana Bhatta (*Chinnada Hakki*) Sha. Balu Rao (*Anna Ahmatova: Raquivan Mattitara Mooru Kavitegalu*) and Saraswati Risbud (*Stree-Purusha*, 1992) and N. Balasubrahmanyam (*Aunnatya Vichara Charche*, 1992).

Non-Creative Translations: K.V. Subbanna (*Rangadalli Antaranga*), Ravi Belegere (*Vivaaha*), Adya Rangacharya (*Natya Shastra*), H.S. Srimati (*Jenu Mattu*

Maanava), Hasan Nayim Surakod (*Jaati Paddhati*), C.P. Krishna Kumar (*Prema Tatva*), Ma.Su. Krishna Murthy (*Komala Gaandhara*), B.V. Kakkillaya (*Pracheena Bharatada Bhoutikavaada*), A.S. Venugopala Rao (*Sri Ramana Maharshigalodane Matu Kathe*) and D.K. Shamasundara Rao (*Himalayada Mahatmara Sannidhiyalli*).

Best Editing (from 1984): Y.C. Bhanumati (*Sahyadri Khanda*), B.S. Sannaih and Ramegowda (*Sahasa Bhima Vijayam*), M.V. Sitaramaiah (*Sri Krishna Baalaleele*), G.Venkatasubbaiah (*Muddana Bhandara*), B.S. Sannaih and Ramegowda (*Ajita Tirthankara Puraanam*), M.M. Kalburgi (*Chennabasavannanavara Shatstala Vachana Maha Samputa*), S.S. Kotina (*Nagarasakrita Kannada Bhagavadgeeta*) and B.V. Shirur (*Ratna Karandakada Kathegalu*, 1992). From 1987 prizes were awarded for the following:

Books on Humour (from 1987): Y.N. Krishnamurthy (*Padya Istu Light Aadare Hege Swamy*), Bhuvaneshwari Hegade (*Nakku Haguraagi*), B.S. Chandrashekar (*Maduveya Udugore*), Langoalacharya (*Vakra Drishti*), M.Shivakumar (*Madhuchandra*) and Narasimhamurthy M.S. (*Vargavargi*, 1992).

And from 1985, one creative work and another non-creative work were chosen for top award as over-all best books of the year.

Poornachandra Tejeswi's novel, *Chidambara Rahasya* and K. Kushalappa Gowda's *Kannada Bhaashavaloakana* (1985); K.V. Tirumalesha's Poetry collection *Avadhe* and Mahadeva Banakar's *Aanglara Aadalitadalli Kannada* (1986); T.S. Shama Rao's autobiographical work *Mooru Talemaaru* and T.V. Vekatachala Shastri's *Kannada Chitra Kavya* (1987); P.T. Narasimhachar's *Hari Charite* and M.M. Kalburgi's *Maarga-2* (1988); Girish Karnad's play *Nagamandala* and S. Vidyashankar's *Vachanaanusheelana* (1989); P. Lankesh's short story collection *Kallu Karaguva Samaya Mattu Itara Kathegalu* and A.N. Murthy Rao's autobiography *Sanjegannina Hinnota* (1990), Poornachandra Tejaswi's *Kiragoorina Gayyaligalu*, K.S. NisarAhamed's collection of essays *Manadondige Matukathe* (1991) and Boluvaru Mohammad Kunha's *Akashakke Neeli Pharade* and Dr. H. Narismaiah's *Tereda Mana* (1992).

FOLKLORE*

Add to part II, page No.920:

In Karnataka most of the studies in Folklore between 1981 and 1992 relate to various forms of folk literature, songs, narrative poems, ballads, tales, riddles, proverbs, nursery rhymes as well as several performing arts. There has been a reasonable collection of these with analytic approach. It can be seen that in this decade study and analysis have been accorded more weight as compared to the collection and editing of the available material. Besides, more and more scholars seem to have engaged themselves in this study.

*Contributed by Dr. Ambalike Hiriyanna from Mysore

Folk Poetry

We find several collection of folk poems edited since 1981. Krishna Murthy Hanur's *Kattala Dari Dura* (1981) is one significant work, a collection of narrative songs mostly on women. It has stories of sacrifices of several devoted and dedicated women, with interviews with the narrators. Chandrashekar Kambar's two collections, *Bandire Nanna Jadiyaholage* and *Muttu Muttina Twata* together with some of his friends are to be noted. The songs in the former collection have a mythical base with colourful narration. They have got a characteristic motif myth as well as historical outlook in their background. The latter collection incorporates some songs in honour of the village deities and other gods and goddesses. *Kolata* songs, grinding songs, marriage songs, family songs, narrative songs, and a host of others find their place in this collection.

Vaddagere Nagamma, a narrative poem in *tripadis* depicting about the self-sacrifice of a woman has been edited by Vyjayanti Mala. Erobi, Hiridimmavva, Nagavva, Lakkavva and the couple of other tragic heroines are already there, with whom Vaddagere Nagamma will also find a place. H.M. Maheshwaraiah and A.Murigeppa have brought out *Dombara Madalse Padagalu* in which they had introduced one of the importance festivals of Domba Community of Malnad region. Yennegere R. Siddaramaiah's *Ennegereya Janapada Geetegalu*, though small is a useful collection for study, with its useful puberty songs, marriage songs etc.

B. Siddagangaiah Kambalu's *Chandulla Makkala Ombattu Kodusami* folk songs collection looks to be important because of its classified presentation. The work has rendered itself more valuable with its introduction as well as interveivs and discussion on infertility in a woman. M.B. Nalini's *Kadu Mallige* has some rare ballads of Tirthahalli side of Malnad, with thier regional colour. *Chinnada Kadarhange Salahisi* is another collection giving out the various facts of Folklife of Kota in Dakshina Kannada district.

N.R. Nayak's *Helutevo Gumte Padanava* and *Kusaytu Namma Komarage* attract students of Folklore. The former contains Gummate songs of the Halakki Vokkaligas in and around Ankola, Kumta, and Honnavar. These songs have been classified for a convenient study into songs of praise, mythological episodes, historical episodes. The latter work contains several marriage songs prevalent among Nadavas, Havyakas, Namadharis, Gamokkaligaru, Tengina Deevuru, Ambigas, Harakantra, Halakki Vokkaligaru etc. The work is also important from the point of view of the study of prevailing dialects.

B.B. Hendi and others have brought out a compilation *Haradesi Nagesi* which contains together with the songs of Haradesi Nagesi tradition a few other ballads too. Ballads of Bijapur, Belgaum and Gulbarga Districts have been incorporated here. Channanna Walikar's (1983) *Gulbarga Jilleya Moharam Padagalu* belongs to a specific category of Kannada Folk poetry. These songs are also called Karbala songs or Alavi songs. This collection sheds much light on the Hindu-Muslim

harmony. *Christara Janapada Geethegalu* compiled by B.S. Talwadi is a study of admixture of cultures. The texture of the Christian folksongs has got something significant to note which is probably not found in the Muslim folksongs. However, the Christian folk songs are surprisingly a combined flow of the Kaveri and the Thames. They also points to the fact how folk literature develops as a hybrid variety. Bairamangala Rame Gowda's *Tilida Maadu Haadara* is another compilation which deserves our attention. This collection has in it 23 folksongs taken from the rural belt of Bangalore and Belgaum District. Except a ballad attributed to Savalagi Shivalinga Mahayogi, all other songs in this collection reflect the day-to-day life of our village folk including Kalgi Tura Songs. B.B. Biradar's *Bettale Holi Hadugalu* is probably another addition to Kannada porno literature, but the poetic qualities of these songs are commendable.

B.S. Saroja's *Sampradayada Geethegalu* (1984), a collection with 34 songs popular among the Brahmin community connected with rituals and customs. It is significant here that the compiler has come out with a comparison of marriage songs of Brahmins and Non-Brahmins. Mylahalli Revanna's collection *Chitradurga Suttina Janapada Kavyagalalu* contains a few long narrative songs with distinct poetic quality. Kalingaraya, Gunasagari, Yoginaranda, Bhumige Gowamma Ilidaalaaga, Shanayya, Arjunaraya, Draupadi and Subhadra are the songs in this collection.

T.S. Rajappa, N.R. Nayak and T.Keshava Bhatta have brought out their collections in 1986 which deserve a mention. Rajappa's *Ballari Jilleya Janapada Geethegalu* contains *tripadis*, songs, nursery rhymes and narrative songs, with various tunes and lyrical quality. N.R. Nayak's *Suggiya Padagalalu* is divided into ten parts with 59 songs in it dealing with harvesting. T. Keshava Bhatta's *Havyakara Shobhanegalalu* tells us about the good heartedness and customs of the Havyakas. The compilation has been classified into four parts and the in-depth study of the compiler above the subject is laudable.

N.R. Nayak brought out his collection *Tulasi Timmapparaya* (1987) containing songs on Tulasi. In the same year Krishnamurthy Hanur got his *Janapada Veeragethegalu* published, containing heroic songs sung by Myasa Beda's, Kunchitigas and Harijans. The years 1988, 1989 and 1990 did not see any significant collection of Folksongs. In 1991 Gayathri Navada's *Chittara Bareda Baduku*, a collection important from the point of view of sociological side of folklore studies came out. It is like a still photographic album of a beautiful life. It portrays the life of a woman with her traditional songs in the background.

Folk Tales

Prose tales collections published during the period are undoubtedly significant. Jeenahalli Siddalingappa's *Kathe Kele Gubaladi* (1981) contains seventeen tales with regional flavour taken from villages in and around Jeenahalli and Honnali of Shimoga District. M.A. Jayachandra's *Samsari Hecho Sanyasi*

Hecho contains 45 tales collected from 28 narrators. The Narrators are from different regions and hence we can see variations in the use of language in Jayachandra's collection. The collector here has brought to light how the elements of folktales inspire elite literature, and he has compared tales of *Panchatantra*, *Vaddaradhane* and so on with the tales of his collection. Kuruva Basavaraju's *Gulaganji Madevi* published during the same year is a collection of 14 folktales from around Honnali Taluk, together with some variations of the tales already published. The supernatural and romantic tales of Basavaraju's collection do have several *motifs* which have lengthened the story line considerably. This work helps to know the varieties in tales prevailing in a single region. Shanti Nayaka's *Uttara Kannadada Havyakara Janapada Kathegalu* is rich with 63 tales attracting children as most of them were collected by boys and girls below 15. The work abounds in tales pertaining to animals and birds as well as elder sisters and younger sisters.

Sudhakara's *Shivagange Suttina Janapada Kathegalu* is an important collection of Folk tales published in 1982. The tales being from the villages of Nelamangala and Magadi Taluks. The collector has classified his tales into five categories depending on the content, *motif* etc., and also highlighted the narrators. Basavaraj Nellisara's *Hatamaari Henu Mattu Itara Janapada Kathegalu* contain thirty two tales collected in and around Chitradurga and Shimoga Districts. The work has taken care to help us know the flavours of the regional language and the cultural levels of the local people. The other important collection both from the point of view of volume and quality published this year is *Talagavadi Mallavva Helida Parasangagalu* of Kashi Puttasomaradhya, containing 25 folktales and the compiler has to be commended for his retaining niceties of the spoken language.

Till 1966, the faculty of folklore did not enjoy the status of a discipline. Later the study of folklore became scientific. L.R. Heggade's *Malenada Seragina Kathegalu* published in 1983 contains 15 tales of which ten are from professional singers, but the compiler has recorded the tales in prose form instead of identifying the poetic subtleties and thus many elements are probably lost. Similarly we have the other collection by G. Vishweswarappa, *Chitradurga Jilleya Janapada Kathegalu* (1983) which has come as a result of the narration through a professional singer. It contains complex tales of Davanagere and surrounding area. Each of these stories has its own flavour of Chitradurga District with all its language varieties and attractive presentation. As all these tales contain names to their characters, they undoubtedly have a professional singing base. Shanti Nayak's *Kagakka Gubbakka* is one of the folktale collection published after 1983 which attract our attention. The compiler has successfully attempted to retain the subtleties of language of particular communities and the particular dialects is used for narration. Mallikarjuna's *Kalamarahalliya Kathegalu* published during 1986 gives out materials for a geographical study too. This distinctive work establishes good relations with the narrator. This is the first of its kind in the field of collection of Kannada folk tales. After 1986 we find some popular editions of folktales, but not collection deserving scholarly attention was published.

Riddles and Proverbs

During 1981 to 1992 we also find collection of riddles and proverbs, and four riddle collections published during 1981 deserve to be mentioned here. Veeranna Rajur and B.B. Biradar have brought out their *Janapada Janme* with 196 riddles including one folk arithmetic problems which are worth studying. This collection is the first of its kind and contains varieties of sums, vouching for the genius of our common folk. The folk arithmetic here is as varied as the folklife and verily reflects our folk culture. Many riddles are very sharp and delight the reader and also make him think. Jambunatha Kanchyani's *Hasara Gidada Myala Mosara Challeda* is another collection of riddles, from the north Karnataka region itself. The classification here seems to be a little short of a systematic approach. The flavour of the spoken language here delights the reader. Jeenahalli Siddalingappa's *Janapada Janaganita Mattu Bhasha Chamatkara* is another good collection, and folk arithmetic is not different from the conventional arithmetic can be seen from this. It also contains the process of addition, subtraction, multiplication, division and so on. *Odapu* is another variety of riddle we come across in such folk expressions. The skill in rhyming is one important attraction in these *odapus*. Among the notable collection of such riddles is Shankarananda Uttasara's *Janapada Odapugalu* contain rhyming riddles from the Bijapur district. The collection is enriched with the colour of the regional language imbibing its novelty. We find several faces of our folk mind in these riddles. M.N. Walis *Sirigannada Odapugalu* is abundant with more than 500 *odapus* collected from the Bijapur and Belgaum area. Wali has given out an analysis of these riddles which are used during marriages and some festivals.

In 1982 Shanti Nayaka's *Jane Kannadava Tilidhele* came out with its 458 riddles. Shanti Nayak's preface to the work is a systematic study in enhancing the value of her compilation. Jeenahalli Siddalingappa's *Janapada Ankaganita Jnana Chamatkara* (1987) is another work bringing out the genius and skill of our folk fraternity. In a way our folk arithmetic might be the basis of our conventional mathematics too and it is commendable that our folk have maintained such wonderful things in their oral traditions. Kuruva Basavaraju's *Janapada Ogatu Kathegalu* (1989) is a rare type of work opening some new areas for folklorists desiring to explore new things. The items of the collection are variegated and have riddles as well as minitales. *Jambu Nerlannu Jaggi Biddave* (1992) is an ambitious work of Mylahalli Revanna. Some of the riddles the compiler has explored also seem to have appeared in some other collections. However it is significant that many new riddles have found place in this volume.

There have been a few collection of proverbs. B. Krishnappa Reddy in his *Gramina Gadegalu* (1981) however, has given at least 1224 proverbs which were not collected in the earlier works of this *genre* and these proverbs are bright and natural with their smell of the earth and the appendices given at the end are really useful. Sannarama brought out in 1982 his *Lambani Gadegalu* with

Kannada translation, containing more than 200 of their proverbs. These proverbs reflect the customs and way of life of the Lambanis, as is useful for students of folklore and linguistics. H.M. Ramaradhya's *Kannada Gadegala Mahakosha* (1982) has 10,653 proverbs in its first volume. Ramaradhya's work occupies an important place in Kannada folklore because of its expanse in coverage and seriousness of approach. P.K. Rajashekar's *Bhumi Tukada Maatu* published in 1991 is a treasure of 1501 proverbs which are genuine and very much close to the earth in their freshness. Rajashekar's work is a good reference in the field because of its sociological and linguistic reasons. Shrikrishna Bhat Arthikaje's *Havyaka Gadegalu* confines itself mostly to the proverbs used by the Havyaka community of Dakshina Kannada and Kasaragod.

1981-1992 saw nearly a dozen of nursery rhymes collections also. However, of these K. Sreekanta Kudige's and Bore Gowda Chikkamarali's collections attract our attention. Kudige's *Janapada Shishuprasagalu* (1981) contains nursery rhymes collected from Shimoga, Chitradurga and Chikmagalur Districts. Bore Gowda Chikkamarali's *Gramantara Shishu Prasagalu* (1983) gives out several new nursery rhymes denoting that folk creations in this field is not stagnant but a continuing process. We see that in these Nursery rhymes anything is made possible to make up the rhyming patterns. Even science and civilization find their place. Lot of potentials seem to be prevailing in this form of oral literature. Nursery rhymes attract us both from the point of view of their captivating content and their external adornment.

Research

Compared to the 1960s and 1970s the present decade looks to be more purposeful from the point of view of studies and research in the field of performing arts and non-literary forms of folklore. The betterment is both from the points of quality and quantity. The present decade is foreseeing more emphasis given to an in-depth study of folklore rather than mere collection. Our scholars and those interested in folklore are now concentrating towards a serious study, analysis and research. As a result of this new trend many useful studies have come to light thus making the study of Folklore more significant than ever. Ramegowda's *Janapada Samshodhane* (1981) contains fourteen research articles on the subject. The author has tried to comprehend, analyse and interpret Kannada Folklore on a theoretical base. C P K's *Janapada Sahitya Praveshike* (1981) is a small book giving out the nature of folksongs, narrative poems, ballads, proverbs, riddles, and tales in a nutshell. J.S. Paramashivaiah's *Janapada Ondu Adhyayana* (1981) contains seven lectures on folklore attracting the attention of the reader towards the nature and theories on the subject. N. Tapaswikumar's *Janapada Adhyayanada Samkshiptha Itihasa* (1981) makes a breif survey of Kannada Folklore Studies hitherto. Naturally his work confines itself to the available material in a historic perspective. Tapaswikumar has also given us some details about the word Folklore and word Folklorist.

Basavaraj Akalwadi's *Janapadadalli Malerayana Munisu* deals with the worship of rain God in all countries in which agriculture is predominant. There are several customs which were known to influence a good rainfall. Besides, whenever there would be destructive downpour there are customs of abusing rain God. Akalavadi has collected thirteen such customs prevalent in various parts of Karnataka pertaining to the worship of rain God. Such works are of help to scholars who study about customs pertaining to agriculture. M.G. Biradar's *Janapada Samalokana* is a collection of five research articles. These articles discuss several items related to folk literature and culture. The author's view is not just emotional in nature; he just does not want to make exaggerated remarks; but we find rational and objective approach. S.K. Ramachandra Rao's *Bharatiya Devalayagala Janapada Mula* is a work which deals about the folk background embedded in our temples. This approach is not generally common for people who visit temples. The author has successfully come out with several details about gods and goddesses, traditions and customs pertaining to Indian temples. Srikrishna Bhat's *Janapada Jeevana* (1981) analyses several Havyaka songs. It is no less than a spectrum of Havyaka love and life, prayer to God, nature, mother and nursery songs are some of the essays noteable in the book. Basavaraj Nellisara's *Asadi Vrittigayakaru* is another remarkable study in the field. It contains details on the professional singers called Asadis, their customs, their poems and their characteristics and their holy place of Antaragattama.

Three titles of 1982 attract out attention. Karnataka Janapada Samikshe edited by J.S. Paramashivaiah is a source book which helps the reader to know about the importance of several adjoining areas of Folklore. N.R. Nayaka's *Kannada Bayalata Parampare* (1982) is another significant work attracting our study. It deals about Yakshagana and Bayalata. It also gives out a retrospect of the studies made in the field till date. D.K. Rajendra's *Janapada Sampada* (1982) is a collection of essays on folk arts and folk literature, encompassing several facts of Kannada life and lore. Devendra Kumara Hakari's *Janapadada Mulabhuta Tatvagalu* (1983) discusses the fundamental aspects of folklore. It also gives out the relation of Folklore with other fields of knowledge, fieldwork, the relation borne between anthropology, language and literature, religion and culture and so on. Jeenahalli Siddalingappa's *Janapada Samyojane* published in the same year has got ample material which needed analysis. But the very freshness of the contents attracts us. Shanti Nayaka's *Janapada Sudha Sanchaya* (1983) consists of 12 articles on folklore written in a popular style. The details given on rainfall and agriculture, Bedrunde dance, drinks, sports, death rituals etc., are useful. Sudhakara's *Janapada Mattu Kalaberaketana* comes out perhaps for the first time with the details of something like a corruption or adulteration in the field of study of folklore. The author critically analysis the trend with examples. Panditaradhya's *Mukta* contains three essays, and is a good reference for aspirants of a scientific approach in the field. Amrita Someshwara's *Tulu Baduku: Kelavu Mukhagalu* gives a critical survey of some facets of Tulu Folklore.

Ambalike Hiriyanna's *Janapada: Kelavu Vicharagalu* (1984), in the words of Kalegowda Nagavara, is a work widely applauded by the readers to know about various aspects of Folklore.

Janapada Kalavihara (1984) a collection of ten articles by J.S. Paramashivaiah tells us about the various folk arts prevailing around us. It is a product of Paramashivaiah's outstanding scholarship, dedication and experience. These help readers who pursue their studies in the field of folk dance, folk dramas and folk music. Ramachandre Gowda's *Janapada Vyatki Mattu Vichara* gives out details about four important Folklorists and men of letters (Kuvempu, Karanth, Kambar and Jeeshampa). Two other sections of Gowda's book gives a thorough analysis of a number of aspects of folklore.

The year 1985 is a great milestone in the history of Kannada Folklore studies. *Janapada Vishwakosa* (two volumes) came out with Chandrashekara Kambara as its editor this year. The work primarily intends to treat items of Folklore in their cultural context. These volumes bear an emphasis on the religious aspects of Kannada land and people. This stupendous work together with dealing about our cultural context introduces us to several cultures of the world. Kyathanahalli Ramanna's *Kontipuje Ondu Adhyayana* (1985) deals about a religious ritual Kontipuje practised in our agricultural context. Hampana's *Karnataka Jatregalu* contains details about the fairs of Karnataka the historical development of the term *jatre*, with a number of illustrations. The same author's *Akasha Janapada* for the first time gives many interesting and useful informations scattered here and there on the subject. B.A. Viveka Rai's *Anvayika Janapada* (1985) is a work on applied folklore and examines several aspects on a practical basis. His work is really an outstanding one to pave way for a further study in the field. K. Chinnappa Gowda's *Jalata* (1985) details out several rituals and practices of *jalata*. Kyathanahalli Ramanna's *Janapada Vihara* (Vol.2) contains eight articles dealing about riddles, sacrifices, taboos, animal folklore, *Bhuteru Padagalu*, *Hosakki Habba* of the Kodavas etc. Ambalike Hiriyanna's *Janapada Parishodhana* (1985) contains ten articles on different aspects of folklore scientifically treated, analysed and evaluated. Skylore, sun, the rain rituals of Karnataka, Mudalapaya, string puppets and Kodava folklore are some of the valuable writings in this collection. The other significant book *Karnatakaandhra Yakshagana Samikshe* (1985) is written by R.V.S. Sundaram, who has attempted a comparative study of the art as in Karnataka and Andhra. D. Javare Gowda's *Janapada Vahini* (1986) contains thirteen articles, pointing out the common psychological integrity of the mankind irrespective of nationalities and helps to know about the imaginative genius of our ancient culture. Ambalike Hiriyanna's *Janapada Vivakshe* consists of six articles on theoretical studies of Folklore, with an inter-disciplinary approach. D.K. Rajendra's *Muraavu* (1986) brings out several details about folk theatre, witchcraft, peasant lore etc.

A.V. Navada and Subhaschandra brought out Peter J. Clauss' work in trans-

lation titled *Tuluva Darshana* (1987) and the seven original essays stand as solid examples of an in-depth study and a thorough analysis of the author. Lakshman Telgavi's *Janapada Vira Sahitya: Charitrika Vivechane* (1987) also emphasises the importance of treating folklore materials as an inter-disciplinary study. H.S. Ramachandre Gowda's *Janapada Antaranga* (1987) draws our attention with interesting articles on *gamaka*, and other singing systems of *bayalata*, literary compositions in *bayalata*, history of Folklore and so on. N.R. Nayaka's *Janapadameluku*, Jayalakshmi Seetapur's *Aidu Janapada Prabandhagalu* and Naguvanahalli Ratna's *Janapada Sopana* introduce several aspects of Kannada Folklore and confine mostly to the regions of the writers. The other two notable works published in 1987, are Veeranna Dande's *Kalaburgi Jilleya Janapada Kathegala Madari Suchi* and Ambalike Hiriyananna's *Janapada Veekshane*. Dande's book is bibliographical in nature and deals about the *motifs* and classification of folktales of Gulbarga District.

Attempts have been made to take Folklore Studies beyond fieldwork and data collection. T.S. Sathyanath's *Kannada Janapada: Kelavu Mukhagalu* (1988) tries to take our study of Folklore beyond this routine. Sathyanath's treatment of the subject cannot miss anybody's attention. Lakshman Telgavi's 'Seventy Seven Palegars' (1988) highlights the numerals and classifies them into *motif*, based on history. T.N. Shankaranarayana in his *Konda Hayuva Sampradaya* gives a good account of this tradition prevailing in several parts of Karnataka from different points of view. Purushottama Bilimale's *Karavali Janapada* (1990) is a serious attempt to interpret and analyse Kannada folklore in the context of Kannada culture. Aravinda Malagatti's *Janapada Shodha* (1990) contains original thoughts, and *Tuluvara Atikalanja* and *Marikamba* are two of the subjects discussed in the book.

We see that the study of Folklore with respect to a village, a community or a language is prevailing since a long time. However the number of such studies seems to be very much limited. Though there are pioneering works like *Pattole Palame* and *Huttida Halli*, yet our scholars do not seem to have continued this tradition. Channanna Walikar's *Ondu Gramada Janapadiya Adhyayana* (1991) is one such novel work centering around a village. We can also see a research minded explorer here. We also find several new things with respect to our culture in Walikar's book. C.S. Ramachandra's *Sanketi Janangada Samskriti Mattu Bhashe* (1991) is an extensive study of the Sanketi Community. The book has been more valuable with the additions of several songs. It is totally a cultural handbook of the Sanketi Community.

Several attempts though rarely could be seen of treating Kannada Folklore as an inter-disciplinary study in the framework of global theories. H.M. Maheswaraih's *Janapada Samvahana* (1991) contains nine articles of Folklore and communication. The author has attempted to see folk communication, language and the media of communication together with the inter-relation among them in the light of scientific points of view. Ambalike Hiriyananna's *Saiddhantika*

Janapada (1992) is very useful attempt in the direction of studying Kannada folklore in global perspective and the theories, also presenting trends in Folklore theories and methods. Hundreds of manuscripts on Yakshagana have come to light during the period under survey. They are being studied and analysed. Shivananda Gubbannavar's *Ramanjaneya Kalaga* (1981) is a good attempt. Mudenur Sanganna's *Chitrapata Ramayana* published in 1985 is a manuscript used in Mudalapaya Bayalata, and the story stands as a remarkable example of the originality and imagination of our folk poems. N.R. Nayakas *Kannada Bayalata Parampare* (1982) is a research work on Yakshagana. M. Prabhakara Joshi's (1984) *Jagara* is a similar work and discusses Tala Maddale performance also comprahensively. H.K. Ramanatha's *Kannada Rangabhumiya Vikasa* (1990) in its second part discusses in detail folk theatre. M.G. Biradara and others have joined together to bring out a condensed edition of *Doddata Yayati*, which is prevalent throughout Belgaum District. Veeranna Dande's *Bidi Bayalatagalu* (1986) contains articles of research interest. Before the availability of theatrical facilities streets themselves were the platforms for short Bayalata perforances, he delineates. Another important work is N.S. Timme Gowda's *Tumakuru Jilleya Janapada Nambikegalu* (1981), discussing many folk beliefs classifying them subject wise. M. Chidanada Murthy's *Poorna Suryagrahana* (1982) is a very useful study on sun-lore, with fine theoretical expositions.

The period 1981-1992 saw a number of Ph.D theses published on various aspects of Folklore. K.R. Sandhya Reddy's *Kannada Janapada Kathegalu* (1982) discusses folktales published till 1976. N. Tapaswikumar has made a detailed study about the cultural aspects of Kannada Folk literature in his thesis *Kannada Janapada Gitegala Samskritika Adhyayana* T.N. Shankaranarayan's *Kadugollara Sampradayagalu Mattu Nambikegalu* is a cultural study of the Kadu Golla Tribe, based on the anthropological aspects and he has brought out the inter-relation between anthropology and folklore.

N.R. Nayaka's *Karavara Jilleya Janapada Geethegalu* (1982) deals about the life and lore of the district. Basavaraja Malasetty's *Uttara Karanatakada Bayalatagalu* published in 1983 is devoted to Folk theatre research, presenting a vivid picture types of Bayalatas of North Karnataka. Devendra Kumara Hakari in his *Janapada Samajika Kathana Gitegalalli Dukhanta Nirupane* (1985) has given a broad based approach to social narrative poems and tried to find out the nature of pathos and tragic elements in those songs and life values of our village folk.

B.A. Viveka Rai's *Tulu Janapada Sahitya* (1985) is another significant work both from the point of view of quality and bulk. It is an honest attempt to know about the intricacies of the cultural life of Tulunadu. *Jaina Janapada Sahitya Sampadane Mattu Adhyayana*

a research work discussing in detail the influence of the cult on life and literature of South Kanara. P.K. Khandoba's *Karnatakada Lambanigalu: Ondu Adhyayana* (1991) details out the tribal aspects of Lambani life and culture. *Srikrishna Parijata* of Srirama Itannavar is an important study of the *BayalataParijata*, and the work is different from his predecessors in the sense that he has attempted to clear many doubts and differences pertaining to the theme. T. Govindaraju's *Channadevi Agrahara: Ondu Janapadiya Adhyayana* (1992) is a Ph.D thesis standing as a witness to elaborate fieldwork and intense study, trying to present a villages contribution to the totality of culture of our land. *Janapada Sampada* a felicitation to Prof. M.S. Sunkapur (1982) contains at least 20 articles in the volume directly dealing with varieties of folklore of Karnataka. *Gaurava* is S.S. Bhusanuramath felicitation volume (1986) edited by B.V. Sirur containing essays on Doddata, Sannata, Yakshagana, Dundume, Bolle literature etc.

In 1991, *Janapada Sambhavane*, J.S. Paramashivaiah's felicitation volume edited by D.K. Rajendra and N. Giri Gowda came out. The volume contains 26 scholarly articles on folklore.

The Karnataka Floklore and Yakshagana Academy, Karnataka Janapada Trust (started by H.L. Nagegowda, now housed in spacious site near Ramanagaram), the Regional Resources Centre for Folk Performing Arts, Udupi are some of the institutions that deserve special mention for their services. Udupi's RRC opened in 1982 has secured financial assistance form the Ford Foundation and aims at bringing together folklorists of India and foreign countries. During 1987-88 the centre under its auspices conducted four international workshops under the guidance of American scholars. The Janapada Trust has opened Janapada Loka, a folk museum at its new site and holds a variety of folk art activities including a competition on kite flying. It is an ambitious venture.

Karnataka University has been conducting All-Karnataka folklore conferences since 1973 and has been publishing the papers presented at the conferences, Similarly B.R. Project (the present Kuvempu University) post-graduate centre of the University of Mysore had been conducting seminars since 1982, some of which have given due emphasis to Kannada Folklore. *Malenadu Janapada* is one such publication (1982) and *Vishishta Janapada* (1984) are collections of their proceedings. *Dravida Janapada* (1985) edited by T.N. Shankaranarayana discusses how people belonging to some geographical area, speaking different languages share similar folk background.

Seminars and publications of Kannada Sahitya Parishat as well as Folklore and Yakshagana Academy come out with recent trends about Karnataka Folklore. In 1990, Mangalore University in collaboration with Janapada and Yakshagana Academy organised a seminar on Folk games. The Janapada and Yakshagana Academy conducted seminars in collaboration with Bangalore University in 1990, and with Karnataka University on backgrounds of scientific study in Folklore and modern mass communication.

Janapada Gangotri of the Karnataka Janapada and Yakshagana Academy, *Janapada Jagattu* of the Karnataka Janapada Trust, *Prabuddha Karnataka* and *Manavika Karnataka* of the Mysore University, *Karnataka Bharati* of the Karnataka University, *Sadhane* of the Bangalore University, *Kavi Marga* edited by Veeranna Dande have articles on folklore, the first two dealing exclusively with Folklore.

Add to Part II, Page No.967:

JOURNALISM*

The national scenerio that the mass media encountered at the beginning of eighties was the period of censorhsip of the National Emergency days and easing of the suffocating atmosphere. Journalism in particular had to live down its ignomy of buckling down during emergency. In our long struggle for independence, newspapers had played a notable role and after achieving independence had lowered its guard about how our hard won freedom was being squandered in petty self-seeking.

Another important circumstance that determined the role of the press was the need for effective opposition due to the one-party rule for long in the country. There was thus a clear historical duty on the part of the press to aid the opposition by aligning itself with it. There is thus a streak of adversarial stance in the attitude of the press towards the establishment even during the normal times. The National Emergency brought to light such stark realities of public life that no press could miss.

Against this background it would be worthwhile to view the affairs of the press, in particular the Kannada press, that reach the masses in a big way during the decade of the eighties. Perhaps one of the most important magazines that caught the spirit of this prevailing mood and was successful in expressing it sharply without any adornment was *Lankesh Patrike* (1980). Not that there were no such attempts before. Seshappa's *Kidi* had heralded the trial in being a completely viewspaper and in exposing the inside stories. *Kidi* also dispensed with advertisement But *Kidi* was mostly Sheshappa's one-man show, devoted almost entirely to politics. Though Lankesh followed him, he is both different and organised. There have been a number of other magazines of many varieties reflecting varied needs and moods of the public. In spite of the inordinate raise in the costs of the newsprint and printing materials, it is amazing to see the impressive growth of magazine journalism in the decade.

Apart from maverick magazines, there came up some conventional magazines of importance, both instructive and entertaining besides being informative. In this category *Taranga* weekly may be mentioned. Published by the Pais of Manipal, it is edited by an experienced journalist Santhosh Kumar Gulvadi. That it has gained a respectable circulation and appeal reflects both on its production

The first ten paragraphs are contributed by N.S. Seetharama Shastry, Bangalore

values and the refined taste of Kannadiga readers. It may be mentioned in this context that the bulk of Kannada readers would like to be regarded as intelligent and respectable middle class. That has been the tradition of Kannada journalism. Vykuntaraju's *Vara Patrike* became moderately successful with its simple straight and sober handling of public issues. He is also editing a popular monthly magazine *Raju Patrike*. V.N. Subba Rao's *Navu-Neevu* was indeed a laudable effort what with its competent production values and efficient editorial output. But it had a very short life. There is no doubt that a very large output of magazines in the decade is mainly due to the technological changes in printing. Photo-composing has been a cheaper device if one is to print more copies, eg. more than 5,000.

