

Chapter XIII

LITERATURE AND CULTURE

The cultural heritage of Karnataka is rich and variegated. The Kannada words saw their entry through Halmidi inscription of 450 A.D. But prior to it, a Kannada word “Isila” occur in Ashoka’s Brahmagiri inscription of third century B.C. It is curious to note that the Sittanvasal inscription from Tamil Nadu of 1st century A.D. also has few Kannada words. The Kannada literature saw its first work entitled ‘Kavirajamarga’ during 850 A.D. and in modern times it is blessed with eight Jnanapeetha Awardees. Literary activity in other languages of neighbouring areas and purely local languages like Tulu and Kodava is also considerable. Journalism in Kannada has its history dating back to 1843 and has many achievements to its credit. Karnataka has outstanding personalities of historical significance. In the musical map of India, the State has bright spots, whether it is Hindustani or Karnatak, the latter having originated in this land. In the field of dance and art too Karnataka has creditable achievements. Yakshagana, both a folk and elite art is flourishing here. The State’s tradition in folk arts is also colourful. When one thinks of the cultural scene, Shivaram Karanth, Kuvempu, D.R. Bendre, Cine star Rajkumar, Maya Rao, Mallikarjuna Mansur, T. Chaudiah, K.K. Hebbar, Pandit Bheemasen Joshi, Gangubai Hangal, U.S. Krishna Rao and Chandrabhagadevi the dance couple, B.V. Karanth, U.R. Anantha Murthy, Girish Karnad, Chandrashekhar Kambar are a few bright faces that shine forth. Recently, the Central Government has accorded the Classical language status to Kannada language also. Sanskrit, Tamil, Malayalam, Telugu and Odia are the other five India languages, who have also obtained this status. An attempt is made to survey the cultural pageant of Karnataka in this chapter.

LITERATURE

Kannada Literature: Kannada literature has a history dating back to at least 1500 years. This apart, the folk literature which began earlier, still runs parallel to the written form of Ganga king

Saigotta Sivarama’s ‘Gajashtaka’ which is cited as an example of early folk literature. The oldest available work in Kannada is however, a book on poetics, called ‘Kavirajamarga’ of 850 A.D. Some controversy regarding its authorship however is ended and it is attributed to the court poet Srivijaya of Rashtrakuta king Amoghavarsha Nripathunga. The work not only discusses figures of speech like ‘rasa’ and ‘dhwani’, but also gives descriptions about the geographical boundaries of Karnataka, as well as its dynamic life and culture.

Even before the existence of ‘Saigotta Shivamara’s Gajastaka’, folk literature was very much in existence in Karnataka. We can find concomitant indications in Sangam literature and Agastya-Kaveri episode in Kaveripurana.

Even before Halmidi inscription which has only about 27 kannada words and being greatly influenced by Sanskrit and still has some folk oriented words like *Balgalchu*, *Kurumbidi* and Sanskrit-Kannada mixed words like *petta jayan* etc.,. At Halmidi even today the circular pre-historic tomb is worshipped with all asterity as ‘Hirade lingana habba,’ a complete folk festival.

In Sangam literature we find the word ‘Erumainat’ whose Kannada version is ‘Eruminad’. This *eruminad* include Kodagu, Dakshina Kannada, Mysuru and some portions of Northern Kerala. The oldest Karnataka tribal royal dynasties were supposed to be ‘*punnatas*’ which is recognised in 2nd century, by Ptolemy, who also refers to *punnata* along with *banouse* (*Banavasi*), *patrigal* (*Pattadakal*), and *maise* (*mahisha mandala*). The people of these races were adept in royal folk varieties [heterogeneity] prior to *kavirajamarga*. Of course only Kannada could find its script and hence became prominent among scriptless languages like *tulu* and *kodava*. These languages used Kannada script for writing. As cited by Dr.S.Shetter, Iravathan Mahadevan has said that the oldest Kannada during the early phase of old tamil has wielded influence on Tamil language; This is clearly indicated from Jaina Tamil-Brahmi cave inscription of 1st century A.D.

of Sittanvasal at Eladipattam hills in Pudukoti district. For this, the words cited are *natu>nadu*, and *posil (hosil)* (threshold). As a matter of fact we find 'Isila', said to be a Kannada word in Ashokan inscription. Moreover, Irvathan Mahadevan also recognised the influence of Kannada that wielded influence during 1st century B.C. to 4th century A.D. Apart from the word, '*eruminadu; kavudi*, the name of the person and of the family, equivalent to the word *gaundi; poshil-hosilu; 'tayiyar'* of Tamil inscription are definitely from Kannada and was in vogue in spoken form of colloquial speech.

