

## CHAPTER XIV

### LITERATURE AND CULTURE

*U*dupi has been a separate district from 1997, and was a part of Dakshina Kannada district till 1997. Hence both the districts have an integrated relationship. Therefore, while explaining some of the aspects of literary and cultural history, it is imperative that both the districts be considered together. Many of the leading Kannada writers are from Tulunadu. Among them quite a few have achieved many firsts in Kannada literature. To illustrate a few of these firsts, Consider the following. Rathnakaravarni wrote epic poetry in the form of *sangatya* in simple language and took the depiction of romance and renunciation to heights. While doing this, he did not resort to samskruta *vritta* and shaped. Muddanna the harbinger of modern Kannada poetry, the first Kannada novelist Gulwadi Venkataraya, Hattiyangadi Narayanaraya famed as the first translator of English poems, Gopalakrishna Adiga hailed as one of the founders of modern literature, Shivarama karantha who bought the pride of Jnanapeeta prashasthi to the district. Sediypu Krishna Bhatta, Kadangodlu Shankarabhatta, Kadekaru Rajagopala KrishnaRao, M.Mariyappa Bhatt, Koradkal Srinivasaraya, M.N.Kamath, Vyasraya Ballala, Ku.Shi. Haridasa Bhatt, B.H.Sridhara, Niranjana, Bannanje Ramacharya, Govindacharya, Kumara Venkanna, Saraswathibai Rajawade, has also lit the literary sky of un-bifurcated Dakshina Kannada District. Famous woman writer Prema Bhatt originally belongs to Dakshina Kannada district.

Mangaluru Samachara was the first newspaper printed in Kannada and the credit for this achievement goes to Mangaluru Basel mission of undivided Dakshina kannada District. Anantachari of

Attawara famed for devising printing moulds, M.V.Kamath, U.G.Lapatrao, Jeachim Alva, K.Haider, Sadananda, Pa.Vem.Acharya, K.Honnayya Shetty, V.S. Kuduva, Kudpi, Vasudeva Shenai, Hurali Bheemarao, Ko.Aa Udupa, Santosh Kumar Gulwadi were the eminent journalists.

Udupi District has a splendid religious heritage. Madhwacharya, one among the Acharya triumvirate and founder of Dwaitha Philosophy was born and brought up in Udupi and later instituted the *Ashta Matas*(eight religious institutions). It is much known fact that Shankaracharya set up Shreechakra at Kollur. The district has supported all religions. Hindus, Muslims, Christians, Jains and others have lived together. Temples are spread all over Udupi District, Gommata of Karkala; Jain Basadis in Karkala and other places; many Churches and Masjids are witness to the religious harmony prevalent in the district.

Yakshagana Bayalata, the major art form of the district has got fame as an international art form. Yakshagana and Talamaddale have grown as a part of the culture life of the people of this district, Paddhana, Bhoota kola, Aatikalenja, Nagamandala and others are forms of folk worship and art born out of the soil of the district. Historical memorials like Basarooru, Barakooru; pilgrim centres like Kolluru, Ambalapadi, Hattiyangodi, Anegudda, world famous udupi Krishna temple, Gommata of Karkala, Chaturmukha Basadi, Manastambha- all these showcase the beauty of sculpture. Also they introduce the cultural richness of the district to outsiders.

Kujalu Veerabhadra Nayaka, Kunjalu Sheshagiri Nayaka, Hiriyaadka Gopala rao, Malpe Samaga Brothers, Kolya Dejappa Shetty and others are famous in the field of yakshagana. Udupi district is proud to have sculptures like Ranjala Gopala Krishna Shenai, Devalagunda Vadiraja, P.Narayana Bhatta, K.Shamaraya Acharya, painter K.K.Hebbar an international fame and the first recipient of Venkatappa Award; and also great artists like B.P.Bayiri, G.S.Shenai, Peter Louis, Ramesh Rao, P.N.Acharya, Here after is the rough introduction of literature and culture of Udupi District.

### **Inscriptions:**

The oldest copper plate inscription in Kannada has been found in Tulunadu. Among the few old inscriptions that have been found,

most are in Kannada. Among them, in the Veeragallu inscriptions of Udayavara (from the 8th century), one poem is in *Shardula Vikreeditha vrutta* and the others are in the prose form.

In the inscriptions of Middle Ages many local special features prominent in the Kannada spoken language can be recognized. The best example of this is the Varanga inscription with the mixture of prose and poetry. From Varanga inscriptions, we come to know that, the ruling kings of Middle Ages had titles like *Sahitya Varanari Manorama, Chaturvidha, Budhajana, Varaha Pali nijaraja Hamsa, Bharatee karnavasantha*. If the few deficiencies found commonly in the prose constructions in the inscriptions of those times are over looked, the poem in good standard is in *champakamala vritha* and describes Jainaguru Maladhari Devaru. We come to know from these poems in inscriptions that special encouragement for the growth of Kannada literature was given only in Mangaluru-Karkala-Udupi belt of Tulunadu.

### **Sanskrit Literature**

In Udupi, writing in Sanskrit started in the eighth century itself. But, till the thirteenth century, no literary work in the language was available. In the thirteenth century after the birth of Sri Madhwacharya, Sanskrit literary works were written in abundance. Madhwacharya himself wrote forty works. Trivikrama Panditha who was his contemporary brought forth an epic called *Ushaharana*. Narayana Panditha son of Trivikrama Panditha wrote many poetical compositions including *Madhwavijaya*. Later day Madhwa scholars wrote commentaries to the works of Madhwacharya, *stotras* and composed independent works. Thus continued the unbroken tradition of Sanskrit works of Udupi district. These scholars have contributed to the districts Sanskrit literature not only Vedanta works but also *Mahakavya, Khandakavya, Stotrakavya, Roopaka* and miscellaneous books. Following is a rough introduction of some of the major Sanskrit writers of the district.

**Hastamalakacharya (9th century):** We come to know from Madhaveya Shankara vijaya that Hastamalakacharya was one of the four main disciples of Sri Shankara Bhagavatpada the founder of Advaita mata and belonged to Udupi Hastamalaka stotram comprising twelve slokas composed by him is the very first Sanskrit composition of Udupi district.

**Trivikrama Pandita (13<sup>th</sup> century):** He was a follower of advaita philosophy. He defeated with Madhwacharya for seven to eight days lost and become disciple of Madhwacharyas. He was the son of Subrahmanya Pandita belonging to Pejattaya lineage of Kavu Mata near Kasaragodu. His writings are: *Ushaharanam* (epic); *Tatwa Deepika* (meru krithi-best work); *Vishnu stuti*, *Tithinirnaya*, *Vayustuthi* and *Madhwastotra*.

**Madhwacharya (1238-1317):** He belonged to the Nadyanthillaya (Nadumaneyavaru) lineage and was born in Pajaka Khsetra near Udupi. He was given the name Vasudeva. Later become Anandatheertha after being initiated into asceticism by Purushottama Theertha- also known as Achyuta Prajnya- who belonged to the tradition of Advaita Bhagavatha. Madhwa was the vaidika name he gave himself. By propogating Dwaitha doctrine, he became famous as Madhwacharya. His thirtyseven works were popular. Recently three more works by him have been discovered and hence the number of works authored by him increased to 40. The following is a list of his works.

*Yamaka Bharatam* (pictorial poetry), *Dwadasha Stotrani*, *Krishna Kanduka stuthi*, *Narasimha Nakhastuthi*, *Tatwa Viveka*, *Tatvodyotha*, *Tatwa sankhyana*, *Vishnu Tatwavinirnaya*, *Karma Nirnaya*, *Pramana Lakshana*, *Katha Lakshana*, *Upadhi Khandana*, *Mithyatwanumana Khandana*, *Mayavada Khandana Mahabharatha Tatparya Nirnaya*, *Bhagavatha Tatparya Nirnaya*, *Sadachara Smruthi*, *Jayanthee Nirnaya*, *Yathi Pranava Kalpa*, *Krishnaamrutha Maharnava*, *Nyasa Paddhathi*, *TithiNirnaya*, *Tantrasara Sangraha*, *Rugbhaashya* (to only 40 Suktas), *Dashopanishad Bhashya*, *Bhagavadgeetha Bhashya*, *Geetha Tatparya Nirnaya*, *Brahma Sutra Bhashya*, *Anu Vyakhyana*, *Anu Bhashya*, and *Nyaya Vivarane*.

**Vishnu Teertha(13<sup>th</sup> century):** He was the brother of Madhwacharya, before he became an ascetic. He is the first *yati* of Sode and Subrahmanya matha. *Sanyasa Padhathi*, *Sravana Dwadashee Nirnaya*, *Ramesha stuti*, *Rama Stotra*, *Madhwavijaya Prameya Malika*- are Vishnu Teertha's literary works.

**Kalyani Devi( 13<sup>th</sup> century):** She was the sister of Trivikrama Panditacharya. This Sanskrit poetess was unmarried. Her works are *Govinda Stotra*, *Mukunda stotra*, *Anwayu Stuti*, *Poorna bodha stotra*.

**Narayana Pandita (1290-1370):** He was the third son of Trivikrama Panditacharya. He has composed a historical epic named *Sumadhwa Vijaya* based on Madhwacharya's biography.

*Sangraha Ramayana* is his best work. His other writings are *Sumadhawa Vijaya* (historical epic), *Parijatha Harana* (Khanda Kavya), *Shubhodaya* (Khanda Kavya), *Mani Manjari* (Dushkavya), *Yogadeepika* (Acharya Grantha), 9 stotras including Shivastuti. Also he has written eight commentaries including *Bhava Prakashika*, a commentary for Madhwa Vijaya written by him.

**Rajarajeshwara Theertha (15<sup>th</sup> century):** He was the sixth pontiff of Palimaru mata. His works are *Ramasandesha* (Khanda Kavya) and *Mangalashataka*.

**Vadiraja Teertha (1480-1600):** This twentieth pontiff of Sode Matha is the most famous of the Madhwa Saints. Born in the village Hoovinakere near Kumbhasi Khsetra, his first name was 'Bhoo Varaha'. He lived for 120 years and saw the whole of 16<sup>th</sup> century. He was a social reformer. He extended the period of Udupi Krishna Pooja Paryaya from two months to two years. He wrote the epic *Rukmineesha Vijaya*, a travelogue in the verse form *Teertha Prabhandam*, *Kavi Kadamba Kantabhoosha*, *Bhoogola Vivarane*, *Yukti Mallika* (magnum opus), twenty books on Shastras including *Nyaya Ratnavali*, three astrological works including *Muhurta Raja* and 15 analytical works. six *panchakas* including *Mahabharata Lakshalankara*, 20 *Ashtakas*, five *Dashaka Stotras* are also a part of 54 *stotras* composed by Vadiraja theertha.

**Vibhudavarya Theertha (18<sup>th</sup> Century):** He is the 28<sup>th</sup> pontiff of Sode mata. He has written an epic *Subhadra Harana* and commentary to *VishnuSahasranama*.

**Raghuvarya Theertha (1630-1712):** This 19<sup>th</sup> sage of Palimaru mata has composed poetry containing poems as examples to a number of compositions in the form *vritta*. This work is called *Raghunatha Vijaya*. There are four more works written by him.

**Kalyana Keerthi (15<sup>th</sup> Century):** A Jain saint who lived in a place called Nellikaru near Karkala. He was a poet both in Sanskrit and Kannada. He wrote the epic *Jinayagnya Phalodaya* in 1428 and *Yashodhara Charita* in 1453.

**Ramachandracharya (17<sup>th</sup> Century):** He wrote the historic epic *Vadiraja Guruvara Charitamrutam*.

**Biliyaru Srinivasa Bhatta (died in 1957):** He was a Professor of Literature in Udupi Sanskrit College. *Ramanandam*, *Balarama Pratapaha*, *Chaitrabharanam* and *Jayasimha Charitam* are the four features written by him.

**Srinivasa Kedilaya:** He used to teach in Balekuduru Mata of Hangara Katte. His work is *Sri Shankara Vijaya Saraha* (Historic epic).

**Kancharathi Lakshminarayana Upadhyaya:** He is the disciple of Jagadguru Sri Bharathi Krishnatheertha of Puri Govardhana Peeta. Lived in Mumbai and his works are *Shankaranarayana Shatakam*, *Kaveri Shatakam* and *Mathrulahari*.

**Agrahara Gopalakrishna Bhatta (died in 1972):** Retired as Professor of Sanskrit in M.G.M. College of Udupi. He has written *Sri Krishna Dautyam*, *Jhansi Lakshmi Bai* (Khanda Kavya) and *Kishore Vihara*.

**Udyavara Lakshminarayanacharya (1904-1966):** He was educated in the Gurukula of Madurai and was a Sanskrit Teacher in the high school of Paramakudi, Rajapalaya and other places of Tamilnadu. He has written *Rasa Vilasa* (Khanda Kavya).

**Alevooru Seetharamacharya:** He was an Agnihotri. He was a great scholar in Grammar and also professor in Udupi Sanskrit College. *Deshabhakthi Geetika* (poetry), *Gramma Nagara Samvadaha*, *Chandrasahas Vilasaha*, *Navya Sundari*, *IndumatheeVyathishangaha* are the four features and *Dashavatara Stuti Vyakhya* are the works written by him.

**Kanaradi Vitalopadhyaya (1910-1991):** Had his primary Sanskrit education from Udupi Sanskrit College and was a teacher in Primary School. His works are *Dhruva Charitam* (an epic containing 15 chapters or *Sargas*) and *Prahlada Champoo*.

**Bowaladi Shridhara Hebbara (1918-1990):** B.H. Shridhara was worked as Principal of Kumata and Sirsi Colleges. He was also a Kannada poet and a critic, *Bharateeyata Prashamsa*, *Chamundartha Pradeepika*, *Sanskruta – Kannada Soundaryam*, *Pravartana Stotrani* and *Kavitha Sangraha* are his works.

**Mogeri Gopalakrishna Adiga (1918-1992):** This famous Kannada poet, a Professor in English, was the principal of Udupi Poornapragyna

College. He has written the poem *Mathruvandanam* and the story *Apoorva Sanyasaha*.

**Hypaji Shankara Ganapathi Pathaka (1939-1997):** He came from Durga Village near Karkala. Got the degree of Sahitya Shiromani from Bhuvanendra Sanskrit College and was a famous research person in the Institute of Oriental Research, Mysore. He has written *Upakyana Yugmam, Parashurama Stotram and Suprabhatha Trayam*.

**Matapadi Rajagopalacharya (1926-1998):** He was a Professor of Kannada in Udupi Poornaprajyana College. Music and Literature was his field of expertise. After retirement, he worked as the editor of 'Suguna Mala' a magazine published by Puttige Mata. Twelve *Suprabhata Stotras, five stotras including Devi Navaraga Malikastava, five Yakshagana Prasangas including Nisarga Sandhanam, Tribhaasha Sookti Koshaha* and *Sanskrutha Kathamala* – are his works.

**Mugeri Manjunatha Bhatta (1916-1999):** He had his education in Thiruvantapuram. He was a Professor of Sanskrit in St. Aloshiyas College, Mangalore. He settled in Udupi after retirement. He has written *Virakti Veethika* (Khanda Kavya) and *Bhakti Veethika* (Khanda Kavya).

**Bannanje Govindacharya (born in 1936):** He is the son of Padumunnuru Narayanacharya and a disciple of Vidyamanya Theertha. He worked in the editorial department of Udayavani Daily and in an expert at giving discourses. He is the author of: three poems including *Mahilashtakam*, four expositions including *Purushasooktha Vyakhyana*, three glossaries including *Anandamalagrossary*, two commentaries including *Vayustuti* commentary, *Gopalakrishna Suprabhatam, Pranasutram* (Yogashastra), *Tatwachandrika* (Commentary on Madhwavijaya) and *Dashopanishad Vyakhyanam*.

**Kemthuru Vishnumurthy Bhatta:** He studied *Vedanta* in Udupi Sanskrit College and was the head of the department of Sanskrit in S.D.M. College, Ugire. He has written two one act dramatic compositions *Karmaphalam* and *Daivaratam*.

**Santyaru Venkataraja:** He learned Sanskrit and become famous Kannada poet. He authored *Kavya Manorama* which is a collection of *Muktakas* in various *vrittas*.

**Gundmi Ganapayya Holla:** He belongs to Gundmi in Udupi district. Had his education in Udupi Sanskrit College and is the Principal of Gokarna Sanskrit College. 16 songs including *Ganesha Geetam* and *Nrusimha geetham*, three *Panchakas* including *Sharada Panchakam*, five essays including *Roopalankaraha* and a dramatic composition called *Vrudhopadeshaha* are his writings.

**Vidwan Krishnamurthi Nitilapura (born 1946):** He was born in Nitilapura near Kalladka of Bantwala Taluk. He Studied Astrology, *Alankara Shastra* and *Vedanta* in Udupi Sanskrit College, retired as sub-editor from Udayavani Kannada daily, Manipal. At present he is the principal of Sri Gurunarasimha Nigamagama Patashala in Saligrama. Eight poetry collections including *Sri Nitilaksha Sadashiva Suprabhata*, seven prose compositions including *Samskrutha Bhowtikam Vigyanam*, *Sanskruta Vigyanam* (a translation of Dr. Raja Ramanna's book), *Tawlawa Mandalasya Sanskruta Kruthi Sameeksha* (Ph.D.thesis) are his writings.

Apart from the scholars mentioned so far, here are the names of those who have written books in Sanskrit: Shankara Pandita (13<sup>th</sup> Century), Vamana Pandita (14<sup>th</sup> Century), Hrushiksha Teertha (14<sup>th</sup> Century), Kamalaksha Teertha (14<sup>th</sup> Century), Anantha Theertha (14<sup>th</sup> Century), Vijayadhwaja Theertha, Vedatma Teertha, Vedanga Teertha (1450), Surottama Teertha (16<sup>th</sup> Century), Sreedhara Teertha (1552-1592), Viswapathi Theertha (17<sup>th</sup> Century), Ballala Narayanacharya (19<sup>th</sup> Century), Kashi Thimmannacharya (19<sup>th</sup> Century), Lakshminarayanacharya (19<sup>th</sup> Century), Padumunnuru Narayanacharya (1891-1973), Paniyadi Lakshminarayana Upadhyaya, Vidyamanya Theertha (1913-2000), Vishvesha Teertha, P.V. Ramesha Adiga (1924-1992) and others. A few scholars from Udupi district have settled in different places and have written books in Sanskrit. Quite a few scholars from other places have settled in Udupi and written in Sanskrit. Books are being written in Sanskrit in Udupi district even to-day.

The rhetoric history of Sanskrit in Udupi district can be recognized as old times (*Poorva kala*), Middle times (*Madhya Kala*) and Modern Times (*AdhunikaKala*). The origination of epic poetry could be considered as the basis for the division of time bound literary work. In the olden times as indicated by *Ushaharana*, existed poets like



Hastamalakacharya, Madhwacharya, Trivikrama Pandita, Narayana Pandita and the lone poetess Kalyanidevi. Apart from *Ushaharana*, epics like *Sangraha Ramayana*, *Madhwavijaya*, *Yashodhara Charite* and hymns of praise like *Dwadasha stotra*, *Vayustuti*, *Khanda Kavyas* like *Rama Sandesha*, *Parijatha harana* were written.

The middle times commence with Rukmineesha Vijaya. During this period Vadiraja Theertha, Raghuvarya Theertha, Vibhudavarya Theertha and other poets produced epic poetry *Rukmineesha Vijaya*, *Raghnatha Vijaya*, *Subhadraharana* etc. Modern times are marked by *Dhruva Charita*. During this period, Vitalopadhyaya, Lakshmi narayanacharya, Gopalakrishna Bhatta, Rajagopalacharya, Manjunatha Bhatta, Govindacharya and other poets wrote epics like *Dhruvacharite*, also *Khanda Kavya* like *Rasavilasa*, *Virakthi Veethika*, *Bhakthi Veethika* and also many *Stotra kavyas*. Some of the authors are continuing to write even now. There are about 342 Sanskrit works written in connection with Udupi District, most of these works deal with hymns, commentary and other religious matters. It is significant to note that at least a few works deal with science, travelogue, history, story and poems. It is especially noteworthy that Kannada poets M.Gopalakrishna Adiga, Santaru Venkata Raja also wrote Sanskrit literary works. (Written by: Dr. Vidwan Krishnamurthy Nitilapura).

### **Ancient Kannada Literature**

While considering ancient Kannada literature of Udupi district, the poets and the literature created by them till the end of the 19<sup>th</sup> century in the district has to be taken into account. Poet Muddanna (1970-1901) is considered by the critics to be the last writer of the old literature and the first writer of the modern literature. With this background, the literature before the times of Muddana is looked upon as ancient literature from the point of view of study of literature.

In the field of literature of Dakshina Kannada Kalyanakeerti can be considered as one of the foremost writers. Poet Kalyanakeerti comes from Nalkinadu. Literary historians have determined his period as 1439, and this fact has been accepted by all scholars. He was a Jain poet. His writings in Kannada are: *Gyanachandrabhyudaya*, *Nagakumara Charite*, *Kamanakathe*, *Chinmaya chintamani*, *Anuprekshe*, *Ananda kandali* and *Tatwabhedashtaka*. His works in Sanskrit are: *Jinayagnya phalodaya* and *Yashodhara charithe*. Historians says that the book *Siddharashi* is seems to be written by him. But this book

instead of being another name of Anuprekshe. As currently knowing that the book Kalyanakeerthi's *Kamanakathe* is the first scholarly work available in Karnataka Sangtya style. He was the disciple of Lalitha Keerti, the pontiff of Karkala mata. It is said that he wrote this book according to the wishes of Veerapandya who installed Gommata in Karkala in the year 1432. Veerapandya was the king of Karkala and a descendent of Bhairarasa lineage. This book has the narration of *Manmatha Katha* told in accordance with Jain religion. As per the information available, *Chinmaya chintamani* is written in the special metre *Chawpada Chandassu*. It has 108 stanzas and depicts the essence of Jainism.

Jnanachandrabyudaya is also known as Jnanachandrodaya. This was written in the year of *Sidharthi* as stipulated in Shakanrupa's Rathiloka (1362) number - that is in the year 1439. This is an epic poetry having seven chapters making use of several *shatpadis*. There are 909 stanzas and the epic depicts the story of king Jnanachandra who did penance and attained emancipation. The first chapter (*sandhi*) is constructed in the metre *Vardhaka Shatpadi*. *Jyanachandrabyudaya*, *Kamana kathe* and *Nagakumara charithe* are Jain stories. *Chinmaya Chintamani*, *Anuprekshe*, *AnandaKandali* and *Tatwabhedastaka* are works which describes *Jinadharmatawa*. *Nagakumaracharite* is composed mainly in *Bhamini Shatpadi* (1442), and *Kanda Vrittis* are also used. This work is also called *Phanikumaracharite*. It has five chapters (*sandhi*) and five poems. The *kavya* '*Nagakumara charite*' was started by the poet Bahubali and his son Vardhamana completed it.

'*Anuprekshe or Siddharashi*' has 75 poems and is composed in a different style of *chawpadi* metre. The poet has stated that he has described the meaning of the metrical *sutra-Gahe* of Kondakundacharya. *Jinastuti* is a small work containing 27 *kanda padyas* and has the description of Jaina woman. '*Tatwabhedashtaka*' *kavya* is a *Ashtaka* treatise narrating the essence of Jainism in the metre '*Mallika Mala Vritta*'. The poet has written in Kannada a commentary on the book about medicine by Poojyapada. Moreover, Kalyanakeerthi has produced works in Sanskrit. It is mentioned in Rajavali story by Devachandra that Kalyanakeerthi has written a book on medicine.

Poet Koteshwara who wrote '*Jeevandhara Charithe*' by the end of 15<sup>th</sup> century, is said to be from Baindoor. This is the first *shatpadi*

*kavya* of Dakshina Kannada district. Jain poet Chadura Chandrama has immortalized the name of Karkala. He composed *Gommateshwara charite* in the *sangatya* style. In this work he has described the sculpting of Gommata idol its inception in Karkala and its first Mahamastakabhisheka that took place in 1646. This work has acquired importance because of its special content. Paramadeva a Brahmin, belonging to the *havyaka* lineage was born in Suligodu of Hannaramagane near Kollur, in the 18<sup>th</sup> century. He is the author of *Turanga Bharatha*, *Tatwachawpada*, and *Narayanakshara Malika*, *Tatwa Chawpada* is his first work, and it contains 54 poems and substantiates Adwaitha tenet. '*Turanga Bharata*' is written in *Vardhaka shatpadi*. It has 96 *sandhi* and 4720 poems. This being an epic, the poet states that his purpose is to narrate the story of Bharatha in a compact way so that everyone would understand the story. The epic is dedicated to Koni Lakshmiramana deva. It is known that this work was written in 1777. The book *Narayanakshara Malika* is not available. Jain poet Padmanabha (about 1680) is the author of '*Padmavathee Charitre*'. The poet has revealed that he was the head of treasury of the king Tirumala Samantha of Choolika town in Tuluva country. *Padmavathi Charitre* is written in the *sangatya* metre. It has 12 *sandhis* and 1600 poems. The poet addresses this work as *Jinadattaraya charithe*, *Ammanavara charithe*. As a result of the preachings of the 23<sup>rd</sup> Teerthanakara Parshwanatha the twin snakes attain pure knowledge, take to austerity and die and as a result become Yaksha-Yakshi of Nagaloka by the name Dharaneendra, padmavathi. The work exhorting the glories of Padmavathi is the *Padmavathi charitre*. The poet has adopted the traditional *Ashtadasha* description. Even though *Padmavathi charitre* is a Jain epic it does not contain the impediment of several births *Bhavawali*.

Subrahmanya a poet of Aduhalli or Ajapura has composed *Hanumadramayana* in the *Kandapadya* metre. At the turn of this century, scholar Munnara Shivaramayya edited and published this work. This poet also wrote two Yakshagana Prasangas – *Sri Krishna Parijata* and *RukminiSwayamvara*. It is said to be known that he was the royal poet of the king of Keladi.