Two other commendable journalistic attempts were *Suddi Sangathi* of Indudhara Honapura and a small circle of friends and *Sanketha* (fortnightly) of I.K.Jagirdar and M.B. Singh. Each in its own way was a laudable endeavour to project the public issues. While Honapura's was limited in outlook and appeal, Jagirdar's was comprehensive and competent. The former had a distinct local appeal but the latter was all inclusive but it is a pity both could not become successful. As journalistic ventures they were significant and even commendable. In passing others that be mentioned for their enthusiasm and professional perspicacity were *Manvantara* of Ashoka Babu, *Varada Rajakiya* of Chandrashekar Tawdur, *Mardani* of Janagere Venkataramaiah, *Abhimani* of T. Venkatesh etc. They had taste of the well deserved, but brief success. But Venkatesh's *Aragini* film magazine is a success. Other abortive ventures from Bangalore were *Varada Aramba*, *Cheluve*, *Manvantara* and *Kathamanjari*. Attempts to capitalise on sex by publishing *Rativijnana Darpana* and *Surabhi* during 1980s did not bring any dividends. The Kannada readers by and large react to these attempts in the predictable manner of straight-faced middle class. The temptation was there but soon they got tired of it. Similar was the case of magazines capitalising on reporting crime, and *Crime News* from Bangalore folded up, but *Police News* continues. *Mangala* (1985) weekly is a venture of an enterprise from Kerala who have a very popular weekly of the same name in Malayalam and they have also started *Balamangala* for children. There was a good periodical of literary persuasion monthly *Inchara* edited by Dr. H.M. Nayak and there was weekly *Sankramana* (Dharwad) of Chandrashekar Patil. Both did not last long. It was the same old story of appreciation but not sufficient patronage. The latter continues as monthly.

Journalistic efforts in the old Mysore State were chiefly because of the fervour for public service and it was personal enthusiasm that prompted a few to undertake the hazardous venture. And understandably the venture was a small scale affair and very modest. In one of his opening speeches to the Mysore Representative Assembly in Mysore in the late thirties, the then Dewan of Mysore, Sir Mirza M. Ismail observed, "Even enterprises are unenterprising". This was true of journalism too. This applies to the other Kannada speaking areas like Dakshina Kannada and the then Bombay-Karnataka with this difference in the structure

and human factors. In Dakshina Kannada V.S. Kudva of M/s. Canara Springs and other interests, and importantly from the point of journalism, bus services, started and made a success of Kannada daily *Navabharatha*. The Pais of Manipal who entered the field later made an impressive mark by their publications including their daily *Udaya Vani*, eclipsing *Navabharatha* which folded up after a long life.

In Bombay Karnataka area Loakshikshana Trust started their publication of which *Samyukta Karnataka* was their flagship. Patil Puttappa started his own publications inclusive of *Prapancha* weekly which he made a signal success in the first decades of its publication. He also runs a daily, *Vishwavani*. Old venture of late forties, *Vishala Karnataka* daily was revived by K.H. Patil and there was a Bangalore edition of it too, though it was short lived.

But the big English and Kannada dailies of Bangalore to-day could come out only with heavy investment. The point is that dailies and even weeklies and monthlies require heavy investment and modern methods of management to become a success. This trend which started in the post-war era became the dominant feature of journalism in the post-independence period. A daily required not only big initial investment but ability to sustain initial losses over a period of years. It is a well-known fact that not all business enterprises, big or small, prosper. About half of them fail. Therefore one could understand the hesitancy of the few big money bags in Karnataka to undertake a patently hazardous adventure. Even the first big English daily of Bangalore, *Deccan Herald* was started under an adventitious circumstance. The then Dewan of Mysore State Sir A. Ramaswamy Mudaliar who along with his celebrated twin brother A. Lakshmanaswamy Mudaliar who commanded the respect of the liquor barons of Bangalore persuaded them to start the daily. And then followed its companion Kannada daily *Prajavani*. Both survived the initial losses in terms of lakhs of rupees which was big money in those days and now dominate the field. Their other magazines, weekly *Sudha* and monthly *Mayura* have also caught up. To-day any newspaper ventures especially dailies require an investment of crores of rupees. This fact is indirectly testified by the fact that the only worthwhile competitors in the field to the publications of the Printers (Mysore) are the national dailies who bring out their Bangalore editions. Thus came the *Indian Express* and they also started *Kannada Prabha*. The Bangalore edition of *Samyukta Karnataka* has revived weekly *Karmaveera*. *The Hindu* and the *Times of India* started Bangalore editions.

In view of the above scenario, a few attempts that were made to bring out other Kannada dailies stand out as courageous enterprises of professional grit backed of course by diverse monetary and other sources, even to have made a moderate success. *Mungaru* of Dakshina Kannada edited by tenacious Raghurama Shetty deserves to be mentioned in this regard. Of late there has been a change of guard in this daily. *Sanjevani* of Bangalore is another example. It has started its Hubli publication as well.

All Kannada dailies of yester years had started as evening publications who later converted themselves into morning editions. The lone survivor *Janavani* struggled for several years to sustain but finally ceased publication. Whatever the causes, evening Kannada dailies went out of fashion for quite some time. It is to the credit of *Sanjevani* that it has broken this jinks and is faring well. It does cater to eager leadership. Of late another evening paper has made a dent viz. *Ee Sanje*. The *Munjane*, daily, which started well under the management of a company and was edited by the well known journalist S.V. Jayasheela Rao failed to strike roots. It was however a significant venture. The group was also bringing out an English Daily, *Deccan Times*.

Formerly Bangalore, Mysore, Mangalore and Hubli-Dharwad were considered the main centres of journalism and literary activity, and especially for running dailies as teleprinter facility and power supply for running rotary were necessary. The 1960s saw the electrification of all the towns in Karnataka with cheaper power, and teleprinter facility was provided by the State Information Department during 1970s to all district headquarters. Thus every district headquarters has more than one daily now, some of them single sheeters.

Moffusil Scene*

According to the list supplied by the State Information Department, Bangalore district has more than 40 weeklies, more than 80 fortnightlies and over 250 monthlies. But some of them may not be very regularly coming out. Some of the magazines may be the mouth organs of a community or religion or a professional group or sections or meant for promoting some fine arts. Bangalore Rural District has three weeklies, four fortnightly and over a dozen monthlies. Bellary district has one monthly and one fortnightly. Belgaum has three Kannada weeklies, one fortnightly and, in addition two Marathi weeklies and one fortnightly. Chitradurga district has over a dozen weeklies and four fortnightlies. More than 10 weeklies and one fortnightly are published from Bijapur district. Of the weeklies, *Karnataka Vaibhava* has celebrated its centenary. Including veteran publications *Sadbodha Chandrike* and *Kasturi* and one Konkani monthly *Saraswatiprabha*, a dozen monthlies, and half-a-dozen weeklies including *Prapancha* and *Karmaveera* (which has been revived in 1992) are being released from Dharwad district. Dakshina Kannada has hardly half-a-dozen weeklies including *Taranga* and similarly a small number of monthlies including *Kaladarshana*, *Yugapurusha* and *Sugunamala*. Kannada *Thushara* from Manipal has wide circulation. Mandya district is the spring board for six weeklies in Kannada, Shimoga district five weeklies and Chikmagalur one. In Kodagu, *Kodagu* weekly of pre-independence days is still being published and the 1980s saw the publication of ten weeklies, of which *Brahmagiri* is in Kodava language.

Dailies have a hay-day and Mysore city itself has 20 of them including

*The following paragraphs are added by the Gazetteer Office.

three Urdu and one Sanskrit (*Sudharama*) and Bangalore nearly 20, including English *Deccan Herald*, *Indian Express*, *The Hindu* and *The Times of India* (1985). *Salar*, *Pazban* and *Sultan* (1990) are among Urdu dailies. *Dinasudar* and *Dina Tanti*, Tamil, and *Komalnadu* and *Maleyali Kannada* are Malayalam dailies. *Udayavani* from Manipal and *Hosadiganta* from Mangalore started their Bangalore edition in 1993. *Lokavani* is being published from over a decade. The daily newspapers in Kannada which are being published from the State now exceed 150. (The list is only a sample, and not an exhaustive one). Bellary district has two—from Hospet, *Hospet Times* and *Horata*, and *Tungabhadra* and *Prachandavani* from Bellary. Bidar has *Uttara Karnataka* (edited by veteran Shivasharanappa Wali), *Janapara* and *Public*, all from Bidar. *Hyderabad-Karnataka* is in Urdu and *Dhawan* in Hindi, both dailies from the same place.

In Bijapur district three dailies are published from Bagalkot (*Nadunudi*, *Nagarika* and *Samajavira*) and *Rajamarga*, *Kannada Kogile*, *Dharmatma*, *Veeravani*, *Vijapuravarthe*, *Ranagana* and *Udaya* are dailies from Bijapur town, the last named having tradition of pre-Independence days, when it was a weekly. Belgaum district has *Kannadamma*, *Nadoja*, *Lokadarshana*, *Samatola* and *Samadarshi* form the district headquarters and *Gokak Times* from Gokak. Among the Marathi dailies *Tarun Bharat* is very popular. Chitradurga district has one English daily from Davanagere and *Davanagere Vani*, *Janata Vani*, *Kranti Doota* and *Davanagere Times* are all in Kannada and from the same Industrial Town. *Mahalakshmi Express*, *Durgada Koogu*, *Priya*, *Jananadi* and *Chandravalli* are dailies from Chitradurga. *Hosadiganta*, *Janamitra*, *Girivarte* and *Shiroratna* are from Chikmagalur. *Navanadu* from Hubli and *Nagarika* and *Navanagarika* from Gadag are among the dailies from Dharwad district. *Grinobles*, *Shasana*, *Kranti*, *Satyakama*, *Chintaka*, *Kannada Bandhu*, *Bhagyakirana*, *Jaibhima Gade*, *Nripatunga*, *Jagavani* and *Vishwaprachara* are among the dailies from Gulbarga district.

Hassan district has *Janamitra*, *Pratinidhi*, *Janata Madhyama*, *Marghaprabha* and *Munjavu*, all from Hassan. *Honnudi*, *Kolara Patrike* and *Kolaravani* are dailies published from Kolar. Kodagu has five dailies of which *Shakti*, *Navashakti* and *Ravi* are from Madikeri and *Hitavani* and *Rashtrabandhu* from Virarajapeth. In Uttara Kannada, all the three dailies. *Munnade*, *Janamadyama* and *Lokadhwani* are from Sirsi. Apart from *Mungaru* and *Hosadiganta*, Mangalore has *Manglura Mitra*, and also in English *Canara Times*. Another daily from Dakshina Kannada is *Suddi Bidugade* from Puttur and Sullya. *Nudi Bharathi*, *Mandya Suddi* and *Veekshaka* are dailies from Mandya. Dailies from Raichur district are all from Raichur, namely *Nadunudi*, *Samajavikasa*, *Raichurvani* and *Suddimoola*. *Nagaravarte* and *Sagara Sandesha* from Sagar, *Chhalagara* and *Sahyadri* from Tirthahalli, *Bhuvanavarte* from Bhadravati and *Brihaspati vani*, *Ushamahi*, *Kranti Deepa*, *Echcharike*, *Navika*, *Shivamogga Times*, *Chhaladanka Malla*, *Kanttheerava*, *Manobhumi* and *Vanakripa* are dailies from Shimoga district. *Sogadu*, *Tumkur Times*, *Prajapragati*, *Tumkur Varte*, *Ekesh Patrike*, *Amara Sandesha*, and *Vijayavani* are dailies from Tumkur, and the last named celebrated its silver jubilee.

Awards

The Karnataka Patrika Academy founded in 1984 by The Government has granted awards to following noted journalists from Karnataka thrice in 1987, 1988 and for 1989-92 in 1994. The names of the award winners are as follows:

Year 1987: Agaram Rangayya, P.B. Shrinivas, N.S. Seetharama Shasthri, S.V. Jayasheela Rao, S.M. Sagar, H.R. Kidiyuru, Raghavendra Rao Jagirdar, Ammembala Ananda, G.B.S. Jagadish, M.B. Yelukote, B.S. Gopalakrishna, K.N. Moorthi, R.K. Joshi, M. Jeevana and G. Narayanaswamy.

Year 1988: H.R. Gundu Rao, H.S. Doreswamy, N.K. Kulkarni, P.N. Javarappa Gowda, Jagannath Bhcemarao Tankasali, R.V. Desai, M. Nagaraj Rao, K.S. Upadhyaya, S.K. Nadiga, M.N. Krishnamurthy, V.B. Patil, K.L. Annigeri, H.N. Shadaksharappa, Y.K. Rajagopal and M.B. Desai.

Year 1989-92: K. Shamarao, Patil Puttapa, C.G.K. Reddy, Y.N. Krishnamurthy, Bannanje Ramacharya, S.W. Jathar, V.H. Desai, H.Kusumakar, Megaravalli Murthi, H.S. Suryanarayana, C.M. Ramachandra, P.L. Bankapur, C.V. Rajagopal, S.S. Iyyangar, R.H. Kulkarni, P.K. Shrinivasa, Raghuram Shetty, D.L. Kerur, M.B. Singh, Kalle Shivothama Rao, Krishna Vattam, V.N. Subbarao, G. Narayana, H.S. Suryanarayana (Suri), Ajjibal Hegde, T.L. Ramaswamy, P. Lankesh, Nagamani S. Rao, C. Albert, H.R. Mallaradhya, Mahamad Aayaaz, K. Sathyanarayana, T. Venkataramu, Susheela Koppar, Nanjunda Shastri, L.D. Periera, Bhagavan, B.V. Ramamurthy, C. Kushala D'Mello, Surendra Dani and A. Ramanna.

Add to part II, Page No. 972:

KODAVA LANGUAGE AND LITERATURE *

The Kodava Thak Parishat founded in 1978 had been instrumental in awakening enthusiasm for Kodava language, literature and culture. The first conference was presided over by noted writer B.D. Ganapathi. It has held five conferences, the last being the one held at Parane in 1990. I.M. Muttanna noted writer from Kodagu has compiled a *Kodava - Kannada Nighantu* (Dictionary) in Kannada. Starting of *Brhamagiri* a weekly in Kodava language (1980) from Virajapet and *Jamma Nangada* (1983) from Gonikoppal gave great fillip to writing of short stories, poems and others forms of creative writing in the Kodava language apart from the publication of books. But all these publications are in Kannada script. A first film in Kodava language had been released in 1972, directed by S.R. Rajan with the title *Nada Mann Nada Kool*.

U.M. Poovaiah who is the Editor of *Brahmagiri* has written the biographies of Chakkeri Muttana (*Kanmare Ana Karmajeevi Chakkeri Bi. Muttanna*) and Mukkatira Karyappa. Itira K. Biddappa has published many articles in Kodava language and also written one-man show plays with historical and Pauranik themes.

Addanda C. Karyappa has written two Kodava plays on historical personages, Divan Bopanna and Chaurira Appanna. Mamdeyanda Somayya has written a novel and short stories published in the collection *Telnir*. Bovveriyanda Puttapemmayya is a creative writer and for the Kodava film *Na Bayanda Poov*, he wrote the story and the lyrics. In 1983 was released *Mahaveera Achchunayaka*, a colour Kodava film, directed by G.S.A. Eash.

Puggera M. Karumbayya, B.B. Ponnappa, B.M. Muttanna, C.V. Shankar, Ainanda Dhananjaya, Kanatanda S. Muttappa, Maletira Dore Timmayya, C. Nachappa, Mullora M. Ayyappa, M.H. Nachappa, A. Jagamonnappa, B.M. Mittu, B.A. Kushalappa, B. Pukunha, Bottangada Madappa, Kulluchanda Chengappa, B. Jagadish Thimmayya, M. Kusha Ponnappa, A.C. Mahesh, P.J. Thimmayya, M. Moidin, C. Satish Bopayya, K. Beepi, B.M. Ponnappa, M. Vithal, Madhu Machayya, Chenira Suresh, C. Hiram Thimmayya and Kekada Bellu are some of the Kodava writers and poets of recent years. There are lady writers too who have made a mark by their writings in Kodava language such as Chedanda Chechamma, Chondamma Ramachcha, Mina Kodlakere and K. Parvati Poovayya. There are also poetesses and writers like K. Suneeta Appachchu, A.C. Tungamma, C. Sudha Madappa, A. Sudha Muttanna, P. Manjula Somayya, K. Shanti Thammayya, Kuppanda Usha, Kallengada Sarita, Rekha Madappa, M. Vinu, B. Rita, Chembanda Shivi, Puliyaanda Sumi etc.

The *Valiant Ones*, a documentary on the Kodavas produced under the direction of A.K. Balakrishnan in English and sponsored by N.C.E.R.T. won an all-India Award in 1992, being the best documentary on ethnological studies.

The revised version of the District Gazetteer of Kodagu was released in Kannada and English in 1992.

Kodava plays like *Ummatpoo*, *Kombutappan Koda* and *Choknaka Chikku* have also been staged recently by the efforts of theatre enthusiasts from Ponnampet. A.C. Karyappa and Anita Karyappa have staged Machayya, the Kodava version of *Macbeth* in 1991.

Many Kodava folk songs were released in the form of taped cassettes by the efforts of I.M. Muttanna during recent years. *Pudiya Kodava Patt* (Modern Kodava Songs) and *Sounds of Coorg* are other cassetts of Kodava songs. This medium has encouraged many Kodava poets and singers during the last decade. *Kodava Valaga* is a series recording traditional Kodava songs. Maniyapanda Harish Nachappa and Tolanda Nachayya have composed many poems for these cassettes.

There is a proposal to set up State Academy to foster Kodava literature together with Tulu and Konkani.

Add to page No. 976:

TULU LANGUAGE AND LITERATURE*

Tulu is the mother tongue of more than 50% people in Dakshina Kannada, and a considerable section of people in the Kasargod district of Kerala. There are 12.18 lakh Tulu speakers in the State (1981) of whom 10.74 lakh are in Dakshina Kannada (See chapter III). In Dakshina Kannada it is the common language spoken in the bazaars as well as the public places. It is also used now in the popular folk theatre known as Yakshagana as well as in the All India Radio. Dakshina Kannada is culturally known as Tulunadu. Tulu language is characterized by dialectal and sub-dialectal divergences from both the angles: geographical and social. According to regional differences, it can be demarcated as North Tulu and South Tulu and again as North-West (Udupi area), North-East (Karkala area) and South-West (Kasaragod area), South-Central (Puttur area) and South-East (Sullya area). On the basis of speech variation among the social groups it can be divided into two main dialect groups namely, 'Common Tulu' and 'Brahmin Tulu'. The common Tulu can be sub-grouped into the dialects spoken by the Jains, Harijans and other major communities of Bant, Billava and Mogaveera. The modern Tulu spoken by the present day Tulu speakers is much deviated from the ancient Tulu as recorded in ancient texts.

Tulu has a very vast folk tradition which includes folk literature, folk culture, folk art and folk religious practices. We find the folk literature in the form of *paaddanas* and *sandhis* (epics and ballads), *kabitas* (work songs in the form of smaller poems, limericks etc.), *urals* (couplets and tit bits sung while ploughing and driving cart), *madipus* (embellished and stylised dialogue between the Bhuta impersonator or one possessed by the spirit and the representative of devotees), *ajjjikate* (folk stories), *gaades* (proverbs) and *edur kates* (riddles).

The word *paaddana* is derived from the Dravidian root *paadu* to sing by the addition of the noun forming suffix in a meaning that which is done or which has happened. Hence the word *paaddana* means that which is sung or narrated in music. The Bhuta impersonator castes are mainly responsible for the preservation of this literature.

Lack of script of its own was considered as a drawback regarding the growth of Tulu literature in ancient times. But Tulu did possess a script though it was not popularised through mass media or creative writings. The Tulu Brahmins who migrated to Kerala were also responsible for the evolution of what was then known as Tulu-Malayalam script. Later on, the Malayalam literature developed through a modified form of that script whereas the Tulu Brahmins continued to use it for writing Sanskrit.

* Contributed by Dr. U.P. Upadhyaya, Udupi.

Discovery of Classics

However the recent discovery of a couple of inscriptions has completely shaken our conceptions about the use of this script in mass-media and creative writings. One of the inscriptions is ascribed to 15th Century by the epigraphists whereas the epic poem *Sri Bhaagavato* can safely be ascribed to the 17th Century as per the horoscope of the author recorded in the work. The other two works can also be ascribed to the same century based on the language employed in them.

The epic poem named *Sri Bhaagavato* by Vishnu Tunga of the Kasaragod area is an adaptation of the epic *Bhaagavata* in classical style. Only three *skandhas* of *Sri Bhaagavato* are available now in palm leaf manuscript form consisting of 2,000 verses. The archaic expressions, special inflected forms of nominal and verbal bases along with thousands of words and expressions which are now out of use indicate the antiquity of this work and testifies to the statement made by the author about the period of its composition. The epic is written in a highly ornate classical style reminding us of the great names in the ancient literatures of Kannada and Sanskrit. The other epic by name *Kaaveri* and the prose work by name *Devi Mahaatme* are also written in the same style and hence ascribed to the same period.

The renaissance of Tulu literature began with the advent to the Basel Missionaries in the middle of the 19th Century. The efforts of these Missionaries acted as a real catalytic agent. It was they who started printing Tulu works in Kannada script. Their effort was not simply confined to producing translations of the holy Bible and other religious works but also extended to many other research activities calculated to provide the necessary atmosphere for the renaissance of Tulu literature. Their works can be classified into the following four categories:

1. Translation of many religious works; 2. Linguistic work like (i) Preparation of two lexicons; Tulu English Dictionary and English Tulu Dictionary by Rev. A. Manner; (ii) Preparation of a Tulu Grammar through the medium of English by Rev.J.Brigel; 3. Research in Tulu Folklore (i) Transcription of Tulu folk epics and ballads by Rev. A.Manner; (ii) A work on spirit worship namely, the Bhuta worship of the Tuluvas by A.C. Burnell (who called it Devil worship); (iii) Collection of Tulu proverbs; and 4. Primers for learning Tulu, first book of lessons in Tulu; A Kannada Guide to Tulu-English conversation etc.

Establishment of the Tulu Mahasabha in 1928 under the leadership of S.U. Paniyadi in Udupi in the wake of the national movement gave a real boost to Tulu literature. It was the starting of Tulu movement with all earnestness and sincerity.

Even before this linguistic-cum-cultural movement took shape a couple of significant works appeared as fore-runners in the field. The *Panchavati Raamaayana Vaali Sugrivere Kaalago* by Sankayya Bhagavat published in 1917 is the first Yakshagana poem produced in Tulu. Another work by name *Tulu*

Kanyopadesha published at the same time by M.R. Subramanya Shastry is in the form of a didactic poem. It prescribes codes of conduct for newly married brides. The Tulu Mahasabha during the period 1928-36 had published twelve works. One can come across all forms of creative literature namely, novel story, drama, satire, poem, Yakshagana and folk narration in this series. It is worth noting here that when the Kannada novel was just beginning to take shape, the Tulu language produced a full fledged novel. S.U. Paniyadi's *Sati Kamale* written with the background of freedom struggle deals with child marriage, widow marriage, women's education, renaissance of Tulu language and such other social and psychological problems of the contemporary society. Paniyadi also published a grammar of Tulu.

Sheenappa Hegade's *Mityanaaraayana Kate* is not as big as a novel, but incorporates in itself all elements of a novel. M.V. Hegde's *Madmaalattu madmaaye* is a social satire mocking at an old man who wants to marry young girls. Madhava Tingalaya's *Janamarlu* is the first drama in Tulu based on the theme of social reform and the upliftment of the downtrodden. K.B. Narayana Shetty (N.S. Kille) published a collection of poems by name *Kaanige*. B. Parameswarayya's *Kitnaraaji Parasango* Yakshagana and Sheenappa Hegade's *Tuluvala Baliyendra* folk ballad bear testimony to the fact that Tulu can profitably be employed in dignified epic style as well as mellifluous folk style. Honnayya Shetty, the editor of a weekly journal *Navayuga* gave journalistic support to this movement and published Tulu supplements of his weekly and reserved some columns of his weekly for Tulu writings.

Third Renaissance

We are now at the threshold of the third stage in the renaissance of Tulu literature since last one and a half decade. Both research scholars as well as creative writers started engaging themselves in the study of this language in a more serious and meaningful manner. Even when the Tulu movement of S.U. Paniyadi cooled down, the Tulu dramas continued to gain popularity both in urban and rural centres. We have a rich harvest of Tulu dramas in the past three decades. Kementur Doddanna Shetty is the doyen the field with a number of social plays to his credit. His example was followed by other star figures in the field like K.N. Tailor, Rama Kirodiyan, U.R. Chandar, K.B. Bandari, Macchendranath, Ramananda Churya, Sitarama Kulal, P.S. Rao, Vishnu Kumar and others. The beauty of Tulu idioms, proverbs and expressions are well brought out in these social satires. About a dozen Tulu cinemas were released during the decade which were quite popular with the masses. In recent years Tulu Yakshaganas are becoming more and more popular. About a dozen poets like Amrita Someshwara, Anantharama Bangady, Purushottama Punja, Nityananda Karanth, Ashok. A. Shetty, K. Shekhar V. Shetty, G. Bayaru, A.N. Shetty and Madhukumar have produced Tulu Yakshagana epics. The establishment of a station of the All India Radio at Mangalore and a number of programmes in the form of speeches, lyric poems, interviews, dramas and features,

in Tulu being broadcast in it are responsible for the creation of awareness and interest among the common people towards the richness of Tulu language and culture and their use through mass media. Organisations like the Tulu Koota of Mangalore and the monthly journals in Tulu published by them served a catalytic agents in the development of good literature in modern times. Presently *Tulu Raajya* a monthly magazine is being published from Mangalore and *Tuluver* is published from New Delhi. A new weekly by name, *Tuluvere Tudar* is being published from Mangalore.

New epic

Mandara Ramayana, an epic poem of Mandara Keshava Bhat occupies a place of pride as the first epic poem in modern Tulu which can stand by the side of the first epic *Sri Bhaagavato* of 17th century. The beauty and grace of Tulu language are well brought out in this Mahakaavya. Other poets who made significant contributions to the development of poetry in Tulu are Amrita Someshwara, Venkataraja Puninchathaya, P.V. Acharya, Palthadi Ramakrishna Achar, Dumappa Master, Vamana Nandavar, K.V. Ravi, Tilakanath Manjeshwar, Ratna Kumar, Yeshwanta Bolur, Bhaskar Rai Sitaram Kulal, Sitaram Alwa, Bannanje, Chandrabhagi Rai, and a number of young poets are writing lyrics and poems in Tulu on contemporary themes. Kedambadi Jattappa Rai, through his highly powerful and elegant prose style has demonstrated how the idioms of this language can be exploited for an elegant prose diction. Dumappa Master's *Maadiran Gadegalu* reminds us of D.V.Gundappa's *Mankuthimmana Kagga* in its style and thought content. Apart from the dramas written for popular stage shows, a few plays were also written using the techniques of modern new wave dramas. Amrita Someshwara's *Gondolu* and *Raaya Raavute*, Kudkadi Vishwanatha Rai's *Manjata Kaapade* etc. belong to this tradition. Vamana Nandavara has collected a large body Tulu riddles and limericks.

Many scholars are engaged on research on Tulu language, folklore and the history of Tuluva peopole. D.N.S. Bhat, S.N.Bhat M. Rama, S.Mallikadevi, U.P.Upadhyaya, William Madta, T. Gopalakrishna Bhatta, Sediypu Krishna Bhatta, A.S. Acharya, Venkataraja Punichattaya, B.A. Vivek Rai, Amrita Someshwar, Susheela Upadhyaya, Chinnappa Gowda, K. Padmanabha Kekunnaya and a number of younger scholars are engaged in the study of Tulu linguistics and folklore. Speical mention may be made of the theses brought out recently (after 1981) like *A Comparative Study of Tulu Dialects* (K.Padamanabha Kekunnaya, 1991) and the works on folklore like *Bhuta workshop* (U.P. Upadhyaya and Susheela Upadhyaya, 1984), *Tuluva Darshana* (Peter J. Claus; Tr. by A.V. Navada 1988), *Folk Epics of Tulunad* (Ed. U.P. Upadhyaya, 1986), *Tulu Janapada Sahitya* (Viveka Rai, 1985), *Bhutaaraadhane* (K. Chinnappa Gowda, 1990), *Tulu Baduku* (Amrita Someshwara, 1984), *Paaddanagalu* (K.Vadiraja Bhat, 1974), *Janapada Aaraadhane Mattu Rangakale* (Susheela P. Upadhyaya, 1989), *Karaavali Jaanapada* (Purushottama Bilimale, 1990) etc.

Research on Tulu language, folklore and history is carried on in the Kannada Department of the Mangalore University and the Rashtrakavi Govinda Pai Research Centre at M.G.M. College, Udupi. Scholars at Pune, Annamalai and Trivandrum Universities are also engaged in research on Tulu linguistics.

After the Tulu Dictionary by Manner (1886) and the Tulu English Dictionary (1967), The Tulu lexicon project now undertaken by the Rashtrakavi Govinda Pai Research Centre in 1979 under the leadership of Prof. K.S. Haridasa Bhat with Dr.U.P. Upadhyaya as Editor-in-Chief is aiming at producing a comprehensive lexicon based on a survey of Tulu dialects. The first two volumes were published in 1988 and 1992 respectively and the other volumes are under preparation. Other voluntary organizations are also contributing their might in encouraging Tulu literary and cultural studies.

Add to page No. 483:

KONKANI LANGUAGE AND LITERATURE *

Konkani, officially acknowledged as an independent language by Kendra Sahitya Academy, long back in 1975 is included in the 8th Schedule of Constituion of India on 20th Aug, 1992, along with Nepali & Manipuri. Konkani is an Indo-Aryan language and like many other languages, it has its origin in Sanskrit. A few scholars say that it is orginiated from "Ardhamagadhi" while some others claim it as a variant of "Paishachi Prakrit". As regards the name Konkani, it comes from Konkān which is an ancient name for the Western coast of the Indian Peninsula.

Konkani language is predominant in four states of India viz. Goa, Karnataka, Kerala and Maharashtra. Konkani is the official language of Goa since 4-2-1987. The Governments of the States of Kerala and Maharashtra, have recognised and encouraged Konkani at all levels. Konkani language is a cementing force that binds together Hindus, Christians and Muslims (a section called the Navayaths) in Karnataka.

Though the accepted and rightful script of Konkani is Devanagari (as of Sanskrit, Hindi and Marathi) due to geographical reasons and historical compulsions it had to adopt other scripts, like Roman, Kannada, Malayalam, Urdu (Arabic) etc. Even so, it has also significantly contributed to the development of other major sister languages.

As per the Census of 1981, following are the figures of Konkani population in the 4 states where the language is predominant - Karnataka: 6,40,738; Goa: 6,00,004; Kerala: 1,00,934 and Maharashtra; 2,12,214. From the above, one can easily make out that the number of people speaking Konkani are more in Karnataka than in Goa, where it is a State Language. Even to this day out of the total Konkani speaking people in the country, more than half are in Karnataka.

* *Contributed by B.V. Baliga, Mangalore.*

Literature

As regards the development of Konkani literature in Karnataka, two distinct categories can be identified; one belonging to the Christians and the other to the Hindus. Of course the contribution made by the Christians is more vast and significant than the one made by their Hindu counterpart. It is gratifying to note that the first book to be printed in Konkani language was done in Karnataka.

There is sufficient evidence that some of the famous Bhakti poets and poetesses composed devotional and mystical songs in Konkani during the rule of Ikkeri kings (17th & 18th Centuries), Santhapayya, Raghavadas, Jogavva and Avadibai were some amongst them. This Santh tradition was revived by Pandurangasharam Swami and Anandashram Swami of Chitrapur Math and Bankanath Puradish Srimat Paramahansa Sri Shivaramaswami. Their disciples, Sahajananda (1850-1911) and Nadghar Shanthi Bai (1850-1902) continued their tradition. *Bhagavadgita* has been rendered into Konkani by Bangle Narayana Kamath of Mulki (1872-1918) and B.V. Baliga of Mangalore. Latest addition to the rendering of Bhagavadgitha into Konkani is by Mattar Vittal Kini, who has given vivid explanation of each *Shloka* in simple chaste Konkani. Sheshagiri Keshava Prabhu of Bombay has successfully rendered *Upanishad* in Konkani verse and translated *Geethanjali* by Tagore. He had also rendered *Narada Bhaktisutra* in verse. K.N. Rao of Dandeli had rendered nearly 1000 *bhajans* of Purandardas into Konkani. Bolanthur Krishna Prabhu, famous Konkani Playwright was also a great poet. Srinivasa Prabhu, Bantwal Pundalika Baliga, M.V. Prabhu (Gokarn), V.R. Prabhu (Baad), Manjeshwar Govinda Pai, Kodbat Ramaraya Kamath, Mundasi Devadas Pai and Shantharam Kamath were some others who contributed to the growth of Konkani poetry. Udyawar Narayanachar, Hattiangady Narayana Rao (1865-1921) and M.M. Shanbhag (1887-1950) published Konkani grammar and primers. P. Narayana Prabhu of Udupi was also a Konkani, poet of repute, and has rendered into Konkani of Purandara Dasa's Bhajans.

In the field of Konkani novel writing, writers of Karnataka have played a great part. Perhaps no other State has produced so many Konkani novels as Karnataka. Stalwarts amongst Konkani novel writers are, J.S. Alvares (recipient of Dr. T.M.A. Pai Award for his novel *Lipayilem Dirvem*), Edwin F.D'Souza, Irene Pinto, J.C. Veigas, Jerry Kulshekar, A.T. Lobo (Recipient of 1st Dr. T.M.A. Pai Foundation award for his novel *Tum Boroja*) and Lancy Pinto Nayak. V.J.P. Saldanha, assumes high place in Konkani literature and cultural history. His six historical novels (more than 500 pages each) assume top-most place in the field of Konkani novels. K. Ganesh Mallya is also a novelist. Four of his novels are serialised in *Panchkadayi*, Konkani monthly. Scholars like Dr. William Madtha, Dr. Cocky Miranda and Fr. William D'Silva have been pursuing research studies in the linguistic aspects of Konkani. Thesis and papers by them on Konkani language and literature have been accepted by several universities.