The Kulagana inscription of 7-8th century records that Terakanambi and Bayalnadu [*vynadu* of Kerala] was in *kodagoor vishaya*, of *eruminad*. Even today in Vynad temples '*Kannada setties*' are the first heirs in receiving Hutturi spike-corn [Bendrukoleappa temple in Kerala]. One Nannan belonging to Erumai velir race was ruling in 1st century A.D, the Mysuru area, to Kodagu and Konkan. This has been quoted by the poets of Sangam period. The people of this Eruminad were adept in writing folk musical poems in Tamil since they were patronized by the Kings of that area. They have also written heroic poems and poems pertaining to '*turugol*' which is indicated in *purunanooru*, a poetic collection in Sangam literature [S.Settar: Shangam Tamilagam., p.190].

The poets of Eruminand, if they were adept in writing poems in Tamil language, they must have also creative genius in writing folk songs etc, in their respective mother tongue. This Eruminad people seems to have hailed from Velir families and Aruvalar tribal sect, who migrated with Agastya to the western parts of South India and Agastya established them in different parts of the ghats, is indicated in Kerala works [*K.Menon: Kerala Culture,P.80*]. Nannan is addressed as Nannan velir *konkana*' in Natrinai by Sangam poets. His valour also has been praised. Even the Kaviraja Marga's author has recognised the strong influence of 'Bedande and Chattana' which belong to the category of musical poems. Nannan was also adept in using Elephants in the war against the decendents of Muvendars [Chola, Chera and Pandyas]. This tradition probably has given stimulus or inspiration to Saigotta Shivamara to write Gajashtaka.

Samanta Bhadra of about 400 A.D. seems to have written Sanskrit and Prakrit works. His

works in Kannada might have been there but not confirmed. Anyhow from the instances in Sangam Literature, Sittalvassal inscription and ritual practises at Halmidi (16th line is entirely in Kannada language], We can deduce that folk music songs were in vogue in Karnataka during first century B.C. and 3rd century A.D. Moreover it has inspired later poets to engage in folk literature also in Karnataka.

Thumbalacharya is credited with having written 'Chudamani', a philosophical work, much earlier to *kavirajamarga*. But the earliest Kannada prose work is Sivakotyacharya's 'Vaddaradhane' which even to this day is considered a masterpiece. It is a collection of 19 Jaina stories, seems to have been based on an earlier Prakrit commentary called 'Bhagavathi Aradhana' of Acharya Shivaraya.

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

It may also indicate that some Mahabharata text was available in poetic form, and Bhishma's incidence pictured there might have impressed both the poets. It is also possible that similar ideas and style flash to the creative writers but with a different mode of presentation.

Ponna's 'Shanthipurana' and Ranna's 'Gadayuddha' have made them immortal as poets. They were Jains and lived in 10th Century. Nagavarma II, also a Jain poet, who wrote 'Kavyavalokana', a book on poetics, and 'Karnataka Bhashabhushana' a Kannada grammar in Sanskrit. His 'Vardhamanapurana' was discovered only recently. Janna, a Jain poet again, wrote 'Yashodhara Charithe', a romantic story. Durgasimha, in 11th century, wrote 'Panchatantra' based on Vasubhaga's Sanskrit work, and it is a classic example of the ancient art of story telling. Rudrabhatta wrote 'Jagannatha Vijaya' based on 'Vishnu Purana', the last two were Brahmin poets.

Nagavarma who wrote 'Chandambhudhi' prosody i.e. a metrical science in Kannada, was in the court of Rakkasaganga in about 990 A.D. An inscription containing 'Ele' a metrical form which

suits to that kind of poems is found on the Shiva temple at Balale-palpare in Kodagu district. Its script is 17th century A.d.

The 12th century saw a sea of change in Kannada literature both in content and style, due to the rise and growth of Veerashaivism. It de-recognised un-touchability and saw women as equals. It liberated Kannada from the clutches of Sanskrit. The moving spirit behind this movement was Basaveshwara, who was a minister in the court of King Bijjala. His Vachanas which can be called prose-poems, have their origin in folk-literature and folk-culture, aims to liberate man from the bondage of untruth and ignorance. Allamaprabhu, Akkamahadevi, Channabasavanna, Siddarama, Madivala Machayya, Dohara Kakkayya, Goggavve, Urilinga peddi and others of Dalita origin, were the other few among the many important Vachanakaras.