### **Haridasa Literature**

Udupi district has contributed to Dasa Sahitya in a special way. Vadiraja was one of the major personalities who gave a definite character to the Haridasa literature in its initial stages. Hoovinakere

near Kumbhasi of Kundapura taluk is Vadiraja's birth place. He was born into Shivalli Brahmin family in 1480 A.D. His birth name is Varaha. Vageesha theertha made him an ascetic at the age of eight and called him Vadiraja. Vadiraja had his education under the tutelage of Vageesha theertha, Vidyaniidhi theertha and Vyasaraaya. Later he ascended the Sode mata as its 20<sup>th</sup> pontiff. Vadiraja has authored about 20 books in Sanskrit. He collected informations in detail about the various pilgrim centres that he visited and about the holy idols there and wrote the first travelogue in Sanskrit called *Theertha Prabandha*. Explaining about one lakh difficult words contained in Mahabharatha written by Vedavyasa, wrote a scholarly analysis called *Mahabharatha Lakshalankara*. *Pashande Mathakhandanam* is a book which negates Buddhism and Jainism. Advaita Tatwa Nirakarana, Swapna Vrindavana vyakhyana (a conversation between the *supta* and *jagruthachetana*). *Yukti Malika* and *Nyaya Ratnavali* are a few of Vadiraja's writings. He wrote *Rukmineesha Vijaya* using all the *nava rasas* as an against to *Magha's Shishupala Vadhe*, thereby won the appreciation of scholars. Vadiraja was a great scholar in Kannada as well as Sanskrit. He has written and sung *Dashavatara stotra* in tulu. *Sarasa Bharathe vilasa* is a work which teaches the doctrine of *Dwaita* in a simple way. Apart from twelve seminal works, Vadiraja has written analysis of various works written by others on Madhwa doctrine. These works are *Gurvartha Deepika*, *Tatparya Niranaya Teeka*, *Shrutyartha Prakashike*. Descriptive geography with a scientific analysis is another of his work considered to be a scholarly work.

Vadiraja has composed in Kannada also. In the name of his patron god Hayavadana, he has written hundreds of devotional songs (keerthana) including *ugabhogas* and *suladis*. In the volumes of *Samagra Dasa Sahithya* published by the Directorate of Kannada and Culture, 342 devotional songs (Keerthans) written by Vadiraja are included. *Vaikunta Varnane*, *Sarvothama Sara*, *Lakshmi Sobane*, *Swapnapada*, *Keshavanama*, *Keechaka Vadhe*, *Gundakriye*, etc. are the works that belong to Haridasa tradition.

Vishwendra Theertha is from the lineage of Vadiraja of Sode Mata. He has written *keerthanas* in Kannada and tulu. His 45 songs are included in the volumes of *samagra Dasa Sahitya* published by the directorate of Kannada and culture.

Varahathimmappa is the pen name of Krishnadasa of Nekkaru, as stated in his work Lakshmi Kalyana. As there is a reference of Nawaba and Pramathi Samvatsara in one of his *keerthane*, his period is either 1759 or 1763. But that *keerthane* is not available. In the author's glossary of history, it is said that he originally belongs to a place near Udupi. It is known that Lakshmi Kalyana and Udupiya *Sri Krishna charitre* is an epic containing four *sandhis* are his works. 70 songs composed by him are taken from the second edition of *Dasara Padagalu* printed in 1852 and edited by Mogling. This fact is stated in the 24<sup>th</sup> volume of *Samagra Dasa sahitya* published by the Directorate of Kannada and culture.

Pavanje Guru Rayaru brought out Sri Krishna charitre of Udupi in 1917. This work has four chapters and is written in *Sangatya* style. Pavanje has named this metre *Dandakara vritta*. This composition describes the specialties of different kinds of Sri Krishna worship and various types of *Arogane* offered to Sri Krishna.

Belle Dasappayya was born on 31.8.1877. Some say that the year is 1876. Belonging to the village Belle, it is known that he composed and sang songs on Kumaraswamy – the family diety. Dasappayya wrote the story of *Chittoor Padmini* in Yakshagana style and it has 786 poems. Pavanjesha, Pavanje Puradheesha are the pen names used by him in his songs. Dasappayya passed away in the year 1956. His son Bhujangaraya has published a collection of Dasappayya's Bhajans under the name '*Bhajaneya Hadugalu*' in 1962.

Govindadasa was born in 1902 at Mairmadi near Kokkarne of Udupi taluk. He used to take part in Talamaddale groups as Bhagavatha as well as *Arthadhari*. His songs were popular both in Kannada and tulu. He had composed a few songs in the language Mitakshari also. It seems he had made others also to write songs. He passed away in 1959. Govindadasa's compositions have been published in three parts.

Raghuvaratheertha was the 20<sup>th</sup> pontiff of Palimaru mata. He has written some books in Sanskrit. Two of his compositions are included in one of the volumes of *Samagra Dasa Sahitya* published by the Directorate of Kannada and culture. According to the material available so far, these are the contributions of Udupi District, to the Dasa sahitya.

### Modern Kannada Literature

Lakshmi Narayanappa (1869-1901), hailed as the harbinger of New Kannada literature, was born in Nandalike near Karkala. Even then he had his field of work in Udupi. He authored works under the pen name Muddana. He created a bridge between old Kannada literature and modern Kannada literature. He has written epics '*Adbhuta Ramayana*', '*Sri RamaPattabhisheka*' and '*Sri Ramashwamedham*', '*Yakshagana Prasangas*' '*Ratnavathee Kalyana*', and '*Kumara Vijaya*'. The dialogue Muddana Manorame in the prose poetic work *Ramashwamedha* is a rare kind of writing. This technique of storytelling is the first of its kind in Kannada literature. *Sri Ramapattabhishekam* is written in *Vardhaka Shatpadi* and the plot of the epic is that of Sri Rama returning to Ayodhya after killing Ravana and others and getting anointed as the king. '*Adbhuta Ramayana*' is a prose epic based on a Sanskrit work of the same name written in the *shaktatradition*. We can perceive the totality of old age literature and the brightness of new age literature in Muddana's works. Since such new age brightness can be perceived in *Sri Ramashwamedha*, Muddana is considered to be the first poet of modern Kannada.

Gulwadi Venkata Rao (1844-1913) is the first novelist in Kannada. *Indirabai* or *Saddharma Vijaya* is the first independent social novel in Kannada. Earlier to this, translated versions of Bengali novels in Kannada were published. Hence, Gulwadi Venkata Rao's novel is a milestone in the history of Kannada novels. Venkata Rao was an officer in the Police Department. After retirement he published the newspaper *Mitrodaya* for some time. *Laadu Priyacharya* published in 1899, *Venamma – Nagamma somvada* (writing in lighter vein), *Seemanthini and Bhagirathi* (novels) are his other works. The novel *Indirabai* has 250 pages. It depicts the picture of Saraswatha society that was prevalent in Dakshina Kannada district a century ago. Usefulness of education for women, sea voyage, widow remarriage are the reformative subjects discussed in this novel. It is a remarkable fact that Couch man, who was the then collector of Dakshina Kannada district, translated this socially significant novel into English. Gulwadi Venkata Rao memorial centre was established in Manipal and it gives away the best novelist award, every year. Kannada novel centenary was celebrated during 1998-1999.

Famous novelist Irodi Shivaramayya (B.1876), was a teacher of Shivarama Karantha. He has written *Aryaneethi Kathegalu*,

*Naishadheeya Charite* (a transformation in Kannada), *Kannada laghu vyakarana*, *Sadupadesha* (work on the basis of hithopadesha of Narayana panditha) *Kadambari Kathasara* (Bana Bhatta's Kadambari transformation in Kannada) etc. Books for children – *Chilimili ili*, *Ajjiya Avasthe*, *Chiniminichitte*, several text books, and many articles regarding purana – history – religion – politics have also been published by Irodi Shivaramayya. Gulwadi Annaji Rao (1879), an advocate, has written literary works in Kannada and English. *Rohini Illave Saraswatha Mandala* was written by him in 1899 and was published in 1906. The technic of the characters themselves narrating their stories began from this novel. This work belongs to the genre of independent social novels, when the trend started in Kannada. *Dashamagraha*, *Nagegadalu* are his other works. Folk's songs of Canara, My God Ganesha are the books written by him in English.

Mundkooru Narasimha Kamath (M.N. Kamath) (1883-1941) is one of the forerunners of modern Kannada literature. He brought out a hand written newspaper 'Angel' in English in 1899 when he was a student. He also published the paper 'Ananda' for some years. He was the honourable President of the conference of short story writers in Kannada held in Bangalore in the year 1940. He died on April 24<sup>th</sup> 1941. *Andina Avora* (1941) is a famous short story collection of Kamath. His other novels are: *Kumara Bheemasimha*, *Prema Pipase*, *Kanyabali*, *Kamala Kumari*. A few of his prominent poetic compositions are *Tulunada Rani*, *Santheya Kurudana Hadu*, *Holeyana Hambala*, *Bandiyeddu*. *Kannada Sangeetha Chandrasahabhyudaya* (1914), *Arjunana Chaturmasa*, Kannada transformation of Kirloskar's Marati play *Sangeetha Saubhadra*, *MauryaSimhasana*, *Kshatrateja*, *Chandra Rao more*, *Pratapsimha* are a few of the historical plays written by him. *Nadri Subba*, *Shikshana Parikshe*, *Namma Natyabhinaya*, *Pancha Kanyeyaru Uddharananda* transformation of English one – act plays. 'Anchemane' is a translation of Ravindranath Tagore's play. Kamath has also published several plays for children, children's songs and humourous articles. Leela Bhat has edited entire literary works of Kamath have been published in five volumes. A translation of Ravindranath Tagore's poem 'Elli Manakalukiradu' is sung as prayer even today in some schools.

Koradkal Srinivasa Rao (1845-1947) was one of the foremost story writers in Kannada. His 'Daniyara Satyanarayana' is considered to be one of the greatest stories even written in Kannada. A collection of poetry containing 24 ballads (*kathana kavana*) was prescribed as a text

book. This collection has historical stories, moral stories and messages of health in the form of songs. *Balanandam* an educational magazine was published by the school children themselves. *Arogya Pratapa* a play had won two gold medals. *Nandadeepa* is a collection of eleven stories. *Savigannada pusthaka male* was a book written for children. A collection of short stories – all these were written by Koradkal Srinivasa Rao, *Dharmasankata*, *Susheela Sundara*, *Mooru Prahasana*, *Rangana Budubudike*, *Vasheekarana* are popular plays written by him.

Padukone Ramanandarao (1896-1985) of Kundapura Taluk translated the play *Nalkane Pishachi* written by Shivarama Karanth into English. *Cherry Hannina Thota* – a translation of Anton Chekov's play cherry orchards and *Paschima Ranarangadalli Ellavoo Shanta* – a translation of the novel by Eric Fon remark are good translations. '*Huchu Beladingalina Hoobanagalu*' is one of the best humourous writings in Kannada. Based on the poem '*Mirdaad*' by Labanese poet Mikhail Nayami, he has written a play in English called *Mirdaad* in *Sarala Ragale style*. Hattiyangadi Narayana Rao heralded the birth of Navodaya in Kannada by translating English poems to Kannada for the first time. The book is *Angla Kavitasara*. In *angla kavitavali* published in 1919, he has used five types of metres in his translation. In the booklet *Kannada Kathanaka*, he has analysed the origin of Kannada. *Kshatriya Ramani* (historical), *Kathanjali*, *Chandamarutha* (story), *Birusu*, *Sreegandha*, *Andha Shilpa* (adaptations of stories) and *Soojigallu* are other major works of Hattiyangadi Narayana Rao.

Santyaruv Venkataraja (1913-1988) is one of the major poets of Navodaya. He has composed poetry in Kannada and Sanskrit. He had varied interests such as music, tiger hunting, astrology and gemology. He edited and published the literary magazine *veerabhoomi* from 1963-70. *Kavita Kamini, Part-1 and Part-2*, *Manasa Gange*, *Kavya Manorama*, *PadmaSarovara*, *Manasa Pushpa*, *Chintamani* are anthologies of poetry written by him. He has written three novels, four plays and two collections of stories. He has been awarded prize by the state government. In the bi-lingual collection *Kavya Manorama* he has published Sanskrit *vrittas* along with the Kannada adaptations.

B.H. Sridhara was born in 1918 in Bawaladi of Baidur Village belonging to Kundapura taluk of Udupi district. His grandmother Mahalakshmi was a poetess. His father Bawaladi Seetharama Hebbar



was a Yakshagana Bhagavatha. Sridhara's first poem was published in 'Subodha Patrike'. The essay '*Kaviyoo Vijnaniyoo*' published in Prabuddha Karnataka in the year 1941 was awarded Honnashetty prize. Several of Sridhar's works are *Meghanada*, *Kinnarageetha-Manjulageetha*, *Amruthabindu*, *Rasayagnya*- poetic works; *Ramana Maharshi*, *Mayura Sharma*, *KaushikaRamayana* - stories written for children, *Kavindra Ravindra*, *T.S. Eliot*, *Bendre*, *Hosagannada sahitya shaily*, *Kavya sutra* - Critiques, *Samskruta Subhashita Sangraha and Kundamale* - plays and translations; *Betala Kunitha* and *Bhairavana Oddologa* - humourous writings, *VideshadaThilivalikegalu*, *Jnyana sutra*. The book *Rasayagnya* has bagged the Devaraja Bahaddur prize. *Jnyanasutra* has won Lokashikshana Trust prize and the book *Kavyasutra* has been awarded Prof. Tee. Nam. Shree Memorial prize. B.H. Sridhara was the President of the district Sahitya Sammelana held at Yallapura in 1974. In addition, he has been awarded several awards as a mark of respect to service rendered by him to literature.

Shivarama Karanth was born on October 10<sup>th</sup> 1902 in Kota of Udupi district. He studied in Kota Primary School and Kundapura High School and enrolled himself in Mangalore Government College for further education. As a follower of Gandhi, he left College, travelled every nook and corner of the State to propagate prohibition of alcohol (*Pana nirodha*) and usage of Khadi. Later he settled in Puttur. There, he established Balavana which became the central force for various activities like Makkala Koota, Shanti Shibira, Nadahabba and Teacher's conventions. He took up the projects of writing *Bala Prapancha* for children and *Vigyana Prapancha* for elders and successfully completed the projects single handed. He constituted Yakshagana troupe, won accolades for their performance in Europe and Japan. Karanth has made name by writing in all fields of literature - Novel, poetry, musical opera, biography, autobiography, children's literature, Science literature, dictionary, encyclopedia, text book, analytical study, translation. Some of his works have been translated into Hindi, Tamil, Malayalam, Gujarathi, Marati, Tulu, Oriya, Konkani and English. *Mookajjiya Kanasugalu* has been awarded Jyanapeeta award (1978). Various awards and honours bestowed upon Karanth are as follows. Central Sahitya Academi's award for the book *Yakshagaana Bayalata* in 1959; Pampa Prashasti for the novel *Maimanagala Suliyalli*, Devaraj Bahadur prize in 1931 for *Bharatiya Chitrakale*, Karnataka Sahitya Academy award in 1978 for *Kalaprapancha*, Karnataka Lalitha Kala Academy award in 1984 for *Bharatiya Shilpa*. In 1975 the film

*Chomana Dudi* won the national award for best story, Mysore State Sahitya Academy conferred honorary award in 1965. Karanth was awarded the fellowship of Central Music and Drama Academy in 1973 and the honorary fellowship of Kendra Sahitya Academy in 1985. In recognition of the extraordinary achievements of Karanth several institutions have honoured him with medals and prizes. Some of them are: Campbell Memorial Gold Medal of the Asiatic Society of Bombay, Dadabhai Navaraji Memorial Prize. Bronze medal by the Archives International Institute of Sweden, for the service rendered to the art of Yakshagana. Yakshagana performances directed by him have been awarded the Japan Dance Critic's Society Award. Shivarma Karanth has received honorary doctorates from several universities nationally and internationally.

Karanth was honoured by the Madhya Pradesh Govt. in 1990 with Tulasi Samman, for imbibing new energy to Yakshagana. He was conferred with Padmabhushana in 1968 by the Government of India (he returned this honour during the period of emergency). Kannada Sahitya Sammelana held at Mysore in 1955, Vishwa Kannada Sammelana held at Mysore in 1985, All India Author's Conference held at Thiruvanthapura, 9<sup>th</sup> North East America Kannada Conference at New York, special conference on the work shop held by All India Atomic Reactor Project regarding Kaiga Atomic Reactor, and many more such significant conferences were chaired by Karanth.

Niranjana's real name is Kulkunda Shivaraya. He started his professional life as a journalist and was a famous novelist and short story writer. *Vimochane*, *Banashankari*, *Abhaya*, *Rangamma Vataru*, *Chirasmarane*, *Mrutyunjaya* are his well-known novels. Shrimati Anupama was his wife. Padigaru Venkataramana Acharya(1915-1992) was the founder editor of the monthly magazine Kasturi of Hubli. Poetry, talk in lighter vein(*harate*), satire, translation are his various fields of literary creativity. *RashiyadaRajyakranthi*, *Swatantra Bharatha* are the books written by him. *Prahara*, *Lokada Donku*, *Vakradrishti*, *Vipareetha* are his important collection of essays, *Navanarada*, *Kelavu Padyagalu* collection of poems, *Bayya Mallige* is a collection of Tulu poems. He has been honoured by several awards. A few of them are: Prize from Mumbai Government, Award from Karnataka Sahitya Academy, Vardhamana Prashasti, Karnataka Rajyotsava Prashasti, Daimond Jubilee Award of Kannada Sahitya Parishat, P.R. Ramayya Prashasti, Goyanka Award for the service rendered in the field of

Journalism. In fact he was the very first recipient of Goyanka Prashasti for a journalist of a monthly. He was also the President of Dakshina Kannada District Sahitya Sammelana.

Gopalakrishna Adiga was well known as a pioneer paving a new way in Kannada literary field and also as a poet who gave new vision to a generation. He was born in Mogerri of Kundapura Taluk (1918-1992). As the editor of the tri monthly magazine Sakshi, he evoked inspiration and guidance to a new literary atmosphere. He has translated several valuable works from English to Kannada. Many of his works have been translated into English and Hindi. The poetry collections *Bhavataranga* and *Kattuvevu Navu* were written in the *Navodaya* path. As a result of a great desire to find new ways in writing, we find that the collection of poetry *Chande Maddale* laid the foundation for *Navya Kavya* tradition in Kannada. Also Gopalakrishna Adiga left his foot prints clearly in the *Navya Kavya* tradition through his poetry collections *Chande Maddale*, *Bhoomigeetha*, *Vardhamana*, *Bathalarada Gange*, *Suvarna Puthali*, and *ChintamaniyalliKanda Mukha*. The collection of all his poetry is *Samagra Kavya* and collection of all his prose writings is *SamagraGadya*. It contains the novels *Anathe*, *Akashadeepa*, *Huliraya* and other stories; prose writings *ManninaVaasane*, *Namma Shikshana Khsetra*, *Vichaara Patha*. His translated works are – *Suvarna Keeta*, *Ithihaasa Chakra*, *Banada Makkalu*, *Bhoogarbhya Yatre*, *Raitara Hudugi*. The several honours conferred on Gopalakrishna Adiga are – Central and State Sahitya Academi Awards, *VardhamanaPrashasti*, *Aasan Prashasti* of Kerala, Kabir Samman from the Madhya Pradesh Government, and Pampa Prashasti for his poetry collection *Suvarna Puthali*. He was the President of the Kannada Sahitya Sammelana held at Dharmasthala in 1979.

Poet Ganapathi Rao Pandeshwara is a name worth mentioning in the tradition of *Navodaya Kavya*. Known as G.R. Pandeshwara, he was born in Brahmavara. Pandeshwara of Udupi Taluk is his ancestral place. He was a scholar in three languages – Kannada, Sanskrit and English, was a great poet and journalist. Fragrant Buds (*Khanda Kavya*), *Kolalu Krishna*, *Hoogonchalu*, *Chengalave* (a major work in the Kannada Romantic period), *Supantha* – are his Anthologies of poetry. *Haloora Kathe* is a long poem(*Neelgavana*). It is said that the poem *Krista Janma* by Pandeshwara inspired Govinda Pai to write *Golgotha*. He edited the paper *Nagarika* for a very long time.

R.D. Kamath was born in Udupi in the year 1923. Well versed in Marati and Hindi he was a dance teacher in Bharatiya Vidya Bhavan. He has written dramas and one act plays. *Hrudaya Degula*, *Devara Kannu*, *Tippu Sultan*, *Jwalamukhi*, *Narada-Naradi* are stage plays, *Manavathi*, *Ekalavya*, *Socrates*, *Kanakana Kindi* are the one act plays written by him.

Vyasaraya Ballala was born in Udupi on December first 1923. *Anurakthe* (1953), *Hemanthagaana* (1954), *Vatsalya Patha* (1957), *Uttarayana* (1969) and *Bandaya* are his famous novels. *Kadumallige* (1957), *Manjari* (1975) and *Sampige* are his well-known short story collections. '*Bandaya*' considered being the greatest novel of the decade was serialized on television by the Bangalore journalist T.G. Ananthanarayana. Ballala has depicted various aspects of Mumbai life in many of his works. His books have been awarded prizes by the Government of Mumbai and Karnataka. He took part in the cultural as well as literal activities of Mumbai, with great interest. *Kadumallige* – a collection of short stories has been awarded prize by Karnataka Sahitya Academy's novel, *Anurakte* – prize from the Government of Mysore, Novel *Bandaya* has won awards both from the State and Central Sahitya Academy.

P. Gururaja Bhatta (1924-1978) was a lecturer, famous research scholar and literary figure. He was born in June 15<sup>th</sup> 1924 at Padur, Udupi taluk of Dakshina Kannada district. He taught in Athuru Primary School of Karkala and Jain High School of Moodabidare. Did his M.A. from Benaras Hindu University and started his professional life as Professor of History in Udupi M.G.M. College, later served as the Principal for 11 years in Milagres College, History and Culture were his main interests. He got Ph.D. from the University of Mysore and Devaraj Bahaddur prize for the book *Tulunadu*. He has done research work on more than 25 rare edicts. *Tulunadu Sthanikaru* has been praised as a best work of research. *Antiquities of South Canara* – is his master-piece of history of Tulu and cultural studies. Honorary membership of Manipal Shikshana Academy, Golden Jubilee award of Mysore University are some of the recognitions bestowed on him. He also served as a member of the Development Committee of Udupi Govinda Pai Research Centre and as a member of the Advisory Committee of the Department of Antiquity and Museum of Government of Karnataka. He passed away on August 27<sup>th</sup> 1978.

Kunjibettu Shiva Haridasabhataru (Ku. Shi. Haridasa Bhattaru), famed as the messenger of cultural field of Coastal Karnataka, was born in 1924 in Udupi Agrahara. As the principal of M.G. College, he developed it into a cultural centre. After retirement from academic service, he involved himself in several fields of activities like Regional Study Centre of Folk Theatre Art, Tulu Dictionary, Govinda Pai Research Centre. He wrote more than 30 works dealing with different genres of literature and worked as editor for more than 30 books. *Yugavani* (collection of poems), *Kalave Badalagide*, *Avaru Yudhakke Hogalilla* (short stories), *ItaliaNaanu Kandanthe*, *Jagadagala*, *Rangayana*, *Russiadalli Dollina Digwijaya* (Travelogue), *KannadaKattidavaru*, *Kattingeri Krishnahebbharu* (biography), *Avyakta Manava* (man the unknown), *Ramanatha* (translation), *Arthashastra*, *Asiada Sampathu* – are some of his major works. As a casual writer of special column of Udayavani called *lokabhirama*, he wrote on multifarious subjects and these have been published in six volumes. The awards bestowed upon Ku. Shi. Haridasabhatta are – Karnataka Sahitya Academy Award in 1982, State Governments's award for the service rendered in the field of education in 1985. Finland Government's College award in 1986, Shresta Jeevana Prashasthi and Viswamanava Award for *Baravanigegagi* in 1989.

M. Gopalacharya (1926), the editor of the monthly *Sugunamala* was a great scholar. *Kannada Vagrudigalu* is a work for which he was given the State Award. *Prabhanda Saurabha*, *Kalidasana upamegalu*, *Ranga Prasanga*, *Yeradaneya Nagavarma* (with others), *Sri Aravindaru* (translation) *Yakshagana Sangeetha*, etc. are some of his works. He was the member of the project for the publication of Samagra Dasa Sahitya taken up by the Directorate of Kannada and culture.

Suryanarayana Chadaga was born in Koteshwara of Udupi district (B.1930). He is a famous short story writer and novelist in Kannada. He was the editor of Nandana Prakashana. His novel '*Manethana*' was given the Sahitya Academy Award in 1971. *Manetumbida Madadi*, *Hennu-Honnu-Mannu*, *Bathada Kanneeru*, *Swargada Bagilu* are some of his major novels. *Jaratari Kuppusa*, *Nammurina Kathegalu* (collection of stories), *Kamadhenu*, *Dakshina Kannada Barahagararu* are some of the works he edited.

Bannanje Govindacharya born in 1936 is a famous Sanskrit scholar and researcher. He was on the editorial board of *Navabharata*, *Prakasha*, Udayavani newspapers. His major works are: *Valmiki*

*Ramayana* (1986), *Sangraha Bhagavatha* (1983), *Mahashwetha* (1984), *Dandiya Hattu Hudugara Kathe*, *Banabhattara Atmakathe*, *Purandaropanishathu* (1984), G.V. Iyer, *Mahabharatha Tatparya Nirnaya* (1993). He has translated several *Madhwa Tatwa* works. He started an assembly of poets (*kavigala koota*) in Palimaru and along with Kumudatanaya, the sage of Palimaru Matha and joined with lecturer Kuradi Sitarama Adiga, brought out a collection of poems titled '*Mukkanna Darshana*', *Helade Ulidaddu*' is another poem written by him. Sanskrit scholar Bannanje Govindacharya is also famous as a journalist as well as a story writer.