Journalism

The first ever Konkani journal was started in Maharashtra. It was a weekly by name *O Konkani*, started in 1892 and was in Roman script. In Karnataka, Louis Mascarehns and Louis Kannappa started *Konkani Dirvem* in Kannada script. Peter Juvan, edited the magazine for a short period after whom Alex A. Pais took over the regions and worked for it, for about 20 years. Kaitan Lobo, William Sequeira, Gregory Menezes, Erunis Lobo, J.M. Rodrigues, S. Nazareth, Felix Noronha, Salvadore A. Saldanha, Fr. Silvester Menezes, Fr. Basil Rosario, Fr. Rona D'Souza, Jesuit Fr. Silvester, Dr. L.P. Fernandes, Fr. Denis Albuquerque, Fr. Mathew Pinto, Fr. E.L. Mathais, Fr. Jose Sequira, Fr. A.B. Pinto. Fr. Frank Peres, L.X. Rego, Jossy B.V. Rego and Rao Bahadur Talmaki were some of the regular contributors to this journal during its life of 27 years.

A religious Konkani monthly *Aanj* was in existence. The void created by the stopping of *Dirvem* was filled up later by *Rakno* weekly, the organ of the Diocese. It was established in 1938 and renowned literary figure Fr. Silvester Menezes was its first Editor. He edited the weekly for a period of 17 years and handed over his charge to Fr. John Menezes who worked for it for seven years. He was also editing *Amchi Mai* monthly. The present Editor of *Rakno* is Fr. Vincent Menezes, and the weekly celebrated its Silver Jubilee in 1989.

In 1929 a Konkani fortnightly periodical *Saraswath* by name in Kannada script was started by V.S. Kudva in Mangalore. Literary luminaries of the time, Manjeshwar Govinda Pai, Banglekar Narayana Kamath and Hattiangady Narayana Rao used to contribute poems and articles to this magazine. After a short while it was stopped. But later in 1941, again it was revived as a weekly under the editorship of V.S. Kudva himself, assisted by Kudupi Vasudeva Shenoy and B.V. Baliga. The Founder of All India Konkani Sahitya Parishad, M.M. Shanbhag, noted Konkani literary figures, N.V. Prabhu, V.R. Prabhu, P. Narayana Prabhu, Leelabai Kamath and Dinkar Desai, were some of the contributors to this weekly. After six years, it stopped.

B.V. Baliga started Konkani monthly *Panchakadayi* on 1-1-1967. The magazine was handed over to Konkani Bhashoddhara Trust, Manipal in 1987, and they are successfully running it now. Sri B. Damodar Prabhu and Sri Shantharam Baliga are the present editor and sub-editor of the magazine respectively. The magazine celebrated the Silver Jubilee in 1992.

Beside *Rakno* and *Panchkadayi*, *Udev* weekly 1987 and monthlies *Amchi Mai* (1950), *Jhelo* (1956), *Sevak* (1959), *Kannik* (1963), *Sandesh* (1979), *Amcho Yuvak* (1983), *Ange* (1984), *Kurov* (1986), *Darshan* (1987) And *Umalo* (1989) are being published from Mangalore. One research periodical *Amar Konkani* (1987) is published as half-yearly both in Kannada and Devanagari scripts. Konkani books published by some publication houses till now are: Punvav Publication - 97; Rakno Publication -70; Sallak Publication-60; and Pragathi Prakshan-10.

The latest addition to Konkani periodicals in Karnataka is *Saraswathi Parbha*, a monthly in Kannada script from Hubli. It is at present running in its 5th year and is edited by Suresh Shenoy Argodu.

Stage

Konkani stage had its origin more than 100 years ago. Amongst Saraswaths, Bolanthoor Krishna Prabhu, Kumble Narasimha Nayak and others were pioneers in this field. *Chandras* written by B.Krishna Prabhu and *Savithri* by K.Narasimha Nayak, were very popular on the stage for many a year. Dramas have become an integral part of Christian culture mainly in Mangalore and all over Dakshina Kannada. Konkani Nataka Sabha, a dramatic association, established in 1942 has played a vital role encouraging staging of dramas in their own up-to-date theatre, Don Bosco Hall. They are conducting inter-parish drama competitions every year successfully. Among the Christian Playwrights G.M.B.Rodrigues, A.T.Lobo, V.J.P.Saldanha, M.P.D'sa, Henry D'Silva, Eddie D'Souza, Benedict Rosario, Gabbu and C.F.D'Costa, have earned name and fame.

Among Hindus Konkani stage activities were started about six decades ago in the name of Ramanavami Festival. Gulvady Shivananda Bhatji (a renowned Hari Kirtankar also) used to conduct a 10-day cultural festival at the premises of his house in Mangalore, when Konkani one-act plays and full-length dramas were staged. Shivananda Bhatji himself was writing mythological plays which were staged. Renowned stage artiste Gulvady Dattatreya Bhatji, Gulvady Gopinath Bhatji (sons of Shivananda Bhatji), S.R. Balagopal, M. Narayana Pai, B.V. Baliga, Kamalaksha Nayak, Ramananda Chrya and others were participating in the dramas. Later, Konkani dramas became an integral part of cultural programmes of annual days of educational institutions run by Gowd Saraswats (Canara High School) and Saraswats (Ganapathi High School). M. Venkatesh Prabhu's name is worth mentioning here. He has written several Konkani social dramas which he himself used to direct and enact with his MithraMandali. Other noted Konkani playwrights, among Gowd Saraswaths are, N.R. Kamath, Srinivas Nayak, Sridhara Bhat, B.V. Baliga, Kamalaksha Nayak and Mohan Bhandary. Stalwarts among Gowd Saraswath playwrights were Kudupi Vasudeva Shenoy and Ramanda Churya. Shenoy's *Bhangra Goddodi* (Golden Quilt) and *Dolyam Khelu* and Churya's *Doni Ghadi Hasunu Kadi* are remembered even to this day by drama lovers. Babuti Nayak Hosad of *Uttara Kannada* has to his credit, more than 50 Konkani dramas which he himself brought to stage and enacted. He was also the recipient of Dr. T.M.A Pai Foundation Award for best drama. R.G. Golay of Hubli has also made successful attempts in writing and presenting Konkani plays. Kudlur Anand Shanbhag (Sirsi) has his 12 Konkani plays broadcast by AIR, Dharwad, and Sadananda Kulkarni's two plays have been broadcast. Anil Pai of Sirsi has to his credit more than 17 stage dramas and 4 radio plays. To encourage Konkani drama art, Dr. T.M.A. Pai Foundation is conducting drama competitions on all India Level since the last 4 years. Venkatesha Bhajana Mandali, Bangalore also

holds drama competitions in memory of the late Justice Narayan Pai, and Canara Union, Malleshwaram, Bangalore also sponsors very fine Konkani dramas.

Even knowing that it is not worth venturing both Christians and Saraswaths have played a small role in bringing out the movies, *Tapsvini* and *Janamana* were the two pictures released by the Saraswaths while Catholic Christians produced *Jeevit Amchem Ashem* and one or two other pictures.

Konkani lovers were thrilled by the Konkani Festival organised at Mangalore in 1993 called Parab when Konkani songs, plays and other creative arts could have a field day.

Add to page No.997:

URDU IN KARNATAKA*

The post-independence period has enriched Urdu literature very considerably. Special mention should be made of Journal *Soughat* which in 1959 brought out an issue on new poetry which sent ripples throughout the Indian sub-continent and gave new direction to the emerging new style of poetry. Its editor Mahmood Ayaz has restarted the journal after long break and it is back to its pre-eminent position. The novel and drama continue to be at the lowest ebb of Urdu literature in Karnataka. Short story writing is the most popular form of fiction. The most important contributors to the development of short stories are Yusuf Arifi, Sahar Umeed, Khaleel Khawar, Meem Noon Sayeed, Neem Iqbal, Ikram Begh, Aneesul Haq, Khaleel Manzari, Mulla Abdul Ghani, Farhat Kamal and Hina Roohi. Among these, Yusuf Arifi, Khaleel Khawar and Hina Roohi are considered to be modernists.

Among poets and writers of the modern period Mahmood Iyaz, Rahi Qureshi, Hameed Almas, Sulaiman Khumar, Maher Mansoor, Khaleel Mamoon, Zia Mir, Raz Imtaz, Anwar Meenai, Khalid Sayeed, Khumar Qureshi, Dr. Muddanna Manzar, Abdul Khadir Adeeb, Sardar Ayaz, Sajid Hameed, Zameer Aqil Shahi, Abdul Samad Shabid, Prof. Kaleem, Husna Sarwar, Zaki Anwer (Bidar), Kaleem Irfani, Sabir Shah Abadi (Shahabad), Isri Chikmagalori (Chikmagalur), Shaukat Bangalorey (Bangalore), Aajal Nadiri (Mysore), Ata Kalyanvi (Basavakalyan), Sulaiman Khateeb (Gulbarga), Muneer Nagshbandi Kolari (Kolar), Zia Meer (Bangalore), Mulla Abdul Ghani (Hubli) are Syed Ahmed Shakir (Kolar) are notable.

Urdu drama in Karnataka has not risen to a satisfactory level. Unfortunately no worthwhile tradition of drama exists. Bangalore has been the main centre for Urdu dramas. During the 8th and the 9th decade, dramas like *Sadqe Ka Leemoo* with poor production quality were staged. In 1989 Krishnan Chandra's famous drama *Darwaze Kholde* was successfully staged by Dr. Meem Noon Sayeed with a good degree of technical excellence. *Khake Watan aur Khoone Shahidan* a recent drama written on the martyrdom of Tipu Sultan by Khaleel Manzari and Naseer Ahmed promises to strengthen Urdu drama in future.

* Major parts of this write-up are contributed by Dr. M. Nooruddin, Bangalore.

The Karnataka Urdu Academy was established in 1977. It has assisted the Urdu writers of Karnataka in publishing their books. Dr. Fahmida Begum provided fillip to the activities of the Urdu Academy during her term by way of publications, refresher courses, workshops, seminars, symposia, conferences etc. The various literary programmes organised by the Academy have positively helped the development of Urdu in Karnataka. The Urdu department in the University of Mysore, Bangalore and Gulbarga are catering to the needs of higher education in Urdu and research. Research in Urdu has been the sole bastion of the University departments. Eminent researchers like Dr. Habeebunnisa Begum, Dr. Amina Khatoon, Dr. Fahmeeda Begum, Dr. Abdur Razaak Farooqui, Prof. Mir Mahamood Hussain and Dr. M. Nooruddin have produced monumental works of research which have brought forth many literary gems of Urdu literature to light. Syed Ahmed Advocate and Saleem Tamannai have also supplemented research by their invaluable works.

With the publication of *Qasimul Akhbar* in 1860 Urdu Journalism came into its own. The later part of the 19th century was flooded with Urdu newspapers and journals mostly published from Bangalore. Among these *Manshoore-Mahmmadi* appeared in 1872 and ended its publication in 1896. Other important titles are *Mysore Akhbar* (1873), *Sultan Ul Akhbar* (1875), *Bangalore Akhbar* (1876), *Kaas Akhbar*, *Edward Gazettee* (1908), *George Gazettee* (1915), *Adviser* (1916), *Alkalam* (1924), *Salar* (1964), *Karnataka Leader* (1972), *Sultan* (1990), *Khubsurat* (1993) etc. Among these, *Pasban*, *Azada*, *Salar* and *Khubsurath* continue to be published. Among the weeklies, *Nasheman* has the longest standing. *Salar* weekly is also a popular newspaper. Daily newspapers *Aftabe Karnatak* and *Kausar* are published from Mysore and *Salamathi* from Gulbaraga. With the advent of computerised composing the Bangalore newspapers can be compared to any good newspapers of other languages.

Education wise, Urdu has the second largest network of schools for which the Government has established a separate Directorate of Minority and other Languages for their proper administration.

Following writers and poets have secured awards from the State Urdu Academy during recent years: 1987-88-Fiaz Belgodi and Syed Shahbuddin Nadvi; 1988-89-Hakeem Md. Imam Imami (Bangalore), Hamid Almas (Bangalore) and Meer Mahmood Hussaini (Mysore); 1989-90 Md. Qasim Pyare (Hubli) Saleem Tamannai (Mysore) and Rahi Qureshi (Gulbarga); 1992-93-Abdul Hadi Rafat (Bangalore), Wahab Andaleeb (Gulbarga) and Mazharuddin Samad Shahid (Mysore).

Add to page No.906

Malayalam in Karnataka *

The contacts of Kannadigas with Malayalis in the field of fine arts in ancient days has indeed been very fruitful. The process of give and take between the two adjoining states goes on even now.

* Contributed by Dr. V. Gopalakrishna, Madras.

In the field of language and literature we may notice that *Lilatilakam* (Circa 1390 A.D.), the first extant treatise on Malayalam grammar and poetics, gives ample testimony of its author being influenced by the then existing Kannada treatises on grammar and poetics like *Kavyavalokana*, *Karnataka Bhashabhushanam*, *Kavirajamarga* and *Sabdamanidarpana*. The author first gives grammatical information and then goes on to deal with poetics which is his main subject.

The Basel Mission Book and Tract Depository based at Mangalore played a significant role in preparing useful grammars and dictionaries in Malayalam and Kannada. Rev.H. Gundert's *A Malayalam and English Dictionary* and Rev.F.Kittel's *A Kannada and English Dictionary* may be said to lay the foundations of lexicography of these two languages.

After the unification of various Kannada-speaking areas into Karnataka State, linguistic and cultural contacts of Kerala and Karnataka received a great impetus. Literary academies in both Karnataka and Kerala and the Central Sahitya Akademi and the National Book Trust have all embarked on programmes of two-way translations between Kannada and Malayalam and several publications in this regard have already come out. In addition to the institutional effort mentioned above, bilingual and other scholars in the two languages have contributed much through their translations of popular literary works in the languages to the enrichment of mutual understanding of the peoples of these areas. Some of these writers are T. Ubaid, Kayyara Kinhana Rai, N. Kasturi, B.K. Thimmappa, P. Subraya Bhat and K.S. Karunakaran. Their translations of novels, short stories, poems and literary history are now well known. Many acclaimed literary works especially those of Jnanapitha and Sahitya Akademi award winners like K. Shivarama Karanth, Masti Venkatesha Iyengar and Rao Bhadrur in Kannada and Thakazhi Shivashankara Pillai, S.K. Pottakkat and Keshava Dev in Malayalam are now available in both Kannada and Malayalam by inter-lingual translations.

It is noteworthy that many Kannada writers like M. Rama, U.P. Upadhyaya, Susheela Upadhyaya, A.S. Kedilaya, H.S. Ramachandra Gowda and others have brought out a number of learned monographs and essays connected with Malayalam besides their main work on Kannada. A few prose works of popular Kannada writers like Niranjana, U.R. Anantha Murthy, Gorur Ramaswami Iyengar, Lankesh, Girish Karnad and Srikrishna Alanahalli have also appeared in Malayalam versions and have gained appreciation of Malayalam readers.

A band of new writers have come up now whose translations of short stories, novels, monographs etc., are bringing the two language cultures in closer contact. K.T. Sridhar (Manju), P.V. Punichittaya (*Nannajjanigondaneyitu*), Srikrishna Bhat Arthikaje (*Ayyappan*), V. Gopalakrishna (*Kandara* in Kannada *Kannada Samskaram* in Malayalam), K.K. Nair, C. Raghavan, M.S. Laxmanachar, N.S. Sharada Prasad, P.G. Kamat, Venugopala Kasaragod and Sarah Abubakar are prominent among them.

Recently a publication like *Purandaradasa Keerthanavali* with Malayalam translation and details of musical notes and explanations has appeared from Karnataka Sangha, Thiruvananthapuram. Translations of Malayalam literary works like *Mandara Mallige* (short stories, poems etc. from Malayalam) has also come out from the same institution.

Add to Page No. 990:

Telugu in Karnataka*

Since early stages of Telugu and Kannada literateurs, writers born in one linguistic area were writing in other language. Kannada Adikavi Pampa originally belonged to Vengi and later he settled at the court of the Western Chalukyas. Likewise the nativity of Kannada writers namely Nagavarma, Durgasimha and Bhimakavi is also attributed to Andhra. In the same way, evidence exists that Telugu Adikavi Nannayya was born in Nanjangudu of Mysore district. It is noteworthy that the mother tongue of many Kannada writers, is Telugu.

The late C.R.Reddy who was a famous critic and poet in Telugu was a principal and Pro-Chancellor of Mysore University. Rallapalli Anantha Krishna Sharma who as Head of the Department of Telugu of Mysore University was unique among literary scholars. He wrote in both Kannada and Telugu languages and was very proficient in Karnatak music. K.Venkataramappa was an expert in Kannada and Telugu literatures. He had many Kannada literary works to his credit. The three books namely *Vemana*, *Srinatha* and Telugu *Chatupadyagalu* that he wrote in Kannada are very famous. K.Venkataramappa is also remembered for his comparative studies of classical literature of both Telugu and Kannada. Ratnakaram Shankaranarayana Raju, brought to limelight all the Telugu writers of Karnataka through his book *Karnataka Andhra Sahitya Charitra* in 1976. Badala Ramiah worked for his D. Litt from Mysore University on *Basaveshwarani Vachanalu Samagraha Sameeksha*. He translated all Basavannana's Vachanas into Telugu with commentary. He held AP Chair in Bangalore University during 1983-89. Dr. C.Thirupathi Rao, a retired lecturer from APS College, Bangalore has done comparative study on Ramayana of both literatures and published a book called *Pancha Kavyalu* based on Telugu Prabhandas.

Telugu writers living in Karnataka in the current period can be classified into three categories viz., (1) Writers who are natives of Andhra and subsequently moved to Karnataka for professional or other reasons and carry out their literary writings in Telugu alone; (2) Writers who moved over to Karnataka, settled here and developed proficiency in Kannada literature and carry out their literary work both in Telugu and Kannada; and (3) Writers who are natives of Karnataka and have become adept in Telugu literature and carryout their works (mainly translations) in both the languages.

Kavana Sarma, Professor Indian Institute of Science, Bangalore is a story

* Contributed by Dr. D. Rajeswari, Bangalore

writer and is one of the committee members and adviser for the popular Vishakhapatnam magazine, *Rachana*. He has also written a novel (*Toorpu Padamara* 1991). VVN Murthy is a Telugu story writer who has won many awards for his novels. *His Katha Prahelika*, a column that inspires amateur story writers is a popular one in the monthly magazine called *Rachana*. Many of his novels have been published as serials in *Chatura*. His wife V. Rama Lakshmi is also an upcoming story writer in Telugu.

Potturi Vijalakshmi, a famous novelist in Andhra, presently residing in Hosahalli, Bangalore has won many prizes for her novels. Among her latest novels is *Lakshmi Kalyanam*. Tamirasa Janaki who is housewife has written more than 50 novels in Telugu. Her novel *Vishali* has been adopted for the silver screen. Vindhya Vasini (original name D. Vijayalaxmi) who is now working in WIPRO, is a well-known Telugu story writer and a novelist. Suvarna is also a housewife and writes stories in the weekly magazines like *Andhra Jyoti* on current social problems.

With the establishment of the Department of Telugu in Bangalore University there have been many post-graduate students passing out annually with M.A. degrees in Telugu enriching Telugu literary activity in Karnataka. The present Chairman of Telugu Adhyayana Kendra, Dr. T.V. Subba Rao, is an authority on folklore and a scholar in both Kannada and Telugu literatures. He has published books like *Telugu Janapada Sahityamu*, *Veeragadhalu* and *Shakti Katha Chakramu* in Telugu. He translated the famous poet Sri Seshadri Sarma's poetry into Kannada. His book on *Vemana* has been published in Kannada recently. Many research scholars have obtained their Ph.D degrees under his guidance. Prof. RVS Sundaram of Department of the Mysore University is a creative writer and a famous folklorist. He has published many research articles on the comparative study of Kannada and Telugu literatures. He is the author of *Kannada Sahitya Charitra* in Telugu. He has translated Seshendra's *Gorilla* and Pattabi's *Phidelu Ragala Dozen* into Kannada.

Prof. Sundaram 'Raktakshi' and K. Narayana Swamy 'Yugantaka' are duo poets who translated into Kannada *Digambara Kavitalu* which has created a sensation in modern Kannada poetry. He has brought out Unnava Lakshmi Narayana's *Sangama Vijayam* a Telugu novel into Kannada. It was published by Central Sahitya Academy.

Dr. RVS Sundaram and Dr. T.V. Subba Rao are the editors for *Chaitanya Kavita* a journal devoted to Telugu poetry which is popular in Andhra Pradesh also. It contains poems written by well known poetry writers both from Andhra and Karnataka and also poetry translations from Kannada and other National and International languages. Dr. D. Rajeswari, a lecturer of Government Arts College, Bangalore is a prolific writer of poetry and several poems of her are published in different Telugu Magazines. Her thesis is *Andramuna Prabandha Roopamu Nondina Samskrita Natakamulu*. Dr.G.S. Mohan, A folklorist working as a Reader

in the Department of Telugu in Bangalore University has published several books both in Telugu and Kannada. Some of his recent publications are *Prasiddha Janapada Vignana Vettalu*, Dr. *Chilikuri Narayan Rao Jeevitamu: Rachanalu*, *Parishodhana Samagri Sekarana* and *Telugu Kannada Sametalu Sambhandalu*. His thesis *Streela Patalu* from (Ananthapuram area) has also been published. Dr. C. Jayalakshmi, lecturer in Bangalore University had done her doctoral research work on the *Comparative Study of Ramayana of Kuvempu and Vishwanatha*. Her Telugu books are *Kannadamlo Bharata Katha*, *Kavitraya Bharatamu Marochoopu* and *Teluginalli Ramayanagalu* in Kannada are notable.

Among the recent Ph.D works from Telugu Departments of Bangalore and Mysore Universities, a few of the research topics are listed below to illustrate as one more active area of Telugu literary output from Karnataka. (i) *Kolaru Jilla Telugu Janapada Kavitalu*-K. Sitha Ramiah (1987); (ii) *Tenali Ramlingam Kathalu-Vimarshanatmaka Visleshana*-V.Y.S. Somayaji (1989); (iii) *Ramayana Folk Song in Telugu and Kannada* - T. Gopalakrishna Rao (1982); (iv) *Telugu Kannada Sametalu-Toolanatmaka Parishilnam*- PS. Gopalkrishna (1989); and (v) *Chitturu Jilla Grama Devatalu Oka Adhyayanam* - T. Narayana (1987). Sri. T. Narayana has written a book on *Yanadigara Upasamskriti* which is published by Kannada Sahitya Academy.

Ghattama Raju Aswatha Narayana contributes a column on the cultural events of Karnataka in the Telugu daily *Enadu*. He along with Dr.R.V.S. Sundaram edited a book *Anantha Ragam* in honour of the contribution made by Dr. Rallapalli Anantha Krishna Sarma and presented it to him.

Among Karnataka born contemporary Telugu writers the name of Harihara Priya is the first to be mentioned. His *Viswanatha's Sahityopanyasagalu*, and *Narla's Jabali* are the outcome of his new approach in the comparative literature. He translated Dr. M. Chidananda Murthy's *Somshodhane* into Telugu as *Parishodhana* which helped the Telugu student in reserch methodology. In his 'Pustakamane' he has been conducting daily exhibition of books of famous authors for the last two years. Markandapuram Srinivasa has translated Telugu Jnana Peetha Award Winner Dr. C. Narayana Reddy's selected poem collections such as *Hosamukha Tottuko*, *Vishwambhara* and *Mantalu - Manavadu*. He with Dr. T.V. Subba Rao has translated Dr. G.S. Shivarudrappa's Kannada poems into Telugu.

Among other Kannada writers S. Raghunath translated Chandrashekhara Patil's and Hema Pattanashetty's poems into Telugu. During last one decade, translation of Telugu novels into Kannada has captured much attention. Almost all the famous Telugu novels including some recent ones have been translated into Kannada. Yandamoori Veerendranth's novels like *Tulsi Dala*, *Anando Brahma*, *Ashavakra* and *Marana Mridangam* have been translated by Sarita Jnanananda. Yandamoori's another novel was translated by Raja Chandur as *Kappanchu Bili Seere* (1988). Lalla Devi's *Manmatha Rekha* was done by Ajampura J. Suri (1988),

M.G. Bheema Rao, Raja Chandur, Miss Sampath, K.R. Padmaj, and Vamshi are the writers who are showing much interest in this field. Among Telugu writers of Karnataka who translated Kannada novels into Telugu, R.V.S. Sundaram and K.S. Janaki Ramaiah are notable. Yandamoori's many novels are serialised in Kannada magazines.

In the field of cinema there has been great 'give and take' between Telugu and Kannada. D. Ramanaidu produced his Telugu super hit *Puttinti Pattucheera* in Kannada *Tavaru Mane Udugore* which had been a great hit in Karnataka in 1991-92. K. Janaki Ramaiah is basically a Telugu Pandit who has translated *Telugu Kathegalu* into Kannada. The Directorate of Kannada and Culture has published *Telugu Katha Sankalana* in 1983 and the translators here include Sujatha, Nirupama, Veerabhadra, Raghunatha and Sharada Prasad.

The Telugu daily *Enadu* and *Andhra Prabha* have their Bangalore editions and have established full fledged offices in the capital of Karnataka. Uppala Narsimhan who is the Assistant Editor of *Andhra Prabha* has brought out his first collection of a story book in Telugu *Mudra*.

Among the Telugu writers who are outside of Karnataka and are working for Kannada in recent years the name of Janumaddi Hanumantasastri from Kadapa is foremost. He published a book by the title *Kasturi* a collection of essays from Kannada to Telugu. The book also contains Telugu translation of Shivarama Karant's novel under the title *Mookamma Kanalu*. Gadiyaram Ramakrishna Sharma has given small introduction of *Kannada Sahitya Sourabhamu* (1981) of Telugu people through *Yuva Bharati* published from Hyderabad. The Third all-India Telugu writers conference was held in Bangalore during March 10-12 of 1990 in a grand manner under the patronage and hospitality of Government of Karnataka.

In Karnataka 172 primary schools and 14 high schools have Telugu medium, and 13 high schools have Telugu as learning subject. Thirty one colleges offer Telugu as optional subject. On the whole around 500 teachers are teaching 20,000 students in Telugu. Opportunities are also available to pursue graduate and post-graduate studies in Telugu in colleges/Universities in Karnataka.

Add to page No.1005:

Marathi in Karnataka *

In the course of the last decade, the mutual relationship between Kannada and Marathi language has been getting stronger due to Kannada being made the language of administration and compulsory language of study at schools from 1982. This has aroused the curiosity of Marathi speaking young men in Karnataka about the contents and specialities of Kannada literature which has a very long history. Bendre's Kannada collection of poetry *Nakutanti* has been translated into Marathi by V.L. Joshi and it has been quite popular. *Vachana Basavaeshwara*

* Contributed by G.G. Rajadhyaksh, Belgaum

and *Vachanodyana*, collection of Kannada poems, and Kannada plays like Kailasam's *Tollugatti* and English *Purpose* with the title *Prayojan*, Karnad's *Hayavadana* and *Tughlak* (the latter translated by noted Marathi playwright Vijay Tendulkar and took the Marathi stage by storm), together with translations of plays like *Paripusti*, *Purush Havay* and *Ayik Janamejaya* of Sriranga, These are Marathi versions.

Writers of national repute in Kannada like Shivarama Karanth (whose *Marali Mannige*, *Mookajjiya Kanasagalu*, *Alida Mele*, *Chomanadudi*, *Maimanagala Suliyalli*, all novels), Masti (*Subbanna and Chikkaveera Rajendra*), *Bhyrappa* (*Dharmashri*, *Daatu* and *Grihabhanga*), U.R. Anantamurthy (*Samskara*) and Vyasraya Ballal are familiar to Marathi readers as their works have been translated. Of the ten novels of Karanth seen in Marathi version, *Bettada Jeeva* and *Mookajji* is the title of the translations of his other novel by Meena Wangikar. T.P. Kailasam's biography written by G.C. Waze in Marathi is quite famous.

Of the Marathi writers from Karnataka especially of the Belgaum Division, the late Ranjit Desai, the late K.B. Marathe, the late Prof. G.A. Kulkarni (who for long taught in the Dharwad Janata College), K.B. Nikumba, Smt. Indira Sant, Prof. Anant Manohar, V.L. Joshi, Smt. Madhavi Desai, Smt. Uma Kulkarni, Pandit Awalikar (former Professor in Karnatak University), Vidya Sapre (Dharwad), Amrut Yardi, Chandrakant Deolgaonkar, Dr. Bhimarao Ghasti, Dr. Baburao Gaekwad, Dr. Mangal Desai and Dr. B.R. Modak are notable. Of the Marathi writers of earlier decades G.D. Khare of Gadag (whose *Gita Marma Darshana* and *Majha Bakshisache Nibandha* among other writing are famous) and R.G. Kalangade of Hubli must be remembered, the latter writing mostly on religious subject including a book on *Sayanacharya*. The writings of these people have helped introduction on Karnataka's life and culture to the people of Maharashtra. Belgaum's quota of Marathi writers is sizeable and they include Shankar Ramani, Govind Kelkar, Ramkumar, Vasant Rajas, Narayan Atiwadkar, Tukaram Patil, Gomed, Baburao Desai, V.G. Sathe, Asha Rustomji, Subhash Sunthankar, G.G. Rajadhyaksh and N.R. Killedar. Prof. Achyut Mane, Mahadeo More, D.D. Kothari and D.N. Joshi hail from Nipani. Manohar Banne from Akkol, Ramesh Shipurkar from Sankeshwar and Usha Jogelkar from Gokak are other Marathi writers from the district. Dr. A.R. Toro from Ainapur (Belgaum dist.) now residing at Kolhapur is noted scholar both in Kannada and Marathi and has played a major role in the 'give and take' process between the two languages. Dr. Bhimarao Ghasti who has written two novels in Marathi on the Bedar Community of the Belgaum district, *Berad* and *Akrosh* has won literary award of the Maharashtra Government.

Noted Marathi poet Prof. Nikumba's translation of the *Basava Vachanas* is quite juicy. V.L. Joshi has translated 20 Kannada short stories into Marathi including those of Ananta Murthy, Shantinatha Desai, Lankesh and Masti.

Of the writers who are from Dharwad district, the late Prof. G.A. Kulkarni's writings (mostly short story collections) during the period under review included

Malayalam, and two theses on his works have been produced. His *Maharaj Nandakumar* is considered as his notable contribution. *Uttar Mrichhakatik*, *Samrat Skandagupt* and *Sambhavami Yuge Yuge* are some of his famous plays. He is having the distinction of writing the first mime play in Hindi. Chandrakanta Kusnoor, R.C. Bhusnoomath, M.V. Jambunathan, Keshav Mahagaonkar are some other playwrights.

Lives of great personalities have inspired many writers to write biographies. Venkatachala Sharma (*Tunga Teer Ka Tapasvi*), Dr. M.K. Bharatiramanachar (*Kanakadasa*), Dr. N. Hatwar (*Madhvacharya*) and Bhalacandra Jayasetty (*Shreshtha Jeevaniyan*) are some of the well known biographers. These are written specially for school children. Scores of research theses produced in the four Universities of the State Viz. Bangalore, Mysore, Karnataka and Gulbarga, have been the backbone of Hindi literary criticism. Dr. S.C. Chulkimath, Dr. T.R. Bhat, Dr. Mithali Bhattacharji, Dr. P.M. Vamadev, Dr. T.G. Prabhashankar, Dr. Radha Krishna Murthy, Dr. Nandini Gundu Rao and Prof. Lakshminarayana are some of the well known critics who have enriched both Hindi and Kannada literary criticism by their comparative studies. Many of these works are yet to see the light of day.

Anil Kumar is a versatile stage and cine-artists who has acted and directed many plays for AIR, Doordashan and Amateur dramatics. G.J. Harijit's award winning play *Ek Aur Vikramorvashiy* was enacted at Delhi of the concluding day of the Festival of Award Winning Plays organised by Delhi Sahitya Kala Parishad. Two of his plays were also staged, Marathi as a part of Maharashtra Drama Festival.

Dr. Shankar Shesh's famous play *Komal Gandhar* was enacted by Sindhi Association in Bangalore. An organisation called 'Kadambari' organises Hindi Drama Festival every year by inviting the repertory theatre of National School of Drama, New Delhi. Hindi versions of Dr. Chandrasekhar Kambar's plays have been staged in Delhi and other cities. B.V. Karanth is the greatest contribution of Karnataka to Hindi theatre.

More than 100 novels and plays have been translated into Hindi thus acquainting the best works and writers in Kannada to the length and breadth of our country. B.R. Narayan has the distinction of translating the largest number of Kannada works like *Pahadi Kanya* (Kuvempu), *Ghata Shraddha* (U.R. Anantha Murthy), *Chikaveer Rajendra* (Masti), *Ullanghan* (S.L. Byrappa) etc. Bhalachanda Jayasetty is another famous translator whose style of language has the flavour of originality to the core. Dr. Thippeswamy, Dr. Nandini Gundu Rao, and Dr. T.R. Bhat are the other well known translators of not only fiction but also works on literary criticism.

Karnataka has many Hindi journals, foremost among them is *Dheer*, a two-decade-old Hindi weekly published from Bangalore. *Teer*, *Dakshin Bharat*, *Karan*,

Manch and *Hindivani* are some of the popular journals. *Kuntal Bharati* and *Manasi* are the two standard journals published by the Hindi Departments of the Universities of Bangalore and Mysore, respectively, devoted to the production of research articles. *Basava Marg* by Basava Samiti, is a quarterly, devoted to the propagation of the teachings of Basaveswara and their interpretations.