After Basavanna, the greatest influence wielded on Kannada literature was Harihara, who used an innovative form called 'Ragale'. His 'Basavarajadevara Ragale', 'Nambiyannana Ragale' and 'Mahadeviyakkana Ragale' are the excellent examples of this genre. His poetical excellence was 'Girijakalyana' a champu classic. His nephew Raghavanka introduced yet another form of poetry called 'Shatpadi' and apart from 'Somanatha Charithe' and 'Siddarama Charithe' his 'Harischandra Kavya' is considered to be a masterpiece. The Sixteenth Century saw Veerashaiva poets of extra-ordinary merit. Sarvajna who was a real Vairagi had no settled home, and no religion, wrote "Sarvajnana Padagalu' in Tripadi style. This work is really a compendium of wit and wisdom. Nijaguna Sivayogi who was a ruler, saint and scholar wrote 'Viveka Chintamani' an encyclopedia in Kannada. His 'Kaivalya paddathi' is another master piece in the philosophical area and a commentary to this work, viz., 'Kaivalya paddati pradipike' based on 'Shakti Vishishadwaita' philosophy [Veerashaiva], has been written by Dr. Ja.Cha.Ni.

Dasakoota or the Vaishnava movement led by PurandaraDasa, who is also considered as the father of Karnatic music, influenced much the Kannada literature and culture. Through his Keerthanas, he propounded the Dwaitha Philosophy and gave an impetus to Bhakthi movement. Kanaka Dasa, though hailing from the Kuruba community, followed in the footsteps of Purandara Dasa. He

is credited with several Keertanas, apart from authorship of Mohanatarangini and Ramadhanya charite.

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

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

The Wodeyars of Mysuru gave a boost to Kannada literature, especially during Chikkadevaraja Wodeyar's period (1672 to 1704). He himself wrote 'Chikkadevaraja Binnapa'. Tirumalaraya's 'Chikkadevaraja Vijaya' reveals Mysuru history in Champu style. Singararya's 'Mitravinda Govinda', translated from Harsha's 'Rathnavali' is considered to be the earliest Kannada play. Another noteworthy poetess of this period is Sanchi Honnamma who wrote "Hadibadeya Dharma' in Sangatya metre. Shadakshara Deva, who wrote Rajashekhara Vilasa, Basavaraja Vijaya, Shabara Shankara Vilasa, and in champu style Veerabhadra Dandaka, was a very famous poet of this period.

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

Chamaraja Wodeyar's period saw a new era in Kannada literature. M.S.Puttanna's 'Madiddunno Maharaya'. Detective stories like 'Parimala' and 'Arindamana Sahasagalu', of D.Venkatachalayya; Dr.B.V.Venkateshaiyya and Galaganatha's social and historical novels, Kittel's dictionary, Cha. Vasudevaiyya's 'Bala Bodhe' belongs to this period. Muddanna's 'Ramashvamedha' is an epic episode in prose. This has a tinge of modem writing. Moreover, novels translated by B.Venkatacharya

and Galaganatha, mostly historical, made a deep impact on readers.

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

Among the works of 1930s, D.V.Gundappa's 'Manku Thimmana Kagga' stands out as a jewel. It is considered to be unique in the sense that it contains ethical principles, philosophic truths and experiences of life. Samsa wrote many plays in Halegannada, of which 'Vigada Vikramaraya' is the best example. In the 20th century, Dr. Ja.Cha.Ni wrote more than 300 books comprising poetics, vachanas [about 8000], poems, research works, historical accounts of sindu culture (chigaritta chintana, Rudra-Bhadra-Renuka) and Veerashaiva philosophical works like Jeevana Siddhanta and 'Sampadaneya Sompu' is another similar philosophical work of high standard.