Gundmi Chandrashekhara Itala (1936-1990) was born in Gundmi of Udupi district. His *Maddunte Janana Maranakke* is a voluminous collection of folk *tripadis*. *Mathru Samhithe* is a work which contains *vachanas* written about mother. This has been translated into English as 'over to mother'. Some of his major anthologies of poetry are: *Belagayithu*, *Gundu Sooji*, *Hoovina Kolu*, *Patachara*, *Seeyala*. '*Kailiye Kareda Norehalu*' is one of the folk works edited by him. A few of the honours and awards presented to him are: B.M. Shree Gold Medal (*Patachara*), Devaraja Bahaddur Sahitya Prashasti (*Soundaryada Sannidhyadalli*), Karnataka Sahitya Academy prize (*Kailiye Kareda Norehaalu*), Mysore University Golden Jubilee Award (*Maddunte Janana Maranakke*), Kadengondlu Shankara Bhatta award (*Seeyala*).

Prof. M. Ramachandra (B.1939) is a Professor in Kannada. He is the co-editor of *Osage-Sri Sedyapu Sambhavana Grantha*. *Dibbana*, *Basiga*, *Torana*, *Hoorana* are some of his edited works. *Sedyapu Krishnabhatta*, *Badada Hoogalu*, V. Seetharamayya *Kannadada Asti*, *Rasayana*, *Samuchchaya* are some of his independent works. He moulded Bhuvanendra College into an honourable institution. He established the Karkala Sahitya Sangha. He was the President of the fourth literary conference of Karkala. He has been honoured by several institutions and associations.

Author, Scientist Vyasarao Ninjuru was born in Tenkanidamburu of Udupi district. When he was with Bhabha Atomic Centre in Mumbai, his 87 research articles have been published in eminent magazines. He has written several literary works. *Usiru*, *Chamundeshwari Bhavana* (novels), *Kumkuma*, *Mancha* (collection of stories), *Nalvattara Nalugu* (play). *Homi Bhabha* (a book written for children) – are his writings. Several plays written by him have been staged. Many of his stories

and poems have been published in several magazines and newspapers. He was the editor of Bulletin of Science and Technology, Irradiation News, Belagu, Gokulavani and so on. In recognition of his service, he has been awarded Triveni Smaraka Prashasti, Karnataka Sahitya Academy Prashasti, Vardhamana Prashasti, Karnataka Nataka Academy fellowship. 'Karnataka Shri' Prashasti awarded in the 71<sup>st</sup> Sahitya Sammelana held at Moodabidire and 'Maharashtra Shresta Kannadiga' award in the 6<sup>th</sup> cultural convention held at Maharashtra. Narayana Bhatta Mogasale (B. 1944) originally coming from Kasargodu settled in Kantavara of Karakala Taluk. He is a Doctor by Profession and an author by nature. *Mannina Makkalu* is his first novel. He has written 14 novels including *Nannadalladdu*, *Pallata*, *Prakruthi*, *Nelamugila Madhye*, *Diganta*, *Srushti*, etc. 8 poetry collections, one musical drama (*Opera*), Five Medical books are his contributions. Apart from 7 edited works, he has published his autobiography '*Bayalu Betta*'. He is one of the founder members of Vasantha Sahithya. With the purpose of encouraging famous writers as well as upcoming writers, influenced the founding of two awards – *Muddana Kavya Prashasti* and *Vardhamana Prashasti*. He has received several honours. Raitayuvaka Sangha of Kantavara is the dream of Mogasale. His novel *Nannadalladdu* has got the State Sahitya Academy prize. His poetry has received Kadengodlu Prashasti, B.H. Sridhara Prashasti, Ugrana Prashasti, Perla Prashasti, Dinakara Desayi Prashasti. He presided over the seventh Kannada Sammelana of Karkala Taluk and was awarded Rajyotsava Prashasti in 2004. Madhava Moodukombache has written a book on Mogasale's life and it has been awarded Ph.D.

Krishnananda Hegde (B.1935) has written *Karlmarx* (1956) and edited work is *Arlu Kabitelu*, *Porlukabitelu* – a selected Tulu poem (1990). Heranje Krishna Bhatta (B.1942) has edited *Samshodhana Pragnye* (1995). K.M. Raghava Nambiar (B.1946) is a Yakshagana Critic, Composer of Prasanga, some of the major Prasangas written by him are: *Chakreshwara Pareekshita*, *Uttama Saudamini*, *Anurendrapada vijaya*, *Vajradhara vilaasa*, and *Raghuvamsha*. H.V. Narasimha Murthy of Kundapura (B.1946) has written *Gurudeva Bharati Theertha* (Biography), *Samskruta Saurabha*, *Sobagina Samskruta*, *Sanchaya*. He has been honoured with Thirumala Prashasti and Sahityashree Prashasti for the service rendered to literature. Nempu Narasimha Bhatta (B.1947) has written *Bhava Tarangavali*, *Kanasu Nanasu*, *Nirbandi* (Poetry Collection), *Belaku* (Play), *Kandana Hadugalu*, *Nanna Devaru* (Children's Literature).

The Ph.D. thesis of M. Prabhakara Joshi (B.1946) of Malavillage is *Krishna Sandhana Prasanga Mathu Prayoga. Jagara* (Criticism); *Kedage, Marumale, Yakshagana Padakosha, Mandara Keshava Bhat* (Tulu), *Pradarshanakale, Talamaddale* are his works. He has won prizes from Karnataka Janapada Mathu Yakshagana Academy (1984, 1994) for his books. Phakeera Mohammed Katpadi (B.1948), born in Katpadi, was one of the important persons to introduce Muslim feelings to Kannada people. *Gori Kattikondavaru, Nombu* are his story collections; *Sarakugalu, Kachchada* and *Nere* are novels; *Keraladalli Hadinaidu Dinagalu* – travelogue, *Rashtreeyathe Mathu Muslimaru* – essaywritings; *Dushyasana Rajya, Kagakka, Ane Banthu Ane* – plays. ‘Nombu’ collection of short stories has won the National Story Award Mohammed Katpadi has also been honored with the state award.

Muralidhara Upadhya Hiriyaadka (B.1950). His major works are – Pejavara Sadashiva Rayaru (1972), M.N. Kamath (1975); Kaiyyara Kingnanna Rai (1989). Besides these, *Dakshina Kannada Kavya* (1901-1976), *Sahitya Vimarsh* 1990 (1992) are his editorial works. Bannanje Govindacharya’s ‘*Helade Ulidaddu*’ (poetry collection 1980) and *Konkani Bhashe Mathu Sahitya* (1995) are also edited by him. He was one of the editors of volume called *Govinda Pai Samshodhana Samputa*.

B. Vasantha Shetty (B.1950): His major works are *Barakoorina Aithihasika mathu Samskrutika Adyayana* (Ph.D. thesis-1986). Published works–*Brahmavarada Itihasa, Shasana Shastra, Bharatada ayda Shasanagalu* (co-author), *Karnataka Itihasa, Belanjeya Itihasa* and *Udupi Talukina Shasanagalu*.

Arke, Manipal is from Kemptur of Udupi born in 1952, he is the main rebel (*Bandaya*) author of the district. His major works are: *Shanmukha, Kavya Kannikeya Seragu sarisi, Ambedkar mathu Nannoora Koragana Anekalu, Kivimathu Thottikkuva Padyagalu* (collection of poems); *Vastava; Seethayana – Suthunota, Sahitya, Siddhanta mathu Horata; Sahitya – Ashaya mathu Vinyasa; Sahitya Prakriye, Loka Grahike mathu Abhivyakti* (criticism); *Tulunadina sthalanamagalu, Hesarinallenide?; Kanakana Kindiyoo Krishnana Hundiyoo* (Research). Apart from these, *Samaja Vidyana, Amasana Patagalu, Shikshana mathu Vaicharikathe* are also his other works.

Padekallu Vishnubhatta was born in Rovaadi of Bantwala Taluk (1956), but his place of work is Udupi. *Sediyapu Krishnabhattachara Vichar*



*Prapancha* (1992). *Sediyapu Krishnabhattachara chandrakhanda mathukelavusanna Kavyagalalu* (1994), *Rangavykharu* (1981) are a few of his major works. Damodara Kalmadi of Malpe was born in 1956. *Koti Chennayya maukhikasahityada antaratmadarshana*, *Jana manasadalli Koti Chennayya* – are his books. He produced documentary film entitled *Kotichennayara melonduhosa belaku*. His book *Koti Chennayya Paddhana* has been awarded the prize of Karnataka Janapada and Yakshagana Academy and this book has been translated into English.

H. Dundiraj (1956) of Hatti Kudru of Udupi has published various works like *Namma Godeya Hadu*, *Banni Namma hadige* and other poems. Collections of *hanigavana* like *Padya Bidige Tadige*, *Haniketana*. Plays – *Oduvavaru*, *Ippotondane Shatamana*, etc. Some of the honours bestowed on him are: Kadengodlu Kavya Prashasti, Muddna Kavya Prashasti, Bet famous (Radio), Nataka Puraskara, Bhargava Prashasti, Karnataka Sahitya Academy prize, Chutuku Ratna Prashasti, Karantha Prashasti and so on.

Pradeep Kumar Hebri (B. 1957) has written – *Bhavabandha*, *Geddaluhulugalu*, *Noorondu hanigavanagalu*, *Kargil geetehgalu* (collection of poems); *Heegondu Kathe* (Story); *Bedara Kannappa* (dance drama); *Sakkare Sihiyalla*, *Mahamaari Aids* (medicine) and so on. He has won State Adult Education Award and the National level Award from the department of Environment and forest.

Pustakaloka, K.S. Narasimha Swamy (critical analysis), *Mooraneyya Kannu*, *Dwaravillada Dwara* (thought provoking work) *CanterburyKathegalu* (translation) are written by B. Janardhana Bhatt (B.1960). He was born in Belmannu of Udupi. His edited works are: *Dakshina Kannadada Shatamanada Kavya* (1900-2000), *Dakshina Kannada Shatamanada Kathegalu* (1900-2000). He is a Professor of English also columnist and his thesis for his Ph.D. work is on Santyara Venkataraya.

G.N. Upadhyaya was born in Kota in the year 1967. 'Kannada edicts of Maharashtra-a Study' is the subject of his thesis. *Sollapura – onduAdhyayana*, *Maharashtrada Kannada Nadina Samputa*, *Godavarivaramirda Kannada Nadu*, *Sonnalige Siddarama* are his other works *Vishwambhara Upadhyaya Bhranthi* is a ballad (*Kathana Kavana*). The poetic story 'Harivu' has been awarded the gold medal of the University of Mysore. He has written *Gatha* another poetic story and several small poems.

Ramadas, Kuradi Sitarama Adiga, U.K.V. Acharya, Rasika Puttige, Bannanje Govindacharya, Pa.Vem. Acharya, Na. Mogasale, Kirana, Lakshmisha Tolpadi, Arya, G.K. Ithal, Kumuda tanaya – all these were influenced by *Navya Kavya* through Adiga. Matti Radhakrishna Rao (1934) a navodaya poet published collections of poems *Hrudaya Taranga* and *Beku Nanagejeevana*. U.K.V. Acharya has written ‘*Yogayoga*’ – a poetry collection. Pandeshwara Chandrashekhara Chadaga has written a book ‘*Dalita Brahmana*’, a collection of poetry and ‘*Paraspara*’ a collection of poetry written by Kirana. The famous painter Arya of Udupi (P. Rajagopala Acharya) was a pontiff of *Sheerooru mata* of Udupi later he gave up his sainthood and became a bank employee. Arya has written Poetry, Story, Play and novel, among them ‘*Manushya*’ is his major poetry collection. B. Ramesh Bhat a poet of Belagodu of Kundapura Taluk is honoured by Kadengodlu Award.

Ramadas of Udupi have written several stories, novels and plays and critiques in the navya style. In his work ‘*Bhoomigeetha Kavyapravesha*’ he has written introduction to the understanding of Adiga’s poetry. He has also authored *Ruthu Geetamruta*, *Ramadasara Kavanagalu*, *Bhasmasura*, *Hadihareyada Hudugaru* and *Swatantrottara Vachanagalu*. Of these, *Basmasura* – a collection of poetry – has been awarded Kadengodlu Award and *Hadiharayada Hudugaru* has won Muddana Award. D.R. Panduranga (1950) a lecturer in Kannada in Udupi, M.G.M. College is from Devanuru of Kadur Taluk. His Ph.D. Book is ‘*Dakshina Kannada Jilleya BhairaraSahityaka Samskrutika Adhyayana*’, *Medaru*, *Seregararu*, *AugustusDasappa*, *Lakshmishana Devanuru* are his other works. S.A. Krishnayya, originally from Sakaleshapura is a research officer in R.R.C. of M.G.M. College. *Karnataka Pupperty Bachigondanahalli*, *Yenagi BasapuradaJanapada Geethegalu* (Academi Award) *Dakhaleekarana mathu Samrakshane* (documentation and protection) are his other major works. Ashok Alva has got his Ph.D. for the study of *Tulunadina Praani Janapada.Olasiri* (in English), *Kodagina Janapada Kunitagala SamskrutikaAdhyayana*, *Sanadige* (edited) and *Panchavadya* (edited) – are his other works. N.T. Bhat has done his Ph.D. in German language. He is the editor of *Prasanga* and *Tuluva* newspapers. *Bannanje Babu Amin* has published *Tulunadu Garodigala Samskrutika Adhyayana*, *Tulu Janapada Baduku* and several other works. He has been recognized as Yakshagana Arthadhaari also.

### **Women’s Literature**

Ramabai born in a village near Karkala was internationally famous for the social services she rendered. She got the title Panditha

Saraswathi from Calcutta University in the year 1878 and this is a proof for her scholarship in Sanskrit. She has written *Stree Dharma Neethi* (Marati), *Uchchavargada Hindu Mahile* (English) and several other works.

Ulluru Mookambika Amma (1908-1998) belonged to the first generation of writers in Udupi district. She used to get her letters also written in the poetry form. *Nishturavadi*, *Ashu Kavayitri Patra Kavanagalu*, *Sangeethagalu*, *Devaranamagalu*, *Vyakti Chitragalu*, *Swanubhava Kathana* and the like poems are written by her, her talent being extraordinary. Saraswathibai Rajawade, Padukone Seethadevi and Belle Seetharathamma started writing literature in the twentieth century. Bharatibayi Paniyadi, Krishnavenibai, Leelabai Kamath, P. Mandakini Bai, Kamalakshi Matpadi and Guna Udyavara are also prominent amongst the women writers of Udupi thereabouts.

Saraswathi Bai Rajawade (1913) has written poetry, stories, plays and essays. She used to write under the pen name *Giribale* and also under several other names like – Saraswathi, U. Saraswathi, Vishakha, and Veenapani. She served as the editor of the Women's section of the famous magazine of those times – *Kathavali* – for seven years and in 1952 started a monthly called *Suprabhata* exclusively for women. Many associations and institutions have honoured her.

Seethabai Padukone (1902-1969) has written a humorous play '*Katuka Rohini Samvatsaradalli*'. She has translated Kailasam's play '*Home Rule*' into Konkani and the play of V. Seetharamayya's '*Sohrab Rustum*' into Hindi. *Vadhu Pariksha*, *Mere Gopal* (Hindi); '*Kuttamakkaari Phajeethi*' (Kannada), '*Heegagabeke*' translation of the Marati novel '*Jayimana*', and '*Venu Mava*' are her translation works. Vasanthibai Padukone, though originally belonged to Baindoor, lived out of Karnataka for a long time. She worked in the story format. Child marriage, widow's problem and the like are the themes of her stories. *Mithuna Lagna*, *Karmachari*, *Nanna maga Gurudatta* (regarding her son a famous actor), *Jeevanada Horata* – are written by her. She also wrote scripts for Hindi films.

Belle Seetharathamma (1910-1995) has written *Bhagavadgeethe* in *Bhamini Shatpadi*. Leelabai Kamat has translated more than hundred stories from Hindi, Marati and Bengali into Kannada. *Harihoda Hakki* and *Nammura Shiva Parvathi* are her own short story collections. Indira Halambi (1934- ) of Udupi. Writing under the pen name

*Girivasini*, has authored *Praniparyaya* (Children's stories), *Hejjeya Gejje* (Children's poems), *Vanamale* (story telling poems), *Shubhadrusti* (play), *Bhakta Prahlada* (play) and *Chandrasahasa* (play) are her writings. Under her own publication Sandeepa Sahitya, she has published novels *Bhavataranga*, *Vanamale*, *Apoorva*.

Janaki Srinivasamurthy well known under the pen name 'Vaidehi' has written collections of stories – *Maragidaballi*, *Antarangada Putagalu*, *Gola*. *Dyana* and *Jatre* are collection of essays in lighter vein. *Bindu Bindige*, *Parijata* are poetry collections. *Dham Dhoom Suntaragali*, *MookanaMakkalu*, *Gombe Macbeth* are among the plays for children. The play *Gombe Macbeth* has been awarded the State Sahitya Academi Award. *Nenapinangaladalli Mussanje Hothu* – a collection of memories of Ko. La. Karanth's life; *Sediyapu Nenapugalu* – collection of Sediyapu Krishna Bhatta's memories; a collection of B.V. Karanth's autobiography are her other works. She has translated into Kannada Kamaladevi Chattopadhyaya's *Bharatiya Mahileyara Swatantra Horata* and Maitreyi Mukhopadhyaya's *Belli Sankolegalu*.

Mitra Venkataraj originally from Kundapura and now settled in Mumbai has published short story collections – *Rukumayi* and *Hakki mathuAvalu*. The story *Ondu Osage oyyuvudittu* has been awarded the National Story award. The short story collection *Hakki mathu Avalu* has been given the Vardhamana Udayonmukha Sahitya Prashasti and H.V. Savitramma Dattinidhi Prashasti. Gayatri Navada born in 1954 in Koteshwara of Udupi is a dedicated worker in the field of Folk Research. She has written several books like: *Mookajji Baduku* – *Sahitya*; *Chittara Bareda Baduku*, *Sirikathe*, *Karavali Mahila Janapada Sahityadalli Streevadi Nelegalu*; *Karavali Mahila Janapada Kathegal*; *Samoothika Vivaha-ond* *Udu Adhyayana*; *Namma Henu Magu*, *Virachane*; *Bharateeya Streevada* – *ond* *Udu Samkathana* and *Mahila Samkathana*.

Sharada Shenai who was born in Udupi in the year 1939 has written the novel *Runanubandha*. K. Sharada Bhat born in Kundapur in 1949 has written the novels *Payana*, *Palayana*. Vidya born in 1955 at Kudirudyavara is the author of *Mahile Mattu Makkalu*, *Sapthami* (collection of stories); *Darpana* (collection of stories). Vidya Ganesh of Udupi born in 1958 is the author of the following collections of short stories: *Bhava Taranga*, *Apoorva*, *Usulugalu*, *Katha Kirana Ola Horagina Dani* and *Swara Samsara* are the poetry collections of Vidya Ganesh. Mumtaz Begum born in 1958 has written a collection of short stories *Avyakta* and a novel *Pardeshi*.

Many women writers have created Tulu literature also along with Kannada writings. M. Janaki Brahmavara, Catherine Rodrigues, Athradi Amrutha Shetty are bilingual writers. Janaki Brahmavara's novel *KudurudaKedage* depicts Tulu environment. Stories written by Athradi Amruthashetty and Catherine Rodrigues have been included in 'The Best Tulu Stories' collection. Originally from North Karnataka, Madhavi Bhandari has settled in Udupi. She has written the collection of poems *Utsavadinda Utsavakke* and *Kattuvudu Balukasta*. She has also brought out the collection of stories *Gayi*. She has described rebel attitudes (*Bandaya*) delicately in her stories. Many more poetesses like Susheela R. Rao can be found in the district. In humor category, T.S. Ambuja is a noteworthy writer. *Hoi Mattenu Vishesha*, *Rangada Rangoli* and *Nagumogada Siri* by Ambuja are writing having good humour. She has been given Athimabbe Prashasti. Eswari K. Bhat, Leelabai and others have contributed to the literature for children.

### **Tulu Language and Literature**

Tulu is a rich ancient language with a prominent place in the Dravidian language category. The area between the Kalyanapura river and Chandragiri river of the Western Coast is the place where most of the people speak Tulu (This area is now-a-days known as the present Kasargod, Dakshina Kannada and Udupi Districts). People speaking Tulu are called Tuluva and their place as Tulunadu. In Agananur of Sangam literature, Tuluvas have been mentioned (Akam-15-1-5). Tulunadu and its people have been mentioned in edicts. Many edicts of South Kannada written in Kannada and Sanskrit mention the name of Tulunadu. A Kannada edict in Tulu script has been found in a place near Udupi.

Kingly dynasties like Alupa, Bhairarasa, and Domba Hegade ruled Tulunadu for several centuries. It is clear from documents available that, the word Tulu was ceased at first for the area, later to refer to the people there and finally for the language spoken by them. Many scholars have attempted to find the origin of Tulu and the words born therefrom. The word Tulu is used to give meanings like: that which belongs to Tulu, one who speaks Tulu, softness core, and also one who provided water. On the basis of regional differences, Tulu can be categorized as Udupi Tulu, Mangalore Tulu, Puttur Tulu and Kasargod Tulu. By observing the difference in the spoken language, two major differences can be recognized – Brahmins Tulu and general Tulu. In spite of all these varieties, it is the speciality of this place to have

normal business regarding the language without any confusion what so ever. Even though Tulu was a developed language, it was opined that it did not have a script of its own and that it had a script akin to that of Malayalam. But, recent findings have shown that Tulu had a separate script and that Vishnutunga and others used only Tulu script.

Tulu has rich folk literature in Pad-dana, Sandhi, Kabita, Madipu, Kathe, Gaade, Ogatu, Nritya Padya, Ural, Jogula and Ajjikathe. *Pad-dana* or Sandhi is a story telling poetry like a Ballad. It is the strongest form of Tulu folk literature. *Pad-dana* is about the Bhootas which are worshipped in Tulunadu or *Pad-dana* tells stories of folk people of great stature. *Pad-dana* of Bhoothas is sung before the respective Bhootas get into trance. While singing *Pad-dana*, a small leather percussive instrument called *Tembare* is played. *Pad-danas* are sung for the sake of entertainment also. *Pad-danas* relating to more than four hundred Bhootas are available. Scholars are of the opinion that *Pad-danas* were composed in the period between the 15<sup>th</sup> and the 17<sup>th</sup> century. The book *Tulu Pad-danolu* written by Reverend Menor (1886), has 21 *Pad-danas*. The *pad-dana* edited by Kanaradi Vadirajabhatta (1974) and *Tulu Pad-dana* volume (1997) by Amrutha Someshwara are valuable books. Songs sung exclusively by girls during the transplantation of paddy seedlings are known as Kabita in Tulu. These are long poems depicting various incidents. Madipu-neither prose nor poem in the 'form of shloka' and is sung by dances performing Bhootha Nritya. 'Ural' is nearer to the *chutaka* of Kannada, and is sung while ploughing, driving the cart and also while tapping toddy. This has two lines and has alliteration at the end. Its specialty is that the second line has a surprising turn in content different from the content expressed in the first line. The *Aatikalanja* group performing the dance while singing the 'Urals'. Proverbs and puzzles are the clever renderings of the ancient generation. Besides these, there are folk epics like *Siri*, *Panjurli* etc. Larry Hanko of Finland has translated the Saga of *Siri Pad-dana* (original text: Gopala Nayka) into English and published.

The author of Tulu Mahabharata is Arunabja of Kodavuru, Udipi. As Arunabja has sued that Ramayana is the Gurukavya which gave him direction and that Enapani Mukunda is his poetic teacher, scholars opine that Arunabja cannot be considered as the *Aadi kavi* – that is the very first poet. Moreover, Arunabja remembers the poet

*Guddetha Raye* who has written three poetic classics *Rukmini Swayamvara*, *Keechaka vadhe* and *Banasura Vadhe* and also remembers another senior poet who has composed a devotional poetic classic *Ambareeshopakhyana*. Arunabja also states that he would write the story of *Sambhava parva* of Mahabharata in the poetic format has written only up to *Khandavadahana Parva* upto 12 *upaparvas* in 24 *sandhis*.

In 1872, Reverend J. Brigel wrote in English the first grammar book of Tulu titled Grammar of Tulu Language. In this book, while writing about Tulu poetry, he has quoted four poems from an unknown poetic piece. In these poems, the sound 'St' found in the Tulu ancient epics is referred to as the sound 'th'. Caldwell has recognized Tulu as a language stronger than the other Dravidian languages. This statement can be found in his book a comparative grammar – old Dravidian language. Sri Bhagavato, Kaveri, Tulu Mahabharata are the epics available in Tulu. Besides these, the ancient prose work Tulu Devimahatme written by one whose hereditary name is Tenkillaya is now available. Recently, nearly four to five leaves (*volegari*) of *Karna Parva* were available. But, scholars are of the opinion that this is not the continued portion of Tulu Bharata written by poet Arunabja.