Almost all the Hindi writers of Karnataka have received awards. G.J. Harijit is the only writer who has received more than a dozen national level as well as State and inter-state level awards for his original plays. Dr. Saragu Krishna Murthy and Dr. M. Rajeswariah were awarded by the Rajbhasha Vibhag of Bihar Government. B.R. Narayan, Dr. T.G. Prabhashankar and B.Y. Lalithamba received awards from U.P. Hindi Sansthan. Bhalachandra Jayasetty received a prize for his short story from the Madras chapter of Authors' Guild of India. Dr. M.S. Krishna Murthy, Dr. N.S. Dakshina Murthy, Dr. Thippeswamy have also been honoured with many literary awards for their originals and translation.

Many Kannada writers and artistes have adopted Hindi and produced many outstanding serials for Doordarshan in the national programmes and Delhi network telecasts. Girish Karnad's *Sare Jahan Hamara* and Shankar Nag's *Malgudi Days* became popular programmes in Hindi. Bhyrappa's novel became popular film *Godhuli* and Ta.Ra.Su's novel as *Basant Bahar* in Hindi, though during past decades.

Add to page No. 1009:

Sanskrita in Karnataka *

Sastras and *Kavyas* have emerged simultaneously and have enriched the Sanskrit literature of the period under review. Noteworthy contribution is made in the field of Dharmashastra, Alankara Sastra, Mimamsa and Vedanta. In the literary circle, *mahakavyas*, *khandakavyas*, *gadyakavyas*, *dramas*, *champu*, *stotra literature*, *kosa* and translations from other languages are noteworthy.

Banavathi Ramakrishna Sastri's *Asvalayana Prayoga Ratnakara* and *Yajushaprayogaratnam*, Dhali Narasimha Bhatta's *Yajushaprayogaratnam* are the noteworthy works among works on the Shastras. S. Ramaswamy Iyengar, formerly of the Maharaja's Sanskrit College, Mysore has written a learned commentary on Appayya Dikshita's *Chitra Mimamsa*, entitled *Tattvaloka*. E.S. Varadachar, recipient of many honours and retired professor of Mimamsa, Maharaja Sanskrit College Mysore has two works to his credit namely, *Jaiminiya Sutra Vritti* and *Mimamsaslokarthika*. S.R. Ranganatha charya has written *Dvaitasiddhanta Sara*. M. Krishna Jois has two works to his credit namely *Mulavidya Bhasya Varthika Sammata*, and *Sankara Dharsana Marma Prakashana*. H. Gopalacharaya's work *Srimadbrahmanyatrayasararthabodhini* is a noteworthy contribution in the field of Visistadvaita. E.S. Varadachar has written *Vedanta Kalpadruma*.

* Contributed by Dr. S.R. Ranganath, Bangalore.

(1) *Manasa, Arbhata ani Chillar*, (2) *Kusumagunj* (3) *Onjaladhara* (4) *Amritaphala* and (5) *Eka Arabi Kahani*. Pandit Awalikar has edited '*Udyogaparva*' of Mahabharata and written a book on a religious tradition called the *Mudalagi Sampradaya*. The Varadaraja Puraskar, instituted in the name of a noted industrialist Varadaraja Adya of Bombay for those who bring about understanding between Maharashtra and Karnataka is conferred on him. Vidya Sapre-Chaudhari is a novelist and her works include *Krishnamayi*, *Gudhayatri*, *Arghayadaan*, *Vajralekha* and *Prayaschitta*. Prof Vaman Bendre has edited *Umaalaa*, Dr. Bendre's poems translated into Marathi. Dr. Amrit Yardi has translated *Kalidasachi Atmakatha* into Marathi from Hindi and Dr. Ambedkar's biography from Marathi into Kannada. Dr. Baburao Gayekwad's works include *Boja* (collection of short stories), *Hundaka* (poems), and *Tila ani itar Ekaanki* (plays). Of the writings of Prof. B.R. Modak, four translations into Marathi including *Subodha Karmayoga*, all Kannada books of Ganapatrao Maharaj of Kannur (Bijapur dist.) during this decade may be mentioned, though the author has many more Marathi books to his credit of earlier decades including a biography of Gurudev Ranade. The late S.S. Gokhale has written *Akashashi Jodavu Nate* a work on astronomy. (This information regarding Dharwad district was furnished by Dr. B.R. Modak).

Marathi journalism also flourishes in Karnataka. The famous Marathi Newspaper from Belgaum *Tarun Bharath* founded by Baburao Thakur (1928), now a daily has started its edition from Goa, Sidhudurg, Sangli and Kolhapur and Kiran Thakur is its editor now. *Ranazunzar* (Ed. Manohar Kalkundrikar) and *Varta* (Krishna Muchandi) are two other Marathi dailies from Belagum. *Veeravani* (V.A. Sawant) (Ed. G.G. Rajadhyaksh), *Lokmat*, *Rashtraveer* (Rajabhau Sawant) and *Belgaum Samachar* (Madhukar Samant) are weeklies.

G.G. Rajadhyaksh had worked as News Editor of *Tarun Bharath* and he is a noted columnist. The other noted Marathi Journalist from Belgaum of recent years include Madhukar Nadgauda, Subhas Pandit, Prakash Barde, Jaywant Mantri, Prakash Parulekar, Prasad Prabhu, Prakash Kakade, Shivaji Patil and Mandavkar. Ashok Jathar from Dharwad is also a Marathi journalist.

The Vagmaya Charcha Mandal and Varkerkar Natya Sangha stage Marathi plays in Belgaum. They have staged plays in Drama Competitions held in Maharashtra and New Delhi.

Add to page No. 1003

Hindi in Karnataka *

Karnataka can boast of its Hindi writers who have carved a niche for themselves in the national history of Hindi literature by producing about 100 original works followed by another 100 translations of Kannada masterpieces into Hindi. Scores of Hindi books have won awards from Government of India, many State Governments and from reputed literary organisations.

* Contributed by Dr. Saragu Krishnamurthy, Bangalore.

Poets have the lion's share in the Hindi literature of Karnataka. Fourteen national and international poets conference have been held during the last decade and Hindi department of Bangalore University has been in the frontline in organising such conferences. It has also organised many seminars on the works of great poets.

Dr. Saragu Krishna Murthy after publishing his *Sree Krishna Gandhi Charit*, the first *dwayarthi* epic poem in Hindi, which presents the lives of Sree Krishna and Mahatma Gandhi simultaneously with double meaning has composed *Panna* and another poetic work on the famous Rajput heroic lady. He has six Hindi books to his credit.

Shail Aur Sagar is a collection of poems by Appa Saheb and Siddhalinga Pattanashetty. Gopal Singh's *Rakta Sandhya* causes to the reader burning with human problems. *Dakshin Kavya Kusumanjali* is a rare collection of original poems by South Indian poets. Late Dr. S. Revanna's poems like *Gharwali* and *Pareeksha* are humorous. *Dharti-Ambar* by Hariprasad Pandey is a saga of love eliciting tears. Prof. R.K. Mudaliar's *Dyuti Shruti Vahini* is an unique collection of original poems written in 18 Indian and foreign languages with their Hindi version.

Vajramatti Meghamitra's *Agnipath* infuses nationalistic spirit and *Mitti ke Phool* envisages the message of humanism. Dr. T.G. Prabhashankar's *Talaash*, second collection of his poems, depicts the poet's search of human love. *Trilochan* is a collection of poems by Hindi speaking Kannadigas - Seeta Sharan Sharma, Raki Gupta, and Radhey Shyam. Ajay Kumar Singh (IPS) is another such poet who reckons the tears of the helpless in his anthology of poems *Pedki Chhaya Door Hai*. While Dr. Mithali Bhattacharaji in her *Gandhi Avahan* requests Mahatma to pour nectar on the poisonous communal hatred, Dr. Parveen Banu Farouqui in her poem *Bharat* describes the nation as a garden of human flowers with the fragrance of love and affection.

Neela Sathyanarayana takes out heart to the canals of nectar and the horizons of heaven in *Aseem* and *Amrit Barsa*. Dr. K. Muddanna's *Neelkamal* is a treasure of melodies and Dr. N.S. Dakshina Murthy leads us to the powerful goals of knowledge in his poem *Leela Vibhuti*. Dr. Vishnu Hebbar reveals the unknown identify of the modern man who is in the form of Brihannala in his poem *Kaante Ugte Hain*.

Chandrakanth Kusnoor, Dr. M.S. Krishna Murthy, Dr. M.K. Bharatiramanachar and Keshav Mahagaonkar are some of the story writers. Dr. M.S. Krishna Murthy seems to be the only novelist of repute in Karnataka having five novels to his credit including *Parashuram ki Behnen* and *Jyotikalash*.

G.J. Harijit stands out as the first and the foremost Hindi playwright having 10 books to his credit of which 7 books are published during the last decade. He is a distinguished playwright, who has produced award winning plays in Hindi, Kannada and English. His plays have been translated into Marathi, Gujarati and

Aayirathil Iruar and *Aasthin Illam* are the two famous novels written by Sujatha. Sundarapandian has written the novels *Kannadiar Magal*, *Tipu Sultan* and *Chanakkiyan*. Tamizhavan has his share in the field of novels through, *Eerkanave Collapatta Manitharagl*. Pavannan has written *Oru Manitarum Cila Varushangalum*, *Vaalkai Oru Vicharanai*, *Citharalgal* and *Itu Vaalkai Illai*. *Kangaiyellam Koolamittu* was written by Amudavan and Ravichandran has written the novel *Ini Oru Viti Ceyvoo*.

Many impressive short stories have been written by the writers Sujatha, Pavannan, Tamizhavan and Ravichandran. The following collection of short stories *Veliccam*, *Veliyeerram*, *Veerakal Tolaiivil Irukinrana*, *Pavannan Kataigal* and *Neeru Vaalntavargal* are the contributions to the field of fiction (short stories) by Pavannan. Ravichandran has the credit of having the collection of short stories *Indira Gandhiyin Irandaavatu Mugham* and *Cintu Veli Naagarigam*. Tamilavan is also having a share of contribution in this field through his collection *Tamilavan Kataigal*.

Tamil poetry underwent a radical change in the structural as well as in the thematic levels. The eminent poets of today Sujatha, Sundarapandian, Eraiyadiyan and Ponnarasan have written modern poems. *Nylon Ratangal* by Sujatha, *Pakal Kanavugal* by Sundara Pandian, *Uumai Kanavugal* by Eraiyadiyan and Ponnarasan *Kavitaigal* by Ponnarasan are worth mentioning.

The field of research and criticism in Tamil are now flourishing in Karnataka. Dr. S Carlose has done his research for Ph.D. degree under the joint guidance of renowned Kannada scholar Dr. M. Chidananda Murthy and Tamil scholar Dr. S.V. Subramanian on the subject-*A structural Study of Tamil and Kannada Folk Tales*. Being the author of the book *Sakti Vazhipaadu*, Dr. R Srinivasan has done his research for Ph.D under the guidance of Tamil scholar Dr. K. Nachimuthu on *A Grammatical Study of the Private Diary of Ananda Ranga Pillai*, the Dubash of Pondicherry.

Dr. S. Shanmugasundaram, a folklorist has the credit of the books on folklore such as *Tirunelveli Maavatta Nattupura Paadalgal*, *Kaatu Malligai* and *Muunkil Ilai Meelee*. Moreover he has written the books *Naatupura Varalaaru* and *Tamilil Naattupura Iyal*. Tamilavan has his share in the field of criticism by writing the books, *Pataippum Pataipaalliyum*, *Amaippiyal Vaattamum Tamil Ilakkiyamum* and *Tamil Kavithaiyum Molithal Kootupaadum*. Pa. Krishnasamy also edited a collection of the critic Ka.Na. Subramaniam's work in the name of *Ka.Na.Su. vin Ilakia Tadam*.

Being a researcher, Dr. S.S. Ilango has written the book on Bharathidasan such as *Paaventar Kataippatalgal*, *Bharathidasan Pataippukalai*, *Bharathidasan Paarvaiyil Bharati* and *Paaventarin madalgal*.

Dr. Vanangamudi has written the book *Ilakkia Medai* and has collected the

stories by Periyar E.V.R. and published in the form of a book. K. Poongavanam is the author of *Paavaanar Oor Aaivu*. V. Perumal has written the Glimpses of Tamil Literature in English and *Pala Nookkil Pal Mozhigal* in Tamil.

The services rendered by various Tamil writers in translation work is to be remembered. K. Venkatachalam has translated Chaduranga's *Vaisaaka* into Tamil as *Mouna Oolam*. *Kuvempu Kadhaigal* has been translated into Tamil by Natarajan. M.K. Indira's novel *Paniamma* by Eraiyadiyan, U.R Ananthamurthy's *Samskara* by Sadasivam, *Thirukural* into Kannada and *Mankuthimmana Kagga* into Tamil by Muniswamy are also notable. Pavannan has translated the Kannada drama of Shivaprakash as *Madurai Kaadam*.

Add to page No.1057:

PAINTING *

The decade of the 80's has given place to that of 90's. A person who surveys the Karnataka art scene over the decade that has ended, finds that there has been considerable progress. The artists hailing from the State have been arranging exhibitions both within and outside the State. By winning fame and awards at the national level, the artists from the State are in the comity of contemporary artists of the country. The sphere of art education has also witnessed great changes. Four Universities in the State are offering graduate and post-graduate degrees in art. Seven art galleries are dotting the garden city of Bangalore having been put up by private agencies. Occasionally, they even come across the original work of an artist from abroad exhibited here. Buyers and connoisseurs of art works have increased, besides improving the art appreciation atmosphere of the city. The city is also witnessing increase in the number of lectures on topics of art, workshop and artist camps. Graphics has made inroads into the curriculum of leading art schools, a few artists even boast of their own graphic studios.

There has been a marked increase in the number of publications on topics of art in Kannada language. The leading periodicals of the State come out with a column on art dealing with painting, sculpture etc. The period has also been a witness to the passing away of a number of elderly artists, which in the art world has heralded the end of an era. The Karnataka Lalithkala Academy for its part has seen consolidation during this period, and has rendered yeoman service to the world of art during its activity oriented tenure except for a break of one year in 1991

Karnataka Lalithkala Academy

The Karnataka Lalithkala Academy assumed its present format during the year 1977. Since then, it has been reconstituted periodically during 1981, 1984, 1987 and 1992. Each time some members from the previous set up continued.

* Contributed by P.R. Thippeswamy, Mysore.

K.S. Bhaskar Bhatta, Kanaradi Vittalopadhyaya and H.V. Narayana Sastry have written *Sri Gurukrupa Tarangini*, *Dhruva Charitam* and *Nacharambavijayam* respectively. In the field of *khandakavyas*, the following scholars have contributed: M. Manjunatha Bhatta, R. Ganesh, Jaggu Singaracharya, Areyar Srinivasa Iyengar, Padamanabha Aitala, Bommalapura Venkatarama Bhatta, A.V. Achar, Paraddi Mallikarjuna, Prof. K.T. Pandurangi and K. Najunda Ghanapati. M. Manjunatha Bhatta, has two works to his credit namely *Bhakti Vithika* and *Virakti Vithika*.

R. Ganesh, a mechanical engineer by profession, has four *khandakavyas* to his credit. *Antah Kantih*, *Sankara Vivekiyam*, *Sri Krishna Lahari* and *Sri Samba Lahari*. Jaggu Singaracharya is an author with many works to his credit and a retired Sanskrit Pandit from Tumkur. He has written *Kavya Kalapa Part-II*. Areyar Srinivasa Iyengar's work *Samanvaya Triveni* was published in the year 1987. Padmanabha Aitala's *Shivasandhya* is a notable composition. Bommalapura Venkatarama Bhatta is an author of many works, though most of them have not seen the light of the day. His *Kavyamritam* can be specially mentioned. A.V. Achar has *Savichara Shatakam* to his credit. Paraddi Mallikarjun has written *Satikam Kabirdasa Shatakam*. K.T. Pandurangi, former Professor of Sanskrit, Bangalore Univesity, has written *Kavyanjali*. K. Nanjunda Ganapati, a resident of Shimoga has written two works namely *Bhakta Mayuradhwajacharitam* and *Sri Gowrikalyanam*.

Jaggu Vakulabhushana, Dr. K.S. Nagarajan, S. Jagannath and Dr. V.D.Hegde are the scholars of eminence in the field of prose. Perhaps the oldest and the greatest living writer and author of more than 60 works, Vakulabhushana has written *Jayanthika* a master prose work on the basis of Bana's *Kadambari*. Dr.K.S. Nagarajan is the author of many works. *Bharatiya Deshabhakti Charitam* part-II is an important work highlighting freedom movement. Dr. V.D.Hegde, is serving in the department of Hindi, Mysore University and his work in Sanskrit *Kavyashastra Vinoda* is delightful one. S. Jagannath's *Prabhandhapallava* meant to be a primer, is a useful work.

Jaggu Vakulabhushana, Dr. K.S. Nagarajan, Vidvan N. Ranganatha Sharma, R.Ganesh and B.Vasudeva Bhatta have notewrothy contributions in the field of drama. Jaggu Vakulabhushana is the author of more than 20 dramas including *Samyukta Nighna Tapasa*, *Prasanna Kasyapam* and *Nava Jimutham*. Dr. K.S. Nagarajan, being inspired by Kailasam's *Karna* has written *Unmattakeechakam*. His other drama is *Gurushapam*. Vidwan N. Ranganatha Sharma, retired professor of Vyakarana has two dramas to his credit: *Bahubali Vijayam* and *Ekachakram Anveshanam* is a drama written by R. Ganesh, B.Vasudeva Bhatta has penned the play *Suvarna Vristih*.

Pandarathacharya Galagali, renowned sawant has *Shambhulinga Vijaya Champu*. Kanaradi Vittalopadhyaya has *Prahlada Champu* to his credit.

Vidvan Balaganapthi Bhatta, Anandathirthacharya, Hayavadana Puranik, N. Ranganatha Sharma, H.S. Pathak and Prativadibhayankaram Sampathkumaracharya have contributed to *stotra* literature. Vidvan Balaganapthi Bhatta has more than 100 *stotras* to his credit and most of them are unpublished. His *Vaidyanatha Suprabhatam* is published from Mysore. Chakravarthi Srinivasa Gopalachar's *Sabdhartha Kaustubha*, Part V and VI are useful in the understanding of Sanskrit language.

Inspired by the great works in other language, the following scholars have translated them into Sanskrit. Prof. C.G. Purushottam has translated Kuvempu's *Nannagopala* as *Mamagopalah*. H.V. Satynarayana Sastry has rendered into Sanskrit Go.Ru. Chennabasappa's *Saksikallu* as *Saksisila*. Dr. S.R. Leela, has translated Halworthy Hall's *Valient* as *Amaranayakam*, and Gordan Daviot's *Remember Caeser* as *Gandhismaranasambramam*.

State and National Awardes: The following are some of the scholars who have received the state and national awards: (1) Prof. K. Krishna Moorthy: President's certificate of Honour, (2) Prof. K.T. Pandurangi: President's Certificate of Honour, (3) Vidvan N. Ranganath Sharma: President's certificate of Honour, (4) Vidvan K. Krishna Jois: President's Certificate of Honour and Karnataka Rajyotsava Award, (5) Vidvan B. Rama Bhatta: President's Certificate of Honour and Karnataka Rajyotsava Award, (6) Vidvan H.V. Narayana Sastry: Karnataka Rajyotsava Award, (7) Jaggu Vakulabhushana: President's Certificate of Honour, (8) Pandit Pandarinathacharya Galagali: Recipient of Karnataka Rajyotsava Award, President's certificate of honour, and Central Sahitya Academy award, (9) R. Ganesh: Recipient of Karnataka Rajyotsava Award. (10) Prof. C.G. Purushottam: Recipient of Karnataka Rajyotsava Award, (former Professor of Sanskrit, Maharaja's College, Mysore), (11) E.S. Varadachar: Recipient of President's Certificate of Honour, (12) Chakravarthi Srinivasa Gopalachar: Recipient of President's Certificate of Honour, (13) Vyakaranateertha Chandrashekara Sastry: Karnataka Rajyotsava Award and (14) Panditaraja N.T. Srinivasa Iyengar: Recipient of Karnataka Rajyotsava Award.

Poornaprajna Vidyapeetha, Adarsha Academy of Indian Culture, Rashtreeya Vidyalaya Institute of Sanskrit Studies (run at NMKRV college for women), Akhila Karnataka Samskrita Parishat, all from Bangalore are striving hard for the promotion of Sanskrit in Karnataka. Vakulabhushanam has also secured Central Sahitya Academy Award for 1992

Add to page No.993:

Tamil in Karnataka*

The contribution of Tamil writers in Karnataka is very significant. A survey to identify the trends in Tamil writings from Karnataka during 1982-1992 is attempted here.

*Contributed by Dr. S. Srinivasan of Bangalore

V.R. Shetty, Ramanarasaiah, Shankaregowda Betdur, and M.J. Kamalakshi were selected to receive the annual awards of 1993. The award consists of an honorarium of Rs.5,000, a memento and a shawl. Recently, the honorarium has been raised to Rs.7,500.

Grants

The Karnataka Lalithkala Academy encourages holding of art exhibitions and purchase of useful books by making liberal grants. During the period 1977-80, 20 artists received a grant of Rs.500 each, to enable them arrange one man shows within the state. Two artists received Rs.1000, each to help them hold one man shows outside the state. A grant of Rs.33,500 was made to facilitate 26 art students receive scholarships. Among the beneficiaries, 10 students studied outside Karnataka (eight at Baroda and two at Shantiniketan), and 16 others within the state. A grant made by the Academy facilitated a few artists to visit Delhi where the 4th Triennale was held. Several institutions received help to conduct programmes like seminars out of a total grant of Rs.12,500; book purchase was encouraged by granting Rs.14,164. A sum of Rs.3000 was used to help artists in debilitation.

The period 1981-1984, saw 57 artists arranging one-man shows within the State from a grant of Rs.28,500. A sum of Rs.4000 was released to arrange 4 group shows within the State. One-man shows and group shows were held outside the state also. Fifteen artists received Rs.22,500 for one man shows and 2 group shows took place with grant of Rs.3000. During this period a sum of Rs.86,200 was disbursed to 21 students to help them continue their studies outside the State.

During 1980-1981, a grant of Rs.15,000 was Released to 5 Art schools and organisations to enable them conduct camps, exhibitions, and procure books and slide projectors. For the same purpose, during 1982-1983, eight organisations and during 1983-1984, seven organisations were provided grants of Rs.9000 and Rs.7000 respectively. This period also witnessed the Academy coming to the rescue of 13 artists by providing them Rs.13,000 towards their Medical Aid (Rs.2000 each to 3 artists, Rs.1000 each to 4 artists and Rs.500 each to 6 artists). *Kalamela* and *Kalamahotsava* were encouraged with a grant of Rs.6000 each. The academy that was reconstituted for the periods 1984-1987, and 1987-1990, continued making grants on the same lines.

The academy that was reconstituted in 1992, made grants as detailed below for the period 1992-1993. Students studying both within and outside the State were beneficiaries of academy's grant. Among those studying within Karnataka, 25 students received Rs.1000 each, and a post-graduate student Rs.2,500. Three students who have chosen Graphic Art as subject of study within the State have been granted Rs.500 each per month for 6 months. Twelve students who are studying outside the state have been granted Rs.500 each per month.

Art Collection

The Academy has built up its own collection of works of art. The acquisition for this purpose is made from among works exhibited both within and outside the State.

During the period 1977-1980, the academy acquired 175 works for its collection. Of these 93 were works of artists from the state, and 82 of those outside Karnataka. These were acquired by paying Rs.1,08,050 and Rs.95,250 respectively. The academy arranged an exhibition of the works of Dandavatimath. An exhibition of works of art of senior artists Pavanje, Minajigi, Hanumaiah, P.S. Rao and Veerappa was arranged. The Academy acquired the works of these artists for its collection by purchasing the works of each of these artists. Out of the exhibits at the annual exhibition held during 1981 and 1983, 59 were acquired by the Academy. During 1985, two works of Almelkar and 18 from the annual exhibition were purchased.

The Academy has continued acquiring works of art for its collection, from private exhibitions as well as from exhibitions conducted by State and Central Lalithkala Academies. The state academy has a collection of 1100 works of art. Works from this collection have been displayed at Minajigi Art Gallery at Hubli, and the mobile exhibition of the academy. The display is continued by rotating the works of artists frequently.

Art Camps

The bank of the river Cauvery at Srirangapatna served as the venue for art camps in 1978 and 1993. The academy has organised quite a number of camps on painting and sculpture in the intervening period of 15 years between these two events. K.K. Hebbar directed an art camp held at Bangalore in March 1981. Nationally renowned artists N.S. Bendre, K.S. Kulkarni, P.T. Reddy and Santanraj participated in this camp, which was attended by 12 artists from the State. The year 1982 saw two camps, one for senior artists at Dharwad, and another for students at Hampi. Ten artists, eight from the state and two from outside took part in a camp held at Mysore during 1983. During 1984, Aihole served as venue for a camp in which 20 students were guided by five artists. During 1984, nine artists attended the camp held at Karwar. Chitrakala Parishat arranged a Graphic Art Camp (1985) in which 30 artists from the State and outside participated. The Vishwa Kannada Sammelana held in December 1985 at Mysore was prestigious event in the State and the artists's camp with 64 artists participating was held as a part of this event. In the festival of SAARC countries held at Bangalore in Nov. 1986 an artists' camp was also held and it attracted 50 artists from different parts of the country. The month of December in 1986 saw 15 artists including two from outside Karnataka participate in a camp at Madikeri. A graphic art studio was established by the Academy during November 1987. On this occasion, the Academy conducted a camp with Graphic Art as the theme.

K.K. Hebbar, T.P. Akki, Somashekara Sali, R.M. Hadpad and P.R. Thippeswamy, were the presidents of the academy during its term of 1977, 1981, 1984, 1987 and 1992 respectively. Among the members, V.G. Andani, M.S. Nanjunda Rao, G.S. Shenoy and P.R. Thippeswamy served four terms, R.M. Hadpad, S.K. Ramachandra Rao, V.G. Sindhoor and P.S. Punichittaya served three terms, M.T.V. Acharya, Rumale Channabasavaiah, R.G. Raikar, V.B. Hiregouder, C.S. Krishna Setty, M.V. Guru, Subramanya Raju, B.V.K. Sastry, S. Shettar, S.G. Vasudev, K.K. Muthanna, M.B. Basavaraju, Kalidasa Pattar and G.Y. Hublikar served two terms. Among other artists of the State, Bhaskara Rao, M. Chandrashekar, Goolannavar, Jayaram Dhananjaya and Chandni Pawar have served the academy as members during 1981. S. Narasimhachar, G.S. Khande Rao, Shridharachar, G.K. Satya, M.B. Lohar, Nagalingachar, A. Yousuf, S.N. Chandrashekar, U. Ramesh Rao, S.K. Hoogar, V.C. Malagatti, Savitri and M.J. Kamalakshi served as members during 1984. The academy reconstituted in 1987 had A.L. Kalburgi, Balan Nambiar, M.V. Sholapurkar, Somanna Siddappa Shilpi, D. Vadiraj, H.N. Suresh, Brijesh Pathak, Peter Lewis, M.S. Jatti, B.K. Hubli, Narayanappa Chitragar, B.M. Gowreesh, N. Pushpamala and Sheela Gowda as members. As a result of reconstitution in 1992, B.G. Mohammed, K. Chandranatha Acharya, H.S. Nagaraju, S. Thippeswamy, Y.H. Soogoor, S. Shankaranarayanacharya, M.C. Chetty, V.T. Kale, Shekar Y. Kadadi, Basavaraj Uppin, K.S. Shridhar, V.R.C. Shekar, K.S. Sherigar, Raghupathy Bhat, A.K. Joshi, Dr. B.K. Hiremath, A.L. Narasimhan and S. Dhanalakshmi and Prema Rangappa are serving as members.

When the academy was reconstituted in 1984, several new features were incorporated. The nomination of *ex-officio* members was discontinued; each academy functioned with its own Registrar, and a common Accounts Officer looked after the financial administration of all academics.

Annual Exhibitions

There were two state level Art Exhibitions during 1978 and 1980; prior to the constitution of Lalitakala Academy in 1981. In the 10th annual exhibition held in 1978, five artists were presented a cash award of Rs.3000, each; while during the 11th art exhibition held in 1980, ten artists bagged a cash award of Rs.1000 each. The 13th annual exhibition was held in 1982, and that year V.G. Andani, M.B. Kumbhar, K.R. Subbanna G. Jayakumar, A. Yousuf, A.D. Patthar, V.A. Deshpande, P.R. Nayak, and V.G. Sindhoor won cash awards. Special awards of appreciation were bestowed on Nagaraj V. Shilpi, Somanna Siddappa Shilpi, K.S. Appajaiiah, Basavaraj R. Bulla, Vijay Hagargundgi and Srimathi Leela Sanadi. In the 14th annual exhibition held in 1983, Shyamasundar, B.K. Hubli, M.S. Chandrashekar, U. Bhaskar Rao, S.V. Siddalingachari, S. Vishweshwara Raju, S. Krishnappa and Vijaya Bagodi, B.Y. Vinoda, and S. Dhanalakshmi were the award winners. In the 15th Annual exhibition held in 1984, G. Jayakumar, Vijay Hagargundigi, B. Jayaram, B.V. Suresh, V.A. Deshpande, Venkatachalapathy, J.M.S. Mani, Peter Lewis, M.B. Lohar and Leela Tyagi Sanadi won the awards.

The 16th annual exhibition held in 1985, witnessed Nataraja Sharma, B.M. Panchal, H.S. Venugopal, S. Shyamasundar, Ganesh Gudi, B.V. Suresh, M.V. Kambara, John Devarj and Srimathi Jyoti Jeevangikar bagging the awards. The 17th annual exhibition was held in 1986 C. Siddalingaiah, A.L. Narasimhan, N. Marishamachar, M.K. Muthappa, K. Kariraju, B. Krishna Devadiga, Ravi Varma, V.G. Biradar, H.V. Pratapasimha and Sheela Gowda won the awards.

During the year 1987, the scheme of awards changed so that 5 artists could receive a cash award of Rs.5000 each. The 18th annual exhibition was held in 1987. Mallikarjuna Chetty, Basavaraj R. Bulla, R. Umesh, Chidananda Ganesha Gudi, A.M. Prakash, B.K. Srinivasa Varma, P.S. Punichittaya, M. Rama Murthy, M.V. Srinivasachari and M.J. Kamalakshi were the award winners. In the 19th annual exhibition held in 1988, Shashidhar, V. Pathar, S.M. Basavaraj, Vijaya Bagodi, K. Panchappa, Amare Gowda and V. Bijjala were the award winners. During the 20th annual exhibition held in 1989, Nataraja Sharma, Srikant C. Shetty, Ullhas Karde, G. Jayakumar and Shankar Navalabha won the awards. In the 21st annual exhibition held in 1990, Sriyuths Chandrashekar V. Yerappali, M.V. Kambara, M.B. Suresh Kumar, N.G. Venkatachalapathy Nayak, K. Ravikumar and M.C.K. More bagged the awards. The 22nd annual exhibition was held in 1992. K.G. Arun, Popuri Raja Rao, N.S. Pradeep Kumar, Devraj, S.M. Banu Manaf, Devaraja Kamble, M.B. Patil, Amrit Sahu, U. Ramesh Rao and Smita Kariappa secured the awards. Formerly, artists and students competed under separate categories. The arrangement has now been revised to include both of them in the same category.

Annual Awards

The academy had started recognising the contribution of artists as far back as 1965 itself. By the year 1982, 41 artists had been the recipients of the annual awards. The annual award winners in 1982 were S.M. Chandrashekar, M.E. Guru, R.M. Hadpad, S.M. Pandit, F.M. Soofi and S. Shettar. M.H. Ramu and S.G. Chinnannavar got annual awards of 1983 and the 1984 annual award winners were K.H. Ramachandra and Sagardatt Patil. The annual awards of 1985 were secured by Vijaya Sindhoor, N.R. Mrutyunjayachar, Krishna Kshatri, V.T. Kale and Srimathi G.V. Subhashini Devi. The 1986 annual awards were presented to S. Kalappa, M.B. Patil, B.V.K. Sastry, Narayanappa Chitragar and Kalappa Manappa Kambar. The awardees for the year 1987 were S.N. Chandrashekar, S.G. Vasudev and V.K. Patil. The year 1988 saw S.S. Manoli, G.D. Mayacharya Shilpi, G.S. Khande Rao, R.B. Kumbar and Srikanth C. Shetty winning the awards. The award winners for the year 1989 were Y.H. Soogoor, Panchaksharaiah Shivamurthaiah Hiremath, Yousuf Arakkal and B.S. Ramachandrappa. The 1990 annual awards were bestowed on C. Parameshwarachar, B.V. Rama Murthy, Somashekara M. Sali, Peter A. Lewis, and G.S. Shenoy. V.B. Hire Gouder, Venkobappa Krishnappa Chitragar, A.S. Patil, Late Basavaraja Halijola and N.P. Srinivasacharya won the annual awards for 1991. The year 1992 saw B.K. Hubli, D. Vadiraj, Nagalingacharya Shilpi, G.Y. Hublikar, and K.V. Seetharaman winning the annual awards. L.P. Anchan,

published. The Academy during the course of the last decade has brought out 52 publications. These include biographies, monographs and five portfolios. Fifteen books which include six reprints and four portfolios have appeared in 1992-93. *Karnataka Kala Varte*, the house magazine of the academy aims at educating people about the academy's activities and achievements.

Mobile Art Exhibition

The Karnataka State Government presented a bus to the academy in the year 1986. The academy has utilised this vehicle to organise a mobile exhibition of works of art. At a time, about 25 to 30 works of art could be displayed in the bus. The works of art of various artists, in different styles, of different periods of time are displayed in this mobile exhibition. The display is also arranged at venues where academy conducts its programmes like art exhibition, art camp, seminars, symposia and also during Dasara and Sahitya Sammelans. The bus equipped with T.V., V.C.R and slide projector uses these tools of exhibition imaginatively. Schools of art and institutions promoting arts frequently requisition this service.

The magnificent murals of antiquity in the State have been steadily deteriorating owing to neglect and ravages of time. The Academy envisaged a scheme under which copying of the murals is undertaken. The murals located at various temples in Hiriya, Mudukutore, Naragund, Nippani, Shravanabelagola and Sira have been copied. The academy reconstituted in 1992, has videographed murals at 32 places which are spread all over the state. This collection has a run time of 30 hours. The Academy has also a collection of over 600 photographs and colour transparencies of murals.