It is interesting to note that except U.R.Ananthamurthy and Girish Karnad, the other six Jnanapeeta awarddees in Kannada, viz., Kuvempu, Da.Ra Bendre, Shivarama Karantha, Masthi Venkatesha Iyengar, V.K.Gokak and Chandrashekhara Kambara have been writing since the Navodaya period. Da.Ra. Bendre won the award primarily for 'Naku Thanti' a metaphysical poetic work but his popularity is based more on his writings drawn from folk culture. Shivarama Karantha's writings range from encyclopedea to novels, essays, drama and poetry. 'Marali Mannige' is his often-mentioned novel, but 'Bettada Jeeva' 'Chomana Dudi' and 'Mookajjiya Kanasugalu' are also noteworthy. His works mirror the cultural ethos of Dakshina Kannada. Masthi Venkatesha Iyengar is primarily noted as short story writer, his 'Chennabasava Nayaka' and 'Chikaveerarajendra' are historical novels dealing with limitations of monarchy, and 'Subbanna' is a long story which reaches metaphysical heights. V.K. Gokak began as a Navodaya poet but his *magnum opus* is 'Bharatha Sindhu Rashmi', which seeks to find answers for the modern man's dilemmas in ancient epics. Significantly, Ananthamurthy's 'Samskara'

and 'Bhava' also seeks inspiration from traditional wisdom. Girish Karnad, basically a playwright, whose dramas are staged many times, has been translated to various Indian and foreign languages. Dr.Chandrashekhara Kambara, another Jnana Peeta Award recipient, is a poet, folklorist and a playwright, whose plays revolve round folk or mythology interlinked with contemporary issues.

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

The period also saw a spurt of literary criticism. Of these Thi.Nam.Srikantayya's 'Bharathiya Kavya Mimamse' is considered to be a classic. A.R. Krishna Shastry nurtured a whole generation of writers through 'Prabuddha Karnataka'; a periodical brought out by the Kannada Sangha of the Central College and later shifted the publication to Mysuru University. S.V.Ranganna, an English Professor, who had by this time established himself as a Kannada writer through 'Ranga Binnappa', wrote on literary criticism in 'Shaili' and 'Ruchi'. V.Sitaramayya's output varied from 'Hana Prapancha', an economic treatise, to 'Pampa Yathre' a travelogue, to host of writings, from poetry to literary criticism. R.S. Mugali wrote 'Kannada Sahitya Charithre' a succinct and balanced history of Kannada Literature.

In the mid-forties, the Navodaya movement gave way to Pragathisheela Chalavali and Aa.Na. Krishna Rao was its torch bearer. The movement brought writers from their ivory tower to the common man. Though A. Na. Kru's short stories are better examples from this genre of writing, than his novels, he is mainly noted for his novels such as 'Sandhya Raaga', 'Udaya Raaga', 'Nata Sarvabhooma', 'Grihini' and 'Kanneeru'. Basavaraja Kattimani, hailing from North Karnataka, wrote 'Nee Nanna Muttabela',

'Shivadara Janivara' and 'Nanoo Polisanagidde', portraying the other world behind the facade of Kaavi and Khaki. Ta.Ra.Su started as a progressive writer with novels like 'Hamsageethe', 'Masanada Hoovu' and 'Munjavinda Munjavu' found his forte in historical novels woven around his birth place Chitradurga, and 'Durgasthamana' is the finest example of his writing. Niranjana who was an active communist during freedom struggle wrote such down-to-earth novels as 'Doorada Betta' and 'Rangamma Vathara' as well as 'Chirasmara' based on agrarian movement, but his magnum opus is considered to be 'Mrityunjaya', dealing with Egyptian history. B.Puttaswamaiah was a famous Novelist and play wright. He wrote the novel 'Akkamahadevi' and dramas like 'Shahajahan' and 'Gauthama Buddha', which were enacted by great talented actor Mohammed Peer in 1930's. Dr.H.Thipperudraswamy, the great scholar, wrote 'Kadali Karpoora' a novel on Akkamahadevi. Chaduranga, who inspite of his close relationship with the Mysuru royal family was a rebel writer and wrote 'Sarvamangala' and 'Uyyale' both dealing with extra-marital love. Interestingly, his 'Vaishaka', written many decades later also deals with extra-marital relationship in a rural setting.

Among the women writers Triveni, whose novels like 'Bekkina Kannu', 'Sharapanjara' and 'Mucchida Bagilu' were essentially psycho-analytical in approach of Anupama Niranjana, who drew themes from her rich experience as a medical practitioner in stories like 'Aranyadallondu Aragini', and M.K.Indira whose forte was the portrayal of Malnad life in novels such as 'Phaniyamma' were all offshoots of the then progressive movement. Kodagina Gowramma also finds a place in the same line.