It is known fact that modern Tulu age started when Christian Priests learnt Tulu and started publishing religious books in Tulu using Kannada script. Textual Tulu came into existence through translation and it is significant that this work was started only by the Christian Missionaries. At the when the missionaries' evinced interest in Tulu and started printing, Tulu was considered to be a language without any script. Therefore, Basel Missionaries wrote Tulu in Kannada script and printed some books. Publishing of Tulu literature is one of the contributions of Basel Mission. The publishing of Tulu book started in 1842, with a Tulu translation of Gospel of Saint Mathew as '*Mattayana Suvarte*'. Srinivasa Havanoor is of the opinion that a book of Tulu Prayers (*keerthana*) must have been printed in the same year. 'New Testament' was printed in 1847 and was reprinted in 1959. Entire Bible in Tulu was published in Kannada script in the year 1859. Collection of Tulu songs, considered to be the very first voluminous book in Tulu was printed in 1864. This book contained songs written by Amman K. Marar. In the later edition, songs written by M. Manor were also included. In 1872, Reverend J. Brigel wrote the first Tulu grammar book in English – 'Grammar of Tulu Language'. The first Tulu English

dictionary was published in 1886. Reverend G. Mekerer started the dictionary work and Reverend A. Manner completed it. It is a quotable fact that, Tulu comes to the knowledge of Indian as well as foreign scholars, through these dictionary and grammar books published by the missionaries. Basel Mission gave Tulu language in a book form and gave it literary status. Scholars have recognized the work done by these missionaries for tulu language as the first stage of Tulu awakening. 'Tulu Pad-danolu' published in 1886a collection of a few Tulu *Pad-danas* is the contribution of Basel mission Institution to the collection of Tulu folk literature. *Sahasrārtha Gadalu* (1874), *Tulugeethole Pustaka* (1878), *English-tulu Nighantu* (1888), the Devil worship of the tuluvas by A.C. Burnell (1894-97) – are a few of the books published by Basel Mission. The priests of Basel Mission translated Bible into Tulu (Sec. ed-1859) and wrote hundreds (*stotra geethe*) of prayers in Tulu. The very first dictionary of Tulu (begun by Rev. G. Mekerran and completed by Revok as told earlier), was revised by Prof. M. Mariappa Bhatta and A. Shankara Kedillaya. Both of them prepared a new dictionary having 8248 tulu words. *Tulu Kanyopadesha* (first ed. 1916, Sec. ed. 1930), written by M.R. Subramanya Shastri is a valuable book having historical significance. Kanyopadesha is in Brahmin Tulu and has 88 slokas. In 1920, the subject of Tulunadu formation raised its head. As a result, Tulunad Bank and tulunadu Chapakhane Samsthe (Tulunad printing press) were founded. Tuluva Mahasabha established in the year 1928 in Udupi has done unique work in the field of History of Tulu literature, under the leadership of Paniyadi Srinivasa Upadhyaya (S.U. Paniyadi). S.U. Paniyadi, Polali Sheenappa Hegde and K.B. Narayana Shetty Kille all of Tulunadu – were arrested for taking part in the Satyagraha movement to drive the British away from India. They were jailed in Vellore Central Jail and it is said that they were writing tulu stories and poems in jail.

The Annual Magazine 'Tuluva Mahasabhe' was published in 1929 with the editorship of S.U. Paniyadi the Secretary of Udupi Tulu Mahasabhe. This magazine contained some Tulu poems, Research papers regarding Tulu language and Tulunadu. Poems by Koradkal Srinivasa Rao, Udupi Kanthacharya, P. Subrahmanya Shastri, K. Honnayya Shetty, Mudradi Janardhanachar, articles written in Tulu and Kannada written by Satyamitra Bangera, Adde Subrahmanya Achar, Manjeshwara Govinda Pai, M. Ganapathi Rao Aigal, Udupi, Govinda Rao and others are said to be included in the magazine.



Under the leadership of Paniyadi, the first book (*ondaneya hoo*) of Tuluva Sahitya Male is the Yakshagana Prasanga '*Tulu Kitna RaajiParsango*' was translated by Badakabailu Parameshwaraiah from Kannada. The book published in 1929 also contains the original prasanga in Kannada '*Krishna Sandhana*'. Budakabailu Parameshwaraiah also translated Shankaraacharya's Bhaja Govindam shlokas into Tulu calling it '*Tulu Bhajagovindo*' (1929).

The name of Nandalike Amuninje Guthu Sheenappa Heggade is unforgettable in the history of Tulunadu and Tulu literature. He was a research scholar and one of the foremost tulu authors. He has authored many books both in Kannada and Tulu regarding the culture and history of Dakshina Kannada district and the book Bhootala Pandyarayana Aliyakattu. His work Mityanarayana Kathe is said to be the first novel in Tulu language. Scholars opine that Sheenappa Heggade has used the Tulu prevalent in the middle area surrounding polali. The second book (*eradane hoo*) of Tuluva Sahitya Male is Tuluvala Baliyendra (1929) – which is Pad-dana of Balindra in Tulu collected with an interest towards Tulu folk literature. It has three *sandhis*. Sheenappa Heggade's two works are: Bangar Dangida Kathe (1933) and Mityanarayana Kathe. Mityanarayana Kathe, a novelette was born in Jail. In this novelette, there are descriptions of *Jathres*, *Shandies* of Tulunadu, Jewelery, Sports, and Nagapooje. This book was published by Paniyadi in the year 1935 from his Tulu Sahitya Male. Sheenappa Heggade's other writings are – Dakshina Kannada Jilleya Charitre and Bhootala Pandyarayana Aliyakattu (1935). He has co-authored *pracheena tulunadu* with N.S. Kille. He wrote these two books in Kannada. It is a known fact that Sheenappa Heggade researched and found *Ankalipi* called *Navanavanka Srinivasalipi*. He engaged himself with freedom movement, Tulu movement, research of oral traditions and constructive writings. He has been awarded Tuluwala title.

*Aliya Santanada Katda Guttu* (1929) – a Tulu book of Sathya Mitra Bangera is the third one published by Tulu Sahitya Male. S.U. Paniyadi's Tulu Vyakarana (1932), grammar written in Tulu language itself is the fourth book of Tuluva Sahithya male. This book, considered to be a master piece in the field of research, has been influenced by 'Grammar of Tulu language' written by Briggel. But it is known that Paniyadi corrected the mistakes found in Briggel's book. In the preface of this book in 1921, he has made it known that eventhough he wrote a novel *Sathi Kamale* in Tulu, it was not published

due to lack of funds. Later the novel was published in 1934-36. The novel *Sathi Kamala* by Paniyadi is in Tulu. The influence of Gandhi's thoughts can be perceived in this novel and it was written in the Shivalli Brahmin's Tulu. M.P.V. Sharma's *Kannadako* – a Tulu book was published even before 1930. These books have created mile stone in the history of Tulu Literature.

The book of stories *Madmalath Mudmaye* (1933) written by M. Vittala Heggade is the sixth book published by Tuluva Sahitya Male. The author of *Dundonji Pathera*, K. Honnayya Shetty has praised M. Vittala Heggade, saying that 'till now no one wrote such stories in Tulu.' The seventh book of Tuluva Sahitya Male is the very first play in *Tulu Janamarl* (1933) written by Madhava Tingalaya. This play have been staged and won popularity. In addition, Madhava Tingalayara has written two more plays *Dharmada Udal* and *Badirakkase*. Meanwhile, Tuluva Sahitya Male had stopped functioning and hence, these books are not published. '*TuluPadyamalike*' of K. Gangadhara Ramachandra and *Patitodharana* (collection of poems) etc., by L. Narayana Rao and many other books were published at about 1933. Thus, the writing of Tulu books by S.U. Paniyadi; publishing of the above mentioned books, establishment of Tuluva Mahasabhe, beginning activities like Tulunad Press and Tulunad Bank – are recognized as the second phase of Tulu awakening. S.U. Paniyadi, Satyamitra Bangera, Sheenappa Heggade and others managed the Tulu movement in a large scale. Their principle was that, whoever lived in Tulunad is Tuluvas. Because of this movement, love for Tulu language (*bhashabhimana*) was awakened and also encouraged scholars to do research work about Tulunadu & language.

*Navayuga Patrike* of Udupi is said to be has published a tulu section once in a month as a special issue (*puravani*) for about 3 years from 1936. M. Vittala Heggade, R.J. Gama, Sheenappa Heggade and others have contributed the articles. Kemturu Doddanna Shettaru, through the publishing house called Kasturi Sahitya Male, Udupi published more than ten tulu books and this move is said to be the second phase in the literary history of tulu. Those books are: *Vavvare Kammaena* (song), *Bombayi Sangathi* (ballad), *TuluNad 'da Mallige* (light song), *Kasturi Tulu Bhajane Hadugalu*, *Angada Raji Prasanga* (Yakshagana), *Ramyanda Pad'dana*, *Bhari Kammaena* (songs from plays), *Tulu Shobane hadugalu*, *Saresada Padokulu* and *Tuluwala Baliyendra*. Kemturu is famous in the field of tulu plays. He has written 13 tulu plays including *muthuna mudme*. *Tulu Bhajanavali* by Seethanadi Ganapayya Shetty has also been published.

Konkani is the mother tongue of Catherine Rodrigues of Katapadi, still she has written plays in all the three languages – Konkani, Tulu and Kannada, she has written more than 50 plays in Tulu and these plays have been successfully staged. She has received Ratnamma Heggade memorial award many a times for writing tulu plays. Several folk features have been broadcast from Mangalore Akashavani. *Kedage* (1992), *Sirituppe* (1996) are published tulu plays. *Kedage* has won the very first Ratnamma Heggade Nataka Competition prize in 1987.

Tulu Yakshagana and the new experimentation of tulu plays; the beginning of production of tulu films after 1970; the argument that a separate way of *tulu Yakshagana thittu* be given recognition; tulu plays appreciated by the common man in spite of the controversy existing regarding the validity of many tulu plays; the attraction of tulu folk and the period when it study was started – all these have been considered by scholars as the third phase of tulu awakening.

The first tulu novel by M. Janaki Brahmavara – *Kuduruda Kedage* (1994) – which reveals the helplessness of the dalits of Tulunadu, describes the social change occurring due to *Kappugidi* land reform. Tulu folk stories are abundant; Kanaradi Vadiraji Bhat and others have collected tulu folk tales. *Madimalath Madimaye* (1933) is considered to be the first story of modern tulu literature. This story is written by M.V. Hegde. *KinyaKatheklu* (1986), *Bonte* (1988) are the story collections of Ba. Samaga. Muddumoodu Belle has depicted various faces of rural life in his books *Vudipu* (1987) and *Osayo* (1994). He has written a tulu novel *Beenyi*, which has been awarded Karnataka Sahitya Academy Award and also Mumbai Mogaveera Patrike Award. He has worked as the editor of the book *Parva Parbasda Porlu Kabitelu* (1997); Amrutha Shetty Athradis '*Onji NempudaNadutu*', Muddu moodu belle's *Beemabiru* etc., Koradkal Sreenivasarayaru, Udupi Sreekantacharya, P. Subrahmanya Shastry, K. Honnayya Shetty, Mudradi Janardhana Acharya, Seethanadi Ganapayya Shetty of Tulu Bhajanavali and others have enriched tulu poetry during the tulu movement. *Aalade* (1983), Kanaradi Vadiraja Bhatta has written the collection of poems *Jeevana Pad-dan* (1989). Dr. U.P. Upadhyaya, Dr. Susheela Upadhyaya, Bannanje Babu Ameen, Dr. Gayathri Navada, Peter J. Class, Ku. Shi. Haridasa Bhatt and others have done valuable contributions to the study of Tulu folk literature.

Establishing Tulu Koota, publishing tulu newspapers and magazines, founding Udupi Govinda Pai Research Centre in 1979,

concerted effort for the tulu language, conferences, translation work, tulu day celebration – all these activities started long back and are continuing even to this day. Karnataka tulu Sahitya Academy was established in Mangalore. These activities are major parts of the fourth phase of tulu awakening. Good books have been published regarding tuluva land. The works of Gururaja Bhatt and K.V. Ramesh also help to get to know the historical, sociological and cultural aspects of undivided Dakshina Kannada district. Moreover, the books of Krishna Kudwa and Sheenappa Heggade were introducing the life and religious growth of Dakshina Kannada district. Interest regarding the tulu literature and culture is developing through tulu conference, tulu koota and tuluva festivals. Tulu theatre, tulu films, tulu Yakshagana have awakened the pride towards tulu language (*Bhashabhimana*). Karnataka tulu Sahitya Academy has been established for the development of the language. In the series *Mareyabarada Tuluvaru* brought out by the academy, prose writings regarding great writers of tulu literary world are published. These include the articles of A. Balakrishna Polali regarding N.A. Sheenappa Heggade; Muralidhara Upadhya Hiriyadaka's write up on S.U. Paniyaadi and the write up of Derla on Honnayya Shettar of Navyuga, etc.

Research scholar and linguist U.P. Upadhyaya has got doctorate in the comparative study of sub-languages of Kannada, *Kannada Dhwani Shastra*, *Nanjanagoodu Kannada*, *Kodagu Kannada*, Cultural language scientific aspect of Dravida and Negro Africa, Bhootaradhane – are the books he has written in English. *Tulunadina Janapada Puranagalu* is edited by him. Susheela U.P. Upadhyaya has done studies in linguistics and tulu Janapada. She has also written – 'Hindi Kannada common vocabulary', kuyi phonetics reader, in English and *Maleyaali Bhashe mathu Sahitya*, *Janapada Aradhanemathu Rangakale* in Kannada. The tulu dictionary prepared with the guidance of this scholarly couple is an excellent source for the study of tulu language, culture and literature.

Udupi district has many artists who sing Pad-danas and don bhoothavesha. Dangu Panara of Onthi Bettu is an expert Bhoota Veshadhari. He has exhibited his talents in other states also. Naranga Parava, Poovappa, Parva of Neere Bailuru are also famous as good artists. Jaggu Panara of Achchiladu village and artists of Dogu Nalike are also experts in Bhootha Nritya and Sandhi singing. Chandu Kotyan of Udupi is recognized as singer of *Sandhi*. Ramakrishna Aithala,

Nageshwara Bayiri, Gopalakrishna Samaga and others are famous as *Naga Pathris*.

Maninalke of Manchakallu village, Dongu Panar's wife Ammanni Panar of Anjaru Thotadamane village, Ammu Poojarthi of Sagrigrama, Payyu Mundaldi, Aitakka Poojarti of Adi Udupi – all these women is famous as singer of Pad-dana. Karginalike of Badagabettu Bailur is a brilliant and tuneful singer of Pad-danas on bhoothas like Kalkurti, Panjurli, Guliga Devapoonja, Maisandaya, Pilichamundi, Jumadi Koti Chennayya and also singer of Kabitha and Sandhi. She has been appreciated by scholars as 'Queen of Pad-danas'. She is also famous for narrating folk tales and making folk medicines. Kunjira moolya of mala, Karkala taluk is an expert in native (*nati*) medicine. He has been honoured by the President of India A.P.J. Abdul Kalam with the award 'Greatest Traditional Knowledgeable person' (*Mahonnata Sampradayika Jnana Sampanna Prashasti*). This award was given on behalf of Indian Institute of Management, Ahmedabad. Besides, there are several artists who have exhibited their talent in various fields like: Appi Koraga of Hidiyadka (story teller in Koraga language), Bhagirathiyamma of Udupi (Singer of traditional songs), Booda Koraga of Kunjalu (player of Dolu), DuggaDevadiga of Gangolli(player of Surya-Chandra instrument) Appi Suvarna of Kapu(folk singer) and so on.

### **Konkani Language and Literature:**

The name Konkani for the language has been derived from the word Konkana. Konkani is not only a geographical existence. It is a cultural tradition. Konkani is included in the 8<sup>th</sup> chapter of the Indian constitution. Central Sahitya Academy recognized, in 1975, Konkani as a powerful independent literary language. On the west coast of India, the land mass extending from Northern Thane (Maharashtra) upto Karnataka in the south is called Konkana from a very long time. People who speak Konkani are called Konkani. Much influenced by prakruta, Konkani is an independent language like Maithili, Bangali, and Guajarati.

Historically, Konkana was never an independent state. Konkana was under the rule of Mourya's since B.C and later come under Chalukya Pulikeshi in the 7<sup>th</sup> century. Then onwards, till the fall of Devagiri, excluding 450 years in the middle of 1747, Konkana was ruled by Kadambas of Kannada dynasty. The marriage alliance between Kannada kings of Kadamba dynasty (Jayakeshi 1050-1080),

who were ruling Goa and the Saraswat Brahmins made them come to Konkani and this move is considered to be the major incident in Konkani language and history. This fact also might have been a reason for the Saraswatha Brahmins to immigrate in large numbers. But a few stone edicts of 10<sup>th</sup> century A.D have proved that the Konkani Brahmins had settled in Konkana coast even earlier. The period at which Saraswath Brahmins emigrated from north India, Kannada nadu extended from Godavari to Kaveri coastal area including the whole of Konkana coast.

Even Kannada was the official language of Goa in earlier times, Saraswath Brahmins, who settled in Goa, while developing their business, used Konkani language in their ledgers and business correspondence. After the Yadava King's rule, Muslims won over Goa. Vijayanagar kingdom fell; Gomantaka or Goa was taken over by Adilshah. Portuguese Aponso Albuquerque snatched Goa from Adilshah in 1500. Goa became the colony of the Portuguese. They destroyed the exclusive culture nurtured by the Konkani. The Konkani people, getting scared of the tortures like the inquisition of 1560 and also of forced conversion, must have scattered in the neighboring Karnataka, Kerala and Maharashtra. During this period all the written Konkani literature was destroyed completely. It is known that the Konkani language and literature was treated in an inhuman way.

The Portuguese, who came to Gomantaka, wrongly thought Konkani as Kannada and called it 'Lingue Canareesa'. Since the Konkani people scattered everywhere because of the invasion of the Portuguese, their single basic literature form went into bits and pieces and ruined. Because of this, seven literary sub languages or language divisions were born. They are: *Shashti, Karwari, Barhadeshi, Mangluri, Kodyali, Anthruzi and Kerali*. When great literary works in Konkani in connection with Christian religion were getting created in Goa, those emigrants who settled in Karnataka created a parallel Konkani literature called *Santha Sahitya*. The new place of settlement of these emigrants was Mangalore and its neighboring areas. This was called *Kodyala*. Hence the form of Konkani these people wrote came to be known as *Kodyali*.

During the rule of Ikkeri Kings(17<sup>th</sup> and 18<sup>th</sup> century), some famous devotional poets and poetesses like Shantappayya, Raghavadasa,

Santha Samartha Appayya Nadagar of Bailur, Santha Avadhibai @ Lakshmibai Nadakarni and Santha Jogavva of Hemmadi @ Jognani wrote devotional poems. Later, Panduranga Swamy and chitrapura pontiffs like Anandashrama Swami re-established this tradition of *Santhas*. Scholars like Udyavara Narayanachar and Hattangadi Narayana Rao (1863-1921) were published Konkani grammar books.

At present there are more than 25 lakh Konkani in Karnataka, who speak Konkani. People of many communities and castes speak Konkani. They are: Catholic Christs, Navayataru (musalmans) and among Hindus Gowda Saraswaths, Saraswaths, Sonars, Konkana Maratas, Kharvis, Kunubis and others. Konkani is written in four scripts: Devanagari, Roman, Malayalam and Kannada. In the beginning, only books on rosary, prayer and devotional songs were published in Konkani. In the midst of Christ devotional literature, Padri Louis D'Souza published proverbs, puzzles, marriage songs and collection of lullabies. This effort gave a new turn to Konkani Literature.

In 1912, Luvis Mascarenhas and Luvis Kannappa of Baidur-Mangalore started the birth of modern Konkani literature by publishing the paper Konkani Dirvem. Luvis Mascarenhas was not only a lover of Konkani but also a brilliant writer. The play *Abrahamana Yagyadana* is a great writing. Mascarenhas was also a poet and he published Konkani story, novels and plays in his paper Dirvem. Udupi district has developed the languages of Tulu and Konkani along with Kannada. Henry D'Silva has written poem and plays in Konkani under the Pen name Ron Udyavar.

Francis Daanti has rendered immense service to Kannada Konkani. On special occasions of Christians the Kannada Konkani articles published were powerful. In the sweet memory of Danti's service to literature, Sri Danti puraskar has been established & writers are being honoured with the same. P.Noronha of Katapadi wrote songs for dramas. These songs are remembered by people even today. J.B. Siquera is a famous poet. He has received T.M.A .Pai Award and also many other awards. His poetry collections have been translated to Tulu. *Salvanenth Jeek* is his major novel. *Kalchache Umale*, *Sapan Adhurem* and *Chikolim* are Siquera's poetry collections. He was

the editor of the paper *Vavradyacho Talo*. Kalasagara Institute of Mumbai has honored him with the title Kaviraj.

Since Konkani Theatre was a one of the strong theatre, Drama literature has developed very well in that language. The history of Konkani theatre is a stimulating one. Luvis Mascarenhas of 'Konkani Dirvem' newspaper whose play is *Aabramvchem Yagnyadan* (1936) is considered to be one of the foremost writing in the field of dramas. It is a rare poetic play and is extolled even today. Devaraya Baiduru (1910) and Dongarakeri Umanatha Rao (Vajra Kutkam 1914) are worth mentioning in the field of dramatists. It is mentioned that Narahari Bhat of Kalyanapura (1912) and Gulwadi Harishankar wrote plays. Shanteri Jogavva of Hemmadi, Appayya of Bailoor, Nayaka swamy, Narayantheertha, Raghavendra Dasa, Panduranga Sharma, Anandasharma, Shivaramashrama Swamy, Sahajananda- All these are creators of devotional literature.

Valli Quadras Ajekar has written novels *mogamhuja* and *Sangharsh*. His collections of stories are *Ashavadi* and *Khilo* poetry collection is *CharMukham*. He has served as the co-editor of the fortnightly 'Kanik', as the editor of the monthly 'Aamchovavak' and also as the editor of the paper 'Jhar', and also worked as *Ankanakara*. Santhosh Kumar Gulwadi has published a collection of Konkani folk tales *Kundya Kurkula* and has written several thought provoking articles. Vasudeva Shenai has written *K.V.Kamath Katpadi Hajara Pullam*. Many stories written by Urmila Shivarao have been broadcast from Akashavani. Shantaram Baliga and Madhava Pai Hiriyaadka have served as editors of the monthly Konkani 'Panchkadayi'. Narahari Bhatt (B.1912) of Kalyanapura has worked in Konkani Theatre. Devaraya Baiduru (B-1910) has written 12 Konkani plays.

Dr. Edward of Shirva has written the books called Nazreth Nirmonem, *Aadvarlelem Phal*, *Bhurgyanchi Jatan*. His books have been translated into other languages also. Mavrisa Desa Pombur famous as the leader of modern poetry has won recognition in the field of Konkani literature as the editor of the monthly 'Kanik'. Among the upcoming writers, 'Kishoo Barkur' is famous. He has written two books - *Rupli* and *Dakshyadevamchi Bhurgi*. He is the recipient of Konkani Sahitya Academy Award.



Dinesh Koreya is writing under the pen name Pernal Elyes. He is also the editor of the paper Melka Yuvak. Wilson Olivera and Ronald Olivera brothers of Padukone, Kundapura have composed music for their own poems and released Cassettes of the same. Jovi Maria Bhoomi, Robert Purtado Sastana of Udyavara has served in Katpadi NatakaRanga. Some of the major works of Dr. Jerald Pinto are: *Ladai*, *Patimghara*, *Mahatma*, *Shivot Paryanth*, *Vigyana Galaxy*, *Tujem Shikap Tuji Vruthi*, etc.

Amongst the women writers of the district, Gracy vaz, Jeyal D'Souza Manjarpalke, Rosy Pinto, and Catherine Rodrigues Katpadi have written novels, and poems. Still it can be said that women's literature has not much developed in the district. The published novels of Catherine Rodriguez are: *Man Lastana*, *Kogul Gaytana*, *Shimpiyemllemothiyam*, *Devachem Bhurge* and *Tulasi*. She is also a playwright. *Gumyaa*- the documentary film- Written and produced by Concepta Fernandis has won a national award. Lawrence Kuvello the editor of the weekly 'Divo', George Castellino of Nakre, K.N. D'Mello, Bernard D'Souza, Vithori Karkala, Joy Kumar, Tony Mendonsa, Anil Pernal, H.R Alva, Henry M.Pernal, Robert Fernandis Udyavar and several others are the other writers of the district.

The National poet Govinda Pai research Centre(*Konkani Adhyayana Peeta*), Udupi also has a chair for the study of Konkani. The Manipal T.M.A.Pai foundation has rendered invaluable service towards making Konkani theatre rich. The foundation, with the cooperation of Rangabhoomi, is arranging Konkani drama competition at the All India level, every year, in Udupi. Amatuer groups take part from all over the country. In 1995, the play 'Pardyam Paatli' – written by Suri and directed by Robert Purtado of Konkana Kala Kendra, Sastana, Udupi – won the third prize. Ranga Bhoomi started in 1965, with Dr. H. Shantaram as chairman is conducting Konkani drama competitions. All India Konkani Sahitya Parishattu was established in 1938. In 1940, Konkani Sahitya Sammelana was conducted in Udupi and Jerome A. Saldhana was the president of the convention. The conference in 1989 took place in Manipal and M.V. Kamath presided over. The Konkani monthly 'Panchkadayi' started by B.V. Baliga in Mangalore is now being published from Manipal, in Kannada script. 'Jai Konkani' newspaper being published from Kundapura.

## MUSIC AND DANCE

### **Karnatic Music**

According to the opinion of the elderly scholar Bannanje Govindacharya, Madhwacharya (1238-1318) born in the 13<sup>th</sup> century is the foremost founder of Karnatic Music. Aravinda Hebbar says that Vadiraja Samigalu (1480-1600) of Sode Mata belonging to the 15<sup>th</sup> century was highly knowledgeable in music. Coming from near Kumbhashi of Kundapura, he must have got *deeksha*(initiation) into music by Vyasarayya. Vadiraja has composed *Dashavatara Stuti, Lakshmi Shobhane*, several *Keertanas, Bramara Geethe, Suladi, Ugabhoga* in the pen name(*ankita*) 'Hayavadana'. But these compositions are not like the compositions of classical composers.

Bidaram Krishnappa (1866-1931) is from Nardalike of Udupi district. Violin Manjunathiah, who was famous in Udupi district by about 1930, was a student of Bidaram Krishnappa. In spite of being a violinist, Manjunathiah was a proficient Veena player, flutist & Vocalist. He has edited two volumes of Dasa Keertanas. Manjunathiah had several disciples. Among them the following are prominent: B.V. Narayana Itala of Paadur, Sooralu Parameshwara Bhatta, flutist Srinivasa Putturaya, Matapadi Gopalacharya, Udupi Vasudeva Bhatta, Vidwan P. Vishnu Murthy Bhatta, Shreeshadasa, Pandurangacharya, N.K .Sundaracharya, & Yashoda, Vittala Acharya of Permude (1882-1917) who lived in allegiance with Palimaru Mata of Udupi, practiced music under Koyamatturu Thaiy and Tanjavooru Thaiy. He has sung in Udupi Paryaya also and has performed in several concerts. Famous musician T.K. Govinda Rao comes from Padubidre, was a disciple of Musuri Subrahmanya Iyer.