Art Education

Art education in the State of Karnataka falls under several schemes. Persons who have completed the secondary education course (S.S.L.C) can take up a two years course. The State Directorate of Technical Education has formulated several job-oriented courses. Quite a few text books for these courses have portions pertaining to painting and sculpture. A two-year course facility under this scheme is made available. The Directorate of Technical Education offered a five-year diploma course. The only institution where one could take up this course was at Davanagere. The course placed onus on commercial art. From 1992 onwards the institution has been affiliated to Kuvempu University. It is now known as University College of Fine Arts, and offers five-year course leading to the degree of Bachelor of Fine Arts. The Karnataka State Secondary Education Examination Board conducts a diploma course. This course is of five years duration after S.S.L.C. Art schools all over the state are preparing students for this course. It has also a T.C.H. course of three years which is mandatory for art teachers. There is also a provision for higher training in this scheme. A two-year Art Master course is helpful for career advancement. There was a time when persons desirous of taking up a course in

arts for a degree, had to do so at Baroda, Bombay and Shantiniketan. The State is now able to offer this facility and with the exception of Mangalore University, four universities in the State through institutions affiliated to them, offer degree courses. Attempts are being made to offer Post-graduate courses also.

Among the many institutions providing art education the College of Fine Arts run by Chitra Kala Parishat at Bangalore (1960) is in the forefront. Affiliated to the Bangalore University, the college has a well equipped library, studio and graphic workshop and has over 15 members on its faculty including the Director M.S. Nanjunda Rao. The college offers degree courses in painting, sculpture, commercial art, art history and graphic art. Permission has been granted from 1990 to conduct post-graduate course. Another such institution in the State is the Ideal Fine Arts Institute at Gulbarga. Started in 1965, it has a well equipped building, library, and graphic studio. Besides these, an art gallery, folklore museum, theatre, photography studio and seminar hall are in the final stages of construction. V.G. Andani is the director and Vidya Chandra Kothari is the President of the institution. It has a fine faculty and degree courses in painting, applied arts and graphics, and post-graduate course in painting are offered. The institute has recently been renamed Matoshri Manekbai Kothari College of Visual Arts and affiliated to the Gulbarga University. Several seminars of State and National level have been held here. It has also organised workshops, art camps and over ten exhibitions under the name 'Mixed Bag'. A book titled *Kalavidanu Nadedubanda Daari* and a periodical *Pratibhe* are among the publications brought out.

Chamarajendra Academy of Visual Arts (CAVA) was established as a constituent of the State Directorate of Kannada and culture. The campus is located at the sprawling 'ALOKA' at Ilawala on the outskirts of Mysore city. The institute has vast tracts of open field, magnificent buildings, and is well equipped with library, studio, graphic printing machine, and a kiln which is useful for sculpture. The Dean, artist G.S. Shenoy, heads a faculty of about a dozen members.

Shri Sharana Basaveshwara Mahavidyalaya at Gulbarga, affiliated to the Gulbarga university has a team of experienced art teachers under the direction of G.S. Khande Rao. The institute has a well equipped studio, and has organised several programmes like art camps.

Vijaya Kala Mandira at Gadag, is affiliated to Karnataka University. The institute under direction of T.P. Akki, has served the cause of art for over four decades, and has the reputation of having moulded several top ranking artists. Till 1990, it had turned out around 3,000 drawing teachers including 200 who passed with rank.

Vijaya Mahantesh Kala Mandira (Hubli, 1951) has made great strides owing to the foresight of Dr. Minajigi. Originally named the Hubli Fine Arts Society, it is now supported by Vidya Vardhaka Sangha of Moorusavira Math.

Vidyanagar was the venue of a camp for art teachers and students which was held in February 1988.

A seminar, an art camp and an art exhibition were held as part of the Silver Jubilee Celebrations of the Academy in March 1988. A camp on painting, sculpture and graphics was held in January 1989. Twenty-seven artists participated in the event which was got up to celebrate the Birth Centenary of Jawaharlal Nehru. Terracota figures, was the theme of a camp held in April 1989 at Ankola. November 1989 witnessed a unique event in the annals of the academy. A week long camp was held at Nandi, in which the participants were the members of the Academy. The Academy served the cause of traditional sculpture By organising a camp in 1988 and Created ' Samooaha Shilpa' near Ravindra Kalakshetra in Bangalore during 1989 and 12 sculptors participated in this joint venture. Bijapur and Sandur were the venues of the art camp held in September 1992. A camp on Serigraphy was held at Bangalore on 12th October 1992, and in May 1993 a camp on landscape and portraiture was held at Madikeri.

Works of art are selected both from the annual art exhibitions and are displayed at the taluk and district levels. Each district in the State has had at least one exhibition.

Central Lalithkala Academy

The Central Lalithkala Academy is located at Delhi, with its South Zone Cultural Centre at Madras and South Central Zone Cultural Centre at Nagpur. These units have organised several National level programmes at Bangalore and at other prominent cities of Karnataka. In 1979, an art exhibition 'point of view' was held at Bangalore, Bellary, Dharwad and Gulbarga. Bijapur was the venue of an art exhibition and painting competition for children during July 1989. During September 1989, South Central Zone Centre of Nagpur arranged an art exhibition at Bangalore. Works of art which were exhibited at the 3rd All-India Art Exhibition were displayed here. A camp on sculpture was organised at Gulbarga in 1991. The South Zone Centre of Madras organised an art exhibiton in 1991. The works of art displayed here were those of award winning artists at the State exhibition. Bangalore city has had the privilege of being the venue of several exhibitions, in which entries to the Annual Exhibition conducted by the Central Lalithkala Academy have been displayed. Several camps have been organised by the zonal centres in which artists selected from the State participated.

The last decade has witnessed a rise in the number of artists from the State, who are participating at the annual exhibition conducted by the Central Lalithkala Academy. Artists from the State have made a mark at the National level, and are among the National award winners. K.K. Hebbar (1958), S.G. Vasudev (1967), Balan Nambiar (1981), Yousuf Arakkal (1983), Vijay Sindhoor (1983), L.P. Anchan (1984), K.R. Subbanna (1984), N. Pushpamala (1984), K.S. Rao (1985), R. Umesh

(1987) and V.G. Andani (1992) have won the National awards bringing laurels to the state. N. Pushpamala has also the distinction of winning the 1986 Triennale award.

Seminars

After reconstitution of the academy, there has been an increase in both the number of seminars conducted and the systematic publications of lectures. During February 1983, a seminar on Art Education was held. Chitrakala Parishat of Bangalore organised a seminar in December 1983 in collaboration with the Central Lalithkala Academy. The national level event had Art Education for its theme. The National Art Exhibition took place in May 1984, when a seminar was held as part of the event. The Vishwa Kannada Sammelan held in 1985 at Mysore, had a seminar on art as a part of it. Several lectures on Traditional and Modern art were delivered. The programme was organised by the State Academy during the latter half of 1987, and Bangalore, Dharwad and Mysore were the venues. Renowned persons in the fields of literature and art participated in the programme. Subsequently, *Kalavartha*, the house magazine of the academy brought out a special issue, carrying a few of these lectures. The end of 1988, witnessed the academy conducting a camp on Art appreciation. Fifty lecturers from various colleges participated in this camp to evaluate art. It was a memorable occasion for the academy when K.K. Hebbar, a senior artist from the State was conferred 'Padma Bhushana'. An exhibition of the works of the artist, as well as a symposium on art of Hebbar were arranged.

The academy that was reconstituted in 1992, held three symposia. One introducing various facts of Modern Art at Bangalore in March 1992, (the deliberations were published as a book under the caption *New Faces of Modern Art*), another on 'Art and Mass Communication' in July 1992 and a third during September 1992 at Sholapur with the theme 'Life and Work of Shubha Rao'.

There have been many senior artists hailing from the State, who have made notable contribution to the world of art. The academy organised a few seminars to highlight the contribution of such artists. Mysore city was the venue of a seminar in October 1992. The theme was contribution of artists M. Veerappa, K. Keshavaiah, N.J. Pavanje and Shilpi Siddalingaiah. Another seminar held at Udupi, the temple city, dwelt on the contribution of Manjaiah Hegde, K.K. Hebbar, and Gopala Shenoy.

Publications

The State Lalithkala Academy has been keen on bringing out publications. So far, a number of publications have appeared covering many topics like art history, attitude to art, art appreciation, biography of artists, introduction of award winning artists, and art portfolios. Collection of articles on art including translations, collection of papers submitted at seminars and symposia are also being

Kalamandira, School of Arts, at Bangalore has the distinction of being the first arts school in the state. The late A.N. Subba Rao founded and guided this institution, which has recently, acquired machinery for graphics. *The Acharya Chitrashala* started by the late M.T.V. Acharya, at Bangalore is active even after his demise, and is the only institution giving postal tuitions. *The Ken School of Art* at Bangalore, though not very well equipped, has been notable for moulding artists in the contemporary art tradition. It is equipped with graphic machinery. The Principal R.M. Hadpad is an artist with modern views. Many of its students have attained fame at the State and National level. About 15 students of this institution have undergone higher education at Baroda and Shantiniketan. B.V. Suresh, Jayakumar, Omprakash and Sheela Gowda have studied at the Royal School of Arts at London. Suresh and Jayakumar are on the faculty of M.S. University of Baroda and Kannada University at Hampi respectively.

The School of Arts at Dharwad, established in 1935 by D.V. Halbhavi is active. The J.N. Arts School of Gadag which was recognised by the Education Department in 1980, Ravindra Kala Niketan at Tumkur (1981), Vivekananda Kala Mandir at Raibagh (1984), Uma Art Institute Belgaum, Murugharajendra Arts School, Athani, Belgaum District, Lalitha Kala Maha Vidyalaya, Chikodi, Belgaum District, Shantala Lalithkala Shala, Hassan, Bharatiya Kala Kendra at Dharwad, Mahalasa School of Art at Mangalore, Yogeasha Chitrakala Vidyalaya at Humnabad, Bidar District, Tagore School of Arts at Karwar, Adarsha Chitrakala Vidyalaya at Indi, Bijapur District, Siddeshwara Kala Mandira at Bijapur, Mahesh Art School at Mudhol, and Revana Siddeshwara Arts School at Hoovina Hippargi, Bijapur district are institutions established after 1980. Belgaum, Bijapur, Dharwad and Uttara Kannada districts which come under Belgaum Division, had 42 art school as during year 1993 and are awarding Diploma of Karnataka Secondary Education Examination Board.

Sculpture and pottery

Several art schools are teaching sculpture as a subject in their curriculum. There are institutions like Acharya Shilpa Kala Shala, founded by Late A.C.H. Acharya at Devanahalli and Tippoji Kala Mandir at Shimoga, which teach sculpture exclusively. Dharwad, Honnavar, Gadag, Mysore, Soraba and Shivarapatna in Kolar District are also places where there is opportunity to learn sculpting in stone and sandalwood under guidance of skilled craftsmen. Ramanagaram in Bangalore district and Khanapur in Belgaum district have schools where pottery is taught.

Organisations

The last decade has witnessed considerable increase in the number of organisations established for promotion and fostering arts. During the 80's organisations that were already established, also were active fulfilling their objectives. Chitra Kala Parishat at Bangalore organised a number of programmes, on the lines of those envisaged by the Academy. Camps on sculpture, graphics,

seminar on art education, and regular art exhibitions of national level have taken place. A volume on traditional paintings was brought out by the Parishat in 1980, which has other publications to its credit. 'Kalamahotsava', a festival of arts was organised during 1980, 1984, and 1990.

The artists connected with Chamarajendra Technical Institute, Mysore have organised themselves under the banner Chitrakala Sangha. It has got up many programmes. During 1985, the organisation completed 20 years. A souvenir brought out on the occasion furnishes useful information on 65 artists. U.S. Venkataram with others floated an organisation called Chitrakala Mahaparishat at Bangalore in 1972. It has been promoting the cause of arts by arranging various programmes, including felicitating senior artists.

Gulbarga Arts Council established in 1975, has arranged several lectures and exhibitions. The United Contemporary Artists Group Samyojitha was formed in 1976. N. Marishamachar, Ramdas Adyanthaya, Sheela Gowda, Mangala, Shyamsundar, K.R. Subbanna and others were behind it. Around 80s Chandranath Acharya, A.L. Narasimhan, N. Pushpamala, H.S. Venugopal, B. Jayaram and V. Vallish joined them, and organised several exhibitions. This troupe made a notable contribution to the art world by organising all-India Graphic Exhibition, display of the works of K.G. Subramanyam (1981), lectures by K.G. Subramanyam (1984), and Ghulam Sheik (1993). During the year 1987, Banglewala, M.C. Chetty and Gayatri Gowder started Jagriti Kalavidaru at Hubli. Dharwad was the venue of an organisation 'Rainbow Arts Council'. This was in the beginning of 80s owing to the efforts of Bharat Kumar, Balekai and Renuka Markande. An organisation of staff of Arts schools was registered at Hubli in 1988 with Babu Rao from Tumkur as the secretary. The organisation which has members from all over Karnataka like R.M. Hadpad, Banglewala and Mohan Sitanur has organised art exhibition and a workshop on water colours.

Painting is one of the subjects taught at the primary schools. Art teachers of primary schools have formed organisations at taluk, district and zonal levels which are very active at the State level. Art exhibitions and conferences are also arranged. The conference of Karnataka State Art Teachers was held at Bangalore in 1991, when a souvenir was brought out. From quite a longtime, a Federation of Art Teachers is functioning in the State. At present, M.S. Nanjunda Rao and V.G. Andani are the president and secretary respectively of this Gulbarga-based Federation. 'Contemporary Arts Forum' floated by Raja and others of 'Kala Mandira' Bangalore, and such others are organisations which have arranged art exhibitions and many other programmes a little earlier to and during the 80s.

Artists belonging to several organisations formed a group by coming together and organised festival of arts under the banner of 'Kala Mela'. Many young artists of the State have drawn inspiration from it. S.G. Vasudev, R.M. Hadpad, G.S. Shenoy, G.K. Satya, N. Marishamachar, P.S. Kumar, C.S. Krishna Setty,

U. Bhaskara Rao and A.L. Narasimhan served as secretaries and office bearers. The festival was conducted in 1980, 1983, 1985, 1988 and 1993. The 1993 Kalamela attracted 230 artists from all over the State who participated in art camp, seminars and other activities. An attractive souvenir was also brought out.

Several senior artists put their heads together to devise a means of taking art to the common man. The resultant concept 'Kala Yatra' proved to be a big success and a landmark in the art world. The artists V.G. Andani, C. Chandrashekar, S. Dhanalakshmi, R.M. Hadpad, G.S. Khande Rao, P.S. Kumar, C.S. Krishna Setty, J.M.S. Mani, N. Marishamachar, A.L. Narasimhan, N.B. Patil, Sharada Patil, Vijay Sindhoor, K.T. Shivaprasad, Venkatachalapathy and A. Yousuf were the artists behind this. About 50 works of art of these artists were on display at 32 venues all over Karnataka. The mobile exhibition between February and July 1984, traversed all over the State and each display was inaugurated with lecture on art, demonstration and slide show. It was purely a voluntary effort, in which the artists contributed to the expenses. The sale of exhibits and a grant by the Government helped the success of the effort.

'Yugantara Kalavidaru' floated by Shekar Kadadi, Chandrakanta Kusnoor and others in 1993, has been arranging lectures on art and literature periodically. Karnataka State witnessed another unique event in June 1993. Mohan Sona and other artists from Dakshina Kannada district chose a village Sonangeri near Sullya with a view to expose the entire community to art appreciation. Artists hailing from different parts of the state converged here to create works of art. It was art taken to the doorsteps of the villagers, with the whole place being transformed into an open air studio. The Alumni Association of Davanagere Art School and the Bangalore Art Society were started by C.S. Krishna Setty. Belgaum Art Society, founded by Sagardatt Patil in 1978, ceased to function after his demise. G.K. Satya and C. Chandrashekar's 'Rhythm', We Seven, Mysore Arts Council, Progressive Art Painters in Bangalore, Kalapragati Kala Tanda, floated by G.S. Khande Rao, A.S. Patil, A.D. Patthar, S.B. Uppin and M.S. Neela of Gulbarga and 'South Kanara Art Council' by G.S. Shenoy and others of Udupi are all organisations which have organised a number of exhibitions within and outside Karnataka.

Kalaniketana Kalamandira founded by Malagatti has been carrying on publication of books on art and other art promotional activities at Belgaum. Lalitakala Sangha is functioning at Hukkeri. Artists E.K. Janardana, A. Yousuf, Krishnappa, Shankar Patil and others have formed a troupe Karnataka Painters. Youth and Arts Guild and Creative Arts Council, an organisation of artists from Davanagere Arts School are also active. Shilpakala Pratishtan(1987) chaired by prof S.K. Ramachandra Rao had D. Vadiraj as secretary, and now sculptor Kanaka Murthy is the secretary Teaching *Shilpa* art, bringing out books on the subject and organising seminars including holding of shilpa Mela in 1987 are its achievements

All India Art Exhibitions

The Ideal Fine Arts Society of Gulbarga has organised several programmes of national level. In 1990, it conducted an all-India graphic and drawing exhibition. Sangeeta S. Jadhav, Kavita Shah, G.C. Kapaminabaraga, B. Padma Reddy, V.P. Nadiger and P.B. Kurchagi from Karnataka secured awards. Sangeeta was awarded a gold medal and Rs.500; while the others were awarded Rs.1000. Vijaya Fine Arts Society, held an All India Art Exhibition in 1991. Gajraj Chavan, Asmita Vinay Laad, Shubha Bhatta and M. Umesh Babu from Karnataka were awarded prizes of Rs.2000 each. A certificate of merit was presented to 20 artists. The Karnataka State Lalitkala Academy conducted an All India Exhibition of Graphics. Arun Kumar Jena (Shantiniketan), Kalpana Prakash (Bangalore), S. Ravishankara Rao (Bangalore), Vijay Bagodi (Baroda), and Siddhartha Ghosh were five artists who were awarded Rs.5000 each; 10 other artists received Rs.1000 each and a certificate of merit. Chitrakala Parishat has been conducting All India Painting Exhibition from quite some time. The 14th exhibition was held in 1992, when 10 awards and seven special awards were won by artists. Among the award winners, those hailing from Karnataka were U.J. Devadigar and Monappa from Manipal, V.N. Kanpeth from Hubli, K.G. Arun from Kodagu M. Raghuram, Sudha Manohar, Rajaveer, Elangovan, Murali and V.R.C. Shekar from Bangalore.

The Crafts Council of Bangalore has its aim of encouraging skilled craftsmen in the field of Handicrafts. It has a programme of presenting the Kamaladevi Chattopadhyaya award annually. Sculptors Ashok Gudigar, Venkataramana Bhat, Suresh Gudigar, Rama Murthy and Raghupathi Bhat (Ganjipha work) are among the recipients. Manasi Mohan Joshi of Hubli (for embroidery) and Ramanna Chitragar (lacquer work) from Kinhal are among the other awardees.

The State Handicrafts Development Centre has also been presenting annual awards. The awards for the year 1992, were bagged by V. Madhavachar (sandalwood carving), R. Kannan (beete) Venkobappa Chitragar (Kinhal Art) and Pratibha Mallesh (Mysore school of traditional painting). Commendatory certificates were awarded to M.G. Narayanappa (sandalwood carving), Syed Yunus (beete wood carving), C.A. Krishna Jetty (lacquer work), Seshachalam (Embossing), S. Manjunathacharya (sculpture), Nalini Kulkarni (Tie and Die), Anita A Chitrapurkar (embroidery).

Award Winning Artists

The Karnataka State Government bestows the Rajyotsava award annually to persons who have excelled in various fields like literature, art, social service etc. Among the State award winners, there have been quite a number of people from the art world. N. Hanumaiah (1971), Y. Subramanya Raju (1972), R.S. Naidu (1973), P.R. Thippeswamy (1975), S.S. Kukke (1976), Madhugiri Ramu (1981), Basavanna Shilpi (1982), S.M. Pandit, Rumale Channabasappa (1983), F.M. Soofi,

M.S. Nanjunda Rao, Sabannanavar, Nagesh Bheema Rao, R. Murthy (1984), K.K. Hebbar, Ranjal Gopala Shenoy, S.V. Nayak (1985), D. Vadiraj, R.M. Hadapd, N. Narasimachar, N. Pushpamala (1986), L.P. Anchan, M.A. Shetty (1988), M.T.V. Acharya, R.G. Raikar (1989), V. Balu, H.V. Shamaraya Acharya, V.G. Sindhoor, S.V. Padmanabhacharya, Mayacharya, Shanmukappa Kalappa Yerakadu (1991), K.S. Shridharachar, Peter Lewis, G.S. Shenoy, B.L. Buranapura, M.S. Chandrashekar, V.G. Andani (1992) and S.G. Vasudev (1993).

K.K. Hebbar, Minajigi and S.M. Pandit have the distinction of having been recipients of Honorary Doctorate degrees from different Universities. S.C. Patil who presented his thesis on Folk Painting was the first to receive Doctorate degree in a subject on arts. B.K. Hiremath has dealt extensively on painting in his thesis on palm leaf manuscripts.

Periodicals on Art

A.N. Subba Rao of Kalamandira launched a periodical *Kala* in 1930. A periodical that was meant exclusively for art, it appeared for 25 years setting a record and making a mark in the art world. Ravish Kasaravalli launched a periodical *Nishada* in the 70s which dealt with art. Between the years 1979 and 1984, Ken School of Art at Bangalore brought out 37 issues of *Kalavikasa*, a magazine on art. The 80s saw Vijaya Kala Mandira of Gadag regularly bring out *Kala Prapancha*. During 1990, A.S. Murthy launched *Canvas* which has been keeping up its regular appearance. During the last decade, all over Karnataka, the popular dailies and weeklies have been devoting more space to topics on art. Both the English language as well as the Kannada language periodicals have been reviewing art shows regularly, and there has also been an increase in the number of articles appearing in them, on various aspects of art.

Publication of books on art has registered an upward swing in the last decade. The Karnataka Lalitaha Kala Academy has made a significant contribution in this direction. Sreenivasa Murthy's translation of Paulkhe's work and three volumes on contemporary art penned by several authors, have filled the gap in the area of publications on modern art. In 1988, Kalatapasvi K. Venkatappa and Kattangeri Krishna Hebbar penned by S.K. Ramachandra Rao and K.S. Haridasa Bhat respectively were published. During 1989, M.H. Krishnaiah brought out a masterly study a miniature art titled *Sringaralahari*. Chandrakanta Kushnoor's *Kale* and *Anubhava*, have been the result of a thoughtful analysis of having looked at art from several points of view. Dr. Krishnananda Kamat's *Kaavikale*, and a collection of articles about Shubha Rao are two publications that have class woven into them. The year 1993, proved to be a landmark in the publication activity of the academy. A giant volume of collection of articles on various facts of art *Chitrakala Prapancha* and an Artist portfolios have been brought out. Another publication brought out in 1991, stands apart. K.V. Subramanyam has made a study of K. Venkatappa. The author has used extensively Venkatappa's unpublished diary. But, an at-

tempt has been made to evaluate Venkatappa from the eyes of an artist of contemporary period, a new way of looking at things.

B.P. Bayiri has brought out quite a number of books on art, on topics like stories of artists, short stories on the world of art, children's painting, Indian painting, modern art and artists. N. Marishamachar has published over a dozen works till date on various topics of art like K.K. Hebbar, K.G. Subramanyam, creative artists, contemporary art in India, folk arts of India and Art Encyclopaedia. Several writers have brought out publications on the lines of monographs published by the academy. Gaveesh Hiremath's *Kalavidaru Nadedubanda Daari* (1983), Vijaya's *Kalamandirada A.N. Subba Rao* (1984), Shankar Patil's *Dr. Minajigi* (1987), B.K. Murtheeswaraiiah's *Devashilpi* (1989) and Gaveesh Hiremath's *Sriujanasheela Kalavidaru* (1991) are works dealing with artists of our land. M.T.V. Acharya's *Kale Mattu Naanu* (1988), is a work highlighting author's view point on art. Suresh Kulkarni's *Piccaso* (1981), Nemichandra's *Novinally Addida Kuncha* (1992), About Van Gaugh, are works introducing artists from other countries. S.C. Patil has published a book on *Baroque Art* (1987).

The last decade has witnessed the sad demise of several senior artists of the State. Almelkar, H.S. Inamati, Sagar Datt Patil are no more. Y. Nagaraju (1979), A.N. Subba Rao (1981), S.N. Swamy (1983), R.S. Naidu (1985), Ranjala Gopala Shenoy (1985), S.R. Iyengar (1985), Minajigi (1987), Rumale Cannabasavaiah (1988), F.M. Soofi (1988), A.C. Hanumanthachar (1989), N. Hanumaiah (1991), S.S. Kukke (1991), Srinivasachar (1992), M.T.V. Acharya (1992), S.M. Pandit (1993), Roerich (1993), S.R. Swamy (1993), D. Vadiraj (1993), have left us. The passing away of these artists has caused a deep void in the ranks of parctitioners of romantic school.

Add to page No.1044:

RECENT ARCHITECTURAL TRENDS *

The ever-growing need for built spaces accomodating different functions have led to vast and varied types of building and building projects. Though most of the building projects may not fall in any definite category of a style, some of the apparent trends that could be identified are (1) traditional, (2) modern, (3) post-modern, (4) functional, (5) cost effective and (6) vernacular.

1. Traditional: The prototypes of this style being the Secretariat (Vidhana Soudha) and Sir Puttanna Chetty Town Hall. The structures that could be related to as being attempts in this style are the General Post Office, the M.S. Ramaiah institutions and Taralabalu religious and Culutural Centre (R.T. Nagar), Bangalore. Stone associated with monumentality and quality of strength, is most suited material for public buildings wherein least maintenance and long life is expected. Symmetry in plan and visual elements; running corridors and central court yards; the column bases, capitals, brackets, mouldings and other carvings dependent on the finance and devoted skilled labour available, are some of the salient features of this style.

* Contributed by K.R. Ganesh of Bangalore.

2. *Modern*: The basic philosophy is not to provide anything that is not essential and exploiting the materials and three dimensional spaces to maximum extent. Monotony and monumentality in some cases can evidently be seen. Some of the examples are: (a) University of Agricultural Sciences G.K.V.K., Bangalore completed in 1974, its architect being Achyut Kanvinde, New Delhi. Stone is extensively used either as slabs for cladding (Administrative block) or in masonry walls. This is a model in campus planning incorporating the site conditions, contours, local materials, spatial optimisation, land scape etc. (b) L.I.C. Tower (Visvesvaraya Trade Centre) Bangalore 1981, its architect being Charles Correa, Bombay. The microclimate in the upper office floors, expose concrete surfaces, the skyline and the massing are all significant of this project. (c) Indian Institute of Management, Bangalore 1984: architect B.V. Doshi, Ahmedabad. Spine: Courts; Semi covered spaces; the public, semi public, semi private and private functional zones; light and shade are the terminologies often used, which get a definition in this project. Granite is the basic visual binding material. (d) S.D.M. College of Engineering, Dharwad 1988: architect Shirish Beri, and flaky (Sedimentary) Shahabad stone is used effectively in the super structure. The spatial sequence following the contours and the land scaped courts are the other interesting aspects of this project. (e) Air Force Naval Housing Board Banasawadi, Bangalore 1988 and (f) HUDCO (KHB) Housing, Hassan, 1990 being designed by architects Shilpa Sindhoor have used granite in masonry, slabs in pergola roofs and walls. Detailing, covered and semi-covered spaces are significant features of these projects. (f) Individual residential projects all over Karnataka do exist, where in granite, wire cut brick, concrete, hollow blocks etc. have been utilised, exploiting the optimum potential of each of the materials. Exposure of wall and roof surfaces without plastering, the two and three dimensional spaces flow and land scaped terraces are symbolic features of this trend.

3. *Post modern* (Neo Classic): The hard core rationality, monotony and monumental quality of modern architecture is residential and other semi private projects have perhaps led to the emergence of post-modern style, in an attempt to soothen visual impacts. Symmetry in visual elements: (1) Visual focal points and axes defining the strategies in planning, (2) Framed visions-vistas, feeling the experience of flow of spaces, courts and water bodies, (3) Gabled and hipped roof forms, (4) Graphical treatment of walls, roofs, floors and openings, (5) reintroduction of arches, (6) pedestals, pediments, balusters, brackets, capitals and (7) bases, architraves, flute columns, dormer windows and skylights are all the constituents of this post-modern character.

The elements from Greeco- Roman, Renaissance, post-renaissance, Gothic, Sarasenic and Colonial architecture could not be found in this trend. Some of the examples apart from various residences and housing projects all are follows: (a) Windsor Manor, Bangalore 1984: architect Rajendra Kumar, New Delhi; designed and built in the modelled version of Windsor castle, this project is probably the inspiration for later works in this trend, (b) Holiday Inn, Bangalore 1987: architects

Rajendra Khanna and Stup consultants. The atria, capsule lifts, water cascades, land scaped interiors, feel of flow of spaces, stained glass roof over atrium, cane coffers in the coffee shop, the bakers shop in Swiss style, are all the memories one can carry from this project; (c) Brooke Fields, White Field, Bangalore 1989: architects Zachariah and Thomas, Bangalore. Brooke Bond corporate complex, planned around the main block has other facilities like training centre, club house, guest house etc. (d) Casa Lavelle, Bangalore 90: architects Naksha, Bangalore. Attempts in the roof forms and maintaining the integrity of the housing units and clusters, along with the land scaped courts, are the significant features of this project.

4. Functions: Majority of the activities of to-day's modern functions limit the scope for architects more to satisfy the functional needs rather than to create in their designs, a lead to any style. Design is not the same as style. Style is subjective, an intuitive individual response to one's concept of what is aesthetically beautiful; Design, by its very definition is rationally planned with an objective and a carefully thought out exercise of process.

- (a) Transport based projects like Ports, Airports, Bus terminals and Depots and Railway stations and appertuances are some projects where perhaps the prospects for creativity are almost none.
- (b) Industries and factories, tea and other food processing centres, pharmaceuticals, packing units, milk pasteurisation and chilling units (of Karnataka Milk Federation - K.M.F) and hospitals are some of the projects wherein the architects are bound by the functional restraints. May it be the circulation system or the daylighting and limitatins or the dust free quality finishes or the necessity to air condition some or whole of the built areas. These restrictions have not curbed the architects to create facades, play of light and shade, massing, courts, water bodies, split levels, flow of spaces, land scape etc.
- (c) Theatres and auditoria, hotels and resorts, and sports clubs and stadia are some of the challenging projects which architects have tackled successfully. But again the function is dominating and the search for the identity of a style is rather futile.
- (d) Telephone and trunk exchanges and postal and telecommunications buildings have successfully maintained a character of their own and could easily be identified whether they are in coastal or malnad or hot dry or monsoon areas. There seems to be a combination of part of modern architecture and part of functional atyle in their projects.

5. Cost effective: Social concern and zeal to achieve, amongst a section of engineering and architectural fraternity have evolved this contextual cost effective trend. Quality control and not sacrificing the strength being the prime concern while aiming to reduce the over all cost, numerous architects are attempting to synchronise research and development (R and O) inputs in their individual

and varied approaches. Nirmithi Kendras in most of the districts are trying to play a key role in imparting and demonstrating alternate building systems.

ASTRA centres (Application of Science and Technology for Rural Areas Indian Institute of Science, Bangalore), are not only persuing research in alternate cost effective systems, but also implementing many of them successfully. Another of their major attempts to reach out to the society is their training programmes for engineers, architects, contractors and craftsmen, aided also by KSCST. This, by and large has inspired many a young architects. ASTRA centre's activites have extended to Solur, Ungra and Sirsi as well.

Individual architects have tried out and built successfully Ratrap bond, soil cement blocks, hollow clay blocks and composite masonry walls, catenary brick vaults and domes, hollow blocks on prestressed joists, precast arched panels over precast joists in roof etc.

Exposed soil block masonry walls and semi-circular brick vault roofs are part of the security block at Indian Institute of Science Bangalore, designed by architects Chandavarkar and Thacker.

Soil cement blocks walls, hollow clay blocks roof over precast joists, and segmental brick vault roofs are featured in many of the works of architete B.S. Bhooshan in and around Mysore and Kodagu areas.

6. *Vernacular*: In real sense, it is the architecture without architects. Especially in rural areas, wherein the users themselves, over a period of generations' experience, can decide upon the spatial needs, depending on their socio-economic situations; the best of building materials, depending on the available transportation systems; the constructional system, depending on the skilled and unskilled labour available; the finer articulation and finishes, depending on climate and local skilled artisans. All these aspects have evolved a definite character of the place, highlighting the geo-climatic considerations. Some definite zones could be classified as (a) The coastal, (b) The Malnad (hilly), (c) Northern Maidan (hot dry), (d) Southern Maidan (hot dry) and (e) The Monsoon.

History repeats itself, but the relevant forms and systems may change in the process of finding the path back to the roots. There have been attempts to incorporate certain details, constructional systems and recreate the vernacular experience in urban context, but still the conscious efforts to design is visible. Nrithyagram (dance village), Hesarghatta near Bangalore 1991, by architect Gerard Da Cunha of Goa, could be cited as one such examples.

The common rural onlooker tends to take back to his environment, the influences form the Urban architectural trends. The phenomenon of change over from one to another trend in an urban context is fast moving and a passing phase. But in rural context, any influence once rooted may take a long time to change.

Obviously, the existence of so many trends is probably confusing. Whereas confusion may also mean ignorance out of lack of knowledge; clearing up of confusion would mean continual process of learning. So "Let good thoughts come from all the directions".

Add to page No.1073:

MUSIC SCENE IN KARNATAKA *

With the advent of Indian independence, the Royal Durbars which were partonising music for centuries came to an abrupt end. There was a vacuum and almost the entire burden had to be taken over by the music Sabhas and associations. They had to keep the flame alive. The present history of the development of music can be gauged by studying the progress of the various music Sabhas spread all over the State. Naturally they have replaced our Maharajas in monopolising patronage to music. Some of the major Sabhas arrange monthly concerts of leading artists. Some conduct a regular annual festival for a week or more wherein they conduct discussions, symposia or seminars on subjects bearing on music and also hold series of concerts in the evening. Apart from these prominent Sabhas dotted all across the State, there are a large number of schools teaching music headed by a musician or group of musicians.