Next to the progressive movement was the Navya movement. This was influenced mostly by the post-war writers like T.S.Eliot, Auden, Ezra Pound, D.H.Lawrence, Jean Paul, Sartre and Camus. Gopalakrishna Adiga was the foremost exponent of the Navya movement and his 'Bhoomi Geetha' is said to have been influenced by T.S.Eliot's 'Waste Land'. P. Lankesh's collection of stories 'Kurudu Kanchana' and his absurd play 'Teregalu', Srikrishna Alanahalli's long story 'Kadu', Shanthinatha Desai's 'Vikshepa', Poornachandra Tejaswi's 'Nigoodha Manushyaru', Nisar Ahmed's poems like 'Masthi' and 'Ramanu Satta Dina', U.R.Ananthamurthy's stories like 'Prashne'

and 'Clip Joint', Yeshwanth Chittala's 'Shikari', Vyasaraya Ballala's 'Bandaya' are some examples of the new writing in Kannada. B.C.Ramachandra Sharma and Chandrashekhara Patil have made their names as poets and progressive writers. Chandrashekhara Kambara and A. K. Ramanujam widened the frontiers of Navya poetry. Kambara has a good command on the diction and tunes of the folk poetry, like Bendre, but who used them to embody the tensions of life caught between tradition and a new culture. He has made a mark also as a poet, a novelist and a dramatist. His 'Jokumara Swamy' besides other awards, has won the prestigious Kamaladevi Chattopadhyaya Award. It is a hit play, with liveliness, good song and gaiety. A.K. Ramanujam, a remarkable poet, who presented clear and vivid pictures with an apparent casualness. S.L.Byrappa who shot into fame with his 'Vamshavriksha' is one writer who has scrupulously avoided confining himself into any frame. Some of his celebrated works are 'Anveshane', 'Grihabhanga', 'Thabbaliyu Neenade Magane', 'Daatu', 'Sartha', 'Mandra' 'Thanthu' and 'Aavarana'. He has won the 'Saraswati Samman Award' a prestigious National award.

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

The Feminist movement began after the Dalit movement. Women writers started writing independently about their own experiences that had quite a different dimension. They not only questioned the male supremacy in society but also tried to bring about equality with men. The works of R. Kalyanamma, who published 'Saraswathi' a monthly for 42 years, Nanjanagudu Tirumalamba who published 'Sathi Hithaishini' and then 'Karnataka Nandini'. Sarawathi Bai Rajawade (Giri Bale) who had new attitude and a vision of modern education for women, Kodagina Gouramma, Belagere Janakamma, Shyamala Devi Belagaonkar and the like, gained prominence before 80's and after, among the feminist writers. 'Phaniyamma' by M.K. Indira, 'Itigeetike' by Vijaya Dabbe, 'Gandasaru' by Veena Shanteshwar, 'Sahana' by Sara Abubakar, 'Seetha Rama Ravana' by H.V. Savitramma are some such quotable writings. The 'Karnataka Lekhakiyara Sangha' a feminist writers' organisation founded in 1978, is playing an important role in giving a feminist touch to social values and also in mirroring them in the writings of women. 'Streevani Praveshike' edited by B.N. Sumitra Bai and N. Gayathri is noteworthy. Many women writers wrote books on different fields from a womens' points of view. Among them mention may be made for their writings and related activities of Hemalatha Mahishi (Law), H. Girijamma and Leelavathi Devadas (Health), Nirupama, Vijaya and S. Malathi (Theatre), Nemichandra (Science and Fiction) and Vaidehi (Fiction). (The list is not exhaustive.) H.L.Pushpa, Prathibha Nandakumar, Shashikala etc., are the well established female poets. Feminist poets are large in number. Following this movement, discussions, seminars, workshops and conferences were held on the questions of women and feminism at all levels in the State. 'Women Studies' was introduced as a subject for students at degree level, first in NMKRV College, Bengaluru and then in almost all the Universities of the State.

Any survey of Kannada literature would be incomplete without the mention of some writers, who while not specifically representing this or that school were still successful in drawing enormous number of readers towards them. Krishnamurthy Puranika is one such. At one time, his novels like 'Dharmadevathe' which faithfully depicted the middleclass life of old Mysuru or Hyderabad Karnataka or Mumbai Karnataka were a rage among women readers. Likewise, N.Narasimiah

who wrote detective stories under the series 'Patthedara Purushotthamana Sahasagalu' was so successful that the series exceeded one hundred. He was never seen in any literary meet. It is doubtful if he ever got invited, nevertheless his books did inculcate the reading habit in school boys. Ma.Ramamurthy of Mandya District continued such type of writing detective novels. T.K.Rama Rao also wrote detective novels.