Udupi Lakshmibai was a great name prevalent at the beginning of the last century. She was a disciple of fiddle Krishnarayaru. She learnt music under the tutelage of Ranganatha Bhagavatar. Lakshmibai performed in the presence of Krishnaraja Odeyar in Mysore Palace as well as in the presence of the Nizam of Hyderabad. She has been honoured by them. Her music was appreciated by Veene Sheshanna, Subbanna, and Muthiah Bhagavathar. Her singing was recorded by Odeon and H.M.V Gramophone Companies. On the Inaugural day of Delhi Akashvani, Lakshmibai's singing was broadcast for 45 minutes. She was a staff artist in Mumbai Akashvani for a year; she has toured Burma, Ceylon, Nepal, London, Paris, Germany, Rome and held several concerts.

Belle Anantarama Upadhyaya (1904-1989) was born at Belle village near Udupi. As a young boy he was influenced by his mother's singing and later learnt music in the gurukula system from Violin Vidwan Krishnarayaru. He continued his higher education in music with great scholars like Mysore Vasudevachar, Tiger Varadachar. He held concerts in Karnataka, Tamil Nadu and Andhra, and become famous. He has been awarded the title 'Sangeetha Kesari'. Since Yakshagana singers in the district are called Bhagavataru, so Belle's called as Ananthrama Bhagavath. His expertise was in the field of singing pallavi. Belle's son Krishnamurthy Upadhyaya is also a musician. Belle's daughters Varijakshi R.Bhat of Ambalapadi and Satyavati of Bangalore are also musicians and are well known music teachers.

Padubidri Subraya Maani Bhagavatar (B-1917) is a best musician. Settled in Padubidri, he is dividing his time between service to music and farming. He is well known as Chembai of Dakshikna Kannada. He started music training under Tripunithura Viswanatha Iyer and later continued under chembai Vaidyanatha Bhagavatar. He trained hard under him for 10-13 years in the gurukula system. The Bangalore Ananya Samsthe has honoured him with 'Ananya Award'. As a music teacher, Subraya Maani Bhagavathar used to teach music in Edaneeru, Mangalore, Uppangala and Kasaragode. Madhuru Balasubrahmanya of Udupi is a great student of Bhagavathar. B.V.Naarayana Ital Padur is also another disciple of Chembai. He is still teaching music at several places. Vidyabhooshana had his primary training from him. Narayan Aital has established Tyagaraja School of Music in Mangalore. Sooraalu Parameshwara Bhatta learned music in 1926 from Violin Manjunathaiah for five years in the Gurukula system. Later in the year 1951, he passed the higher grade exam of Madras Presidency. He is an expert flutist . He used to accompany P.Kalinga Rao on the harmonium. He has trained several disciples in his Vadiraja Karnataka Sangeetha Shala near Rathabidi of Udupi. Varijakshi. R. Bhat, Shashikant Kolambe, sangeetha (Puranik) Balachandra are some of his disciples.

Vasudeva Bhatta of Udupi is another disciple of violin Manjunathaiah. He established an institute called Nada Vaibhavam through which he conducted music training, release of cassettes and several other activities. His specialty is composing music for Christian songs. His daughter Vasudha Giridhar and son-in-law M.S.Giridhar have made a name in the field of light classical music. Madhavi Bhat Peranankila is a musician and music lecturer.

K.V.Ramanan (K.Venkataramanan) of Padubidri, born in 1936, is living in Tiruvantapuram. But he is in continuous contact with Mangalore and Pavanje has taught music to many. He retired as music professor from Trivendram Swathi Thirunal College of Music. Nellai T.V.Krishnamurthi is his *Guru*(music teacher). K.S. Manjunath of Torevalli, Kundapura became famous as a great *Ghatam* player, out of Udupi district, Mrudangam Ulluru Nagendra Udupa is a Mridanga Vidwan settled in Bangalore, he has exhibited his talent in music internationally.

Gowri Srikanta (B.1937) learnt music under many musicians – Vasudeva Rao of Mangalore, Lalitha Bai Shamanna of madras, Anantha Padmanabha Rao of Bangalore and Srinivasa Udupa of Mangalore. She has several disciples in Udupi. Sandya Mohana Rao B(1947) is a disciple of Venkatasubramanya Iyer of Kanchana. Shanta B.Rao (B.1940) staying at Ajjarkadu had her music training under B.V.Narayanr Itala & Srinivasa Udupa.

Even though he is from Madhoor near Kasaragod, Madhooru P.Balasubramanya (B.1951) is originally from Vitla. Had primary training from Padubidre Maai Bhagavatar and gained proficiency under Kanchana Venkatasubramanya Iyer. Later, he conducted music classes in Sringeri and Hariharapura, came to Udupi in 1983. He worked as a music teacher in Academy Music School and taught several students. He established Ragadhana institute in Udupi in the year 1989. Lata Tantri of Shirva (B 1963) learnt music from her elder sister Kshama Govinda Rao and from Kanchana V.Subbaratnam. She is graded B-high in Mangalore Akshavani. Vidyalakshmi Kadiyali (B 1963) has had her musical training from Narasimha Upadhya, Sooralu Parameshwara Bhatta, Srinatha Marathe & Padma Sunder. V.Ranjani Hebbar of Udupi (B 1983) is a child prodigy. As a young artist she exhibited extraordinary achievement in the field of Karnataka music at the national level.

Fidlu Krishnarayaru (1886-1943) is from Badanidiyuru of Udupi. Later he settled in Mangalore. He learnt music while working in the Ananthashayana temple of Tiruvananthapura. Later he went to Tanjavooru and learned Violin from Fidlu Ponnuswamy (Ponnayya). Fidlu Krishna Rao has accompanied on the Violin, several great musicians including Chembai. He has given a concert in Jaffna of Ceylon. His disciples include Putturu Benne Joisa, Belle Anantharama

Upadyaya, Udupi Lakshmibai, Chakrakodi Narayana Shastri and Vigneshwara Pandita of Mumbai.

M.Gopalacharya (1926-1997) of Matapadi is the disciple of Piteelu Manjunathaiah. As the member of Kannada Sahitya Parishat Udupi, he worked as the convener of the Gamaka section. He was primarily a propagator of Dasa sahitya and a member of Dasa Sahitya Yojane undertaken by the directorate of Kannada and culture. He has published more than ten books. Among them, the booklets Raga Tala and Yakshagana Sangeetha (1977) are valuable works. The book Yakshagana Sangeetha has been awarded Karnataka Sangeetha Mathu Nruthya Academy prize. As the editor of 'Suguna Mala' magazine, he did research work on the musical form of Coastal Region. Kadiyali Kalu Bhatta (Lakshmi Narayana Bhatta) of Udupi, Panthe Srinivasa Upadhyaya, Dasa Bhattaru (comedian and Tabla Player) and several others has worked in the field of music. Dasa Raghavendra Bhatta has done a lot of work in the field of light music. Narasimha Seregara worked hard for music during the time of freedom struggle in Udupi. It is known that he won honours from the Mysore Kings. Flutist Ramesha is conducting music tutions in Udupi.

Bhujanga Rao and Ranganatha Acharya of Udupi Academy of Music School are senior music teachers. N.K. Sundaracharya of Mangalore is a disciple of Piteelu Manjunathaiah. His younger brother Madhavacharya great mridanga and Kanjira Vidwamsa- has trained several disciples. Madhavacharya's son K. Muralidhara is a talented flutist. He also plays Keyboard, Guitar, Tabla and Mridanga. At present he is working in the field of light music with a lot of enthusiasm.

K. Harischandran is a famous Mridanga artist. He was born on 30.1.1932 in Kunjuru of Udupi district. He belongs to a famous Yakshagana artist's family. His father Kunjuru Venkappayya used to play *Maddale* in Yakshagana. K.Harishchandran has been awarded the 'Kalashree' title of Karnataka Sangeetha Nruthya Academy for the year 2003. Srishadasa was a disciple of Piteelu Manjunathaiah. Srishadasa's son Madhwesha is a Tabla artist and is the owner of Madhu Musicals, Udupi. Kolalu Raghavendra Rao (B.1936) had his music education from N.K Sundaracharya & Muthuswamy Iyer. He has performed in the state as well as other states & has received honors. His son 'Laya Vidwan' K.U. Jayachandra Rao (B.1970) trained in

mridanga under Narayana Pisharadi of Trissur and Palghat T.R Rajamani and has got international fame. Sriranjani is a Vocalist as well as a Violinist. She is an expert in Avadhana Pallavi.

K.Prabhakara Upadhyaya (B - 1944) of Kalmata family in Karkala is a famous flutist. An orchestral composition – Bhavollasa – written and produced by him won second prize in the Akashavani National competition in the year 1982. His wife Sumangali comes from Kodavuru of Udupi and is a Veena artist in Mangalore Akashavani.

K. Vyasa Krishna Upadhyaya well known as Vyasa Mastru was teaching Vocal music and violin. He managed Sri Saraswathi Sangeeta Shaale in Ananthashayana vatara of Karkala, for a long time. D.Viswanatha Patak of Mala is a Karnatic musician and an expert violinist. He has served in 'Lalitha Kala Kendra' of Karkala. Hari marate (mridanga) a teacher of music had several students Venkatesh Chiplunkar is from mala (Durga) and has several disciples. Anasuya V.Shetty trained under Govinda Nambiar of Kerala and worked for the propagation of Music.

Vasanthi Ramabhata (B.1938) was a patron of Ragadhana Institute, Udupi. She took leadership of the fidlu Krishna Rao Memorial music program. She is also a violinist. Her son Devesh Bhatt is an mridangist as well *Ghata* player. Srinatha Marate (B.1944) of Mala village in Karkala taluk was a staff artist in Mangalore Akashavani.

A Bhoja Rajan of Ashwathapura is a *Nagaswara* artist. He learned to play *Nagaswara* from his father Sankappa Serigara, Babu Madivala of Moodabidire and others. Bhoja Rajan has performed *Nagaswara* program in several places and is honoured at Sringeri, Madhurai, Udupi Krishna Mata. Saroja R.Acharya of Kunji Betta(B.1948) is a music critic. P.Yashoda Rao who was in Mumbai is now a lecturer of music in Manipal. Balakrishna Tantri of Paniyuru (B.1951) is an excellent flutist. He also makes flutes. His grandfather Srinivasa Tantri was famous as 'Piteelu Bheemanna Tantri'.

Sumathi Ramakrishna is music teacher in 'Sa ri Pada Nigama' of Korangpadi. Vasanthalakshmi Hebbar is serving as music teacher in Latangi school of Music. Dinakara Rao of Ambagilu is an mridangist. The couple Pawana Balachandra Achar (B.1970) and H.V Balachandra Achar (B.1970) are veena and mridanga players respectively and also

are serving as music teachers. Chetana Vrijanath (B.1973) of olakadu, Udupi also has been recognized as a music artist. The other mention worthy names in the music field of Udupi is: Vinaya Rao, Udupi Prabhakara Rao, Vasudeva Rao (mridanga teacher) of Padubidri, Kadiyali Narasimha Upadhya, Lakshmi Iyengar & Balakrishna Iyengar of Manipal, Kinnimoolki Raghavendra Bhatta, P.B.Prasanna, P.H. Sharmila, Raghunandan, Rohit and others. V.S Arunakumari, a B-High grade artist of Akashavani Mangalore has performed in several places. A-Grade artist of Akashavani, Ravichandra Kulooru (B.1973) has held flute concerts in foreign countries. His experimental cassettes/CDs titled *Punarnava*, *Tandava*, *Pravana*, *Terraincognito* and his *laya Taranga* fusion Band have become famous. Kalu Sherigara a nagaswara artist was also an expert clarinet artist and was honoured by the Maharaja of Mysore.

Pandeshwara Kalinga Rao (1920-91) said a firm foundation to light music in Kannada. Kalinga Rao's father Pandeshwara Puttayya was a well-known name in Yakshagana. Mundage Ranganatha Bhatt invited Kalinga Rao to his *Ambaprasadita Nataka Mandali* and trained him in various fields. Ramachandra Buva's music teaching made Kalinga Rao grow in classical music. Singing *Bhavageethe*, *Janapadageethe*, *Dasara pada* and *Vachanas* of *Sharanas* in his rich melodious voice, Kalinga Rao become famous as the grandfather of light music. He created a special stamp of his style by using Hindustani music and western music in singing light music. That was Kalinga Rao's greatness.

### **Hindustani Music**

K. Vasudeva Nayak (1905-95) as the manager of *Sangeetha BharathiSamsthe* worked hard for the propagation and study of Hindustani classical music. He used to play Sitar and Dilruba. Panditha Taranatha Rao (1914-91) of Hattiangadi was famous as Tabla magician. He also served as a professor of music in foreign countries.

Vidwan G. Madhava Bhatt started *Saraswathi Sangeetha Shale* in Bantwala in the year 1950. During 1958, Madhava Bhatt went to Manipal as the founder Principal of Academy of Sangeetha-Nruthya on the invitation of T.M.A Pai and taught Hindustani music for 15 years and worked for the all-round development of the school. After retirement, he started Madhava Sangeetha Vidyalaya in Udupi. He has been honoured with titles *Sangeetha Kalanidhi*, *Sangeetha Vidyabhushana* etc.

Sripathi Padigar (B.1929) of Udupi is originally from Hubballi. He obtained training in the *Kirana Gharane* style from Pandith Bhimsen Joshi. He is an expert at devotional singing. He has performed programmes in several places starting from Kundagol, Mumbai, Hyderabad, Madras, *Pune, Indore, and Jhansi*. In Udupi, he was honoured with the title *Raga Ragini Rasalola*. Sripathi Padigar has also been awarded, Karnataka Sangeetha and Nrutya Academy Prashasti. He has trained so many disciples through his own music school in Hubli. A Gopalakrishna Malya (B.1933) of Karkala was born in Mumbai. He learnt Harmonium from Nana Damodar and Hindustani music from Athmaram, Heerabai Borodekar, and Mangesha Rao Goekar. Mangesha Rao Goekar has accompanied on the Harmonium to Vinayaka Toravi, Sonubai, Hanumantha Rao Gonvar and others. He has worked as music teacher in Kerala Bhuvanendra College and Moodabidre College. He has been honoured by several associations and institutions. T. Ranga Pai (B 1949) is a famous Hindustani Tabla Player. He has accompanied Pandit Jithendra Abisheki, Prabhudeva Sardar, Pandita S. Gopalakrishna and many more famous musicians on either Tabla or Violin. He has served as a member of classical and light classical music audition board in Akshavani Mangalore. At present he is working as the honorary principal of Udupi Akademy of Sangeetha Nrutya Shale.

Mahabaleshwara Bhagavath (B 1954), who is a professor of Hindustani music in Academy School in Udupi is originally from Honnavara. But he has many disciples in Udupi and Kundapura. S.P.Gurudas (B 1958) of Manipal is famous as Hindustani Vocalist. He is also an expert Guitor and harmonium player. P. Shankara Shenai (B 1962) of Bannanje, Udupi, was trained in music by G.Madhava Bhat and G.Vittala Das Bhat and has developed into a Harmonium artist. Another student of Vidvan Madhava Bhatt, Ravi Kiran (B 1972) of Manipal, has earned name at the national level, Ramabhatt of Academy Sangeetha Shale Udupi is a Bansuri player and is serving there as a music teacher.

Udupi district has a string of Tabla players T. Haridasa Pai Bhrahmavara (B 1951), K. Satyavijay Bhatt (B 1955), G.Vittaladas Bhatt (B 1961), Pangala Dinesh Shanai (tabla artist), Ramabhatt (Bansuri), Shankara shanai (Harmonium) are promising Hindustani artists of Udupi. K.Krishna Puranik of Karkala is famous as *Tabalaji*. Narayana Bhatt Tamhankar of Karkala used to teach Hindustani music. A.P.Patak of Durga (B 1915), stayed in Maharashtra, practiced



music and used to sing Marati stage songs, *bhajans* and *abhangs*. He was also a violinist. Vidwan Yogish Baliga had students in Karkala. K.Vyasakrishna Upadhyaya was a music teacher, vocalist and played harmonium.

Also, the following names can be mentioned here: Mahalakshmi Shanai (Hindustani music), Rajni Hebber (Karnatic music), Harsha Samaga (Mridanga), B.S.Rao of Udupi (Hamonium), inhabitant of Mumbai Pandit Omkarnath Gulwadi (Tabla), Ravindra Katoti (Harmonium) B.Shubhamathi Bhatta of Basaruru (Vocalist, Agra Gharana), Gururaja Marpalli (Vocalist), Lakshmi Gururaj (Dance), Sangeetha Balachandra (Vocalist), B.K.Karanth (Vocalist) H.Chandrashekara Kedilaaya (*Sugama Sangeetha*), Srinath Marate (AIR Artist) and Ansuya B.Shetty (Music)

### **Dance**

Kattingeri K.N.Rajagopal (B 1924) famous as a dance teacher has established Sri Nrutya Kalamandira at Mysore. He has been honoured with Karnataka Sangeetha and Nruthya Academy award in 1983. Kodavooru Madhava Rao of Udupi (1924) learnt Bharatanatya from K.S.Rajagopal in Mysore and later from Mugooru Jeamma, the Mugooru style of dance. As regards the knowledge of theory (*shastra*) and experimentation, he has defined his style with excellent report. Jayaram of Udupi (B 1929), popularly known as Upupi jayaram in the film industry, entering Madras film world has worked as dance director for more than 700 films in various languages besides Bharathanatya, he is also an expert in Manipuri, Kathakali, Bhangra and several other styles.

Narayana bhatta and Radhakrishna Tantri of Udupi are senior persons working in the dance field. Radhakrishna tantric is working for several years towards the development of the Art of dance in Dakshina Kannada District. He has learnt Bharathanatya from V.C.Lokayya of Bangalore and has studied under Padmasri Nataraja Ramakrishna of Hyderabad and Smt. Lakshmi Gururaj. He has learned Andra tradition and Kuchupudi respectively from them. He has performed dance programme on illustrious stages and in 1990, established Radakrishna Nrutya Niketana Samsthe in Udupi. In order to exhibit the talents of the children of his school, Radhakrishna conducts various programs like *Chinnara Ustava*, *Yuva Nrityotsava*, *Bharatamuni Jayanthi*, *Nruthyarpana* and *Nrutya Kaustubha*. Radhakrishna

Tantri has received many honours like *Nrutya Kalasindu*, *Natya Kala Prapoorna*, *Nrutya Kala Bhooshana*. He has also received the award from Karnataka Sangeetha Nrutya Academy for the year 2004-05.

Seema Shetty of Udupi has been honoured with Shrungara Mani and Nrutya Shivali titles. Udupi Lakshminarayana is an expert in Bharatanatya and Natuvanga. He has composed dance for South Indian films. The honours that have been conferred on him are: *Nrutya Mayur* award in the Natyanjali Festival of Chidambaram, *Natya Kalaimamani*, and *Nrutya Kala Mahodadhi*. He has been given awards by various institutions like Karnataka Gana Kala Parishat and Karnataka Sangeetha Mathu Nritya Academy. Venkataramana Upadhya (B.1920) of Puttige in Karkala Taluk has performed in Bharatanatya, Kathak and Kathakali styles and has been given the Karnataka Sangeetha Mathu Nritya Academy Award. Bharatanatya and Koochupudi artist Ms.Manjarachandra has performed dance programme in Kanaka Purandara Sammelana held at Stuttgart of Germany. Bishop, Father Francis Barboza of Palli Kanjaaru, having achieved expertise in Bharatanatya, has propagated the Christian preaching abroad through Bharatanatya.

### **Associations and Institutions**

During the period of Udupi Paryaya, music programs of great artists used to be arranged. 'Academi Sangeetha- Nritya School' started in Manipal in the year 1958. This is an institute which encouraged and is still encouraging the interest of thousands of students in music. Under the leadership of K.K. Pai and the secretaryship of U. Vijayanatha Shenai, an institute called 'Sangeetha Sabha' was started in Udupi in 1961. This institute has held performances, live demonstrations and lectures regarding many art forms like music, dance, yakshagana, Ballet, Drama, Painting, Western music and film music.

It is a noteworthy fact that in M.G.M College Udupi, a three day 'Vadiraja Kanakadasa festival' was started to be held from 1978. Madhooru P.Balasubramanya, with the help of Vidwan Aravinda Hebbar, 'Ragadhana Udupi (R)' Institute in 1989 and the 'Home music project' conducted by the institute are considered to be a successful experiment. Concert by local as well as outside artists, Lectures, Live demonstration, group discussion, festival of Composers, music competitions – all these activities have raised the level of music conscience of Udupi to a great level.

'Classical Music Sabha' of Karkala has been serving music since 1992. Under the secretaryship of Prakasha Shenai, overnight concerts, music competitions are held every year in the name *Rasaratri Kalaradhana* and also the meet of artists of international level conducted with grandeur. All these activities have attracted the attention of music lovers in and around. In Kundapura, Vaikunta Hebbar is managing Sangeetha Bharathi Trust. Through the institute 'Sari Pada Nigama' started in 1999, convenor of the institute Gokuladasa Attavara is looking after music training and also sale of musical instruments in Udupi. 'Kala Samsattu' of Pejavara Mutt is running an mrudanga training classes. Udayavani daily newspaper of Manipal has contributed immensely for the publicity of music, co-editor Eswarappa has worked as art critic of programmes in the district and also trained the people in the correct perception of art.

### **Yakshagana**

The art form Yakshagana which is one of the popular stage arts of Karnataka is also called *Bayalata*, *Bhagavatarata* and *Dashavatara*. (It is a common practice in the coastal region to call Bayalata performance as 'Aata'). This Yakshagana, Bayalata spread throughout the State in different styles. Depending upon the differences evident in costumes, singing and acting, in these styles, it is categorized mainly into two styles. Bayalata of the plains is called *Moodalapaya* and Bayalata of Malenadu and the region lower to the ghats is called *Paduvalapaya*. Even in *Paduvalapaya* these inner differences are recognized as follows. Yakshagana as it exists in its present form in the northern part of the present day Kasaragodu (north wards from Chandragiri river) in Dakshina Kannada district and Udupi district is recognized as *Tenkuthittu*. The yakshagana prevalent in the northern part of Udupi district and in the Uttara Kannada district is recognized as *Badagutittu*. The yakshagana of Uttara Kannada district is also recognized as *Badabadagu*. Just as there are differences between *Tenkatittu* and *Badagutittu* styles, there are a few differences in style between *Badagutittu* and *Badabadagu* (Uttara Kannada), in most parts of Udupi district, *Badagutittu* style is prevalent.

Udupi district is the place of *Badagutittu*. Udupi, Karkala, Kota, Saligrama, Mandarti, Perdur, Hiriyaadka, Hebri, Baiduru, Haladi, Saukooru, Kamalashile, Kolluru, Maranakatte, Brahmavara, Mala- All these places were centres of yakshagana. All these places have famous temples and in most of these places were Yakshagana groups

(*Melas*) bearing the name of the temples there in, even though these were the centers, Yakshagana performances are held mostly in Villages of the district. Even in the villages, there are good numbers of best yakshagana artists. These groups start their tours traditionally from Deepavali and end the tours normally at the end of May on *patatanaje* (Hathanavadhi = 10<sup>th</sup> day of vrishabha masa). Later, the artists participate in programs locally or in other places outside their villages.

### **Yakshagana Mela**

Yakshagana *Mela* (groups) used to be in the name of temple. Interested persons used to take charge of the *mela* from the temple managements. Generally, the artists themselves are the owners of the *mela*. Later, organisers who were not artists took charge of *mela* and maintained them. Since the *mela* were in the name of temples, during Deepavali the first performance known as *Gejje Kattida Aata*, used to be performed at that temple. This is called *Seve Aata* or service performance. The artists who were invited to participate in the *Seve Aata* continued to be in the touring *mela* for that year. This was the common practice. At present though most of the *mela* are twin *melas*, the practice of *seve aata* is retained.

The performances of *melas* are of two types – *Bayalata* and *Dere Aata*. *Dere* (tent) *aata* is ticketed. There are groups who exhibit only *Bayalata*. The *melas* of Mandarti temple perform only *Bayalata*. There are innumerable devotees who will arrange for the *Bayalata* from these *melas* to fulfill their vows. Such performances are called *Harakeyata – Bayalata*. In this *Harakeyata-Bayalata*, normally incidents from Puranas are performed. But, the practice of performing *Kshetra-Mahatme*-glory of local place – concerning different pilgrim centres also exists. Writing of incidents (Prasangas) of *Kshetra Mahatme* is a recent development. This practice developed in the latter half of 20<sup>th</sup> century. Many temples have disappeared after performing for a few years; also there are instances of them getting revived after many years. For example, it is known that Hiriadaka *Mela* and Udupi *Mela* existed. But now they do not. *Perduru Mela* which was there earlier, disappeared for many years, but it is working now since a few years. *Mandarti Mela* split into four *melas* as it could not perform the *Harakeyatas* to its fill. *Maranakatte mela* has more than one *mela*. *Mandarathi*, *Maranakatte*, *Goligaradi*, *Saligrama*, *Perduru*, *Haladi*, *Saukuru*, *Kamalashile*, *Madamakki*, *Amrutheshwari-Kota* are the

melas which are currently active in Udupi district. 'Children's Mela' in Saligrama is an amateur – experimental mela. This institute is teaching youngsters Yakshagana in the classical way. (This children's mela has performed abroad also). *Dere* or tent melas are exhibiting new prasangas every year under the name 'New Contribution of Art per Year'. Some of them are based on folk tales, many are stories of imagination. Recently even cinema stories have entered the field of Yakshagana. There are composers of prasangas (*prasanga kartha*) who adopt cinema stories to Yakshagana. Recently it has become the practice to conduct competitions regarding the criticism of such performances by melas. All melas of Udupi perform Kannada Prasangas. Among the melas of Udupi district, Mandarthi and Maranakatte melas very rarely go to places of *Tenkutittu* for performing, because of the demand they have locally. But, Kateelu and Dharmasthala melas of *Tenkutittu* visit places of *Badugutittu* also.