The oldest organisations amongst the Sabhas in the State is the Gayana Samaja at Bangalore (1905) perhaps the earliest of Sabhas started in India. Even while Mysore Durbar was inviting leading artistes from south as well as northern states (upto 1950's) the Gayana Samaja would arrange most of those artists to give concerts in the Samaja at Bangalore. Apart from the leading Vidwans from the South the leading local Vidwans are giving concerts more often than before in the Samaja. From 1980 Dr. Doreswamy Iyengar, A. Subbarao, R.K. Srikantan, Belakavadi Brothers, Flute Suresh, Madhuranath, Violinist Nagaraj, Veerabhadraiah, Ramachar, Ghatam Manjunath, T.A.S. Mani, R.R. Keshavamurthy, Bangalore Venkatram and many other leading artists were being featured often in their programmes. The Samaja started arranging Music Festival-Cum-Conference from the year 1969. Each day there will be music concert of the juniors earlier in the evening and then there will be a concert of the maestros. After the week on the last day a Sabha is held where the President of the Conference will be honoured with the title 'Ganakala Ratna' and about half a dozen chosen individuals from the field. The conference is presided over by a leading Karnataka born musician. Lately they have introduced a theme for the conference. Supposing they invite a leading violinist as the President, the discussions will be on the art of violin palying. If they choose a dancer as President, the discussion will centre round dance and when they invite a *mridangist*, they discuss *laya* aspect of music for the major part of the conference.

Another premier institution is the Karnataka Ganakala Parishat (Bangalore).

* Contributed by E.R. Sethuram, Bangalore.

It is a forum of local musicians, started in 1969 to unite the artiste fraternity and bring cohesion and unity in its ranks. The Parishat also started holding an annual conference (mostly during January) for well above 20 years and they have done a lot for raising the standards of art. In these conferences they have discussed many interesting subjects like the origin and evolution of *Javalis*, temple music of Karnataka and Kerala, Haridasa's contribution, analysis of the contributions of the Trinity, Veena traditions of Kerala, Tamilnadu, Andhra and Karnataka etc. Apart from the monthly concerts, a youth wing also arranges a conference wherein they give younger musicians the much needed exposure to groom themselves for public concerts. Lately the Parishat is holding conferences in District headquarters (Hassan, Bellary, Shimoga, Chikmagalur etc) and spreading the appeal of classical music to the four corners of the State. Some other programmes that they are conducting at different intervals like *kriti darshana*, *raga vaibhava*, *laya lahari* etc, have proved very attractive and instructive. In short the above mentioned two institutions are in the forefront of serving the cause of development and appreciation of music in the State.

Another equally active institution, The Percussion Arts Centre (Bangalore) specialises in the *laya* aspect of our music. They organise programmes emphasising the *laya* ambience and the intricacies of the *talavadya* ensemble and their festivals have attracted large number of listeners interested in *tala* aspect of music. At their annual conference they honour percussion artists with a title. Several senior maestros like Palghat Raghu, Muragabhupathy, Dr. T.K. Murthy, M.S. Ramiah, Umayalapuram Shivaraman etc, are honoured.

The newly instituted Palani Subramanyam Award has been bestowed on R.R. Keshava Murthy, R.K. Srikantan, H.P. Ramachar, A.V. Anand *etal*. The annual Talavadyotsava includes memorial lectures by important exponents of art and it is very good that these are edited and printed as monographs. Educative cassettes are also released named 'Layalahari' dealing with complex aspects of *laya* ensemble.

The Malleswaram Sangeetha Sabha (Bangalore) is an institution serving classical Karnataka Music. About 25-30 concerts are held in a year by the leading artists in the field and occasionally they celebrate some programmes in memory of great musicians of the past, as also Tyagaraja festival and the like. It has a large membership and has created a good record of service for over three decades.

Many other Sangeetha Sabhas like Tygaraja Gana Sabha, Saraswati Gana Sabha, Indiranagar Sangeetha Sabha, Devagiri Sangeetha Sabha, Adarsha Cultural Academy and others in Bangalore, are also arranging music recitals. This has helped the growth of music appreciation. The Vijaya College of Music started by the late Narayanaswamy Bhagavatar and the Ayyanar College of music started by the late Violin Maestro F. Chowdaiah have been teaching a large number of youngsters in both vocal and instrumental music.

Another feature of the musical arena is the number of *sabhas* like the Ramaseva Mandali (Chamarajpet) who organise music festival during Rama Navami, Ganesha festival, Gokulashtami etc., and it has been regularly conducting annual festivals attended by more than 3000 daily. The festival lasts for nearly 40-45 days with a concert on every evening by leading musicians with a junior concert earlier in the evening. There will be a stampede for tickets, which indicates that the charm of classical music has not worn off. This is a chance to hear any of the great artistes you want as well and you also get a bird's eye view of how our music is shaping out. Likewise the Seshadripuram Ramotsava Mandali also draws large crowds during the Ramanavami season. We have lately seen such organisations on a minor scale springing up in Rajaji Nagar, Jayanagar, Mavalli, Shankarapuram and other areas in Bangalore conducting festivals, from say three days to a fortnight.

Karnataka is the only State wherein both the Hindustani and the Karnatak systems of music live side by side. The river Tungabhadra acts as the dividing line; while the south of the Tungabhadra is wedded to Karnatak system on the north of the river, the Hindustani system reigns supreme. The north Karnataka districts had been locked up in the Bombay province till 1956. Due to the strong winds blowing from Maharashtra carrying the influence of great Maharashtrian singers, their tastes gradually switched over to northern music around the beginning of this century. In fact the singers from north Karnataka like Mansoor, Rajguru, Gangubai, Bhimsen Joshi, and Kumar Gandharva and others have been leading luminaries of Hindustani music world for a long time.

Though Bangalore in southern part of Karnataka was mainly wedded to Karnataka music, even from early 1930s there were some groups of listeners and a few practitioners who were fond of Hindustani music. Govind Vittala Bhav ran the Saraswati Sangita Vidyalaya and taught Hindustani music. Some sections of Konkani people in Bangalore preferred northern music and they started the Bangalore Sangeetha Sabha long back and arranged monthly Hindustani concerts. Later Pandit Ramarao Naik after training in Agra Gharana from the masters of the Gharana Fayyaz Khan, Atta Hussain, and Swami Vallabhadas, returned to Bangalore in 1940, and trained a number of singers, who are occupying the frontline in the Hindustani music world of today. M.R. Gautam, his disciple has distinguished himself. He was the head of the vocal music section of the Banarese Hindu University and later became the Vice-Chancellor of the prestigious Kairaghar Music University. Another renowned disciple Smt. Lalita J. Rao has today become a top-most singer and is a leading artist of all India fame. Smt. Lalita Shivaram is another famous artist who has cornered glory is also one of the seniormost disciples of Ramarao. Pandit Ramarao Naik himself is revered as a saintly type of person who has devoted his entire life to Vidyadan. He is revered as an authentic representative of the Agra Gharana in its pristine form. This year (1992) he was awarded two most prestigious awards in the country- The Sangeet Natak Academy

(Central) and the Tansen Award from the Madhya Pradesh government. He has trained a number of students.

Another tireless and dedicated teacher of the Hindustani music is Pandit Seshadri Gavai, at present the president of State Sangeeta Nritya Academy. Trained by the renowned blind sage of music Panchakshari Gavai, he returned to Bangalore around 1945. He immediately plunged into activity and recruited a large number of disciples and started training them in vocal as well as instrumental music from his Aravinda Vidyalaya wherein he has turned out nearly two thousand disciples on all these years. He has also been running a monthly magazine (*Gayana Ganga*) for over 30 years which is a record in the country for music journals. Along with these masters, Smt. Shyamala Bhave and D.B. Harindra also are dedicated teachers training many students. Bangalore today has a very large population who enthusiastically gather at Hindustani concerts and we find them quite knowledgeable about the *ragas, bandishes, drupad, khyal, tumri, dadra,, tappa and kajri etal.*

After the integration of the old Mysore State with the other parts of Karnataka and a large exodus of people from those parts of the new state as officers, traders, students, artists and clerical and other jobs in the various departments, they carried with them their love of Hindustani music. Many institutions are coming forward to sponsor Hindustani recitals, where we find that without reservation early, you may not secure a seat. Out of the many more Sabhas devoted exclusively for Hindustani music, the oldest one is the Bangalore Sangeeta Sabha, which was very active for long, but recently it is less active. The Hindustani Kalakara Mandali started 20 years back is a forum of the artistes and lovers of Hindustani Music. They hold a number of concerts and also annual conference of three-day duration, when along with local artistes two or three eminent outside artistes are invited to sing.

Sur Sagar is an association run by enthusiastic youngsters, who from the last ten years have given Bangalore music lovers variety of programmes and have continuously introduced upcoming artistes from all over India. Apart from this they have conducted seasonal meets where a particular Gharana is projected by singers of that Gharana. Then other Gharana are taken up at different intervals and are likewise presented. This is like tutoring listeners presenting various distinctive features of the Gharanas at depth. They have another interesting variation like presenting the evolution of *guru-shisya parampara*.

The practice of holding night-long concerts have also come into vogue in the city. Eminent singer late Gururao Deshapande's Anniversary is celebrated by his disciples with Vinayak Toravi in the lead as night-long chain of concerts by different singers participating one after the other. Such night-long concerts are now-a-days being held in some five star hotels, Chowdiah Memorial hall etc, and we see that the representatives of trading communities and the affluent ones

with automobiles accompanied by their family members gather in large numbers. In conclusion it can be said that in Bangalore, barriers are broken and votaries of both systems of music have commendable number of lovers. If the structure of a *varna*, the beauty of the *kirtana*, the niceties of *alapana* and charm of a *dasarapadas* cast a *spell* on one group, lyricism of a *khyal*, the lilts of a *tumri*, the *rhythm* of a *tarana* and the ebullience of a *hori* etc., casts a spell on the other group.

It is seen from the list provided by the Karnataka Sangeeta Nritya Academy that nearly 30 institutions (apart from institutions teaching dance) are engaged in Bangalore propogating advancement of classical music. It has become the music capital of Karnataka, which place was once occupied by Mysore, during the reign of Wodeyars.

Mysore, the renowned capital of the erstwhile princely state was also a centre of music and allied arts which flourished under the patronage of Mysore rulers. Their Durbar invited most of the leading musicians of the South and also even a few stalwarts of Hindustani music like Indubala, Goharjan, Fayyaz Khan and Vilayat Hussain who were given the *asthana vidwan* status. It was considered a great honour to be invited by the Mysore Durbar and many famous musicians from south like Sadashiva Rao, Lalgudi Rama Iyer, Muthiah Bhagavatar and others had shifted to Mysore permanently. During the time of Sri Krishnaraja Wodeyar IV who was himself a very able connoisseur of music, artistes from all over India flocked to Mysore and hankered to be recognised by the Durbar. Even in the Mysore army it surprises one to learn that there were nearly-fifteen bands playing European music.

When once the Durbars were disbanded it was the *Sabhas* that took over. Mysore has been the nursery of many cultural organisations and we find a phenomenal growth in their number recently. A highly prestigious and venerated institution is the Bidaram Krishnappa's Sree Prasanna Seetharama Mandira, started around 1935 by the legendary musician Vidwan Bidaram Krishnappa. Even when the best of musicians sang at the Durbar, the Ramanavami festival was eagerly awaited by the *rasikas* for a feast of music. The Ramanavami festival tradition continues even today. Violonist Chowdiah who also became legend was a disciple of Bidaram. The Mandira which is managed by a trust has maintained its old standards and the beautiful hall is even today considered the best centre to build up rapport with the audience. Of late some lovers of the Hindustani music have been arranging concerts here. In Mysore, the tradition of Ramanavami festivals, even today offer the major opportunity for listeners to feast their ears.

Yet another organisation devoted to performing the Ramanavami as a 10-day festival with concerts by the top-most musicians is being run on the beautiful lawns of K. Srikantaiah's compound. Srikantaiah is a great lover of music and he has built this organisation, The Chowdiah Smaraka Samiti's in memory of

the great violinist of Mysore, and incidentally this is the Silver Jubilee year of the Samiti. The lawn is decorated aesthetically and as backdrop lovely portraits of Rama and Seetha adorn the Mantapa and the whole place is enveloped in religious fervour. However since last two years, the Samiti has been co-operating with the Sri Jayachamarajendra Cultural Academy and jointly conducting the Ramanavami Festival at the Jaganmohan Palace.

Another organisation that started around 1950 has been very actively conducting concerts regularly every month. It has its own building named after Karnataka's greatest composer of Karnataka Music, Vidwan Mysore Vasudevacharya.

The Jayachamarajendra Cultural Academy has completed a decade of service to the cause of music as to Dance and Drama as well. It has been co-operating with other local organisations in conducting Purandhara Aradhana, Sri Krishna Janmashtami and other such festivals. On its anniversary the Academy has set up a tradition of honouring eminent artistes in the field of drama, dance and music.

The Ganabharati which started around 1980 arranges concerts periodically, at times two or three concerts in a month. In the sprawling Kuvempunagar it arranges concerts in their own building, dedicated it to the memory of the late Vynika Sikhamani Veena Seshanna. Another recent addition to this list is the Vasundhara Performing Arts Centre which is presenting many budding artistes both in the field of dance and music. It periodically organises seminars and festivals on music and dance. Sunada Samskritika Sabha and Tyagaraja Sangeeta Sabha are also some of the other organisations that are actively serving the cause of classical music and its tradition.

There are about 15 Sabhas listed by the state Sangeeta Nritya Academy which have been devoted to the advancement of classical music in Mysore city and we have also about half-a-dozen Sabhas in the taluks of this district contributing towards advancement of classical music. The temples at Nanjangud, Chamarajanagar and T. Narasipur, during festivals arrange concerts of famous musicians. Also there are organisations at all these places arranging concerts in the Ramanavami and Ganesha Chaturthi festivals which are celebrated with great aplomb.

Apart from Bangalore and Mysore in the old Mysore state, in the seven other districts music concerts are held usually to mark the Ramanavami and Ganesha festivals beginning from a week to three or four weeks when the leading musicians perform every evening.

Apart from Mysore and Bangalore districts, in the other seven districts of old Mysore state, there are number of music schools and music organisations that restrict themselves to organise concerts seasonally-like Ganesha Festival and Ramanvami. Shimoga district leads with nearly 20 music Sabhas and schools.

During Ganesha festival they engage a week-long festival, mostly in Shimoga and Bhadravati. There are some eight Sabhas in Chitradurga district with Davanagere being a big centre. Tumkur, Hassan and Chikmagalur have about eight organisations each and their main festival season is the Ganesha Festival. Mangalore is another busy district where there are around 15 organisations arranging concerts. Bellary too has the same situation with half-a-dozen organisations occasionally arranging recitals. Anyway it should be remembered that in their own small way they are all keeping the interest of listeners quite active. Karnataka Ganakala Parishat is of late arranging conferences in these district head quarters. Here the listeners as well as musicians are evincing great enthusiasm and most of the *rasikas* also know the rudiments of classical music and they turn up in great numbers for these concerts.

List of Musicians

The doyen of vocalists is the 92-year old Thitte Krishna Iyengar who has been given the most prestigious Purandhra Award (for the first time) newly instituted by the State Government. Then we have an array of vocalists as under: R.K. Srikantan, A. Subbarao, V. Ramarathnam, R. Chandrasekhariah, B. Krishnappa, Chintanapalli Krishna Murthy, M. Venkateshachar, Kurudi Venkannachar, M.A. Narasimhachar, Rudrapatnam Brothers, S. Shankar, Selvanarain and Ramakanth. The leading lady vocalists are M.S. Sheela, M.N. Ratna, Uma Gopaldaswami, Vasantha Madhavi, R.A. Ramamani, Padma Nagaraj, Nagamani Srinath, Sukanya Prabhakar, Nagamani Nagaraja, Sithalakshmi Venkateshan, T.S. Satyavati, Sachidevi, Sharada, Jambu Kannan, Neela Ramagopal, H.S. Anasuya and Janhavi Jaiprakash.

Among the Veena players Neelamma Kadambi, Srikant Iyer, V. Doreswami Iyengar, Balakrishna, R.N. Doreswamy M.J. Srinivasa Iyengar, R.K. Srinivasa Murthy, R.K. Suryanarayana, R. Visweswaran, Chokkamma, Alamelu, Suma Sudhindra and Rajalakshmi Tirunarayanan are notable. The flutists include M.R. Doreswamy, B. Shankara Rao, V. Desikachar, M.P. Upadhyaya, Rajanarayan, Sashidhar and Shashank (13 years' prodigy). The notable violinists are R.R. Keshavamurthy (of 7-string fame), Anoor Ramakrishna, H.V. Krishna Murthy, A. Veerabhadriah, Mahadevappa and his two sons (M. Nagaraj and M. Manjunath), Seshagiri Rao, A.V. Krishnamachar, H.K. Venkatram, Kanchana Subbaratnam, T.S. Tatachar, M.S. Subramanyam, M.S. Govindaswamy, Yeshaswi, H.K. Narasimha Murthy, T.G. Tyagarajan and B. Viswanath. Players of percussion instruments include M.S. Ramiah, V.V. Ranganathan, Ramachar, M.S. Seshappa, Bangalore K. Venkatram, A.V. Anand, T.A.S. Mani, K.N. Krishna Murthy, Ravikiran (*gotivadyam*), V.S. Rajagopal, Rajachar, Rajakesari, Chandramouli, Bhadrachar, Praveen, Sosale Seshagiridas, B.G. Laxminarayana, Sukanya Ramgopal (*ghata*), Dattatreya Sharma, Anantha Krishna Sharma and R. Munirathnam (*dolu*). Naranappa (*mukhaveena*), Ramadasappa, Kodandaram, M.V. Nagendrappa (Cello) and Kadri Gopalnath (saxophone) are famous artistes playing wind instruments. Some of

the artistes who died recently include nonegenarian violinist Shivarudrappa, Honnappa Bhagavatar, B.N.Suresh (flute), Pallavi Chandrappa, Seluvapullai Iyengar, Cheluvarayana Swamy, C. Krishna Murthy and Ghatam Manjunath.

To the north of the Tungabhadra in North Karnataka where the Hindustani system reigns supreme saw the first line of great Hindustani singers like Mansoor, Rajguru, Bhimsen Joshi and Gangubai, learning their basics from Karnataka musicians. In fact Gangubai's mother Ambabai was a Karnataka Musician and taught her "Lambodara Lakumikara" for the maiden song as Karnataka music reigned supreme in that region too then from the days of Purandar and Kanaka. Panchakshari Gavai, the great blind singer had to learn under a violinist at Mysore for the first few years and later learnt Hindustani under several masters. He was called the "Ubhaya Gayanacharya" as he had mastered both systems. But during earlier centuries, the Bahmani and Adilshahi rulers had fostered Hindustani music and Ibrahim Adil Shah II, a composer of no mean merit had his songs composed in praise of even Hindu gods Ganesha and Saraswati. But those links had been broken for long.

But the music of the stage (*ranga geete*) fashioned on the Marathi drama which had great influence. These songs were set in Hindustani modes. Most of the leading singers of the time like Mansoor, Rajguru, Bhimsen Joshi and others were famous on the stage before emerging as renowned singers. The leading Maharashtrian singers had cast a hypnotic spell on them. Another strange factor was that, the Mysore kings were very fond of the great northern singers and often invited them to sing in their Durbars. They paid handsomely and conferred titles on them. Thus came Nathan Khan, Hafiz Khan, Barakatulla Khan, Goharjan, Kesaribai and Vilayat Khan. In fact Fayyaz Khan was a favourite of the king and was awarded the title 'Aftab-e-Musici' (rising sun of music) by Krishnaraja Wodayer IV, and some of them were nominated Asthana Vidwans too. These artistes on their way back from Mysore camped in Dharwad. They had an appreciative audience there and fellow musicians were visiting the place often and held concerts there.

When Bhaskarbua Bakhle landed at Dharwad in 1908 as a teacher at the Govt. Training College, the atmosphere got surcharged with energy. Being a master of Gwalior, Agra and Jaipur Gharanas, a series of concerts ensued. With his disciple Pitre Vakil he started teaching a great number of students. With sitar maestro Rahat Khan at Dharwad and Savai Gandharva at Kundgol teaching music and with Panchakshari Gavai with his mobile teaching unit (almost a music *padayatra*) there was no looking back. Lately the Dharwad Art Circle started by Hanumanata Rao Walvekar, Ananthrao Kulakarni and Sripadarao Joshi started arranging concerts of all the leading *ustads* in quick succession. Now Dharwad is the southern captial of Northern music. It has also become a granary which has produced the top-most Hindustani singers winning the most prestigious awards Kalidasa Award, Tansen Award and the like. Thus Hindustani grew firm roots

here and Southern music had to retreat to the south of the Tungabhadra. The first Karnataka-born Hindustani singer who mesmerised every one by his smart music was Rambhau Kundgolkar, who became popularly known as Savai Gandharva (1889-1952). He learnt music from Abdul Karim Khan, the doyen of the Kirana Gharana for seven long years and in 1907 entered the stage. The Maharastrians who made sneering remarks that no Kannadiga could ever learn to sing, were bowled over by his genius. Literally swept off their feet and they started lionising him. He was a trend-setter and fashioned a captivating style which still echoes in the music of his famous disciples Bhimsen Joshi, Firoze Dastur and Gangubai Hangal. His death anniversary is observed in Kundgol under Gangubai's leadership. This really is one of the biggest music festivals in Karnataka. In Poona also under Bhimsen Joshi's initiative a big festival is held to honour his memory. This has a profound influence on the musical ethos of the land. Another musician who exerted the greatest influence on the destinies of the world of music in this area was the revered saint Panchakshari Gavai. He devoted his whole life to spread the muse far and wide. Being born blind he was taken care of by revered Kumara Swamiji of Hangal, by sending him to far away Mysore to learn Karnataka Music. The boy, Gadigiah (his original name) practised hard for three years and earned the esteem of giants in the field like Bidaram Krishnappa and Veene Seshanna, and returned to Hubli. At that time Hindustani music was invading Hubli. Gadigiah became fond of this music. He expressed a wish to learn this new music. The Swamiji fixed Kirana Maestro Abdul Wahid Khan to teach the boy at the Shivayoga Mandir between 1917-20. Later he learnt under Nilakanta Buva as also under Ramakrishnabuva Vaze. In 1933 he went to Bombay and visited the house of Vinayakarao Patawardhan, Omkarnath, Manje Khan, Burje Khan, Kesribai, Moogoobai and other famous musicians and absorbed the essence of varied Gharanas, the ambiance of *khyal*, *tumri*, *tappa*, *bhajan* etc., in detail. He also practised playing on tabla, harmonium, violin and *dilruba*. He started gathering students from everywhere. He opened a school on the Ashrama pattern. Ultimately he settled in Gadag at Punyashrama. He trained hundreds of students in vocal and instrumental music. This Ashram is even now run by his senior disciple Puttaraja Gavai, also a blind singer and *sanyasi*. Many famous musicians including Basavaraj Rajguru, Seshadri Gavai, Siddarama Jambaldinni, Arjunasa Nakod, Shankar Dikshit, the Puranik trio (Mrityunjaya, Chandrashekara, Basavaraja) as also Anita Puranik, Asha Pralayakalamath and Asha Navaligimath are all products of this haloed institution which has been in the forefront of over the entire area.

Dr. Mallikarjun Mansur was by all counts considered a complete musician. His selection of unusually-sung *ragas*, his subtly interwoven *taans* that remind you of the fantastic *torana* figures on the outer walls of Hoysala temples. The purity of tone and texture of *swaras*, evocative lyricism, superb imagination and creativity are qualities that are highlighted in the citation given to him along with the most prestigious 'Kalidas Samman' conferred on him in 1982. This

award is synonymous with the crown of music offered to him on a platter. He had also bagged almost every award valued as worthy from all Akademies, Rajyotsava award, University doctorate and Desikottama award from the Vishwabharati. He made Karnataka proud. His whole life had centered round music. His voice was over the same, though his health failed and it did not desert him up to his last days when he died in 1992. He has left an array of his disciples to carry on his legacy. Rajashekar Mansur (his son), Panchakshari Mattigatti, A.V. Patil and Meera Gundi are some of his senior most disciples with many other junior ones who are coming up.

Basavaraj Rajguru (born at Kundgol in 1920) who was called 'Sur ka Badshah' by Begum Akhtar, had a sweet voice which traversed four *saptakas* effortlessly. His music, a fine blend of Kirana, Gwalior and Patiala Gharanas had a rare lyrical quality. He devoutly sat at the feet of eleven gurus. Panchakshari Gavai, his first master who groomed him in Gwalior Gharana had blessed him to seek more light from masters of the art, howsoever he could find them. Basavaraj had an arduous journey and this list of *gurus* is pretty long, (Nilakantbuva, Savai Gandhrva, Suresh Mane, Bashir Khan, Mubarak Ali, Wahid Khan, Latif Khan, Inayatulla, Roshanali and Govindarao Tembe) while he sang, the elders would point out that this one is Nilakantbuva's *murki*, this Wahid Khan's *boltaan*, this suresh Mane's *gamak* etc. He sang all across India in all important music Sabhas, and sang every form the *drupad*, *dhammar*, *khyal*, *tumri*, *tappa*, *ranga geet*, *tarana*, *abhang*, *vachana* and *dasarapada*. He traversed all over India and drank deep from all available streams of music and added the best points of their styles. Thus his music shone with great brilliance. 'Vidyadan' was an article of faith with him. The best known amongst his disciples include Ganapathi Bhat, Sangamesh Hiremath, Somanath Mardur, the three Hegde brothers, Nachiketa Sharma, Siddaramiah Mathpathi, Sangita Katti, Rohini Deshpande and Purnima Bhat. He passed away in 1991.

Pandit Bhimsen Joshi is today the most popular and the most sought-after musician in the whole of India. He is also known as the 'King of Taans' and he won the prestigious Tansen award in 1991. His music resembles a mighty river enriched by many streams flowing majestically on its long terrain. Born at Ron in 1922, even as a boy he had a passion for music seeking which he left one day on a ticketless journey from his home at Gadag to Gwalior, the birth place of Tansen. He joined Madhava Sangeet Vidyashala to learn under Rajbhayya Pochvale, Krishnarao Pandit and Hafizali Khan. Not being satisfied he left for Calcutta to learn under Bishmadev Chatterji, but again left for Delhi to learn under Chand Khan. When Vinayakrao Pathwardhan chided him and told him to go to Kundgol, under Savai Gandharva, he learnt for five years, practising for more than 10 to 12 hours every day. He mastered the melifluous style of the Kirana Gharana. Even after becoming a master, Joshi wanted to enlarge his music by seeking guidance from Rasoolan Bai, Kesari Bai, Mustaq Hussain and

Ameer Khan. His music is a mature blend of delicacies of Kirana style, *layakari* of Gwalior style, complex *taans* of Agra, Patiala and Jaipur styles. With his amazing breath control he delivers all of them in sharply, impeccable and arresting manner, leading into a thumping finale. Recipient of Padmabhushan in 1985, Bhimsen Joshi has a long list of talented disciples in Sripati Padigar, Madhava Gudi, Ananth Terdal, Narayan Deshpande, Srikant Deshapande, Ramakrishna Patvardhan and others. Apart from *khyal*, *tumri*, *tarana*, *abhang* and *ranga sangit*, Joshi sings *devaranama* and *dasara pada* in Kannada. His tuneful rendering of songs of Kannada poets like Bendre and Kuvempu have thrilled Kannadigas no end.

Dr. Gangubai Hangal born in 1913, first learnt music under Kinnari Vidwan Halgur Krishnamacharya who taught her the basics with an assortment of songs in varied *raagas* (*druv cheez*) which she mastered very fast in course of a year. Her mother Ambabai arranged her tuition with Savai Gandharva in 1932. Her *guru* was rigid taskmaster and would insist on her practicing *swaralap*, *palta* and *taanbazi* daily for a number of hours. Behind the consummate mastery of Gangubai's singing is the *tapasya* of those early years. Once she sang in the Bombay Radio in 1937 and her recital attracted so much attention and from then there was no looking back.

She is a star performer in music festivals all over India and she has represented our music in far away countries including America, France, Canada, Nepal etc., where she proved a big draw. She was conferred Doctorate by Karnataka University (1978), Padmabhushana (1971), Ruhi Ghazal (first one in Karnataka) and other awards from Academies, the Rajyotsava Award (1970) and many more. She conducts the death Anniversary of her *guru* Savai Gandharva annually at Kundagol, which is a major event in the annals of Indian Music. Among her noted disciples are Naganath Wodeyar, Sulabha Dambal, Sita Hirbetta, Ashok Nadiger, and her daughter Krishna Hangal. She has earned a grace for Karnataka in the top most echelons of Hindustani Music.

A Beehive of Musicians

The leading younger generation of musicians in North Karnatak area mostly consist of the disciples of the great five stalwarts (Mansur, Panchakshwari Gavai, Rajaguru, Bhimsen Joshi and Gangubai) who have already been mentioned as disciples along with their mentors' profiles provided. Still there are a number of performing artistes not covered under that list. Here are the other leading ones, both vocalists and instrumentalists active on the concert platform.

Taking Dharwad district first, we have these artistes who are vocalists: R.S. Jantli, N.G.Modak, Arjuna Nakod, his son Raghunathsa Nakod, and Vishwanath Nakod, Seshagiri Dandapur, M.G.Patvardhan, Sangamesha Gurav and his son Kaivalya Gurav, Venkatesha Burli and Hanumantha Burli, Narayan Majumdar, Vinayak Torvi (now at Bangalore), Kamala Purandhare, Venkatesh Kumar, Venkatesh

Mannur, Rohini Deshapande, Sangeeta Katti, Kumar Das, Shantaram Hegde, Sripad Hegde, Dr. Nagaraja Rao Havaldar and Mathura Dixit.

Amongst harmonists Vasantha Kanakapur is a leading artist employed in AIR, Dharwad. Vocalist Keshav Gurram has retired from A.I.R. G.R.Nimbargi and his son Vadiraja Nimbargi are violinists while Yellappa Amaragol is a seasoned Shehnai player. Venkatesh Godkhindi and his sons Pravin and Kiran are noted Bansuri players. Great sitar Maestro Rahmat Khan settled down in Dharwad in 1912 and started the Bharatiya Sangit Vidyalaya and trained a number of *sitarists* of whom his son Karim Khan and descendents Bale Khan, Hamid Khan, Chote Rahamat Khan, Rafique Khan, and Shafique Khan are carrying on the legacy of Rahmat Khan. B.D.P.Pathak, Ramachandra Hegde and Jyothi Devagudi are also *sitarists* of standing. There are a number of talented tabla players in this district beginning from the veteran Basavaraj Bendigeri, Seshagiri Hangal, Raghunath Nakod, Ravindra Yavagal and Balchandra Nakod, (both now in Bangalore A.I.R.), Rajiah Hiremath and Suraj Purandhare.

The leading artists in Raichur district are Ramesh Kulakarni, Manikrao Raichurkar, and Srinivasachar and Ramachar Kakhandaki and these are violinists. We have a harmonist in Vayu Jeevottam Rao (blind). Bhimasena Char and Sanjeev Jahgirdar are the other vocalists.

In Gulbarga district Saroja Kolharkar disciple of the late Dr. Padaki is a leading artiste and the Kalamandal conducts his Anniversary by way of a music festival on a big scale. Ananthrao and Devarao Deshmukh are leading vocalists. Sumanrao Kulkarni is a tabalji while Sudhindra Dandapur is a harmonist. Gurunath Algudkar plays both harmonium and tabla. Tabla Maestro Sheik Dawood's disciple Gowrang Kodikal is now in Bangalore running 'Sursagar' a reputed music Sabha.

In Belgaum area R.N. Joshi is a vocalist who also plays on the Harmonium. Rambhau Vijapure, Jaishree Patnikar, Janaki Iyer, Kagalkar and Harmonist K.P. Hunugund, are the other leading artistes. In Bijapur Keshavarao Thite, Bhimarao Nidugundi, Shyamachar Joshi and Lata Jagirdar are vocalists and Rangachar Kakhandiki is a violinist. In Uttara Kannada area Ganapathi Bhat, G.S. Hedge, M.P. Hegde, Kamalakar Bhat are the leading singers. A number of younger artists are being trained in the Rajguru Pratishtan in Hasanagi near Yellapur and in Sirsi and Honnavar where there are a number of music Vidyalayas and art circles.

Music Sabhas

As in South Karnataka, in North Karnataka too, there are a number of Art circles, Vidyalayas, Utsav Samitis, colleges and schools devoted to the cause of classical music. There are a few differences in the way they set about to work. There are no overall organisations like those in the South, the Gayana Samaj or Ganakala Parishat representing all the musicians of the region, who are even enrolled as members. The southern meet by asking a senior musician to preside over the conference with a programme of symposia or demonstration or lecture

series was drawn up early. They observe certain important birth or death anniversaries of doyens or renowned masters throughout the year. In North Karnataka anniversaries are observed where night-long or even day-long concerts are arranged and musicians sing by turns. While the *Sammelans* in the South with extensive discussions, talks etc., added, there it is intensive where you are exposed to music continuously of a number of musicians. This has resulted in spreading the aroma of music to big gatherings of the *rasikas*. The numerous schools there of course train a vast number of students.

The Hubli Art Circle is an old institution which has been a major force for long (from about 1920s) in enlarging the appeal of music to vast circles of people. It is also linked to the Savai Gandharva Utsav festival at Kundagol, which perhaps is a major festival in India itself. Leading musicians from all over India gather in large numbers and sing animatedly to pay respects to the legendary musician. Another such old institution is Rahamat Khan Sangeet Pracharak Samiti which observes the doyen's death anniversary (from 1954) where also an all-night music concerts where artistes sing by turns and pay respects to his memory. Starting late in the evening, one will be listening to strains of Bhairavi as the next day dawns, and about half a dozen groups would have sung by turns. After the recent demise of Basavaraj Rajguru two Partishthanas have been started one in Dharwad and other at Hasanagi, the home town of his disciple Ganapathi Bhat in Uttara Kannada. Another Mallikarjun Manusr Memorial Organisation has been formed in Dharwad to celebrate the birth and death anniversaries of the doyen of the Jaipur Gharana and his son Rajasekhar Mansur had organised the first two festivals already.