At the other end of the spectrum, we find B.G.L.Swamy who blended humour and science writing so effectively that his 'Hasiru Honnu' and Namma Hotteyalli America, deal about the botanical wealth around us. His 'Kaleju Ranga' and 'Kaleju Tharanga' are master peices of humour, dealing with his experiences as college teacher. In the sphere of drama, Girish Karnad's plays and performances are worth encore. His 'Tugalaq' and 'Nagamandala' with all its dramatic elements and high thoughts, made a big impact. 'Hayavadana' and 'Agni mattu male' Tippu Kanda Kanasugalu, Odakalu Bimba are also notable plays. Karnad has given many plays drawing profusely from history, folklore and epics. Along with the above plays, 'Yayati' also may be cited as an example for this. Similarly there are writers like C.K.Nagaraja Rao, Ma.Na.Murthy, Devudu Narashimha Shastry and K.V. Iyer who have written scholarly novels like (C.K.Nagaraja Rao) 'Pattamahishi Shanthala', 'Shanthala',(Devudu) 'Mahabrahmana' and 'Mahakshatriya', and '(K.V.Iyer) Rupadarshi'. A wizard of crosswords in Kannada, Aa. Na. Prahlada Rao's name has found an entry in the 'world Wikipedia Encyclopaedia.' He has also authored several books; popular among them is in 'Bangarada Manushya' (Biography on Dr. Raj Kumar published both in Kannada and English). Travelogues are far too many even to make a brief mention. However Shivaram Karanth's 'Apoorva Paschima', A.N.Murthy Rao's 'Apara Vayaskana America Yathre', Goruru's 'Americadalli Gorur', popular detective story writer T.K.Rama Rao's 'Golada Melondu Suttu', N. Lakshminarayan's 'Nirdeshakana Videsha Yathre', D. Javere Gowda's 'Videshadalli Nalku Vara', Krishnananda Kamat's 'Naanoo Americakke Hogidde', Navarathna Ram's 'Pyarissininda Preyasige', K. Anantharamu's 'Udaya Raviya Nadinalli', Susheela Koppa's 'Paduvanada Pathramale' may be cited as examples. Rastrakavi Dr.Shivarudrappa's 'Gangeya Shikaragalalli' is also famous in this line.

Harmonising Kannada literature with foreign language, thought and frame, many Kannada literarcy stalwarts made it rich. B.M.Sri introduced Lyric [Bhavageete] from English and Tragedies from Greek into Kannada. Treading in the similar fashion. Bendre, Kuvempu, Pu.ti.na, Adiga, Gokak, Ananthamurthy, Ramachandra Sharma, Sumatindra Nadig, Nisar Ahmed, etc. following T.S.Elliot, Ardin Wordsworth and others wrote modern poetry. G.S.Siddalingaiah being a senior poet himself translated English poems to Kannada.

The dramas like Romeo-Juliet, King Lear, A Midsummer Night's Dream etc, came to Kannada, synthesizing [reconciling] to its temperament. M.S.Puttana, Kailasam, Sriranga, Girish Karnad, Kambara, Lankesh etc, wrote good books utilising foreign literature, Indian puranas, and folklore episodes. Similarly from Tamil, Telugu, Malayalam, Sanskrit, Prakrit, Bengali, Marathi, Konkani, Hindi, Urdu and Gujarathi languages with mutual co-ordination the translated works been published in Kannada and from Kannada the translations have been made into those languages. Among the Prakrit writers many are from Kannada. Kundacharya, Shivakotacharya, Kumudendu have written Ramachandracharita purana, Vaddaradhane, pushpadanta's Mahapurana, Hala's Gathasaptashati are reputed classic works. Bakimchandra's novels have been translated from Bengali to Kannada by B.Venkatacharya prominently. It is interesting to note that the 35th Bengali Literacy Sammelana was arranged in 1959 at Bengaluru.

From Kannada, abundant literary works have been translated to other Indian languages like Marathi [some also to foreign languages]. From old Kannada works like Prabhulingaleele, Vivekachintamani, Harikathamrithasara, and Jaimini Bharata have been translated. Among the modern literature, works of A.na.kru, Karantha, Masti, Punekar, Sriranga, and S.L.Byrappa have been translated. Works like Gangavva Gangamayee, Alidamele etc., have been translated to Bengali Language. Many of these works in original language and their translations have won Kendra Sahitya Academy awards and also they have secured distinction awards and other awards by different academies. Pradhan Gurudath has translated Kuvempu's Ramayana Darshanam to Hindi. Gorumurthi Pendukur has translated Atal

Bihari Vajpayee's Poems from Hindi to Kannada and famous Telugu works of Srirangam Srinivasarao and Nelatoori Venkataramaiah to Kannada.