#### **Composers of Yakshagana Prasangas.**

Important composers of yakshagana prasanga of olden days in Udupi district are: Ramaputra Vishnu (Virata Parva), Devidasa (Devi Mahatme, Abhimanyu Kalaga, Krishna Sandhana, Chitrasena Kalaga etc; there are differences of opinion as to which place Devidasa belongs), Pandeshwara Venkata (Karnarjuna Kalaga), Nagappayya of Dhvajapura (Chandravali Vilasa), Hattiyangadi Ramabhatta (Draupadi swayamvara, Lava Kushara Kalaga, Athikaya Kalaga, Subhadra Parinaya, Dhruva Charitre, Rathi Kalyana etc). Muddana who was famous as the harbinger of Kannada literature was from Udupi and was among those who composed prasangas at the end of the 19<sup>th</sup> century. Kumara Vijaya, Ratnavathi Kalyana is his famous works. Choradi Venkataramana Bhatta also composed Prasangas during this period (Indra Vijaya, Jambavathi Kalyana).

Seethanadi Ganapayya Shetty, Pandubettu Venkata Raya, Gangadhara Ramachandraiah, Shiruru Phaniyappayya, Maarvi Vadiraja Hebbara, Korgi Suryanarayana Upadhyaya is the main composers of the twentieth century. Pandubettu Venkataraya wrote the prasanga Bydarkala Pratapa and thus became the first person to adopt a folk tale to Yakshagana. The new main composers of present times are: Y. Chandrashekhara Shetty, Kandavara Raghurama Shetty, K.M.Raghava Nambiar, Ambatanaya Mudradi, G.R. Kalinga Navada, B.M. Shenai, A.Madhava Shenai, Dayananda Balkooru, Chandrasah Hebbara Yalooru, Heranjalu Gopala Ganiga, Kabbinala Vasantha

Bharadwaja, K.Basavaraja Shettigara, Maravanthe Krishna Bhatta and others. Even though the Prasanga written by Pandubettu Venkataraya is in Kannada it has influenced Tulu Prasangas and Tulu performances.

### **Yakshagana Education System**

Kalakendra under the age is of M.G.M. College Udupi is working systematically since of few years in connection with imparting studies of Badagutittu Yakshagana. The Kendra has Yakshagana 'Thirugata Vyavasaya' group (touring professional group) also. In this centre, initially, Veerabhadra Nayaka, Mahabala Karantha, Hiriyaadaka Gopala Rao, Neelaavara Ramakrishnaiah, Neelavara Lakshminarayana Rao, Heranjalu Venkataramana worked as teachers and provided training. At present, Guru Bannanje Sanjeeva Suvarna is the teacher and Heranje Krishna Bhatta is the Director of the centre. Recently, the centre got its own building named 'Shivaprabha' and has an integrated art place(kala samuchaya) there in, hundreds of students have learnt the art of Yakshagana here and are engaged in professional (*vyavasayi*) melas. Foreign students have also been trained here. Ms .Katrina of Germany learnt yakshagana at this centre and performed in her own country. People from America, Japan, Korea, Germany and other countries have visited this centre. The centre has performed abroad several times. Ku. Shi. Haridasabhatta was the first person to lead the group. Later, the group went abroad under the leadership of ShivaramaKaranth and also under the leadership of Heranje Krishnabhatta. The custom of imparting a little bit of training as well as performing here and there is prevalent even to this day. It was Tonse Kanthappa Master who conducted timely training programmes and educated many in yakshagana. He was called 'The Moving Yakshagana Training Centre'. Thus, yakshagana training has completely come out of its traditional mould and has taken a different form altogether.

### **Publication of Yakshagana Books and Research**

Udupi has a significant role in the publication of books relating to yakshagana. Printing of Yakshagana Prasangas in a large scale started in Bengaluru. This happened at the end of 19<sup>th</sup> century. We come to know that the Prasanga Indravijaya written by Choradi Venkatarama Bhatta was printed in Bangalore in 1896. After Pavanje Shyama Rao established Sri Krishna Printing Press in Udupi and

started managing 'Sriman Madhwa Siddhanta Granthalaya', Udupi itself became the centre for the publication of Yakshagana Prasanga writings. After 1920 upto 1975, this institute has printed yakshagana prasangas very impressively. Some of the prasangas have seen seven to eight editions. Editions printed by Pavanje have been considered fair editions and are popular throughout Coastal Karnataka. These editions are not edited versions. Still since they are printed faultlessly, these books are appreciated by one and all. A book seller R.Vittappa Shenai of Karkala also has printed some prasanga works.

Among the research books in the field of Yaksagana, the first book is *Partisubba* by pandita Muliya Thimmappayya. But the work that brought out a transformation in the field of research is the book yakshagana Bayalata by Kota Shivarama Karanth (First edition 1957, Second edition, 1963). In this work he has discussed mainly about the Badaguthittu style prevalent in Udupi district.

Many books have been written about Yakshagana and Yakshgana artists. In the present atmosphere in Udupi, there are many who write about these subjects. Research scholars are also many in numbers. The first person to get Ph. D on Yakshgana is by Dr. Martha Ashtan of America in 1972, has studied mainly the yakshagana prevalent in and around Udupi. The first Ph. D., in Kannada on Yakshagana was written and published in 1990 by P. Anandarama Upadhyaya of Chitrapadi near Kota. The subject of thesis is 'Yakshagana Mahabharata Prasangagalu'. Famous yakshagana critic artists M. Prabhakara Joshi and K.M. Raghava Nambiar got Ph.D. from Mangalore University through National Poet Govinda Pai Research Centre. Both of them are originally from Karkala of Udupi district. *Krishna SandhanaPrasanga Mathu Prayogathe* works of Joshi was printed in Udupi itself in 1999. Shrikantha Siddapura, Padekal Vishnubhatta are also from Udupi, and have got Ph.D., in the field of Yakshagana. Kabbinala Vasantha Bharadwaja who has settled in Bangalore because of his job, has written a thesis on the metre of Yakshagana. Rastrakavi Govinda Pai Samashodhana Kendra, Pradeshika Janapada Rangakalegala Adhyayana Kendra and yakshagana Kendra – All these three institutions have published books relating to Yakshgana.

Apart from these scholars, others who have also published either books or articles regarding yakshagana are – Ku. Shi. Haridasa

bhatta, Handadi Subbanna Bhatta, H. Shridhara Hande, Kumaraswamy, Udyavara Madhavacharya, M.L. Samaga, Shridhara Uppura M. Rajagopalacharya, Kooradi Sadhashiva Kalkura, T.S. Ambuja, Ambatanaya Mudradi, Baikadi Venkatakrishnaraya, K.S. Upadyaya, Kota Srinivasa Nayaka, Neelavara Ramakrishnaiah, Narnappa Uppura, Ananda Rama Upadhya. On the whole it can be said that among the representative writers in the coastal yakshagana field, several belongs to Udupi district.

Biographies and falcitation (*Abhinandana*) books have been written about the artists of Udupi district. They are Malpe Shankaranarayana samaga, Hiriadaka Gopala Rao, Kota Srinivasacharya, Malpe Ramadas Samaga, Haradi Ramaganiga, Irodi Govindappa, Arate Manju, Narnappa Uppura, Gorpadi Vittala Patila and others. These looks remain as referential books in knowing the condition of Yakshgana in and around Udupi and also while writing the history of Yakshagana. Also, these books are the littered basis for understanding the difference between the Yakshagana of yester years and the present times. It cannot be forgotten that many writers in Dakshina Kannada District have also written about the environment of Udupi Yakshagana.

### **Yakshagana Artists**

The number of Yakshagana artists is innumerable. Many of the people who were artists in Udupi are not known. Some of the names are mentioned occasionally. Available are some names of the artists who were there during the end of 19<sup>th</sup> century and artists of 20<sup>th</sup> century. Bhagavatha Sheshagiri, Narnappa Uppura, Kota Srinivasa Nayak, Neelevara Ramakrishnaiah, Maravanthe Narasimhadasa, Gorpadi Vittala Pateela, Srinivasa Uppura, Januvaru katte Gopalakrishna Kamat, Ramachandra Nawada, Amparu Krishna Vaidya, G.R.Kalinga Nawada, Perduru Ramannayya, Pademata Anantha Kodancha, Heranje Shivaramaiah, Kunjalu Subbannayya, Vakvadi Krishnaraya. These were famous Bhagavathas. Famous performing (stage) artists were- Haradi Ramaganiga, Haradi Kushta Ganiga, Upprali revayya, Ganapathi Prabhu, Thekkatte Babanna Shanuboga, Veerabhadra Nayaka, Shiriyare Manju, Marvi Ramakrishna Hebbara, Badakere Ramappa Adiga, Pandeshwara Puttayya, Sakattu Subbannayya, Kokkarne Narasimha Kamthi, Perdure Hasyagara Kittannayya, Malpe Shankaranarayana Samaga, Madpaadi Hasyagara Annappa, Beluru Sheena Nayka, Narayana Ganiga, Kolkebailu Sheena, R. Narasimha Kamathi, Udupi Basava, etc. In the 1960's the Hanumantha vesha by Sukra of Koosalu mela had earned people's



appreciation. Kota Mahabala Karantha, Hariyadka Gopala Rao and others are well known senior *Maddale* players, Malpe Shankaranarayana Samaga, Thekkatte Ananda Master, Shivapura Srinivasa Panditha are among those elder who have made name in the Tala Maddale field. There are instances of artists from Udupi environs touring in *Tenku Thittu* melas for a few years. These are examples of Yakshagana artists who were also owners as well and toured. In veshagarike and dance there are two styles- Matpadi style and Haradi style. Haradi Ramaganiga has been considered as the representative of Haradi style and Veerabhadra Nayaka as that of *Matpadi* style.

#### **Seminar Experimentation etc.**

Many seminars and experiments in connection with Yakshagana have been conducted in the Udupi environs. Shivarama Karantha exhibited some of his transformed Yakshagana Ballet experiments in Puttur and some of them in Brahmavara and Udupi. Karantha eliminated the talking aspect, used violin and saxophone for the background music, brought out necessary changes in the stage techniques, makeup, costumes and directed the Yakshagana Ballet performances. For this he depended, in the beginning, on artists belonging to several melas and later made use of the artists of Udupi Yakshagana Kendra. The Bhagavatha seminar that Shivarama Karantha organised in Brahmavara in 1958 in cooperation with the Central Sangeetha Natak Academy is a major phase of his experiments. Workshops have been conducted in connection with Bharathanatya and Yakshagana under the leadership of Padma Subramanyam and R.Ganesh. During 1982, National level Yakshagana Utsav was held for a week in Udupi, especially in the environment of M.G.M college and their aspect attracted the attention of the whole nation. Later also, Yakshagana workshops on a larger scale and documentations have taken place. *Streevesha, Hasyagarike, Mukavarnike, Poorvaranga, Oddolaga, Yuddhanrutya* demonstrations are some of the subjects discussed in these workshops and also the subjects for documentations. These documents have been done here. Similar work is also going on in Ambalapadi, Brahmavara and other places.

*Gana Talamaddale, Kavya Talamaddale, Ekavyakti Talamaddale* and *Ekavyakti Yakshagana* are some of the different experiments undertaken in this area. The originator of ekavyakti Yakshagana is Pandeshwara Ganapathirayaru. His book has been published.

Recently, Mantapa Prabakara Upadyaya of Udupi made it more popular in accordance with the imagination of Shatavadani R.Ganesh. At present Upadyaya is settled in Bangalore. After Ganapathi Raya, it was Udyavara Madavacharya who directed and presented the Ekavayakthi Yakshagana (Panchalli) on stage. In *Gana Tala Maddale*, *Arthagarika* is not included. Bhagavatha himself would act the role as well as sing the songs. This is the feature special to this experiment of Gana Tala Maddale. Talamaddale is performed keeping the background of new poetic works. Ekavyakthi tala maddale is talamaddale conducted by a single person. A single person explains all the meanings of the Prasanga while conducting Tala maddale also. Thus, various types of experiments have been conducted in the field of Talamaddale. Tenkamane Gopalakrishnanairi of Chempinakeri from Karkada village of Saligrama is an N.S.D(National School of drama) Graduate. He being the famous actor also of the Repertory Company of that area. Gopalakrishna Nairi has become notoriety by producing plays of Bhasa Mahakavi in different styles, by using apparatus of Yakshagana, *Dhakke Bali* and *Siri* practice in his presentations. The presentations directed by him have attracted attention of people for the new ways adopted in the experimentations. A few of his presentations are: *Hosa Arthika Prasanga* (Debate on World market); *Aksharana Pratapa* or *Ileyannana Kathe* (about illiteracy and other social evils); *Annapoorneshwari Mahatme* (Regarding the Antyodaya project of Government); *Ondu Neera Prasanga* (an experiment regarding water dispute, for which Gange-Gowri story of *Dombi Dasar* has been adopted to Badagu Tittu style); Kitturu Rani Channama S.D.M.C (School Development Monitoring Committee) Pratapa. K.M.Raghava Nambiar has experimented with the traditional style presentations in the light of *deevatige belaku* (lighted torches) in new period. For this, he trained his Yaksha Kaumudi Group. Mohan, Srinivasa Sastana, Gundmi Raghu Ram and others of Yaksha Degula, who were born in Udupi but are now living away from Udupi, are striving to propagate the Yakshagana art in other places also.

Thus the yakshagana history of Udupi district is great and its happenings are also as big. Throughout the length and breadth of the district, Yakshagana institutes, Tala maddale groups are active. The institute like Yakshagana Kalaranga of Udupi has undertaken many projects needed to improve the social condition of artists. A serial of programmes are also arranged at various places in the name of Yakshagana Saptaha. Under the title Ramayana , Mahabharata serial Talamaddale programs have also taken place.

### **Theatre**

Theatre activities were prevalent in Udupi district from the beginning of nineteenth century. In the period between 19<sup>th</sup> and 20<sup>th</sup> century, any professional theatre companies of the state visiting the coastal districts would camp at Udupi and Kundapura without fail. Udupi district is containing wealth barn of Yakshagana(*Siri Kanaja*), we can see that the theatre activities took place from olden times and the people also encouraged and nurturing the art of theatre.

At the beginning of 19<sup>th</sup> century a group of 10-12 members from Basarooru and Barakooru would carry trunks on their heads, tour from place to place and stage the plays. They meet either the head or distinguished persons of the place and give oppertunities to tell their problems. Then they would give the assurance that they would entertain the people of that place. In each place or *ooru*, the group would camp for months' time and would stage two plays per week. From these facts, we come to know that for these groups it was more important to exhibit their art and get foodings than the money. These groups used to perform their plays in the courtyard of the temple or in the courtyard of the rich persons of that place.

According to written document, Appu-Indra was the persons who established the first *Nataka Mandali* of the undivided Dakshina Kannada district. In the Appu-Indra's company founded in 1902, Narayana Hegde of Karkala was the manager. It is known that, along with him Manjunathayya (disciple of Bidaram Krishnayya), Srinivasa Rayaru, Rangarayaru father of Pandari Bai and Ranganatha Bhattaru used to act.

The company of Appu-Indra gave performances throughout the undivided Dakshina Kannada district only. But, 'Karnataka Mitra Mandali' established in 1905 created history by exhibiting plays in districts outside Dakshina Kannada district. This new mandali was founded by Narayana Hegde of Karkala, along with his friends. Narayana Hegde himself was the manager also of the Mandali. It is known that this company had actresses also.

'Krishnadasa Company' established by Harikathe Kuppannacharya in 1902, gained fame by enacting stories of Puranas (*Pouranika Nataka*), in and around Udupi. This company had the encouragement of Palimaru Matadheesha. 'Bala Sangeetha Nataka Mandali' was

established in 1905 and existed till 1912. This provides a little information about the way, the theatre worked in those days, and also information about the actors and actresses. Accordingly, the following are the facts that have to light. Madhava Shenai an actor of the company was very famous for the role of Hanumantha. He used to get a monthly salary of twelve Rupees. The rest of the actors did not get any salary. Costumes, headgear, beards and moustaches were got from Mumbai. Shanuboga of Vittla used to write pictures and sceneries on the theatre curtains. In front of the stage and inside wings (on both sides of stage) kerosene lamps were kept. By shading the light with cans, the audience used to get the required light. From 1911, Kittson lights were used. The ground area near the stage (*Nela*) was ticketed for 2 annas and for chairs the ticket charge was one Rupee.

In Karkala, 'Lokapriya Mitra Mandali' was started in 1907 and it existed till 1910. At the beginning of this century, Devadasis themselves established drama troupes in several parts of Kannada Nadu, and won the appreciation of local populace by staging plays. Before the advent of big companies in the district, a women's drama troupe was born in Basarooru in the year 1914 under the leadership of Neelamani Devi. It was called 'Neelamani Company'. This company was started by seven houses of a single Mata of Ravutakeri in Basarooru. The *pauranic* plays Bhakta Prahallada, Krishnaleela, Chandrahasa, and Subhadrarjuna were performed successfully by the company throughout the taluk. At the same time another *Stree Nataka Mandali* started as a rival company from the house of Doddamane Parvathi. But that company stopped working very soon and Neelamani Company existed for a year or two.

From about 1910 plays were performed in Udupi Mata. Persons who were working in the Mata and also actors of companies visiting from other places performed these plays. Even though all Matas encouraged drama companies, the encouragement given by Krishna Mata is still fresh in the minds of people.

Drama companies from different parts of the district as well as from other districts used to visit Udupi and entertain. In 1914, Natabhayankara A.V. Varadacharya's company 'Ratnavali Nataka Sabha' (1904) visited Kundapura and staged plays like Bhaktha Prahlada, Nirupama, etc. The grandeur exhibited in the plays, the music, wonderful transfer sceneries, and the acting attracted people and inspired them. Influenced by the roles of Hiranyakashipu and Santapa,

of these plays small drama troupes took birth in Udupi-Kundapura-Basarooru. In Kundapura, artists getting trained under Venkataramana Prabhu for the first time, enacted the play 'Bhakta Prahlada'. By about 1913-14, 'Rajarajeshwari Nataka Manadali' of Ramayya Adapa started getting inspired by the Mysore companies. This company staged the plays Kalidasa, Prabhavathi Darbar and Yuvathi Vijaya. Gopalacharya and Subbanna Bhatta – actors of Adapa's company used to act in plays till 1950. 'Mahalakshmi Prasaditha Nataka Mandali' of Shirahatti Venkoba Rao came to undivided Dakshina Kannada district by about 1921 and staged plays in Mangalore, Udupi, Kundapura and Putturu. Padmakshi of the district was the best actress of the company and had a melodious voice. The grandeur of the sceneries of the company is remembered by the artists of district of those times, even to this day. Shivaram Karantha has written in his work Mookajjiya Kanasugalu that he developed love towards drama singing by listening - 'Narada of Shirahatti, humour of Lakshmana puri, endless singing of Asundi and alaps of Vasudevaraya'. This is proof to the fact that professional drama companies attracted the people of the district towards theatre. Sri Dattatreya Nataka Mandali of Garood Sadashiva Rao; Chamundeshwari Nataka Mandali which visited the district for the first time in 1925; Gubbi Chennabasaveshwara Nataka Mandali under the leadership of Gubbi Veeranna; Sri Halasiddheswara Nataka Mandali of Halageri Dodda Jattappa; Sangameshwara Nataka company and also Manamohana Nataka Company etc. of this district. All these theatre groups visited the district and have staged plays. Shivaram Karanth informs that these companies used to earn a lot of money. But, Gangadhara Rayaru of Gubbi company has said that 'Lalita Kala Nataka Vardhini Sabha' failed totally in Udupi and the then Pontiff of Palimaru Mata helped financially by keeping Harmonium of Gangadhararaya as pledge. All these facts are evidences that the people of Udupi district nurtured the art of theatre.

Meanwhile, small plays were getting exhibited, but the theatre art had not yet developed enough to stage bigger plays capable of reflecting the district's ability to exhibit great performances. In 1921, the congress convention took place in Kodgi compound. On that occasion, Shivarama Karanth adopted the Marati play "Ekach Pyala" in Kannada, depicting the negative effects of alcoholism under the name "Nisha Mahime". Karanth himself enacted the role of Nishamahima. Vasudeva Nayaka was Talirama, the friend of the

drunkard. The play was performed successfully for free. Later on, the tradition started of performing plays as a part of school anniversaries, old students enacted in the dramas. At the same time, it is well known that, due to the encouragement from Vasudeva Nayak, Hemmadi Gopala Rao, B.Sanjeeva Rao and others the school anniversary plays became more and more attractive.

Shabu Saheb established 'Alexandria theatrical company' in the year 1914 and entertained people. But when the company became defunct, he established another new company with the help of a few actors and also with the experience of studying the way the other visiting theatrical companies worked. This new company staged Kannada plays. By about 1922, Shabu Saheb's company under the name 'Bharata Sangeetha Nataka Mandali' staged Lankadahana in Kundapura and won the appreciation of people. Nanjundiah done the role of Anjaneya this company staged Kamsavadhe, Satya Harishchandra, Lankadahana, Bhamini Vijaya, Thilottame, Sadarame, etc. The company had actors from other districts as actors from Udupi district Rajiva Bhat, Susheela, Mahabala, Girija, Prabhakara. The company camped only at Puthuru, Kundapura and Udupi for two years and entertained. But was unsuccessful eventually because of the unorganized way of management. Even though many companies which visited from other districts returned rejuvenated. Shabu Saheb's company lost out in the district because of poor collection. Even though the company failed from the point of view of collection, it remains in the memory of people even today because of the sceneries, costumes, wonderful changes that took place on stage within minutes under the light of gaslight.

By about 1926-27, the old students' association of U.V.S higher elementary school, Katapadi staged translations of Marati plays and also a few company plays. Srinivasa Iyengar who was a harmonium player in Gubbi Veeranna's Company, brought children together and staged plays, by about 1927. Even though the actors were children, it is said that the direction of Srinivasa Iyengar made the plays Valuable. This 'Balakala Mandali' started in Udupi and folded up in Udupi itself.

'Sri.Venkataramana Krupaposhita Nataka Mandali' a drama company of Bantwala Narayana Kamthi - Camped in Udupi, Karkala, Kundapura, and from 1928 to 1936, staged plays under different names like - Sri Venkateshwara Theatricals, Sri Venkatarama Prasadhita

Nataka Sabha. Narayana Kamti was the founder of this company. But he was more popular as the person who imbibed life into the company rather than as the founder.

Sri Krishna Maruthi Nataka Sabha- a professional drama company was founded by Puttu Tantri in 1933 in Udupi. It existed till 1938, and ended with the celebration of its 5<sup>th</sup> anniversary. We come to know that during the *Paryayotsava* held in Udupi, once in two years, one or the other professional drama company would camp at Udupi. Stage artist K. Ananda Ganiga opines that starting from Nataka Shiromani Varadacharya, all drama companies' up to Nandikeshawara Company of P.B. Rai have visited Udupi.

In the decades 1940-50, Buden Basha Saheb started the drama company 'Sri Panchalingeshwara Nataka Mandali' and Barakur and he is famous for managing the company successfully for nearly ten years. More over Buden Sahib himself being an artist had brilliant actors like V.V. Nayak, Indushekhar, Baikadi Srivnivasa Rao, Medalist comedian Udupi Dasa Bhatt, Satyabhama acting in his company. Baikadi Srinivasa Rao had a wonderful physique as well as a wonderful voice. He used to work as bus ticket vendor in combined book agency and was known to be a great stage actor. When the company closed, Baikadi Srinivasa Rao worked as a makeup man. He has been honoured with *Rangapraveena Prashasti* from Udupi Rangabhoomi. He has also got the Karnataka nataka Academy prashasti, this company plays Tippu Sultan, Krishnaleele, and Varadakshine were very popular. The company toured different part of the district under the name 'Jai Hind Nataka Sabha' in the leadership of Vasudeva G Hande of Kota, from 1949 to 1952. But after three years the company was closed. After 'Amba Prasaditha Nataka Mandali' stopped working, Udupi Dasabhatta who acting as *vidushaka*, joined the company of Budan Sab. There his roles as Mir Sadiq, Makaranda and Gundanna won great appreciation of audience and got him gold medal. Thus he was given the title 'medalist comedian'.

During 1940 'Taruna Natya Kalapremi Mandali' in Basarur did yeoman service to the stage art. During 1940 decade, the group belonging to 'Mitra Mandali' established by the litterateur Koradkal Srinivasa Rao, staged plays in and around Udupi for more than ten years. In this group, Kannada poet S.Venkatarama did female roles and Tulu writer S. U. Paniyadi staged plays with progressive themes in

the Vasantha Mahal of Krishna Mata. Later, 'Kalakoota' came in to existence in Kundapura, under the leadership to exhibit social plays like *Undadigunda*, *Bahaddur Gandu*, Padigara Seena Shettaru who had experience in Koradkal Srinivasa Rao's training methods during 1940-50, founded 'Natya Koota' in Udupi. He is known to have started a sort of revolution with the staging of the social play '*Vyabhicharini Yaru?*' written by K.K. Shetty, Dr. K.L. Ital, Dr. Sundararama Pai, N.V. Kamath, A.J. Also, Ibrahim Saheb, F. Daanti, R.R. Kunjoor and other distinguished persons were said to be part of this group. It is also known that A.J. Also performing female roles.

Madhava Rao who had experience of working in many drama companies managed successfully for three-four months "Guru Maruthi Prasaditha Nataka Company' in Hebri. Also, 'Balakrishana Mitra Mandali' of Kundapura which existed for a very few months and company of Vasudeva Bhatta of Udupi failed to impress people. It was known that at the end of 1950 decade journalist S.L. Narayana Bhatta started a group called 'Essel and Party' and earned fame by performing humourous plays like '*Bhaddur Gandu*' and '*Undadi Gunda*' Keshava Kudva, K.P. Rao were artists.

It is known that K. Honnayya Shetty of Navayuga newspaper, Udupi, Legislator K. K. Shetty and Minister A.B. Shetty used to take part in plays. Kalu Bhatta disciple of Dasa Bhatta was an artist. Actor and play writer R.D. Kamath of Udupi used to stage plays in Udupi and later in Mumbai. His play *Mathru Devo Bhava* has been staged throughout the state. He was a member of the Karnataka Nataka Academy for the period 1984-87. Vasudeva Bhatta of Udupi of 'Nada Vaibhavam' fame started 'Vasans Phetemens troupe' in 1960, staged a few plays but later stopped because of loss.