Kirana Gharana Maestro Abdul Karim Khan's Anniversary has been celebrated at Hubli for long and Venkanna Mannur is in charge of the organisation. Panchakshari Gavai's Anniversary is celebrated in the same manner at Sri Vecreswar Punyashram (Gadag) annually on a big scale and musicians gather enthusiastically in large numbers and conduct concerts all along, night and day. Sursangita Sabha of Dharwad is arranging concerts regularly at Dharwad and Hubli. The other Sabhas active in the field here are Sangita Bharati (Dharwad), Ganasudha (Hubli) and Jnana Bharati (Hubli). Many other music schools also hold concerts. In 'Swaranjali' an art circle in Gulbarga, a 24 hour non-stop music fare is arranged in memory of Dr. Padaki who served for long the cause of popularising music. His disciple Saroja Kolharkar started the Sabha recently and it draws nearly two to three thousand listeners. Prominent among others are Belgaum Art Circle (Belgaum) and Art Circle (Saundatti), Sursingar (Bijapur) and Kalasangama (Honavar). Sirsi has a number of institutions devoted to the advancement of music like Sai Sangeet Vidyalaya, Sastreeya Sangit Vidyalaya, and others. Talented clarinet player Narasimhalu Vadivati is running a music school in Raichur which is very popular. We see both in the south as well as the northern parts of the State classical music surging forward with great aplomb. Classical music which

has accumulated the wisdom of centuries and has grown strong with the passage of time is bound to have a bright future by all counts. Lakshminarayana Sangeeta Shala at Kanchana (1959) in D. Kannada has been a noted centre where Thyagaraja Aradhana is being held from 1982, and it has been nurtured by Venkata Subramanya Iyer, Anandalakshmi Ammal and Subba Ratnam.

The Art of Gamaka

The art of Gamaka is an ancient one. Though *Ramayana* and *Mahabaratha* are the main props to this art, there are other classics which also go to make for delightful rendering.

Some decades back when this art was languishing, it is the efforts of literary giants like D.V.G., Masti, S.V. Ranganna and M.R. Srinivasa Murthy who encouraged the art to occupy a prominent place. They helped this art by starting classes at Sahitya Parishat and no Sahitya Sammelan would be complete without a Gamaka Goshti (seminar). Earlier part of the country the trinity of *gamakis* consisted of S.G. Bindurao, Kalale Sampathkumarachar and Krishnagiri Krishna Rao. All the three of them had different styles of rendering *gamaka* and the late Anantha Padmanabha Rao who learnt under all the three had mastered all the three styles. The late Talakadu Mayi Gowda, Ramakrishna Sastry and Ramaradhya are among the *gamakis* who have left a great impression on listeners.

Among the senior veterans Joladarasi Doddanna Gowda of Bellary is the most popular artist in the field. M. Raghavendra Rao who is the main architect of the Sahitya Parishat training scheme and is also renowned as a tutor, is a leading artist. In the frontline today are S. Nagesha Rao, B.S.S. Kaushik, H.K. Ramaswamy and Gunduramiah. Others in the field coming up are S. Vasudeva Rao, R. Shankaranarayana, Hosabale Seetharama Rao, Krishnagiri Ramachandra, M.A. Jayaramarao, G.B. Gopinatha Rao and others. Two tiny villages near Shimoga have done yeoman service to this art by bringing out series of cassettes of *Mahabharata* episodes ably rendered by Hosahalli Krishna Murthy and Vyakhyana Vachaspati Lakshmikeshava Sastry. Amongst the lady artists Shakuntalabai Panduranga Rao leads the group and others like S. Annapuranamma Raghupathy Sastry, Gowramma Nagaraj, Indira Venkatesh and Lalitaha Nanjundayya are worthy of mention.

Though the art had its strong roots in old Mysore area, in the northern Karnataka area the influence of Bharatha S.G. Bindu Rao had spread widely. Even a few musicians like the Late Gururao Deshapande became adept at rendering Gamaka. The other prominent ones were K.G. Halasigi, R.S. Kulkarni and Jayalakshmi Inamdar in that part of the State.

The art has become more popular with the staging of *Rupakas* (operas). The late Ramaradhya composed a few of them. B.S.S Kaushik and Neelathahalli Kasturi, also have been staging a few operas which have become very popular. To develop

this art and to serve its cause, an organisation called the Gamaka Kala Parishat was started. It has been conducting seminars, workshops, district level conferences and an annual festival-cum-conference. Under the Presidentship of G. Narayana and scholarly guidance of M. Raghavendra Rao the Parishat is making headway. Still lack of finance is one major obstacle. Also the inadequacy of curricula, which while fits only for an examination, cannot give the student proficiency in mastering the vast amount of literary material (which requires number of years of study) are problems which are defying the progress of this great art.

Apart from *Bharata* of Kumaravyasa, *Torave Ramayana*, *Harishandra Kavya* (Raghavanka), *Nala Charitre* (Kanakadasa), *Ramashwamedha* (Muddana), *Bharatesha Vybhava* (Ratnakara Varni) were the favourite works for the Gamakis for decades. Lately even Kuvempu's *Ramayana Darshana* renderings has become popular. Of course the Gamakis can render passages from any of the famous poets like Andayya, Someshwara etc, beautifully and can also sing *Pada vritta* and *Kandapadya* in a delightful way. This art is an old inheritance which in these days of massive onslaught of the mas media is not being given much attention. There is a need to take special interest for its development and preservation by literary organisations and training and tuition by experts in the field should be arranged. The newly formed Gamaka Kala Parishat is devoting itself to these tasks.

Sugama Sangita

The Romantic poetry of the modern period deserved a new style, melody or new musical form. This was called 'Light Music', 'Sugama Sangita' or 'Bhavageete'. Singers experimented with new forms. The poems of Bendre, Kuvempu and others became so popular that people started humming them. In course of time recitals were being arranged and in this way the literary output of our great poets was carried to large numbers of people, and their singers became very popular. This indeed is a revolution in two ways. We see poetry marrying music on the one side and music trying to concentrate on the meaning and the literary content on the lines on the other side.

While the purists derisively refer to this mode as 'light' music in the sense they have no substance, the adherents retort that it is music that gives you 'light'. Despite these disputations the new music has come to stay. It also involved thousands of people in its orbit and carried the rich heritage of our marvellous poetry far and wide. In classical music the *raga*, *tana*, *alapana*, the pyrotechnics of *swara* and *tala* produce extraordinary effects that dazzle you. Here the *swara* patterns and *tala* swirls rule the roost. It is claimed that meaning matters. It may not be entirely untrue, but yet it is minimal. The *sahitya* is submerged; it is subservient all the time to the surging flow of musical fancy. In Hindustani music too in the slowly meandering swirl of the *raga* in *vilambit* and fast racing rolls of the *druv*, the meaning gets smothered. The fact that we

enjoy classical music through the instruments is proof that words (*sahitya* or literary content) are not the primary requisites in classical music. The sound (*swara*) alone is king in that form, and meaning at best is a secondary consideration.

But in this new form of music it is the word, the meaning, the mood it conveys, and its literary import that are of primary importance. Music is only the superstructure. It might enhance its appeal by lacing it with melody. Poetry is delivered in attractive casing woven in sweet melody. The casing has to be simple, elegant, almost transparent. It should not distract the listeners by drawing needless attention to itself by indulging in pyro-techniques. The music here is melodious but not heavy, simple but should concentrate only in echoing the *bhava* embedded in the song. Good poetry always rides on the wings of music and will easily lend itself for the 'tune' in a musical form.

It is around 1930s the group called 'Geleyara Gumpu' with Bendre as their mentor, started experimenting with poetry by evolving new tunes and started singing them. The late Balappa Hukkeri who was a great ballad singer, started composing tunes for these exquisite poetry of Bendre and other poets and literally dazzled the gatherings. He should be rightly called the pioneer of Sugama Sangita in Kannada. He was popular as the 'Saradar of thousand Songs'. With his slightly corpulent figures and charming gestures and a beaming face he would build rapport with any type of audience in a jiffy, would cast an hypnotic spell on them. Another name who made this form very popular was Smt. Jayavanti Devi whose songs were cut into gramophone discs. They circulated widely around innumerable households. Some great classical singers too recorded songs of this variety and helped the growth of this mode. Amongst them are Bhimsen Joshi, Ameerbai Karnataki, Susheela Tembe, Krishna Hangal etc.

In the erstwhile Mysore State the credit of a pioneer must go to the late P. Kalinga Rao whose songs even now continue to delight the Kannadigas after so many years of his death.

His early records of Purandara Dasa's songs 'Madu Sikkadalla', 'Yaru Hitavaru Ninage' and 'Nageyu Baruthide' have thrilled listeners to no end. People who were very familiar with these time worn 'Dasara Padagalu' were startled and felt as though Purandara stood before them. His other song 'Udayavagali' just became immensely popular and became the unofficial invocation song for Unification of Karnataka. His dulcet voice and the meaningful pauses he employed to allow the meaning to sink into you are memorable and remarkable in every way.

Then we have a very talented composer and singer in Mysore Ananthaswamy. He has set tunes for a very large number of poems. Padmacharan of the All India Radio is a violinist of a higher order who took to composing light music for poems and continuously put out so many songs on the AIR which helped listeners to develop a taste for this new music. H.R. Leelavathi, a poet and trained

in classical music, devoted herself entirely to spread light music in every way. Her old songs are recalled by listeners even to-day. She has composed so many light music features for the Radio, where she served as a composer till recently. She has started a Sugama Sangeeta Academy to serve the cause of this art.

C. Aswath is another talented artiste who is a very popular singer and has composed music for very large number of Kannada poems. He has handled a very large number of diverse variety of songs from Sisunal Sharief to Kailasam and Bendre to Dodda Range Gowda successfully. With missionary zeal he is trying to organise the Sugama Sangeetha artistes into a band of devoted crusaders for recognition of this form of music and has brought them under the banner of 'Dhwani'. He has also authoured a book on the subject. Himself is a singer of repute; his cassettes have covered hundreds of songs of all our major poets, which have reached far and wide. The list is long and it includes Sishunal Sharief, Kailasam, K.S.N. and others. He has also directed music for Masti's *Kakana Kote*, which was filmed.

Shimoga Subbanna, Ratnamala Prakash, Malathi Sharma, Kasturi Shankar, Manjula Gururaj, Narasimha Naik, Shyamala Bhave, B.K. Sumitra, Shyamala Jahagirdar, B.R. Chaya, Yashwant Halbandi, Indu Viswanath and Usha Ganesh are some of the talented singers whose voices are familiar to all Kannadiga listners. H.K. Narayana is a prominent composer in the Radio field who has composed music for a very large variety of songs. In the early part of the decade, B.G. Ramanath, Devangi Prabhakar and Somasundaram are some of the artistes who gave light music concerts and popularised this medium.

Despite the tremendous impact this form of music has made, there are still some discordant voices here and there. Some poets think that great poetry should not be reduced into a song. Some classicists feel that some of the tunes are haphazard and claim that some contain patches of dissonance, some do not understand why all sorts of queer instruments are thrown into the ensemble.

Even if there is an amount of truth in all these arguments they are at best generalisations only. Against this if we weigh the amount of lovely songs that have merged the result will be astounding. Added to that this form has built bridges between our great poets and the common people and it has drawn a vast section of the people into a new ambit of appreciating both poetry and music. There have been outstanding singers of folk songs in Karnataka. They include Appagere Timmaraju, Banandur Kempaiah, Janardan and Pichalli Srinivasa. Among the noted lady singers, mention can be made of Gauravva Madar and Phakiravva Gudisagar. Husensab of Chipgeri (A.P.) sings Dasarapadas and is popular in the state.

Aid by Government

The education department also has a separate section devoted to advancement of music through the schools in the State. Perusing their records it is seen

that out of the 98 music institutions, 48 schools have been receiving grants from the department. Also from 1989-90 to 1992-93 they have sanctioned sixteen more schools in four districts. To start with 50% of what the schools spends for this training will be given as grant from the department. New text books are being prepared for the higher level examinations to be on par with the B.A. and M.A. degree levels and the Senior (Vidwat) examinations are raised to the levels of university degree examinations.

The higher level examination panels on music, dance and percussion subjects are conducting examinations in 41 centres in 20 districts. There are junior, senior and proficiency grades and from 1982 to 1992, a total of 42,445 students appeared for these examinations and out of them 31,142 have passed in these tests (about 73% of passes). These also include instrumental (both Karnataka and Hindustani), percussion instruments and even Bharatanatya and Kathakali dance.

From the I standard to X standard in schools music has become an examination subject. Earlier only girls' schools had music teachers, but now almost 20% of all schools have music teachers. Lately however light music also has been taught consisting of folk music, patriotic songs and group songs. Camps are conducted at district and taluk centres all over the State under the guidance of these teacher and patriotic songs are taught to heighten sense of national integration. Apart from these camps cassettes containing 16 patriotic songs are distributed to schools and departmental officials to help these activities.

The Government has sent circulars to schools to treat the song 'Bharata Jananiya Tanujate' as State Anthem on par with our National Anthem. Music teachers are encouraged to attend the annual conference of the Ganakala Parishat as representatives.

These activities by the Education Department (Music Section) have helped the growth of musical talent from primary school stage which in fact is the ideal time for initiating one into the world of music and is sure to give rich dividends in the coming years.

The Cassette Revolution

Once, long ago, it was the recorded disc, then there came the long playing record. They have been replaced today by the cassette, easy to carry in a pocket and to be passed on. In the days of the gramophone, recorded music meant only classical music. Though even now there are still cassettes of classical music maestros coming out, their number is very small compared to the less heavy forms of music like the folk, the devotional and light music, which literally sell in thousands. Even organisations like the Bharatiya Vidya Bhavan are turning out cassettes of Satyanarayana Vrata, Rigvedic Sutras, Stotras of Shankara and other religious hymns. The number of companies have come into this trade is legion and some are merely commercial in their approach.

The tastes of the listeners have changed vastly. Once the only music to be heard had to be classical music and that too by a master singer like Ariyakudi or Fayyaz Khan. The folk forms of music first started getting popular slowly and today they are in great demand. First came the light form of devotionals and they are still a draw. The *devaranamas* by Bhimsen Joshi, B.K. Sumitra and Vidyabhushan Teertha Swamiji have the first place in the market today. Once the songs of Play back singer P.B. Srinivas was the rage and today it is the revered Swamiji who holds the first place.

Whatever we say about the cassette revolution, we should grant that it has come as godsent to the Sugama Sangita form. But for the cassettes of Balappa Hukkeri and Kalinga Rao which paved the way for the upsurge of light music, this art form would not reach such a vast number of households in Karnataka. The evocative lyrics of our great poets (the unofficial legislators of mankind) would not have travelled to vast sections of our society but for this cassette revolution.

Add to page No.1078:

DANCE IN KARNATAKA*

The decade (1981-92) was undoubtedly the best of times for classical dance in Karnataka. It is in this decade that Bangalore the State's cultural capital which was till then known as a seat of Bharathanatyam, emerged as the meeting ground for almost all styles of Indian classical dancing. And by the end of the decade there were few dancers who were not conversant with more than one styles.

So far as Bharathanatyam is concerned, it has almost become a fashion. Gone were the days when music was the main pastime of girls. Dance had irretrievably stolen a march over its sister art. Indeed, there were more girls learning dance than music.

More importantly, it had ceased to be a female preserve. Boys had started evincing as much interest, most schools accounting for at least three-four boys pursuing studies in dance. Age was also not a criterion. From the primary school level to the university level, boys and girls of all ages had been taking to dance. The door was open even to professional courses, quite a few doctors and engineers finding time to learn this fascinating art.

To meet this growing demand, dance schools had sprung up like mushrooms in all nooks and corners of the City. There was hardly any locality which could not boast of a school for dance, many localities accommodating more than one. Which meant that the number of teachers in dance had increased, quite a few successful performers of the earlier decade having set up schools. Thus not many of the dancers were happy to be mere performers. They were turning professionals,

* Contributed by S.N. Chandrashekar of Bangalore

devoting full-time to the pursuance of the art. Dance for them had not only become a means of livelihood, but opened avenues to the hallowed precincts of fame. In its wake, they emerged as scholars in the art, choreographers and preceptors to boot.

This pursuit may not find its fulfilment through one style of dance as it had all along been. Cultural exchanges between the different states of the country under the aegis of the Central Sangeet-Natak Academy and the Zonal Council besides local festivals like the one organised annually by Lalitha Srinivasan's Nupura (Nitya Nritya) brought local dancers face to face with the multi-faceted imagery of Indian classical dance. In the decade 'Rangashri's Kinkini Nrityotsava' and Pratibha Prahlad's a 'Prasiddha Utsava' have been added to the list. They soon realised that the alluring *layakari* of Kathak, lyrical aura of Odissi, sinuous grace of Mohini Attam, the narrative elegance of Kuchipudi and rustic grandeur of Kathakali could provide as rewarding an experience as Bharathanatyam does. The consequence of this awareness was the urge to explore the possibilities in those areas.

Even earlier, styles like Mohini Attam, Kuchipudi and the Andhra temple styles of dancing had their moorings in the City. Usha Datar who had her initial training in Bharathanatyam from her mother Snehaprabha who still continues to teach the art in her home town Arsikere, had spent more than five years in the famous Kerala Kalamandalam to master Bharathanatyam, Mohini Attam and Kathakali, had settled down in the City. Through her school in Rajajinagar (presently in West of Chord Road), she is imparting lessons in all these styles besides attending her own performing schedules. Later she had also learnt the Andhra temple style, which was added to the curriculum. Since then quite a few of Usha's students have made the grade, some like Rashmi Hegde, M.J. Meera and B. Jahnvi having set up dance schools in their locality.

Another teacher imparting lessons in Andhra temple style is Sunanda Devi. Like Usha Datar, Sunanda is also a student of Nataraj Ramakrishna of Hyderabad. She has also trained a high degree of performing fineness. Vyjayanti is also, in turn, conducting classes in dance and has made a name as a good teacher too.

Early in the decade saw the setting up of a school for Kuchipudi exclusively. Earlier, the renowned Kuchipudi *guru*, Korada Narasimha Rao of Eluru used to visit the city on the request of a couple of his students, particularly Veena Murthy who had become quite popular both as a performer and a teacher. But it was with the opening of a school by Lakshmi Rajamani, senior student of the reputed Vedantam Prahlada Sharma, that the style got a firm footing in the city. Lakshmi who is also a competent performer, has coached a number of students, Rekha Nanjundeswar among them having shaped very well. Lakshmi regularly presents one or two pupils a year in *ranga praveshas*, testifying to the school's regularity. Yet it has to be conceded that the only Kuchipudi dancer on a national level

is the well-known Manju Bhargavi. Even today she is one of the most popular performers in the city and is fully occupied with assignments in all parts of the globe. She is also running a school for Kuchipudi in the northern extension of Gokula.

By the middle of the decade the only style which had not found a promoter in the City was Kathak. But when it did make an entry through Maya Rao's Natya Institute of Kathak and Choreography it was with a bang and soon attracted a number of youngsters from all other sister disciplines. Maya was one of the earliest in the City to learn this essentially north Indian style. That was way back in the early forties. It would be of interest to record that it was Kathak which had the first regular school in Bangalore. It was founded by the renowned dancer Sohanlal of Jaipur in 1939. The school was set up in Malleswaram, though it had more boys than girls in its fold. Maya Rao, Leela Ramanathan and a couple of others were Sohan's private students who actually sustained his creature comforts.

Later Maya had a school of her own, Natya Saraswati which had produced quite a few popular ballets including some to campaign for popular causes. But an urge to pursue advanced studies in Kathak made Maya to proceed to Jaipur and Delhi where under a Central scholarship and she became a student of the celebrated Kathak maestro Shambhu Maharaj. Later she founded her Institute of Kathak under the auspices of the Natya Sangh Theatre Centre. The institute has to its credit a number of ballets, including some produced by Maya for the erstwhile Soviet Republic, like Shakuntala and the Ramayana.

When Maya decided to move over to her home town, she found an immediate patron. The State Government granted a sum of Rs.16 lakh in phased manner. Besides Maya, her sister Chitra Venugopal, who is also a Kathak exponent handles classes while music is in the hands of Vidushi R.A. Ramani and vocalist Shankar Shanubhogue. The institute is now affiliated to the Bangalore University, awarding degrees in Kathak and Choreography.

The University itself has a department of dance, drama, and music, experienced dancers like Usha Datar, Sarvotham Kamath and B.K. Vasanthalakshmi are in charge of the dance section. But here the focus is mainly on Bharathanatyam. Hence the relevance of the affiliation to Maya's Institute of Kathak. With this, the State can boast of three university level dance institutions - the third one being the department in the Mysore University where Shakuntala, the daughter of the erstwhile palace dancer, Dr. K. Venkatalakshmma, heads the section.

Another leading dancer who has benefited by the munificence of the Government is Shantha Rao, undoubtedly one of the foremost disciples of the legendary Meenakshi Sundaram Pillai of Pandanallur. With the grant, Shantha has built an imposing building in Malleswaram where she imparts lessons in

Bharathanatyam to a few selected students. But she rarely appears on the stage, though she is as regular as ever in her practice.

Among the doyen's other students, the Krishna Rao's (Prof. U.S. Krishna Rao and U.K. Chandrabhaga Devi) celebrated the golden Jubilee of their dance school Mayamaya in early 1992. They are still active as dance teachers and some of their students including Sudharani Raghupati in Madras, Sonal Mansingh, Indrani Rehman in Delhi and Pratibha Prahalad in Bangalore have attained international fame. One of their earliest students, T.S. Bhat has also made a name as a good teacher and another, Sheela is doing excellently well as a dance teacher in Canada. Leela Ramanathan is another student of the late Pillai who has maintained high standards in her teaching.

Of greater significance to the State is the founding of a dance village named as Nrityagram in the outskirts of the City. The concept is that of the leading Odissi dancer Protima Gauri and she was able to put into reality with a 10-acre plot allotted to her by the State Government. The idea has clicked with greater effectiveness than expected. The Village envisages the setting up of *gurukulas* for different styles of the art, each to be in charge of a veteran in the field. As it is three such *gurukulas* are functioning, starting naturally with Odissi which is under the venerable Kelucharan Mahapatra, the best-known exponent of the style. The Mohini Attam Gurukula which is under an eminent personality, Kalamandalam Kalyani Kutti Amma was also got ready. The Bharathanatyam Gurukula was the first one to be launched, supervised by Protima herself and run by Indira Kadambi, a senior student of Usha Datar. The Kathak Gurukula is also complete. More importantly it has generated quite an amount of excitement among dance connoisseurs and even the Government. Slowly, it is turning out to be one of the 'musts' for visiting dignitaries to the City and dance buffs especially seize every opportunity to make a trip to the idyllic village. It is indeed a unique idea, steadfastly pursued and put into reality by a dreamer-Protima Gauri.

Thus it can be seen that the City has emerged as the Mecca for Indian classical dancing. The only style which does not have a regular coaching is Kathakali, though Kalyanikutti, Usha Datar as also the many-faceted Shantha Rao are well-versed in the style. If it has not caught up, it is because there are no takers. May be, Protima has an idea to arouse some interest in it in the days to come.

Despite these attractions, Bharathanatyam still continues to rule the roost. Among popular *gurus* who are consistent performers are: Pratibha Prahalad, Padmini Ravi, Purnima Ashok, Lalitha Srinivasan, Shubharani Bolar, Ratna Supriya, Jaya and Vasundhara Doreswamy of Mysore. Those who have restricted themselves to teaching include veterans like C. Radhakrishna and H.R. Keshavamurthy, seniors Sundar Kumar, Padmini Ramachandran, Padmini Rao, Narmada, Radha, Sridhar, S. Meenakshi, Revathi Narasimhan, Vijaya Marthanda, Vasudha Rao and Prabhavati Sastry.

Among the boys who have taken to dance seriously, mention must be made for the ebullient K.R.S. Prasanna, Dr. A.R. Sridhar, U.K. Arun, B.K. Shyamprakash and Ramoo. There are quite a few new entrants who are awaiting in the side wings and who may soon hit headlines in the next one or two years.

In the moffusil area, Krishnaveni, K. Kumar, Nandini Ishwar, Tulsi Ramachandra besides Vasundhara Doreswamy in Mysore, M. Bharathraj and Srinivasa Mudaliar in Davanagere, Geeta Datar, Pushpa Krishnamurthy, Ravi Datar and Chandrasekhar Rao in Shimoga, Rekha Rao of K.G.F., V.V. Upadhya of Dharwad, Jalani Basha of Bellary, Narayan Bhat of Udupi, Kamala Bhat of Mangalore, Sujatha Rajagopal of Hubli and Sita Sashidhar of Sullya have accounted for a sizeable number of students.

Add to page No 1093:

THEATRE IN KARNATAKA *

Kannada land has a glorious history in the field of theatre. Theatre here is mainly divided into three categories. Folk theatre, Professional theatre and the Modern Amateur Theatre. Yakshagana, Bayalata and other folk forms have been in existence for centuries fulfilling the needs of mainly the rural masses throughout the state. Before coming to this decade (1982-92) here is a quick glance down the years leading to this period.

Folk Theatre: Though many people refer to Yakshagana as a folk form, there is considerably a strong argument that it is a traditional art rather than a folk form. It is a matter for the academicians. Any way there are many other forms of Folk theatre like Dodddata, Sannata, Parijatha, leather puppets etc., which exist mainly in the northern districts of Karnataka. These forms have been kept alive by dedicated artistes, down the decades, with very great difficulty. Due to less and less popular support, competition from Cinema and other entertainment media, one can only be happy that certain artistes families and troupes have retained these forms to this day. In Yakshagana, of late, there have been troupes in which participants are only women.

Professional Theatre

Professional Theatre, popularly referred to as Company Drama has century-old history in Karnataka. The second half of seventies and early eighties of the 19th century saw the birth of several companies in northern Karnataka and the princely state of old Mysore. The form of the plays owes a lot to the Parsi Company style. Music was the staple ingredient. Gadag company, Chamarajendra Nataka Sabha, Halasagi Company, Ratnavali Company, Gubbi Company and several others were the pioneers in the field. Playwrights like Basavappa Sastri and Turmuri Sheshagiri Rao brought Kalidasa to Kannada. The plays of that period certainly had literary merits. Great actors like A.V. Varadachar could lend brilliance to

* Contributed by C.R. Simha of Bangalore.

the professional theatre. The tradition continued for several decades with artistes like Venkoba Rao, Garud Sadashiv Rao, Vaman Rao Master, Gubbi Veeranna, Mohammed Peer, Subbaiah Naidu, Gangadhar Rao and many others. Until the first half of this century the trends continue more or less, on the same tried and tested conventions. Of course the performances graduated from gas lights to electricity, natural voice to loud speakers and acquired grandeur with regard to sets and stage spectacle. Bellave Narahari Shastri, B. Puttaswamaiah and other play-wrights held their sway.

However, the fourth decade of this century saw the emergence of social plays too. H.L.N. Simha, Pantulu, K.Hiriyannayya and other in old Mysore popularised the new trend. In north Karnataka, plays by Kandagal Hanumantha Rao and others became popular. All the offerings of the professional theatre was lapsed up by the audience since Cinema in Karnataka was still in initial stages.

From the sixties onwards with Cinema reaching even small towns a kind of gloom fell on the professional theatre. Wider scope of the medium of film and the migration of major theatre talents to this more popular and lucrative medium also contributed to the woes of the Companies. In order to survive the competition the Company Dramas found a way out. The double meaning vulgar dialogues and cheap sexual innuendos seeped into the plays. Since Cinema is bound by censorship whereas the theatre is not, the Company dramas made this vulgarity as the main attraction to gather audience. The trend became contagious. Well meaning troupes like Enagi Balappa's company and even the illustrious Gubbi company could not digest this trend of vulgarity and wilted under the onslaught. Several troupes folded up.

And so, when one has to record the trends of professional theatre in the decade of 1982 to 1992 it is quite a barren tale. There is no major new palywright or player or significant trend emerging in this decade. Only satisfaction of several companies are that they barely exist. One significant factor for their survival is their dependence on a few performances by inviting one or two film stars.

At every 'camp' (the duration for which the company stays in any particular town presenting their plays) for a few shows they get the movie stars to act in their plays. The small town audience, enamoured of the stars, flock, to the theatre and the money collection goes up. The stars get a hefty fees and the Company is still left with some extra money to survive for the next few weeks.

Even in this gloomy scenario a few companies like K.S.R. Drama Company led by Padmasri Chindodi Leela completing ten years of continuous shows in Belgaum and Gudigeri Basavaraja's company making it good are the stray silver linings. Master Hirannayya who had such tremendous mass appeal with his biting contemporary satirical entertainers like "Lanchavatara" during the sixties and seventies took his plays outside India. In 1985 he presented several shows

of his plays in the cities of America, a record in professional theatre. Though he has discontinued performing daily (like any other company) he continues to present shows quite often. Gubbi Company celebrated its centenary year in 1984 and Gubbi Veeranna's birth centenary in 1991.

Amateur Theatre

Amateur Theatre came into existence in the twentieth century. A few groups in places like Bangalore, Mysore, Gadag and Dharwad were the pioneers. T.P. Kailasam and Sriranga were the playwrights who infused the contemporaneity into the contents of the plays to present a number of social factors of their days. The college and school drama groups popularised these plays through the State. Another important playwright was Samsa. His brilliant plays dealing with the Mysore Kings were written in second and third decade of this century. But they got their due recognition nearly forty years later.

During the fifth and sixth decade several amateur theatre groups consolidated the amateur theatre movement. Chaya Artistes, Ravi Artistes, Kalajyothi, Chitra Artistes and Prabhat Kalavidaru are some of the prominent banners from Bangalore, and also Udaya Kalavidaru, Neelakantheswara Natya Seva Sangha of Sagara, Kalodharaka Sangha of Dharwad.

Along with Kailasam and Sriranga, Parvathavani was another playwright who became popular. The simplistic humorous plays of Dasarathi Dixit, Kshirasagara, Raja Rao, A.S. Murthy and K. Gundanna were popular mainly in schools and colleges of old Mysore Area.

But Amateur theatre gained stature and recognition towards the end of sixties and seventies. Several writers emerged who brought about innovations both in form and content. They were writing in modern idiom. Girish Karnad, Chandrashekara Kambara, P. Lankesh, Chandrashekara Patil and G.B. Joshi enriched the theatre of the period. For a brief period absurd plays also swept through the Kannada Stage. New amateur theatre groups emerged all over the State to present these plays and bring about a fresh outlook and spirit to the Kannada Theatre Movement. To sustain the momentum the groups turned their attention from original plays to the translations and adaptations from other languages like Hindi, Bengali, Marathi and Samskritha. Great playwrights of the world like Sophocles, Shakespeare and Brecht became closer to Kannada people through translations.

Creative directors like B. Chandra Sekhara, B.V. Karanth, C.R. Simha, R. Nagesh, Prasanna, G.V. Shivananda, Venkataram, Venkata Subbaiah, Nagabharana and others from Bangalore, Sindhuvalli Ananthamurthy, N. Ratna, and T.N. Narasimhan from Mysore, K.V. Subbanna of Heggodu, Garood of Gadag, Thavarageri of Bijapur and several other enthusiastic persons from other centres were involved in this renaissance. The list of active troupes would run to more than a hundred.

Girish Karnad's *Tugalaq*, *Yayathi* and *Hayavadana*, Chandrsekhar Kambara's *Jokumaraswamy* and *Sangya-Balya* (Kambar's edition of the earlier folk play), Lankesh's one act plays like *Therregalu*, *Sankranthi* and translation of *Oedipus*, G.B. Joshi's *Kadadida Neeru*, *Sattavara Neralu*, Masti's *Kakana Kote*, Samsa's *Vigada Vikramaraya* (another version called *Huthava Badidare*), Sriranga's *Nee Kode Na Bide*, *Swargakke Moore Bagilu*, *Kelu Janamejaya*, *Kattale Belaku* and *Uttama Prabhutva*, Patil's *Appa*, Kunta Kunta Kuruvatti - all these plays captured attention. So also translations of *Adhe Adhure*, *Ghasiram Kotwal*, *Shanthata Court Chalu Ahe*, *Evam Indrajith*, *Baaki Ithihas* - Shakespeare's *Dream*, *Othello*, *Macbeth* and *Hamlet* adorned Kannada stage. Bertolt Brecht is another playwright who captured the imagination with translations of *Three Penny Opera*, *Mother*, *Chalk Circle*, *Galileo* and *Good Woman of Setzuwan*.

This period of late sixties through seventies is referred to as the most significant period in the history of amateur theatre.

1982-1992

As the theatre entered eighties a kind of weariness crept into the movement. The playwrights were not bringing out new plays. The troupes were also tired of translations. The trend of political plays which started with a bang soon became monotonous with cliched hollow slogans and could not sustain the interest of the audience. Several important theatre people migrated to films or went out of Karnataka for greener pastures. All these factors contributed to certain amount of decline in the theatre activity.

To overcome this gloom several trends came to the fore during this decade. One of them was stage versions of Kannada novels, short stories and poems. Thus *Chomana Dudi*, *Karimayi*, *Thabarana Kathe*, *Odalala*, *Samskara*, *Chidamabara Rahasya*, *Chikaveera Rajendra*, *Helathena Kela*, *Vaishakha*, *Saviraru Nadigalu*, *Kalki* and other literary works were adopted to the stage. The trend has continued into nineties with stage versions of *Kusuma Bale*, *Bhoomigeetha*, *Kindari Jogi* etc.

Another trend was the one-man-show by C.R. Simha in 1983, titled *Typical T.P. Kailasam* (directed by T.N. Narasimhan). The events from the famous author's life as flash backs, bits from his works, his views and vision of life were interwoven to form a stage script which can be termed as vibrant Docu-Drama. This gave rise to several other such works like *Neegikonda Samsa* (by Ki. Ram. Nagaraj), *Shakespearana Swapnanowke* (by H.S. Shivaprakash) both directed by C.G. Krishna Swamy; and *Rasa Rushi - Kuvempu Darshana* (by C.R. Simha).

During this period several plays reached their hundred shows mark which is a rare event in Kannada Amateur Theatre. Benaka's *Sattavara Neralu* (directed by B.V. Karanth), Kalagangothri's *Mukhya Manthri* (directed by Rajaram), Ranga Sampada's *Sangya Balya* (directed by Nagabharana), Yashaswi

Kalavidaru's *Samsaradalli Sarigama* (directed by Viji), Sanket's *Nodi Swamy Navirodu Heege* (directed by Shankar Nag), Nataranga's *Tughalaq* (directed by C.R. Simha) and Vedike's *Typical T.P. Kailasam* (directed by Narashimhan).