History oriented research studies have also contributed in other literary fields. Having influenced the century writing in which they lived and they have won literary awards and honours and enhanced the status of Kannada. M. Govindapai, Panje Mangesha Rao, R.S. Panchamukhi, S.C. Nandimutt, K.G. Kundanagar, Ph.Gu. Halakatti, S.S. Basavana, R.C. Rajapurohit, Kapataral Krishnarao, R.V. Dharwadkar, Dr.Ja.Cha.Ni, R.C. Hiremutt can be cited as prime names in this sector.

Among the modern scholars in this research field we can find Suryanatha U.Kamat, M. Chidanandamurthy, M.M. Kalburgi, T.V. Venkatachalashastri, C.P. Krishnakumar, Hampa Nagarajaiah, K.K. Kulakarni, Srinivasa Havanoor, K.V.Ramesh, Srinivasa Ritti, A.Sundara, S.Settar, and B.Sheik Ali. S.Vasanthamadhava, Srinivasa V.Padigar, Lakshman Telagavi, B. Rajashekarappa, M.G.Nagaraj, S.V.Venkateshaiah, Devarakonda Reddy, H.S.Gopala Rao, R.Sheshashastri, R.M.Shadaksharaiah, Sangamesha Savadatti Mutt, Channakka Pavate, Hanumakshi Gogi and innumeral researchers have contributed in their own way, in enriching our knowledge on Karnataka History and Culture.

Historically based research studies have been made and books are published, 'Kannada Lipia Ugama Mattu Vikasa' by A.V.Narashima Murty, Swatantra Sangramada Smrithigalu by Dr. Suryanath Kamath. Lipia Huttu mattu Belavanige by Dr. Devara Konda Reddy. 'Karnataka Ekikarana Ethihaa' by Dr.H.S.Gopalarao, 'Kodagina Haleri Rajavamshavu' in two volume and 'Karnataka Raita Chaluvali-Satyagrahagalu' in Six volumes by Dr.M.G.Nagaraj, 'Banarasara Shasanagalu's by D r.P.V.Krishnamurty, 'Karnatakada Veeragallugalu' by Dr.R.Sheshashastri, Krishnadevarayana Shasanagalu by Dr.D.V.Paramashivamurty 'Kannada Lipia Vikasa' by Dr.M.G.Manjunatha and Devarajaswami, 'Ithihasa Kathana' by Dr.B.Rajashekarappa and of others needs a special mention. Karnataka Ithihasa Academy (Regt) is bringing out 'Ithihasa Darshana' Volume since 28 years. Karnataka State Archaeology, Mueums and Heritage Commissionarate is bringing out district wise Historical research collections in several volume.

In the field of literary criticism, L.S.Sheshagiri Rao, Kirthinatha Kurthakoti, G.S.Amura, Banjagere Jayaprakash, T.P.Ashoka, D.R.Nag araj, K.V.Narayana, Narahalli Balasubramanya, C.N.Ramachandran, H.S.Raghavendra Rao, Rahamat Tarikere; poets like N.S.Lakshminarayana Bhatta, S.S.Marulaiah, G.S.Siddalingiah, Sumathindra Nadig, B.R.Lakshmana rao, Manu Baligar, Nisar Ahmed, L.N.Mukundaraj, Siddalingiah Kambalu, Vasantha Kushtagi, Panchakshari Hiremutt, Doddarange Gowda, Prathiba Nandakumar, H.L.Pushpa, B.N.Sumitra bai, Nemichandra, Shashikala Vastrad; Story writers like Na.Mogasale, K.Satyanarayana Mahabalamurty Koodlekere, Dr.Guruprasad Kaginele, Vasudendra, Jogi, Kum.Veerabhadrappe, Boluvaru Mohamed Kuyee, Jayanth Kaikini, Katpadi, Abdul Rashid, Mogalli Ganesh, etc, can be named as examples.