In 1952 'Gandantara Company' in Kundapura under the leadership of Balakrishna Pai and with artists like William paays, Dena, Raju Master, Nagesh Acharya, staged the play 'Deepavali' and won the hearts of people Later, this very Gandantara Company with the encouragement of Koteswara Suryanaraya Ital, Tahasildar Rama Rao and Sanjeeva Prabhu changed into 'Rooparanga' (1958) 'Rooparanga' of Kundapura established in 1950's decade was an amateur drama group. It had artists like Narayana Shanubhog, K. Balakrishna Pai, A. Vaikuntha Hebbar, Ananda Basarooru, Maipadi and others. With H.N. Nakraya as the drama director, the plays *Tippu Sultan*, *Kalyani*,



*Harischandra* staged by the group won the appreciation of people all over the district. In the beginning years, the group was said to have conducted drama Competitions.

During the decade of 1960, in Perdur, 'Kalaseva Mandali' an amateur group staged several plays, with the leadership of Dr. M. R. Hegde. K. Gopalakrishna Upadhyaya, Srinivasa Rao, Anantha Padmanabha Kalyani and P. Ramakrishna Kalyani were the artists in the group. This group does not exist now. Balakrishna Pai got separated from 'Rooparanga' and himself started another company called 'Roopkala' in 1972.

The Amateur groups which came into being during this decade are: Lalithakala Premi Mandali, Koteshwara (at the end of 1939); Taruna Natya Kalapremi Mandali, Basaruru (1940); Saraswathi Kalasangha, Koteshwara (1943); R.D Mitramandali, Karkala (1946) etc.

On the whole, it seems the professional drama companies came to an end in the district with the Sri Theatres. N. Damodara Shetty opines: "Till the sixties, professional and sensual (vilasi) groups presented Pauranic as well as historical plays. Costumes, dialogue delivery, colourful curtains, melodious music with an intricate blending of Yakshagana were present in the plays. Because of this, there was not much difference between professional and amateur stages".

### **Amateur Theatre**

In the undivided Dakshina Kannada district, the coastal theatre had cultural significance and uniformity. It can be said that the history of modern theatre of Karnataka had its beginning in Udupi during the seventies. This happened because of the 10 day theatre workshop conducted by the foremost pioneer of theatre movement B.V. Karanth. The workshop was arranged by Udupi M.G.M College. Those who participated in the workshop got interested in the modern style plays. In the workshop, 'Evam Indrajit', 'Sathavara Neralu', 'Hayavadana', 'Malavikagnimitra' were staged in the Muddana Mantapa of M.G.M College. Through this workshop, 'Tughalak' and the play 'Heddayana' written for children in Kadiyali School came to light. This move led to the beginning of New wave plays in the district. With this workshop, which started the modern amateur theatre, the attention of theatre enthusiasts in Udupi, turned completely towards new wave plays.

Coastal region, the birth place of yakshagana, has been experiencing its richness for the past five hundred years. From Kasargod to Honnavara, yakshagana had achieved a unique diversity - *Tenkuthittu*, *Badaguthittu*, *Uthara Kannada Thittu* and also the experiments of Shiva Rama Karanth. Vivacity of Tala Maddale conversations, combined with the background of Bhagavathas, gave the audience who appreciated extempore entertainment an unforgettable experience.

'Rangabhoomi' which came into existence in 1965, was till then staging Pauranic and historical plays. Still, it accepted the wave of change brought about by Karanth. By 1976-77, another leading director Prasanna came to Mangalore, formed the group Samudaya and staged the play 'Mareechana Bandhugalu'. In the play the audiences were enraged to see Valmike Maharshi going about the stage talking in English and smoking cigarette. The actors challenged the director that they would boycott the play. The director bowed down before this strike, at the last moment, and in the experimental performance at Udupi, they make Valmiki came on stage as Prof. Valmiki.

In the eighties, audience as well as actors started accepting the new wave plays. But 'Samudaya' group did not emerge forceibly in Mangalore. Later, branches of Samudaya were born in Kundapura, Sulya, and Puttur and started working within the existing limitations.

'Sanket Kalavidaru' is a group of which Sri Jagan Pawar Baker is the leader. These artists presented a good play 'Urulu' (1997) under the direction of Sadananda Suvarna. Sri Chandrasaha Ullal exhibited unique acting skill and reminded one the theatre artist Satyasanda of yester years. Because of this, 'Rangabhoomi' of Udupi won the first prize deservedly in the state level drama competition.

From 1979 to 1981, the district had a harvest of drama groups. 'Samooaha'; 'Rathabeedi Geleyaru', 'Poornaprajna Kalavidaru' and 'Kundapurada Janaranga' were born. Most of the groups have look after it for a decade that their existence would not be affected. It is a record that 'Rathabeedi Geleyaru' (Est. 1956) group of Udupi still exists for more than four decades. In connection with amateur theatre, the achievement of 'Rangabhoomi' group of Udupi is still maintained uniformity, since its inception to the present time. Sometimes the independent experiments of the group might have been affected. More

than 15 selected troupes from different corners of the state take part in the competition. While taking consideration of the growth of theatre in Karnataka, this competition conducted by 'Rangabhoomi' is seen to be of great importance. Staging plays like 'Jokumara Swamy', 'Nayi Kathe', 'Sankranthi', 'Sooryashikari' and continuously holding state level competitions, the 'Rangabhoomi' troupe of Udupi is constantly progressing. Anand Ganiga the General secretary of the institution is an award winner of Karnataka Nataka Academy and he is managing a theatre group for a long time since its inception.

'Rathabeedi Geleyaru' group which was born at the end of seventies in Udupi has manifested as one of the major groups of the district by staging plays like *Mandarathi, Tamrapatra, Sadduvicharane nadeyuthide, Medea, Yayati*. The Rathabeedi Geleyaru used to convene brilliant theatre seminars. But in recent years it seems to have lost its former strength in the construction of plays. But the continuity in arranging seminars is not affected. In recent years, the group is putting effort to stage several programs throughout the year. The first contribution towards this effort is the presentation of Girish Karnad's 'Agni Mathu Male'.

'Samootha' group in Udupi under the leadership of Udyavara Madhava Acharya, tried to bring the luster of modern theatre to the traditional yakshagana, imbibing the strength of Bharatanatyam and made several experiments in the form of features. The group adopted for its experiments: 'Aswathama' of B.M.Sree; 'Hebberalu' of Govinda Pai; 'Andhayug' of Dharmaveera Bharathi, 'Satyayana Harishchandra' of Pu.Thi.Na., etc. Udyavara Madhava Acharya gave birth to a special style by giving a moulding of Bharatanatyam to the admixture of Natakarama and Yakshagana.

'Sirantana Kalavidaru' of Manipal's Syndicate Bank, under the direction of Boluvaru Mohammad Kuyyi staged 'Dangeya Munchina Dinagalu', 'Muduka Helida Kathe' and 'Ravinadi Dande'. Bank employees formed a theatrical group. 'Lavanya' of Baindoor also, is a group which has grown in the last two decades staging traditional plays. Recently the group has changed its practice. Inviting directors like Suresh Anagalli to direct plays has staged plays, conducted drama festivals. Thus it has created a new type of theatre group. It has won state level award in 1999 for the play 'Nayi Kathe'.

### **Stage Newspapers/Periodicals**

Udyavara Madhava Acharya published an irregular periodical 'Rajataranga' and it did not last long. Sanketha Kalavidaru published a booklet called 'Sanketha' from 1997 to 1999.

### **College Theatre**

If the college theatre of the district is compared to today's situation, it can be said that, it has done enough work during the seventies. The 'Koppikar Memorial Drama Competition' conducted by K.M.C of Manipal, stopped in the eighties. This was a great loss to college theatre. Among the professors of Poornaprajnya college of Udupi, were those who were capable stage artists like B.R.Nagesh, Ramdas, Udyavara Madhava Acharya, D.G.Hegade, Nataraja Dikshit, and R.L.Bhatt. All these persons cooperated in creating a group called 'Poornaprajnya Kalavidaru'. As a result of this effort, actresses like Kumari Sujatha Yadavada, Vinaya Bhatt (Vinaya Prasad), Veena Bannanje were moulded.

In 1978, 'Asangatha' group was born in Kundapura. It had the leadership of theatre personalities like Jayaprakash Mavinakuli, Vasantha Bannadi. The group had its centre at Bhandarkar's college. The plays 'Kodegalu', 'Baduka Mannisu Prabhuve', 'Giliyu Panjaradolilla' provided a strong base to the group. In 1982, 'Asangatha' group conducted a significant seminar. At the same time, a state level drama festival also was conducted. After 1982, 'Asangatha' weakened and disappeared.

In 1980, a group called 'Janaranga' started with Vasantha Bannadi as its leader, in Kundapura. It won the appreciation by staging plays like, 'Kattale Dari Doora', 'Kuri', 'Chalk Circle'. Through the play 'Chalk Circle', Vasantha Bannadi established himself as a capable director. Under his direction, the plays 'Bahuroopi' and 'Janashatru' won people's appreciation. Bahuroopi trust is a Public Institute which works in the mediums like cinema, drama.

'Ranga Adhyayana Kendra', who started in Kundapura in the year 1997, is the dream child of Vasantha Bannadi. By arranging training for participants of workshops from major theatre personalities, providing relevant information regarding theatres of the country as well as abroad, staging plays, 'Ranga Adhyayana Kendra' is committed to take the artists towards a definite goal. There is no other centre

like this one in the coastal district. Theatre training camp that takes place occasionally, the quality plays presented every year by 'Kusuma Saranga Tanda' with the help of expert directors in Subrahmanya college, and 'Ranga Adhyana Kendra' of Kundapura - these are the college theatre groups existing at present.

### **Children's Theatre**

Only a few persons like I.K. Boluvaru, Gopadkar, Murthy Deraje, Jeevan Ram, and M.C.Ramu are the remaining active directors of the Children's theatre in the undivided Dakshina Kannada district.

### **Plays**

In the eighties, Ramadasa has written 'Thaledanda', 'Sakshatkara' and other good standard plays. Poet and play wright H.Dundiraj who has earned name by writing humorous plays has also written the plays 'Oduvavaru', 'Hudukata', 'Adhvanapura' and 'Aji Kathe'. He won first prize for his play 'Nale Banni' in the Akashavani national level humorous play competition.

Even though women play wright of repute are less in number, the plays written by Vaidehi for children have been demanded all over the state. *Soorya Banda, Jhum Jhum Aane, Dham Dhoom, Sutaragali, Mookana Makkalu, Nayimari, Hakki Hadu* has been staged by the major theatrical groups of the state.

Ranga Bhoomi of Udupi and Udayavani Daily have been conducting Konkani drama competitions jointly. In Koteshwara of Kundapura, 'Chetana Kalaranga' has involved itself in theatre activities since the last 25 years. It is conducting state level drama competition every year, addressing particularly amateur theatre. Social dramas are not allowed in the competition but opportunity is open for historical, *pauranic* and folk plays.

### **Theatre Artists**

Ananda of Basaruru (1927) is a theatre artist, who got the title 'Ranga Ratnakara'. Viswamitra, Vidyarnya and Diler Khan are the roles which brought him fame. He has acted in films also. Ganapathi Bhatta is an unforgettable name in theatre. Narayana Shyanubhoga (1934-1992) has served theatre for more than four decades. He was popularly known as Nanna. He used to act the roles of Harischandra, Tipu Sultan wonderfully well. Nanna, by taking part in play even on

the day his son died, exhibited his loyalty towards the stage. At the far end of his life, he committed suicide. Seetharama Itala of Koteshwara entered the theatre at the age of 10. He was an aristocratic actor of lady roles. He had a suitable voice for that. He was famous for enacting plays continuously from Madras Kannada Sangha. He was a social worker. K.S.Subbanna Udupa was also from Koteshwara. He had won titles like *Ranga Bhayankara*, *Natanakalakesari* and was famous for serving the theatre for five decades. Legislator G.S.Achar (1932-1993: G.Subrayachar) of Baindur constituency was a talented person whose acting caliber was not less than that of any professional theatre persons. He earned the appreciation of all artists, he was considered to be the elder brother of Rooparanga. He was an efficient writer. S.Surendra Pai who was in Hotel business in Mangalore was a good artist. He had acted in the plays of various institutes like Lakshmi Venkatesha Konkani Nataka Sabha, Roopa Ranga, Roopa Kala, Geleyara Balaga. Rajendra Karanth of Kundapura joined the groups Spandana, Nataranga and Chittara of Bangalore and acted. He is a playwright as well as a translator.

**Ananda Ganiga K.:** The name which is very popular in Udupi as Actor-director-organiser is that of K.Anandaganiga. He entered stage when he was in primary school. In 1952, he started a drama group in Udupi division of Life Insurance Corporation. Anandaganiga was the founder of Amateur Yakshagana Sangha of Ambalapadi, Nidumburu Yuvaka Mandali of Kadekaru and so on. In 1965, he worked with those who started the amateur drama group called 'Rangabhoomi' in Udupi. He acted in Tulu films. He has won the best actor's award in many drama competitions. In bringing fresh air to the Rangabhoomi group, he has been responsible. Ganiga has been the main reason for the group's banner to stand on a firm footing. Ananda ganiga is actor - director on stage, President of 'Lakshmi Janardhana Yakshagana Kalamandali'-Ambalapadi, and the main stay of Kadekaru Nidamburu Yuvaka Mandali. Thus, Ananda Ganiga who is the life line of several institutions and associations has also acted in Akashavani Radio plays. He was a member of Karnataka Nataka Academy in 1984. He has also served as a member of Karnataka Nataka Rangayana.

**Ramdas:** Born in Uchchila village of Udupi Taluk. Ramdas was interested in stage since his younger days. By 1966, he gained fame for his acting abilities and play writing skills, Ramdas gained expertise in all the fields of stage- Actor, playwright and director. *Sayo Aata* of

Da.Ra. Bendre; *Yayathi* of Karnad; *Sankranthi* of Lankesh; *Jokumaraswamy* (Tulu translation) of Kambar; *Nayikathe*, *Odissi*, *Taledanda*, *Hedigalu*, *Manassakshi* of R.K Nayak are the plays he directed. He started his acting career with the English play 'The Bishop's Candlesticks'. He has acted in more than 25 plays till today. He has acted in Tughalak, Eadipus, Sankranthi, Hebberalu, Harakeya Kuri, and Andha Yuga. His play 'Idu Bharata' has won the Karnataka Nataka Sahitya Academy prize for the year 1966. He has written 7-8 plays. He has been an active working member of 'Rangabhoomi' of Udupi. He has presented papers in several Rangashibira and seminars. He has delivered lectures also.

### **Udyavara Madhavacharya:**

Udyavara Madhavacharya who is a story writer, poet and theatre expert is from Udyavara of Udupi district. Had his M.A degree in Economics from Bangalore University in 1965 and a lecturer and principal in Kundapura and Udupi. He is an amateur Yakshagana artist. Madhavacharya who has a special trend for the stage has participated in theatre workshops held at Kolkotta, Delhi and Trichur. He has directed the plays 'Sooryastadinda Sooryodayadavarege' and 'Sakshatkara' for 'Rangabhoomi' of Udupi. He has experimented with plays like 'Hebberalu' of Govinda Pai; 'Ashwathaman' of B.M Sree; 'Chitrangade' of Tagore and 'Satyayana Harischandra' of Pu.Ti.Na. Also he has composed the yakshagana features 'Hamsa Damayanthi'; 'Brahmakapala'.

Madhavacharya gave a touch of modernism to the traditional yakshagana and invented the idea of 'group dance' in dance features. He has adopted Kadengodlu Shankarabhatta's stage work 'Seethapaharana' to the technic of yakshagana Tala Maddale. He acted in the serial 'Guddada Bhoota'. Published a theatre periodical 'Rajata Ranga' Udupi 'Rangabhoomi' has awarded the title 'Rangavishrada' to Madhavacharya and honoured him. He presided over the 4th Kannada Sahithya Sammelana of Udupi taluk. He has been given the Karnataka Nataka Academy award for the year 1997.

### **Perduru Ramakrishna Kalyani**

Ramakrishna Kalyani of Perduru village in Udupi district was born in 1930. He has served for more than 50 years in theatre activities. To act in plays is his hobby, drama direction is also his important

hobby. His elder brother Ananthapadmanabha Kalyani is also a theatre artist. As a drama artist and yakshagana artist of Mangalore Akashavani, he has participated in several radio plays and Tala Maddale programs. He has acted in the Kannada films 'Chomana Dudi', 'Akhandha Brahmacharigalu', 'Januma Data' and Tulu films 'Koti Chennaiah', 'Kariyani Kattandi Kandani', etc. In 1950 he founded the drama company 'Kalaseva Mandali' and oversaw its growth. Participating in several district level drama competitions, has won awards and honours for his humourous dignified mono acting as well as for direction. For the service rendered to the theatre 'Rangabhoomi' *Kala Samsthe* of Udupi has honoured him with the title 'Vinoda Ratnakara' in 1996. Karnataka Nataka Academy has given him the award for the year 1998.

### **Kooradi Seetharama Shetty**

G. Seetharama Shetty from Kooradi village in Udupi district is originally a teacher. He started his teaching profession in Haradi Primary School in 1974 and at present is the Headmaster of Kooradi High School. Play writing, acting and directing are his special hobbies. 'Thayi', 'Udbhava', 'Naayikathe', 'Hayavadana', 'Caucasian Chalk Circle' - are the major plays in which he has acted. Some of the modern plays directed by him are - 'Hayavadana', 'Beli Mathu Hola', 'Udbhava', 'Mukhya Mantri', 'Kerege Haara', 'Kindari Jogi', 'Punyakoti', and 'Katthe Matthu Dharma'. The speciality of his play writing is that 'Kindari Jogi', 'Punyakoti' and 'Katthe Matthu Dharma' were written exclusively for children. For better creativity he founded the children's theatre group "Savitha". At present it is working as 'Sarvodaya Vidyarthi Tanda'. The plays 'Shivabhoothi' & Nayi Kathe have won first prize in Jog and second prize for 'Udbhava'. 'Kerege Haara' won first prize in Mangalore drama competition and first prize for 'Hayavadana' in Kundapura. Thus the plays he directed have won series of prizes. The play 'Shivabhoothi' written and directed by him, has won first place in the state level children's theatre competition held at Tumkur. Apart from bagging first place in the drama competition held by the education department, this play is famous for giving more than 300 performances.

### **Suresh Anagalli**

Suresh Anagalli is one of the major directors of Kannada theatre. He is also a great stage designer. Born in Anagalli of Kundapura in 1961, Suresh had his education in Bhandarkar's college. He had his



formal education in theatre art in the Neenasam theatre Education Centre of Heggodu and National School of Drama in Delhi. For further study in stage art, Suresh Anagalli was awarded the fellowship of N.S.D for a year. Along with this he worked as the chief technical person in the Rangamandali Reportary Company in Bhopal- a theatre Institute of repute of the nation. At present he is the Head of Regional Resource Centre of National School of Drama in Bangalore.

Suresh Anagalli entered theatre through the theatre movement of Samudaya and later accepted the theatre itself as his profession and medium of communication. He has experience of working with major national as well as international theatre personalities. He has directed plays for many theatre groups, done stage craft and trained people for theatre both in Karnataka and outside Karnataka. The major plays directed by Suresh Anagalli are- *Poster, Heegu Obba Raja, Sankranthi, Antigone, Thayi, Alamana Adbhuta Nyaya, Siri Sampige, Madhure Kanda, Kerege Hara, Mathobba Drona, Chora Charanadasa, Ekalavya, Beli Mathu Hola, Kabira, Mante Swamy Katha Prasanga, Jagadekaveerana Kathe and Tulu play Pili Pathigadas, etc.*

Suresh Anagalli has successfully adopted plays from other languages into Kannada. He has written the plays *Sooryana Makkalu, Kindari Jogi* and *Gundana Sahasa Yatre*. Being interested in the field of films also, is at present the honorary Principal of Karnataka films technical training Centre. He has worked as art director to several award winning films. He has produced the feature 'Namma Bharata Mahan' for Dooradarshana.

### **K. Balakrishna Pai**

Balakrishna Pai (Appumam) is the son of Ramakrishna Pai of Kundapura. He was interested in dance, mimicry, Tala Maddale and Yakshagana while he was still a student in the fifth standard. This interest later turned towards theatre. When Jayakarnataka Nataka Mandali visited Kundapura in 1946, he learned to construct stage arrange curtains and the arrangement of furniture on stage from the Mandali. In 1951, along with his friends he established an institute called Rooparanga. In the drama competitions of 'Kalabhavana' in Mangalore held from 1968 to 1972, he won appreciation for his good acting and management. In 1978, he started the Konkani drama group 'Sri Lakshmi Venkatesha'. He also founded 'Roopakala Nataka Sangha'. Through all these institutions, Balakrishna Pai has given hundreds

of performances throughout Karnataka. He has written 8 Kannada plays, 24 Konkani plays, directed hundreds of plays and also acted. Some of the major Konkani plays written by him are: 'Mana Ekamankada', 'Hashekorodche', and 'HonayiTho'. He has been honoured and given awards by Dr. M.A.Pai Prathishtana, Karnataka Konkani Sahitya Academy and Nataka Vedike of Bhandarkar's college Kundapura.

### **Journalism**

The power of press over common man was first realized by foreigners. Missionaries of foreign origin chose the medium of press to propagate their purpose and Philosophy. It could be said that this led to the beginning of newspapers in regional languages. It is significant that the history of Kannada journalism starts from the undivided Dakshina Kannada district. 'Mangaluru Samachara' published by Basel Mission on July first of 1943 is the first newspaper in Kannada. Reverend Herman Mogling was the editor of the paper. While writing significantly great books which would be helpful in spreading Christianity the 'Mangaluru Samachara' fortnightly was 'started with the specific purpose of introducing the world to the people here' (Here, undivided Dakshina Kannada district should be regarded as, the one after 1862). It is known that the four pages of the first edition of the fortnightly were printed in lithograph. Thus July first, on which day historical step in Journalism was taken, is celebrated as 'Patrika Dina' every year, throughout Karnataka. Dr. Srinivasa Havanur talking about the fortnightly, says; 'This very first newspaper was not an immature one and had most of the markings of modern journalism'. From this point of view, it can be said that 'Mangaluru Samachara' was a guide to the newspapers that came later on.

Bringing out the first periodical in Kannada; 'Vichitra Vartamana Sangraha'- the first Kannada pictorial weekly in two languages, Kannada and English; the very first Legal News Paper 'Nyaya Sangraha'; the first newspaper 'Sambodhini'- All these are the achievements of the undivided Dakshina Kannada district. This district which has a history of 163 years has a significant place in the history of Journalism. By 1857, modern printing press also was established in Mangalore by Basel Mission. Thus, the undivided Dakshina Kannada district has contributed in a major way to the development of Kannada language and the growth of journalism. Moreover, it can be said that, this has provided a firm foundation to the journalism of Udupi district.

As press is an effective medium for the dissemination of information, the local people understood the fact that, the foreign missionaries used the press medium effectively for their purpose. Even though the journalistic field attracted a few brilliant people who knew enough about journalism and who were also involved in the field of education and literature, it is known that, they did not enter the field of journalism immediately.

A strong desire to find a suitable medium for the rumination of religious matters and the discovery of (Kannada) types (for printing) at the same time - these were the main causes for the local people to take up journalism. Kannada newspapers which had to satisfied with lithography, got types because of the efforts of Ananthachari of Attavara from Dakshina Kannada district. By getting types and suitable printing machinery, printing presses of a few locals came into existence in one or two cities. In the decade of 1800, Hindu Printing Press started in Udupi. Later on, Printing presses came up in different (places) towns. After this, people in Udupi district got interested in journalism. As a result, in 1887, the monthly 'Sudarshana' was published with the editorship of Bailuru Rama Rao. This has the pride of being the first paper of Udupi district and the second paper of non-christians (started by the locals).

'Sudarshana' monthly was published for 9 years from Udupi in the size demi 1/8, along with religious articles, thought provoking writings were also published. Information is not available as to whether the monthly had its own printing press. It depended completely upon the contributions from patrons and membership money. Publication stopped because of financial problems. But, credit of bringing many authors of the district, to light, goes to this magazine.

In 1906, January, a monthly by the name 'Sri Krishnasookthi' was started by Kerode Subba Rao. This has retained an indelible memory in the history of Karnataka journalism. The monthly ran for 10 years and brought fame to Udupi. The monthly had 24 pages in the size demi 1/8 and a single edition was priced at 3 annas. Annual membership was one and half rupees. Even though it was planned to stop the paper due to financial constraints, it continued for till 1907.

In the month of April 1907, after Kadekaru Gopalakrishna Rao joined the editorial group of 'Krishnasookthi', adequate changes took place in the format of the magazine. As the editors of the periodical, litterateurs like Kerodi Subba Rao and later Kadekaru Gopalakrishna

Rao, developed it into a literary magazine. This periodical is known to be the first periodical to have had a reach all over Karnataka. Criticism of Books, various subjects, opinion of readers through letters - were the new columns dealt with. The periodical which was published in the Hindu Press till then later started getting printed in the Dharmaprakasha Printing Press. In the third year of the magazine, the periodical 'Vinodini' (editor - K.Vinayaka Shastri), publishing from Uttara Kannada, merged with 'Sri Krishna Sookthi' and both got the new name 'Savinodavada Sri Krishna Sookthi'. In 1910 December, 'Savinoda Sri Krishna Sookthi' stopped printing all of a sudden. But started working again after three years in 1913 July. The number of pages was increased from 32 to 48. The printing work of the periodical was transferred to 'Sadananda Co-operative Printing Works Company' of Udupi. During the first world war, due to the scarcity of news print, also due to the increase in the printing expenditure, 'KrishnaSookthi' stopped again in 1915 and once again in 1916 October. The periodical started again in 1917 June, got published for only two months and in July of the same year three pending editions for the year were published together at the same time and the periodical stopped getting published.