Several other institutions and dedicated theatre people at different centres of Karnataka are doing very useful service to the theatre movement. Vasu's Amara Kala Sangha, Samudaya, Samathenth (Mysore), Bhoomika, Abhivyakta, Yavanika, Abhinaya, Rangabhoomi, Ratha Beedi Geleyaru, Nirata Niranta, Dr. Damodara Shetty, Anada Ganiga, Devi Prasad, I.K. Boluvaru (of Dakshina Kannada), Gopala Vajpaeyi (Dharwad), Abhinaya Ranga, Joshi, Garood (of Gadag), Kalamadhyama, Thavarageri, Ashok Badaradinni, Dhruvaraj Deshpande (of Bijapur), Sripathi Manjana Bailu (of Belgaum) M.B. Patil and Gavish Hiremath (of Raichur), Mudenura Sanganna (of Chigateri), Dr. Basavaraja Malasetty (of Hospet), Vishwanatha Vamshakrithamath (of Ilakal), Cariappa (of Kodagu), Suresh Anagalli (Davanagere) and many others are actively associated with several activities of theatre. Outside the State also several persons and associations are striving to spread the essence of Kannada Drama - Venugopala (of Kasaragodu), Ballals, Manjunath, Karnataka Sangha, Mysore. Association (of Bombay), Karnataka Sangha, Kannada Bharathi, Narayana Rao, Prabhakara Rao and Nagaraj (of New Delhi).

The lady director who has made her mark all over the country is B. Jayashri (of Spandana). As an actress and director she produced *Lakshapathi Rajana Kathe* and *Agnipatha* utilising folk forms. She is now the recipient of Ford Foundation grant to intensify her efforts through Spandana. The other two ladies who have prominently continued their theatre activities are Prema Karanth and Arundhathi Nag. Vaidehi is essentially a poet. But in recent times she has contributed a few interesting plays for children.

In the second half of this decade several significant plays emerged. H.S. Shivaprakash wrote *Manteswamy Katha Prasanga* and *Madari Madayya*, T.N. Sitharam's *Nammolagobba Najukaiah*, Gopala Vajapeyi's *Doddappa* and Simha's *Bhairavi*. Kannada's prominent playwright Chandrasekhar Kambar's three plays - *Sambashiva Prahasana*, *Bepputhakkadi Bholeshankara* and (much acclaimed) *Siri Sampige* appeared. And the famous playwright Girish Karnad after fifteen years of gap came out with two remarkable plays *Nagamandala* and *Thaledanda*. *Suthradhara Vartha Patrike* and *Ranga Thorana* are the two newsletters documenting the theatre activities.

A tragic loss to the amateur theatre was the accidental death of young actor-director Shankar Nag in 1990. Through his Sanketh Banner he had presented several plays and the latest successful production was Karnad's *Nagamandala*.

Kannada amateur theatre went abroad in this decade. C.R. Simha's *Typical T.P. Kailasam* created a record by being the first play to travel outside India by presenting sixteen shows in America and Canada in 1986. Then B. Jayasri

took her play *Lakshapathi Rajana Kathe* to Egypt and Bulgaria. Prabhath Kalavidaru who regularly stage Dance-Dramas went out to Far-East and United States. Mysore's Rangayana presented *Hippolytus* in New York.

Two other worthy events of the decade were the establishment of repertoris Nee Naa Sam at Heggodu and Rangayana at Mysore. K.V. Subbanna achieved the miracle of creating a cultural climate in a small village Heggodu, near Sagar. With a well equipped theatre. Neenasam started a training centre in dramatic arts. In 1985, he established 'Thirugata' a repertory company utilising the trained artistes of the centre. With talented directors like Chidambara Rao Jambe, K.V. Akshara, K.G. Krishnamurthy and guest director Prasanna 'Thirugata' has been coming out with three or four new productions every year. They travel to nearly seventy five centres all over the State. Jambe's *Vigada Vikrama Charitha* and *Chanakya Prapancha*, Prasanna's *Thadroopi*, Akshara's *Sangya Balya* and Krishnamurthy's Children's plays have been well appreciated. Neenasam brought out talents like Enagi Nataraja, Iqbal Ahmed, Krishnamurthy Kavathar, Bhagirathi, Gajanana and Dhruvaraj Deshpande.

In 1990 State Government established its own repertory drama troupe at Mysore. The famous director B.V. Karanth became the head of the institution. With trained and talented persons like Jayathirtha Joshi, Basalingaiah, Raghunandan and Gangadharaswamy handling an enthusiastic band of players it is slowly acquiring recognition with several significant productions like *Kindari Jogi*, *Shakespeare Namaskara*, *Kusuma Bale*, *Bhoomigeetha* and *Hypolytus*.

Prayoga Ranga and Yuvaranga apart from their own productions regularly organise drama competitions in Bangalore to encourage college and industrial drama groups. C.G.K's Ranga Niranthara organised playwriting by a group of young writers.

Karnataka Nataka Academy in the last two years has provided a lot of impetus throughout the State by organising workshops, festivals and providing financial grants to deserving professional companies. This has been possible with the enthusiastic president Smt. Chindodi Leela and dynamic Registrar G. Srinivas (Kappanna).

Add to page No.1097:

YAKSHAGANA OF COASTAL KARNATAKA*

The years between 1982 and 1992 have been a very eventful period for Yakshagana theatre. There have been some interesting developments, crisis and prospects. The field saw two major trends in 1950s and 1970s, namely the rise of Tulu Yakshagana form and the Uttara Kannada influence. These two have continued along with many other phenomena, small and big.

* Contributed by M. Prabhakara Joshi of Mangalore.

The size: As in 1992, there are thirty full-time troupes giving full-season performance from November to June. This confirms the claim that Yakashagana is one of the most living traditional theatres in the world. Besides there are about two hundred and fifty amateur troupes and a few more occasional ones. Off-season groups of professionals perform special shows in cities during the rainy season, in and outside Karnataka. There are four puppet troupes, four children's troupes one ballet troupe and about a hundred Talamaddale groups. So in all, the total number of shows per year cross the 10,000 mark.

The two major trends: The influence of Uttara Kannada style of *abhinaya* on the two other styles (Tenku and Badagu) and the Tulu Yakshagana troupes have been the two major trends, which have shook the field thoroughly. As a result new forms and styles are emerging.

Yakashagana is trying to become relevant and modern in appeal. A number of new themes (*prasangas*) form epics, from folklore, film stories, adaptations, re-creations, imaginary myth type, all are being tried. Many issues have come to the stage right from ecology to the Ayodhya controversy. Many experiments are ordinary, commercial and not artistic. Yet there are other which are serious attempts to give a new face to this art and bring it out from the medieval motifs.

About three hundred new Prasangas have been written during this period. The notable Prasanga writer of this period are Prof. Amrith Someswar, Anantaram Bangady and the late Kalinga Navada.

The method of presentation is also changing. The spoken word or the *artha* has really become very fine, scholarly and sophisticated. New pattern of *abhinaya*, some of them dramatic and filmy have come. The stress of the whole expression is more secular than religious.

The Tradition: Some of the most beautiful aspects of music, costume, dance and stagecraft traditions of this art are fast disappearing, giving way to popular models. With the death and retirement of an unusual number of senior artistes the pristine beauty of this art is in real danger, especially in the Tenku Tittu (southern style). There is a crisis in tradition, though individual expert artistes are in plenty. Probably this awareness have given rise to attempts at tradition, documentation, research, workshops and call to preserve the *sampradaya* of art. Yet the movement is not strong enough.

The Traditional troupe training has disappeared. There are four training centres, one at Udupi being the only full time school. There are few other short-term training camps organised by local enthusiasts. Some scholars have taken up Ph.D. programmes on Yakshgana, though art criticism has not developed sufficiently.

The Support from Market: Support and love for this art in the coastal and Malnad districts, and in Bombay and Bangalore is tremendous, though not well

directed. More than half of the professional troupes are sponsored by temples, and give shows on vow (*harake*) by individual patrons, devotees or on public contribution. Many of these troupes have advance booking upto 1998; other troupes give ticket shows in tent theatres. These troupes mainly depend upon contract shows arranged by individuals or organisations. This system is detrimental to art in the long run, as it creates artificial market, forced sales and unreasonable increase in rates, gimmickery in art etc., without concern for the real development of the theatre. So far Yakshagana is not affected or worried of the electronic media onslaught. Yet there is the potential threat. But short duration shows of 30 minutes to one hour are shown on the T.V. almost every week.

A full fledged troupe requires a capital outlay of Rs.3 to 6 lakhs, with recurring expenditure of Rs. one lakh annually. The total turnover in and around Yakshagana theatre form coastal Karnataka inclusive of auxiliaries, shows services etc., is about 15 crores. All this depends upon just about four districts, that too from lower and middle classes, the rich not being much interested. This boom may not survive long, with increasing socio-economic pressures, unless attempts are made to expand the markets and organise sponsorships.

Some professional artists are well paid, but many live on subsistence wages. Job security and benefits are poor. Some artistes enjoy good social status; public honouring of artistes is common and is on the increase. The future of Yakshagana puppetry is also not bright.

Taalammaddale

Talamaddale, a form without costumes and dance, is mainly for the elite. It is a free-lance art, without troupes and commercialisation. It has maintained high standard, attracting learned audience for full night performances. It has good support. Some new artistes are also coming up.

Overall, Yakshagana has a future and it has also to face formidable challenges too. It has taken novel themes like *Sasya Sandhana* to protect environment or to conduct propoganda against AIDS.

Names of the important Yakshagana Melas (Troupes) are: (I) Badagutittu (Northern style) *melas* include that of Idagunji, Sirsi, Saligrama, Bacchagar, Kota Amritheswari, Marnakatte, Perdur, Mandarathi, Kumta, Kalawadi, Haladi, Shivarajapura and Sowkur. (II) Tenkutittu (Southern style) troupes are the Melas of Dharmastala, Karnataka, Surathkal, Kadri, Kateel (3 troupes) Sunkadakatte, Uppala, Madhuru and Talakala. (III) Childrens Troupes: Saligrama, Kota and Urva. (IV) Puppet troupes: Uppinakudru, Byndur and Kasargod. Some Senior Yakshagana Artistes who died recently are Keremana Shivarama Hegde, P.V. Hasyagar, Shiriyar Manju Nayak, Januvarkatte Gopalaksirhna Bhagwath, Narnappa Uppur, Udupi Basava and G.R. Kalinga Navada of Badagutittu, and Damodara Mandecha, Alike Ramayya Rai, Bolar Narayanna Shetty, Puttur Narayana Hegde, Kateel Srinivas Rao and Manjunath Bhandary of Tenku Tittu. Some Important

Artistes are: Kadathoka Manjunath Bhagwath (both Badagu and Tenku singer), Maravante Narasimhadas, Subramanya Dharieswar, Mariappa Achar, Vittal Patil and Yellapur Ganapathi Bhat, all Bhagavatas of Badagutittu. The Maddalegars include Prabhakar Bhandary, Durgappa Gudigar and Kemmannu Ananda. Performers or Veshadharis are Keremane Mahabala Hegde, Keremane Shambhu Hegde, Kumta Govinda Nayak, Chittani Ramachandra Hegde, Jalavalli Venkatesh Rao, Airody Govindappa, Kota Vaikunta, Arate Manju, Vasudeva Samaga, Kunjal Ramakrishna Hasyagar, Ramesh Achary, Chennappa Shetty and M.L. Samaga, B. Sanjiva Suvarna, all of Badagu Tittu.

In Tenku Tittu famous Bhagawath's are: Kadathoka Manjunath Bhagawath, Balipa Narayana Bhagawath, Ira Gopalakrishna Bhagawath, Padyana Ganapathi Bhat and Agari Srinivas Rao. Maddalegars include Nedle Narsimha Bhat, Divana Bhima Bhat, Chippar Krishnnayya Ballal and P. Shankara Narayana Bhat. Notable performers of Tenku Tittu are K.Govinda Bhat, Kolyuru Ramachandra, Kumble Sundara Rao, Aruva Korappa Shetty, Bannada Malinga, Chandragiri Ambu, A. Ramayya Rai, Sridhara Bhandary, Shivarama Jogi, Padre Chandu, Guddappa Gowda, Trivikrama Shenoy, Mizar Annappa Hasyagar and Nayana Kumar.

Leading Talamaddale artists or Arthadharis are Malpe Shankaranarayana Samaga, Sheri Gopalakrishna Bhat, Ramadas Samaga, Perla Krishna Bhat, M. Prabhakara Joshy, Tekkate Ananda Master, Kumble Sundar Rao, M.R. Laxminarayana, Gopalakrishna Shasthry, Ramananda Banari, M.L. Samaga and Vasudeva Samaga.

MUDALAPAYA AND DODDATA IN YAKSHAGANA *

In Karnataka Yakshagana, a folk theatre genre has its own history. The earliest documentation of this theatre goes back to circa 1480 A.D. When a play was written by Kempannagowda of Mandya with the title *Karibantana Kaalaga*. It is said the play is about two dynasties of Karnataka, the Hoysala and the Ganga. In 1930s and 1940s the plays were mostly performed by the lower communities and patronage to this kind of play by higher class audience was restricted. However in recent days in many folk performances significant changes are going on. Simple rural folk do not know well the word Yakshagana but the genre has been identified by different names in Karnataka. In Nanjangud and Chamarajanagara region of Mysore people use different names to denote the art and Yakshagana is called Dagad Kunita (a rough dance) or Bayalakathe. On the other hand in Mandya district the art is named as Attadaata (dance on platform) or Attalige Kunita whereas in Tiptur region the art is identified as Moodala Koore meaning eastern style of play, in North Karnataka the same play has been identified as Doddaata or Mudalapaaya Doddata.

The term Bayalaata or Yakshagana means free performance in the open field. Yakshagana is known by different names in different regions. At present scholars recognized the Yakshagana under three main system. The Yakshagana perfor-

* Contributed by A. Krishnappa of Udipi.

mance of coastal Karnataka called as Padavalapaaya Yakshagana (western style). It has further divided into sub-categories like Tenku Tittu and Badgu Tittu. Kundapura Tittu, Ati Badagu Tittu (of Honavara region). The recent adaptations for the Tulu Yakshagana adopt either Tenku Tittu or Badagu Tittu.

In south Karnataka 'Bayalaata' is recognised as Mudalapaaya Yakshagana which means eastern styles. It has a new branch recognised by scholars with the name of Gattadakoore Yakshagana. Around 1982 this variation was noticed by Dr. J.S. Paramashivaiah and P.R. Tippleswami. However Mudalapaaya Yakshagana is further divided into North Karnataka and Mudalapaaya Doddata. The word Doddaata has two meanings: one a big play; another connotation is the play is performed on a big stage. The structure of the big stage of the rural folk also has more importance than the meaning of the big play. The performance was originally presented on the bullock cart stage itself and called as *bandigaali ata*. People build the stages by placing two tractor trolleys and upon it they perform in many regions of the North Karnataka. Dr. J.S. Paramashivaiah, a leading scholar in folklore, initiated a new path by organizing workshops for the Mudalapaaya artistes in South Karnataka. In 1967 Dr. J.S. Paramashivaiah formed a troupe called Sri Bidareyamma Mudalapaaya Yakshagana Mandali at Konchalli (Tiptur Taluk, Tumkur Dist). A regular training was imparted to the artistes. This helped to revive the Mudalapaaya tradition. The Mysore University formed new training centre for arts called as Janapada Kuta. In this guild many other folk art forms introduced to the post-graduate students; they are Kamsaale, Karapaala Mela, puppetry and Mudalapaaya Yakshagana arts. Further, a learning centre was inaugurated on September 17th 1983 at Konchally with the name Yakshagan Trust under the presidentship of B.Nanjundappa and Dr.J.S. Paramashivaiah as honorary working president. The Trust is organising seminars and training workshops on Yakshagana and provides facilities to the research workers. A similar effort was made at the northern region by Dr. Basavaraja Malsetty and other scholars in the University. Credit goes to Solabakkanavar, Suresh Anagalli, Swami, Srinivas Prabhu and others. Dr.Chandrashekar Kambar has written *Ritual in Kannada Folk Theatre*; Dr.D.K. Rajendra's thesis on *Dakshina Karnataka Janapada Rangabhumi* (in Kannada) 1980; and Veeranna Dande wrote a book on *Biidi bayalaatagalu* (in Kannada). These are notable research works. Apart from these publications, many Archive centres are documenting and conducting the the seminar on 'Yakshagana' and other folk theatrical forms have been formed. The leading institutes are: The Regional Resources Centre for Folk Performing Arts, M.G.M.College Campus, Udupi (D.K.), and The Karnataka Janapada Trust, Ramanagaram, Bangalore.

In North Karnataka regions, in Gulbarga the Doddata is performed on certain religious occasions; the artistes usually fast before the performance day and before starting the make-up, they invite five married women and offer them sumptuous lunch to seek success in the life. But to-day this kind of practice has become rare. In South Karnataka the performances are mostly during the village deity's festival.

In Yakshagaana form, the literature used is of classical version. The poems are written in an appropriate metre and are fit for the metronomics. Legends or folk stories are popularly used in most of the Yakshagana performances; like the story of *Karibantana Kaalaga*, *Saarangadhara*, *Kumaara Raama* etc. In general the performance takes place in the village or in front of the temple. The temple culture has more or less remained in the field theatre. The leading singer is called Bhaagavata and the associated jester is called Hanumanayaka or Saarathi or Chaara who always supports the singer and the performer. The jester is a unique role in the Mudalapaaya style and Doddaata style. In many places, the jester has been dropped; The Bhaagavata himself comes forward and talks with leading characters and introduces him on his appearance. Traditionally the Vidhushaka or jester must always be present on the stage and introduce each character. If something goes wrong on the stage or if stage becomes empty, the jester character should fill the gap. Still this tradition is vanishing in certain places. The jester has been called the second Bhaagavatha in rank. Sometimes the jester is identified as Kodangi. Many relevant social subjects are brought in through the jester. It is said the jester had a female partner with whom he could converse. But today we do not see the female partner. The duties of the jester in Mudalappaya and Doddaata have certain similarities. If a heroic character comes in chariot or horse then the jester becomes Sarathi or the chariot driver. On the other hand, he himself becomes the messenger on behalf of the heroic character. If any ornaments of the performer get displaced during the dance or performance, the jester can set it in its place. So he acts as a stage director, comic character, messenger, chariot assistant to any character, technician of the stage and even good singer. He also has right to put questions to any character. If a character does not render the dialogue well, the jester can interfere to make it short. If a character feels fatigued in his performances, the jester can mock the same action in dance steps. If an unskilled character dances out of rhythm or steps, he stands in front and corrects the mistakes in renewed foot movements. If required, he overcomes the defects by his own type of dance step and draw the attention of the audience.

The prime sentiment in Mudalapaaya Yakshagana is the heroic deed and battle against the evil forces. The other sentiments follow according to the sequence of the text. *Sringaara* (erotic) sentiments are found in a few episodes like *Sitaasvayamvara*, whereas in the performance like *Shivajalandhara* or *Karibhantana Kaalaga* or *Gadaparva* it is war scene. Basavaraja Malasetty says that, the martial episodes displaying warfare and bravery attract common folk in this style. The entire performance highlights male chauvinism from the beginning to end.

Of the actors of the Mudalapaaya many people do not know reading or writing and Doddaata performers are drawn from among men folk only. In recent days effort has been made to involve female actors. Dr. Basavaraj Malasetty directed the play *Girija Kalyana*, (in 1990) in Doddata style at Hampi and his choreography and direction has been appreciated. But in the Mudalapaaya style of Southern region the female group has taken the task of performing in folk

style. In Tumkur district, in urban centres a female drama association called Abhinaya, an amateur troupe has made an attempt to adopt the Mudalapaaya style. The playwright and the scholar by name Nisargapriya is a man behind these activities. Byrnahalli Shivaram has directed the plays for the female drama association. In general male group enacts female roles.

During the last century the Mudalapaaya and Doddaata form used for drone or humming *shrutivaadya* a purely native instrument called Pungi Shruti. It is a small windpipe instrument which the snake-charmers use. Now Harmonium instruments for the drone are used. North Karnataka performers use instruments like Shehanai commonly used in Doddata, and in string puppets theatre an improved version of Mukhavina, a wind instrument is used. Cymbals are used while singing. Maddale or Mridanga is the common percussion instrument. Mudalapaaya and Doddata costumes are very decorative. The headgear, Kirita, Viragaase, shouldergear or *bhujakirti*, chest shield or *ede kavcha*, wrist bangle or *kay kattu* are all the ornaments that are made out of wooden pieces, decorated with the glass beads and gold papers (*suneri*). In traditional costumes the ornaments are decorated with *abraka* (mica) mineral pieces and beetles' green wings are pasted. Today such of costumes have been found only in the folklore museums. The make-up has designs varying from region to region. The wild characters face will be painted mainly red and around the eye and chin the black paint is being used. The black is bordered with white dots and add to the wildness of the demonic character. The female roll does not have much artistic make-up. The jester character usually comes with white and black moustache and signs of Shiva cult and Vaishnava cult on his forehead. He wears conical cap and holds a long club in hand. A pair of trousers and a shirt are the simple dress used by the jester. The divine character make-up will be very polite and in skin tone colour. The Mudalapaaya style has a variety of dances which are energetic and martial. One-step dance, two-steps dance, scissors or cross type dance and also Udanga or jumping like acrobat. This dance does not belong to any style. Whereas in Doddaata style the folk-life or work-at-field gestures are adopted. Many associated work-oriented foot movements of Doddata have been identified by the scholars (for example Dr. Devendra Kumar Hakari).

There are many artistes who have enriched the folk art by their efforts and have trained artistes in their own region. They are: Patel N. Narasappa Bhagavata, Konehalli, Tiptur Tq (expired 1993), Sri Puttaswamachar (Bellur, Nagamangala tq), S.T. Shivalingegowda (Naragana Halli, Nagamangala tq.), Nelligere Timmappachar (Nelligere, Nagamangala tq.), K.N. Dasachar (Muniyur, Turuvekere tq), Mayanna, (Naraganahalli, Nagamangala tq), Yatirajayya (Gondenahalli, Nagamangala tq), Timmegowda, Channabasavaiah and Nagamangala Hombaiah (leather puppet artistes). Doddaata artists are M. Basavangowda (Navalkal, Raichur Dt), Junjappa Ajjappa (Kondajji, Chitradurga Dt.), Shyamanur Revanasiddappa (Shyamanur, Chitradurga Dt), Monappa Vittappa Sutar (Afzalpur, Chincholi tq), Ramappa Balappa Dasar (Behatti, Hubli), Budeppa Adivappa (Behatti, Hubli),

Arala Durgappa Master (Arala village, Mydur, Bellary Dt), Nanjundiah Hiremath (Talur, Sandur tq), A.M. Halayya (Sogi, Hadagali tq), Bhimappa Ballapa Dasara (Behatti, Hubli), Basayya Ganachari (Gogi, Shahapur tq), Chandanna Hugar (Gogi, Shahpur, Gulbarga Dt.) K. Nagalingachar (Lakshmipura, Sandur).

Gattadakoore Yakshagana, a folk theatre performance form has been perceived very recently around 1982 in the region of Kolagaala of Heggadadevanakote Taluk, Mysore Dt. The credit for preserving this tradition should go to K.N. Basavaraj Urs. He inherited this form from his fore fathers. Prof. J.S. Paramashivaiah paid great attention to bring this art to light in 1982 and sponsored the plays at Heggadadevanakote. He encouraged them to build a training centre in the style of Gattadakoore Yakshagana. With admirers inspiration and direction, K.N. Basavaraj Urs took the initiative to train a few young children and presented many shows. Training was started in 1983-84. Since 1990 Urs has devoted all his time as a teacher of Yakshagana, popularising the unique tradition of Gattadakoore.

According to Urs the Gattadkoore Yakshagana has a history of 200 years. The original costumes of this tradition have been replaced. In recent days they hire costumes from the company drama troupes. This tradition has elements of both Coastal Karnataka and South Karnataka Bayalaata performances. But the tunes of the song and extempore dialogue are different from the Mudalapaaya Yakshagana. According to Basavaraj Urs, in the 18th century his ancestors (grandfather) moved from the valley in Dakshina Kannada to Kolagaala. When he returned from the Valley he brought 18 Yakshagana Prasanga texts (written on palm leaves) with him. The episodes are related mostly to the *Ramayana* and *Mahabharata* epics.

KANNADA FILMS*

As many as 790 Kannada films were produced from 1981 to 1992. But the number of Kannada films produced in the whole span of 45 years of the existence of the Kannada film industry ever since Sati Sulochana, the first talkie in Kannada was screened in 1934, was only 702. Though this astonishing achievement was possible in the number of films produced in this decade, the industry could not boast of a good number of quality films.

Kannada film industry saw its golden age in the decade of 1970s. The towering personality of the Indian cinema, Satyajit Ray, held Kannada Cinema in a very high esteem at the International Film Festival held in Bangalore in 1980. He spoke in terms of Kannada films as the conscience keepers of Indian cinema. Kannada cinema richly deserved it too.

Kannada films topped the list of national award winning movies in the seventies. Three Kannada films, *Samskaara*, *Chomana Dudi*, and *Ghata Shraddha* were adjudged the best movies and were awarded the Swarna Kamal, for the year

*Contributed by T.G. Ashwathanarayana of Bangalore

1970, 1975 and 1977 respectively. *Kadu* was awarded the Rajata Kamal as the second best film in 1973. Many other films like *Vamshavriksha*, *Tabbaliyu Neenaade Magane*, *Ondanondu Kaladalli*, *Hamsageetha*, *Kankana*, *Sharapanjara*, and *Abachurina Post Office*, drew the attention of serious students of cinema all over India. They also won silver medals. This golden age paled into not silver or bronze, but iron age in the 80s, for the reasons discussed hereunder.

The duo, Girish Karnad from Oxford and B.V. Karanth from Professional Kannada theatre, were responsible for films like *Samskaara*, *Vamshavriksha*, *Chomanadudi*, *Kadu*, *Tabbaliyu Neenade Magane*, and *Ondaanondu Kaaladalli*, was lured into Hindi cinema and theatre movement at the National level. There were very few able directors in Kannada film field who could continue the silver path left unfinished. The wave of new cinema which started with the production of *Samskaara* in 1970, had become so feeble that the producer director of *Bhujangayyana Dashaavatara*, Lokesh suffered a disastrous financial failure in 1991.

Puttanna Kanagal who based most of his films on literary works, created a galaxy of new artistes, earned a star value for the director and died in the middle of the decade. Kannada film industry lost many more such personalities in the death of N. Lakshminarayan, Hunsur Krishna Moorthy, Shankar Nag and the like.

Though this paints a dismal picture of the industry, a few interesting developments can be recorded. The so-called 'political cinema' started with the production of *Antha*, continued with, the making of films like *Accident*, *Bara*, and *Aasphota*. The other films of this genre were not quality films.

The films which were commercially successful in this decade were *Antha*, *Chakravyooha*, *Hosabelaku*, *Halu Jenu*, *Mududida Taavare Aralithu*, *Bandhana*, *Benkiya Bale*, *Anubhava*, *Ananda*, *Rathasaptami*, *Nee Bareda Kaadambari*, *Premaloka*, *Pushapakavimana*, *Ranadheera*, *Suprabhata*, *Sangliyaana*, *Nanjundi Kalyana*, *Avale Nanna Hendthi*, *Anjada Gandu*, *Dada*, *Deva*, *Indrajit*, *Hendthige Heladedi*, *Gagana*, *CBI Shankar*, *Gajapathi Garvabhanga*, *Ramachari*, *Chaitrada Premaanjali*, *Bhanda Nanna Ganda*, and *Jeevana Chaitra*.

The films which raised great expectations but failed to deliver goods were *Runa Mukталu*, *Dharani Mandala Madhyagolage*, *Masanada Hoovu*, *Shivamecchida Kannapa*, *Chiranjeevi Sudhakar*, *Ranaranga*, *Krishna Nee Kunidaaga*, *Sharavegada Saradaara*, *Kindarijogi*, *Idu Saadhya*, *Hosakaavya*, and *Marana Mridanga*.

Actor Shankar Nag started his own production banner Sanketh and himself directed a new wave film *Accident* which won for him the State Award for the best film. *Pushapaka Vimana* produced by Shringar Nagaraj and directed by Singeetham Sreenivasa Rao was unique in its class as a film without dialogues. Ravichandran proved himself a successful director in *Prema Loka*, his own production. Later his *Shanthi Kranthi*, was a disastrous failure in the box office which prompted him to start making quickie remakes *Idu Saadhya* was said to have been shot in 48 hours but actually more than one unit worked simul-

taneously. *Nanjundi Kalyana* was the super hit of the decade. It sky rocketted the heroin of the film *Malashri* to super-stardom. But she crashed to the ground from her super-stardom in the same decade. Hamsalekha who entered the field as a music director through *Premaloka* proved to be a successful lyricist also.

Yellindalo Bandavaru, Savitri, Grahana, Bara, Phaniyamma, Bettada Hoovu, Tabarana Kathe, Avasthe, Surya, Sankranthi, Kaadina Benki and *Bhujangayyana Dashaavathara* may be listed as the new wave films of the decade.

The main reason for the growth of Kannada films in numbers in this decade was the scheme of granting fifty percent tax exemption for all films in Kannada by Government of Karnataka. Later the rule was changed and the exemption was limited only for the films made fully in Karnataka. This gave a fillip for the establishment of the infrastructure for the production of films in the State. L.V. Prasad established a well equipped modern laboratory for the processing of colour films in Bangalore. The Nag Brothers started their own sound recording studio. Chamundeshwari Studios, equipped itself better with a re-recording theatre. A few private concerns also opened editing units.

It was also in this decade that the Government of Karnataka enhanced the subsidy amount for Kannada films. This also contributed to the increase in the number of films in Kannada.

Bangalore had the distinction of holding the first ever international film festival in Karnataka during this decade. The Fourth International Children's Film Festival held in Bangalore in this decade was a successful one. Kannada film industry celebrated the golden jubilee of the Kannada talkie (1993). The Government of Karnataka, Karnataka Film Chamber of Commerce and the Kannada film industry as a whole, took part in all these events enthusiastically and made them a grand success.

The Government of Karnataka appointed a film advisory council with expert members, to go into the problems faced by the industry and formulate a comprehensive film policy for the State. It also instituted an annual award of rupees one lakh in memory of the great director Puttanna Kanagal on the lines of Dada Saheb Phalke Award. The controversy that only a film director should be given this award ended with the instituting of one more award in the name of the great theatre personality, Gubbi Veeranna for the person who contributed the most for the development of the Kannada film industry in a particular year.

Kannada film directors formed themselves into an association for the first time in this decade with Puttanna Kanagal as the first president. The association has started giving its own awards.

Though much can be said about the big strides taken by the industry in this decade, it is unfortunate that there was a great leap only in the number of films made but the quality has badly suffered.

For the year 1981-82 *Bara*, *Muniyani Madari* and *Badada Hoovu*, bagged the first, second and third best film awards respectively. *Bhagyavanthedi*, a Tulu movie was given the special prize; while *Halu Jenu*, *Phaniyamma* and *Anveshane* were the three films that got the said prizes for 82-83, *Shringara Masa* won the special prize. There was no movie that could be named the best for 1983-84 and hence only the second and third prizes were announced which were received respectively by *Benki* and *Nodiswamy Naavirode Heega*. No movie was given the special prize for this year; for the year 1984-85, *Accident*, *Bettada Hoovu*, and *Marali Goodige* were adjudged the best three movies and *Beralge Koral* got the special prize; *Hosa Neeru*, *Dhruva Taare* and *Abhimana*, got the three prizes for 1985-86 and no movie got the special prize. The year 1986-87 had *Tabarana Kathe*, *Surya*, and *Madhwacharya* as the award winning movies and there was no movie for the special prize. *Aasphota*, *Avasthe* and *Kadina Benki* were the prize winning movies for the year 1987-88 with the special prize remaining unannounced for anyone. The following two years 1988-89 and 1989-90 had respectively *Yaru Hone*, *Belli Belaku* and *Sankranthi* as well as *Kubi Mattu Iyala*, *Santha Shishunala Shareef* and *Prathama Usha Kirana* for the best three movies.

The number of movies produced during the decade was: 1982 (53), 1983 (60), 1984(75), 1985(64), 1986(49), 1987(60), 1988(54), 1989(68), 1990(67), 1991(76) and till 1992 December (89). From Jan 82 to November 1992, a total amount Rs.10,45,75,000,00 was paid as subsidy for a total of 662 movies (including black and white and colour).

Some of the Award winning personalities during recent years were: The best actor award for the year 1990-91 was bagged by Vishnuvardhan and the best actress award was won by Tara. Devaraj was adjudged the best actor for the year 1991-92 and Sudharani, the best actress. The Gubbi Veeranna Award instituted during 1992-93 went to Dr. Rajkumar during the same year and Vinaya Prasad won the best actress award.

Details of other awards for the years are: 1990-91- Supporting actor - K.S.Aswhath, Supporting Actress Girija Lokesh, Story-Srikrishna Alanahalli, Screen Play - Asrar Abceed, Dialogues - Paul Sudarshan, Photography - D.V. Rajaram, Music - Upendrakumar, Editing - R. Janardhan, Audiography - Krishnamurthy, Child artist - Baby Shalini and lyrics - Geetapriya.

1991-92: Supporting actor- Uday Maheshwar, Supporting Actress- Sukanya Kulkarni, Story - Nagatihalli Chandrasekhar, Screen Play - Abdul Rahmaan Pasha, Dialogues - Kunigal Nagabhusan, Photography - B.C. Gowrishankar, Music - Vijaya Bhaskar, Audiography - Aravinda Kiggall, Editing - Suresh Urs and Child artist - Master Anand.

1992-93: Supporting Actor - H.G. Somasekhar Rao, Supporting Actress - Umashree, Story - Suri, Screenplay - Suri, Dialogue - Chi. Udayashankar (Post-humous), Photography - Janny Lal, Music - Upendrakumar, Audiography - Kannan and Editing - K.Narasaiah.