Sri Krishna Sookthi started again after 30 years, in the Kannada journalistic world. Kadekaru Rajagopala Krishna Rao himself continued as the editor and the periodical started getting published from 'Sahitya Prakashana Samithi' Udupi. The number of pages of Sri Krishna Sookthi increased to 60 and it shone with variety of subjects. In the month of August 1948, with the publication of the special edition Sree Jayanthi, the periodical finally stopped its publication. Sri Krishnasookthi was a religious periodical in the beginning and later transformed into a literary magazine. Famous writers of those times contributed their writings and the periodical played a great part in uniting Karnataka in a literary way, which was divided politically. T.K.Indu Bai says: In Sri Krishna Sookthi, all forms of modern Kannada literature has been published. Both independent as well as translated literatures are included. In the translations, more Bengali writings have come to Kannada. Translations of much English poetry have been published along with the original poems. It is known that Sri Krishna Sookthi has contributed significantly towards the developmental stage of new Kannada literature and also in evoking good taste in Kannada literature. In 1910, Soorala Nabhirajayya started the religious magazine 'Jainabandhu'. In 1926, Maliya

Govardana Rao published the monthly 'Shakthi' from Karkala and provided the people of the district good literature for 3 years.

Shivarama Karantha a famous litterateur figure of Karnataka, when he was in Puttur, started the magazine 'Vasantha' in December 1973. This periodical had 20 pages, was pictorial and entertaining. Its annual membership was 3 rupees. Pictorial articles about sculpture, painting and literature were published. Preference was given to stories, novels and poems. It is known that some of the novels of Shivarama Karantha were published, for the first time, in 'Vasantha' serially. By 1923, 'Vasantha' periodical was published as fortnightly for two years. From July 1926, it was again published as a monthly for some time from Kundapura.

Till the decade of 1930, we do not have periodicals worth mention. The periodical 'Satyagrahi' was said to be an exception. It was started by the co-operation of Hiriyadaka Ramaraya, Shantharama Rao, and V.S.Kudva, who had entered politics at the time of non-cooperation movement. Pa. Vem.Acharya is of the opinion that, the 1930's were the time of resurrection of journalism in Udupi, because of fresh adventures of journalism in the fields of politics, business, finance, religion and absolute literature.

Alevooru Sheshappayya, a profounder of resurrection of the Hindus, brought out a hand written monthly 'Udayabharata' in 1931. Later, the culture of publishing information true to the subjects along with using the periodical for religious purposes came into practice. It can be said that a similar first effort was started by Ramachandra Shenai in 1935. He started a monthly called 'Vartaka Dhureena' reserved for the purposes of business. It is known that this monthly existed for quite a long time. At the second half of the same decade, 'Financial Exporter' of S.U.Phaniyadi started getting published. This was reserved for mature discussion of financial subjects. B.Narayana Rao was its editor. In this effort, Narayana Rao took help from leading economists of the country. It was published from Tulunada Press owned by Phaniyaadi himself. Editor Narayana Rao brought greatness to the periodical and it is known that, after he left, the paper stopped its publication.

A weekly called 'Kalachandra' was published from 1933 to 1935 under the editorship of R.G Shenai, from Karkala. There is no definite information as to the weekly being exclusively reserved for

Art.M.N.Kamath, Katapada Srinivasa Shenai and other senior authors contributed articles to the weekly.

'Navayuga' the major newspaper of Udupi started as a weekly in 1921, from Mangalore. A.B. Shettar started it and Kemturu Kantappa Shetty was its first editor. Later the editorship was transferred to Honnayya Shetty. The weekly started its publication in Udupi from 1936. 'Navayuga' periodical took birth specifically to fight for the backward people. Since the weekly was started during India's independence struggle with a purpose to mould people's opinion, it is primarily a political paper. Good administration, Journalistic ethics, lead articles with clear ideas- because of these qualities, 'Navayuga' was a popular weekly. After the weekly was transferred to Udupi, it was a speciality that a monthly Tulu edition was also published. These editions were popular because of the writings by those who were leading the Tulu movement like Satyamitra Bangera, Badakabailu Parameshwarayya, Sheenappa Hegade and Kille Narayana Shetty.

The periodical was published on every Thursday. In the beginning it had 20-24 pages, but towards its end, some of the periodicals had 12 pages. The cost of every single edition was 20 paise in 1968. The periodical which was getting printed in Tulunadu Press of Phaniyadi, later got its own press and continued till 1974. The periodical established a record in the district by celebrating its Golden Jubilee in 1972. The service rendered by Honnayya Shetty in the world of Journalism for 45 years is invaluable. Later, his son Sadan Kumar took over 'Navayuga', but it did not continue for long. The pride of giving impetus to the freedom struggle and being the foundation for building new India goes to 'Navayuga' periodical.

The monthly 'Navashakti', started in 1938 with Bannanje Ramacharya as the editor, ran only for 3 months. This monthly is worth mention as articles by great writers of the state, qualitative story and poetry of were published in it. In the journalism of this decade, another periodical worth mention is 'Antaranga'. Businessman and scholar of the district U.S. Paniyadi, by establishing the printing press himself, did yeoman service to Tulu Nadu and Tulu language. He also published an attractive weekly in Kannada called 'Antaranga' in Udupi and popularized it. This rare periodical which started in 1938 was heralded as a literary magazine because of S.U. Paniyadi, Honnayya Shetty and M.V. Hegade. Probably this is the only magazine in Kannada. The editor was K.Haider and Vitala Hegade assisted him. This weekly with multi coloured cover page, beautiful structure,

popular articles and stories was a multifaceted periodical and was distributed all over Karnataka. Ku.Shi. Haridasa Bhatta, Pa.Vem. Acharya and others contributed their writings. Pa.Vem. Acharya says that he got the primary lesson in journalism only through Antaranga. A scholar by the name Mudradi Janardhanacharya had started a religious periodical called 'Krishna Sandesha' in 1938. It was printed in Tulu Nadu Press. This periodical used to publish story and novels besides religious subjects. Because of its fierce traditional outlook the periodical folded up.

During the period from 1940 to 1970, the press in Udupi was quite active. A periodical by the name 'Human Affair' was getting published from Manipal in 1940, at first under the editorship of Haider and later with Parkala as the editor. With the encouragement of the Pontiff of Krishnapura Mata, a periodical was published first as 'Prakashinee' and later as 'Paryaya Prakashana'. This newspaper started during the paryaya of Udupi in 1942. The editor and publisher was T.Sripathi Rao. K. Raghavendra Rao was the printer. The printing work was done for the first three years in Udupi Prabhakara Press, later for a few years in Udupi Kalyana Press and afterwards in Majestic Press of Udupi. This periodical stopped after a few years. In 1952 it started again under the name 'Prakashini' and was published continuously for 20 years. Raghurama Shetty of Anagalli published only one edition of the monthly 'Kannada Kesari'. Kannada Sangha of Kundapura published a copy of the non-periodical 'Bhavana'. Irodi Ganapayya Alse's 'Rashmi' and 'Prakasha' papers were successful efforts. Other significant hand written literary magazines are: Arunodaya (1940 Kota Kasturi, Kundapura); Kadali (1942 K.R.Kotwal, Kundapura); Bavuta (Sanjeeva, Basaroori); Balaravi, Kathu (G.S Achar); Shankaranarayana Sahavasi, Viswanatha Ithal, Gujjadi Anura, Kalamala (Keshava Syanubhoga Ellangala). Besides, schools and colleges are also publishing annual editions. Among them, 'Darshana' of Bhandarkar's college, Kundapura; 'Sharadamani' of Sri Sharada College Basruru, Annual edition of Janatha High School Baindoor are major ones. Paryaya Prakashini was started with the main purpose of disseminating cultural as well as religious matters. This periodical in size demi  $\frac{1}{8}$ , had 52 pages. It had a membership of nearly 400 & its annual fee was 3 rupees. It is known that it was publishing only special editions during Paryaya.

'Yugapurusha' was started at the instigation of Kalavrinda of Udupi. The monthly 'Yugapurusha' started on 15th October 1942, because of the enthusiasm of Ko.Aa.Udupa. It was published under the editorship of Ko.Aa.Udupa, Bannanje Ramacharya and

S.L.Narayana Bhatt. This monthly which was published in Udupi for a year and a half, from 1949 immigrated to Kinnigoli and is known to have celebrated silver jubilee. The weekly 'Rayabhari' started as the mouth piece of political and social matters in 1952, ran for a long time. Pangala Upendra Srinivasa Nayaka was its founder. His son P. Ravindra Nayak worked as chief editor and S.L.N.Bhatt was editor. Later, S.L.N Bhatt himself took over and looked after the weekly. Bhatta who had a vast knowledge of communication and local problems gave the weekly individuality. Having 12 pages in the size ½ crown, 'Rayabhari' used to publish a special edition annually. The special annual editions of Rayabhari, used to be published as Paryaya special editions came out. These special editions of size ¼ crowns used to have from 100 to 124 pages. Also, it is known that, from the point of view of Literature, Ku.Shi. Haridasa Bhatta, S. Venkata Raja, M.R Bhatt and others used to co-operate with the weekly. Besides the periodicals Navayuga, Rayabhari which deal mainly with news and political problems, monthly periodicals which were reserved for literature and criticism and other subjects developed in Udupi. More over the following papers - Prakasha (1944); A.J.Alse pusa (1942 Editor K.Prabakar Rao); Ayurveda (1948 Editor K.R.Puranik); Kirana (1950 Editor V.R.R.Rao); Vimarshaka (1950, R.S.Malya and D.R Nath); come into existence and expand the field of journalism Suprabhatha (1952); Veerabhoomi (1963); Bhavyavani, Kala; Desha Ranjana, Swarajya, etc. are said to have given voice to the neo literate artistic sense.

In 1952, the monthly started exclusively for the sake of women was 'Suprabhata'. This was started by 'Giribale' (Saraswathi Bai Rajawade). Its size was ¼ crown and had 24 pages. Volume was named 'Kamala' and edition 'Dala'. A single edition cost was four annas and annual subscription was three rupees. 'Suprabhata' ran very well for a year and later stopped because of financial constraints.

S. Venkataraja, a senior litterateur in Kannada and Sanskrit, managed for many years the monthly 'Veerabhoomi' independently. 'Bhavyavani' of K.L.Bhatta gained popularity as a literary magazine. It ran for several years with mature writings. Moreover, in 1969, V.S Acharya's 'Janasandesha' shone in the field of Journalism in Udupi as a fortnightly. The monthly 'Kala' was an adventurous attempt of Udupi's theatre enthusiasts. Almost at the same time, 'Padmanabha Nayak's Paraga' (1958); 'Vikasa' of U.Vyasa Rao (1961); 'Vani' of Hande Gurudeva Vyasacharya (1968) were monthlies and 'Viswamitra' of S.Padmanabha Nayaka (1967) a monthly for children - were all quite noteworthy.



Just as Basel Mission provided strong foundation to journalism in Dakshina Kannada before independence, another publishing institute which contributed immensely in the same way to the growth of journalism is Manipala Prakashana. Madhava Pai started Manipal Printers and publishers in 1941.

The daily Udayavani published in 1970 with modern technology is the pride of coastal Karnataka publication. From 1970, it has won National Award many times for beautiful print and design. A literary monthly called 'Tushara'(1973) belonging to the group of Udayavani has adopted the journalistic ideals of growth and containing matters regarding culture, art, literature etc. Film monthly 'Rooptara'(1976), weekly 'Taranga' (1983) - have brought name and fame to the district's journalism. In the same way, the institution Manipal Printers and Publishers has started 'Udayavani internet edition' from April 8th 1997 under the editorship of Tonse Satish Pai. It is famous as the second newspaper of India and the very first newspaper in Kannada, in having web off set print of Kannada Munnade or Kannada progress.

The English weekly 'Pigmy' with Dr.N.K Thingalaya as the editor was for free. This weekly started in 1954 under the sponsorship of Syndicate Bank. The weekly has the purpose of propagating savings plan and is the mouth piece of the bank for decades. The weekly has earned good name for publishing series of articles on finance.

In 1966, in Manipal, the weekly 'Manipal Record' was a good 'Campus' newspaper. K.M Karanth managed it for 17 years and made it into a popular local newspaper. Later, it was published as a monthly and has grown as a link between the old and new students of Manipal student Associations. 'Udayavani Morning News' of Manipal which was started by the Udayavani group on Kannada Rajyotsava in the year 1996 is an effort at giving a definite formed to the English Journalism. 'Standard Dairy' of Manipal Group of Papers, started in 1996, has eight pages and is of high standard.

Karnataka state Gazetteer Part 3 (1986) has the list of newspapers in the state. The newspapers related to Udupi district as included in the gazetteer is provided here in alphabetical order.

Apart from the above mentioned list printed in the state Gazetteer, P. Gopalakrishna has given a list of 206 periodicals, in the first volume of 'Karnataka Patrika Itihasa' published by Karnataka Patrika (Madhyama) Academy. For writing this list, Gopalakrishna himself has

S.N	Name	Period	Place	Year	Editor / Publisher
1	Antaranga	Y	Udupi	1938	U.S Paniyadi; R.Honnayya Shetty.
2	Ayurveda	M	Hiriyadka	1948-60	K.R. Puranik
3	Balachandra	F/M	Mangalore /Udupi	1929-42	K.Subrahmanya
4	Bhodini	M	Udupi	1915-47	T. Mangesha Rao
5	Dharma Bodha	M	Udupi	1948-67	Venkataramanacharya K.Rajagopala.
6	Dhureena	M	Udupi	1934	J.S Shenai, R.S Shenai.
7	Jainabandhu	M	Kokkarni	1911-14	S.A Nabhirajaiah
8	Janayuga	F/Y	Katapadi	1952-53	M.V. Hegade
9	Kalachandra	Y	Karkala	1933-35	R.J Shenai
10	Kanda	M	Udupi	1951-57	R.S Mylaaya, D.R.Nath.
11	Mahavira	Q/M	Kaapu	1939	B.S Padubidri, D.B Kotyaan
12	Manavadharma Vichara	Y	Udupi	-	-
13	Navashakti	M	Udupi/ Mangalore	1938	P.N.B Ramachar
14	Navayuga	Y	Udupi	1921-76	K.Honnayya Shetty M.V Hegade
15	Paryaya Prakashini	M	Udupi	1942	B. Ramakrishnchar
16	Prakasha	Y/F	Udupi	1948	A.G. Alse, B.Ramachar
17	Pushpaa	M	Udupi	1949	K.Prabhakara Rao, Nandashetty Kidiyooru
18	Rayabhari	Y	Udupi	1951	S.L.N Bhatt
19	Sadguru Padaseva	M	Udupi	1913-47	K.Venkata Sharma
20	Satyagrahi	M/Y	Udupi	1921-27	H.Ramaraya Malya
21	Shakthi	M	Karkala	1926-27	K.P Kamath M.Govardhana Rao
22	Sri Krishna Sandesha	F	Udupi	1932-35	Mudradi Janardhanacharya
23	Sri Krishna Sookti	F	Udupi	1906-38	Karodi Subbarao
24	Sudarshana	M	Udupi	1884-96	K.Krishna Rao B.Ramarao
25	Sudarshana	M	Udupi	1951-59	B.Ramacharya

S.N	Name	Period	Place	Year	Editor / Publisher
26	Suprabhata	M	Udupi	1952	Saraswathi Bai Rajawade
27	Swarajya	M	Udupi	1949	Anthayya Shetty
28	Swatantra Bharata	Y/D	Udupi/ Mangalore	1937-47	H.R Malya K.Haidar
29	Udaya Bharata	Q/M/F	Udupi / Mangalore	1927	Alevooru Sheshappayya
30	Vartaka Dhureena	M	Udupi	1935-38	Ramachandra S.Shenai.
31	Vasantha	M/F	Kundapura	1923-30	Shivarama Karantha.
32	Veena	M	Shirva	1950-58	Shankaranarayana Rao
33	Vijaya	M	Karkala	1951	Dharmapala
34	Vimershaka	M/F	Udupi	1950-51	Nandalike Vitaladasa
35	Yuga Purusha	M	Udupi/ Kinnigoli	1947	K. AnantapadmanabhaUdupa B.Ramacharya

*M-Monthly; Y - Yearly; F - Fortnightly; Q- Quarterly; D- Daily.*

searched the information and also has based the list on as article by P.S Eshwara Bhatt (Eswara Dwaitota), who has studied the journalism of Dakshina Kannada district. The Udupi district periodical quoted in the list and also the details of periodicals collected from various sources is as follows:

### **Kannada Associations of Udupi district**

**Udupi Karnataka Sangha:** At present it is not existing working.

S.N	Name	Period	Place	Year	Editor / Publisher
1	Kirana	(Monthly)	Udupi.	1950	V.R.R Rao
2	Pigmy	(English-weekly)	Manipal	1954	K.S Haridas Bhatt, N.K Thingalaya
3	Bhavyavani	(monthly)	Udupi.	1958	K.L Bhatt
4	Paraga	(monthly)	Udupi	1958	Padmanabha Nayak
5	Vikasa	(monthly)	Udupi	1961	U.Vyasa Rao
6	Veerabhoomi	(monthly)	Udupi.	1963	S.Venkataraja
7	Krishiloka	(monthly)	Manipala	1967	K.K Pai (Syndicate Krishi Prathishtana)

S.N	Name	Period	Place	Year	Editor / Publisher
8.	Manipal Record	(English-weekly)	Manipala	1967	K.M Karantha
9	Vishwamitra	(children's monthly)	Udupi	1967	S.Padmanabha Nayak
10	Vani	monthly	Udupi.	1968	Hande Gurudeva Vyasa
11	Janasandesha	quarterly	Udupi	1969	Dr.V.S Achar
12	Krishikara Sanghatane	weekly	Karkala	1969	Bola Raghurama Shetty
13	Udayavani	daily		1970	T.Satish U.Pai
14	Rashmi	monthly	Kota	1971	A.Ganapayya Alse
15	Tushara	monthly	Manipala	1973	T.Sathish U.Pai
<b>In the list quoted here after, the year in which the periodical started and the name of the editors some of them is not available</b>					
16	Kalaa	fortnightly	Udupi		K.Prabhakara Rao
17	Kaalachakra		Udupi.		
18	Pragathi	fortnightly	Karkala		B.V Beltangadi
19	Raitavani		Udupi.		
20	Human Affairs	(English)	Udupi.		
21	Shikshaka Vani	monthly	Kapu	1970	K. Bhojaraja Shetty
22	Navaneetha	monthly	Kapu		Mohasin Haji Kasim
23	Financial Exporter				S.U Paniyadi
24	Charakha Sandesha				H.Ramaraya Malya.
25	Indra Dhanus				Raghu.
26	Chandrakanti		Udupi		
27	Chintamani		Udupi		
28	Chitra		Udupi		
29	Desharanjana		Udupi		
30	Dharmaveera		Udupi		
31	Gramahitha				S.Mukunda Rao
32	Udaya Bharati				Tonse Devadas Pai

S.N	Name	Period	Place	Year	Editor / Publisher
33	Bayalu	Weekly	Udupi	1982	Sudhakara Bannanje
34	Rural Bulletine				Sharada R. Rao
35	Balakedaarara Vedike				
36	Ananta chaitanya	monthly	Karkala	1963	Editor: Aswatharama Bhatt Publisher; Deshasta Brahmana Parishattu -
37	Kaliyuga		Karkala		M. Gopalakrishna Rayaru
38	Deerghayu		Karkala		M.Gopalakrishna Rayaru
39	Gurudeva	monthly	Karkala	1933	Nellikaru Dharmaraja Yadava (N.D.Yadava)
40	Samavasarana	Non periodical			
41	Apanga	monthly	Kolluru		K. Yugananda Shetty
42	Mookambika	Monthly Malayalam	Kolluru		Adishankara Mudranalaya
43	Bindunadu	weekly/daily	Bainduru		Jagadish Achar
44	Kundasri	Home periodical			Rotary club, Kundapura
45	Anuraga	yearly Hand written paper periodical			Keshava Ellangala.
46	Balakedarara Shikshana		Kundapura		Basaruru Krishna Balegaar
47	Kundaprabha	weekly	Gangolli		U.S Shenai

Still, for nearly three decades, an association which was highly active in Udupi is the Karnataka Sangha (Reg), Udupi. The Association was established in 1944 under the president ship of Kadekar (or Nidambore) Rajagopalakrishna Rao. He was famous for his exalted position in Udupi and was also a lover of literature. To inculcate awareness and affection regarding Kannada language and literature; as an effort towards this purpose to conduct Nadahabba, Vasanthotsava, literary and Yakshagana conventions; Kavi sammelanas; and also arranging lectures from famous litterateurs; trying to unify the scattered Kannada Nadu - all these were the goals

indicated in the association's list of purposes. Famous litterateurs and scholars of those times like Karantha, V. See, Aa. Na. Kru, C.K Venkataramayya, Na. Kasturi, Sedyapu, Kadengodlu, and Siddhavana Halli Krishna Sharma participated in the programmes of the association.

Politician T.A Pai, belonging to Udupi, who also made a name in the national politics, was a close associate of the *Sangha*. Many leading personalities took part in the proceedings of the association. Of them Bannanje Ramacharya (retired editor of 'Udayavani') and K. Haridasa Upadhyaya (retired principal of Sanskrit college) are also included.

**Ajapura Karnataka Sangha:** This sangha was inaugurated by Shivarama Karantha in 1956, in Brahmavara. It celebrated its golden jubilee in 2006. Baikadi Venkatakrishna Raya who served for many years in Kannada Sahitya Parishattu (Bengaluru), established the association. And he was also the life line in its activities. K.R Hande, H. Subbayya Bhatt, Light musician H. Chandra Shekhara was the working members of the association, and is still maintains close relationship with it. B.V Acharya was one of the persons who supported the Sangha. The sangha has been celebrating Nada Habba every year without fail. Honouring litterateurs and artists; arranging literary lectures and seminars are being organized. Apart from Karantha, Masti, Bendre, V. See, K.S. Na, S.L. Bhairappa, Ku. Shi. Haridasabhatta and many others have participated in the programs of the Sangha. On the occasions of Nada Habba, the Sangha has honoured the greats of various fields like Shilpakala Parameshti Ranjala Gopala Shenai, Sedyapu Krishnabhatta and others.

**Karnataka Sangha Kundapura:** When this sangha started in 1963, Kalinga Hebbar was the president. In the later years, a senior jurist of Kundapura and great name in literary field - A.S.N Hebbar has been the principal manager (*Sutradhara*) of the sangha. Rajyotsava, Sahityotsava, Manemanega Saraswathi - setting of books - are the activities of the Sangha. In addition, the sangha has published a collection of short stories on the occasion of completing ten years. Also it has brought out a book 'Barahagarara Balaga' of Kundapura regarding information of writers of Kundapura. Publication of 'Bhavana' a non-periodical is also included in the working project of the Sangha.

**Kantavara Kannada Sangha:** Kantavara Kannada Sangha took birth in 1975. This Sangha included in its working jurisdiction, four

villages: Beluvayi, Bola, Kedinje and Nandalike. These are the villages around the rural place of Kantavara near Karkala. S.V Parameshwara Bhatta inaugurated the Sangha. Famous writer Na. Mogasale is the life energy of the sangha. He, along with Maranna Masa, Vittala Beladi, Divakara Rao- the literature lovers of Kantavara and its neighbouring Beladi and also with generous persons like Jeevandhara Ballal of Kantavara Baradi Beedu, is taking the sangha towards progress, with great enthusiasm. The sangha celebrated its silver jubilee in 2001.

The sangha has celebrated thirty literary seminars the last thirty years. In these seminars, subjects concerning literary works of Govind Pai, Sedyapu, Kadengodlu, Kayyara and hittala were included. The Sangha has published in 1976, an anthology of poetry called 'Dakshina Kannada Kavya 1901-1976'. It has also published in the year 2000 another large volume called 'Dakshina Kannadada Shatamanada Kavya'. Besides these volumes, 'Helade Ulidaddu', a collection of Bannanje's works and also separate collections of poems are also published. It can be said that, it is Kantavara Kannada Sangha which is the original inspiration for establishing 'Vardhamana Prashasti Peeta' and 'Muddana Kavya Prashasti' project. The enthusiasm and active nature of the workers of the sangha became the reason for building the K.B Jinaraja Hegde Memorial Kannada Bhavana. Jinaraj Hegde was a leader of *Karnataka Ekeekarana* Movement. It can be remembered that Ha.Ma.Nayak - an appreciators of quality- appreciated the way the Sangha worked and wrote about it in his columns.

**Kavi Muddana Smaraka Mitra Mandali, Nandalike:** Mitra Mandali which was founded in the name of Nandalike Lakshminarayanayya or Muddana, in his birth place Nandalike itself in the year 1979. It has completed 25 years. Propagation and reprinting of works of Muddana, lectures and seminars regarding Muddana and centenary celebrations of other luminaries of Kannada Literature- are the activities of Mitra Mandali. 'Nandalike Muddana Smaraka Bhavana' has also come up as a result of the efforts of Nandalike Balachandra Rao- the lifeline of mitra mandali, and other similar minded individuals.

**Hebri Karnataka Sangha:** Hebri Karnataka Sangha was the result

of the efforts of Pingale Ravindra Heggade. It was established in 1976. The surrounding villages Nadralu, Mudradi, Kabbinala are included in the Sangha's Jurisdiction. It was inaugurated by Shivarama Karantha in 1976 and celebrated its tenth year in the form of literary conference, with great enthusiasm. Great literary figures like Karantha, Kayyara, Ku.Shi.Haridasa Bhatta, Hampana, Amrutha Someshwara and others have participated in its programs. The sangha has invited Yakshagana artists. It has also published books of Ambatanaya Mudradi and others.

**Rathabeedi Geleyaru, Udupi:** Rathabeedi Geleyaru is the group that was built in Udupi in the year 1981, by a few enthusiasts interested in literature and culture. Sreepathi, Murari Ballal, Muralidhara Upadhya, Subrahmanya Shetty and others have worked as office bearers of the group. It has conducted seminars and conferences at the state & National level, regarding literature, culture and subjects relevant to the time. It has also invited thinkers and writers of National and International fame.

\*\*\*\*\*