Recollection of the rare contribution to the Kannada language and culture by many literary people, the foundations installed thus makes an inspiration for the coming generation. This is the cursory glance or bird's-eye view of Kannada literature which has generated through many centuries. Nevertheless, what has been given encompasses some of the best Kannada works.*

The various Foundations and Trusts working in the state are; 1] Dr.Kuvempu Prathistan, Kuppali. 2] Dr.D.R.Bendre Rastriya Smaraka Trust, Dharwad. 3] Dr.Pu.Ti.Na.Trust, Melukote. 4] Dr.Mallikarjuna Mansoor Rastriya Smaraka Trust, Dharwad. 5] Dr.Masti Venkatesha Iyengar Trust, Kolar. 6] Dr.Shivarama Karantha Trust, Dakshina Kannada and Udupi. 7] Alur Venkata Rao Trust, Dharwad. 8] Dr.Gangubai Hanagal Smaraka Trust. 9] Dr.Basavaraja Rajaguru Trust. 10] Dr.V.K. Gokak Trust. 11] Dr.Betageri Krishna Sharma Trust. 12] S.Nijalingappa Trust, Chitradurga. 13] Mylara Mahadeva Trust, Haveri. 14] Masti Venkatesha Iyengar Jeevana Karyalaya Trust, Bengaluru.

In the Kannada-Kannada Language Dictionary sector of Kannada sahitya parishat, starting from Bellave Venkata Narayanappa, B.M.Sri, Thi.Nam.Sri, Dr.A.R.Krishnashastri, D.L.N. since 1956, culminated in 1995 with eight volumes, bearing the services of Dr.G.S.Gai, Pro.G.Venkata Subhaiah and its Chief Editor Pro.N.Basavaradhya incessantly.

Dr.T.V.Venkatachalashastri in the field of Kannada prosody has brought out his famous work

'Kannada chandas swaroopa', a highly scholarly prosody volume. The philosophical literature in Kannada is very much flooded by Dr.Ja.Cha.Ni., who has authored more than 300 books. Scholarly works have been published abundant in the field of Archaeology, Inscriptions, Grammer, Linguistics, Dictionary, Prosody, Architecture, Sculpture, Paintings, etc, with a touch of creative impulses.

Science Literature in Kannada

Literature, as a matter of fact is in a way reflects the life; it is in communion with life. The essence and core of literature is the expression of feelings. Its observation is a manifestation of sensible emotions. The science is a systematic observation of nature, which testifies by logical thinking, the events and occurrences in the nature open for examination and experiment. It is more an intellectual pursuit. It has a discipline of practice and performance. If we view from this background we can say that the Science Literature in Kannada has a history of about hundred and twentyfive years. The Karnataka State Science Parishath i.e. Karnataka Rajya Vignana Parishat undertook an important project of preparing a bibliography of Kannada science books [literature] in 1997. It has under that project listed out, the names of books as Science and Technology in Kannada starting from 1980 to 1996. It has authoritative valuable information regarding 3448 publications which belong to the different branches of science.

The 290 books published from 1900 to 1930 contain mostly matters pertaining to wealth, agriculture, geography, astronomy. Their captions [titles] themselves indicate the ornamental language i.e., sounding a figure of speech characteristic. For example, 'Vyavasaya bodhini' by Ramashastri in 1879; 'Vrushabhadigala Samrakshane', 'Vydyadigala kramavu' by G.R.Ganapaiah Chandavar in 1877; Sahasradha Vrukshadigala Varnane' by C.Stoles in 1881; Similarly 'Shukragrasta suryagrahanavu' by Chintamani Raghunathacharya in 1874. All these show the development of Kannada writing in science sector. That was limited to the utility of the science literature required at that period. Hence the explanations in those works were simple, unsophisticated and easy to understand.

The usage of Scientific and technological terms was not their prime purpose. But after 1st world war, abundant science literature was published

in western countries. In India, following the western spirit, the provincial languages matured themselves to communicate the well developed science literature and knowledge to the mass. Consequently the teaching fraternity in Karnataka prominently took the initiative of writing books on science in simple language that could be easily communicated to common people.

Bellave Venkatanarayanappa the physics professor in central college of Bengaluru and Nangapuram Venkatesha Iyengar of the Mysuru State Meteorological Department started 'Vignana Pracharan Samithi' in 1917, as suggested by Sir M.Visvesvaraya. The 'vignana' which was the mouth piece of this samiti, became a milestone on the occasion. At the time of hesitating to speak in Kannada in the society, a science Kannada magazine was published. It created a dynamic vigour among the Kannada people. It published about 60 contemporary scientific matters and episodes for two years. Both the above writers took articles almost from English sources and presented the same in Kannada language and texture. The headlines of those articles were so framed as a kind of surprise to the readers. For example 'Akkasaaleya Mosavannu Archimedis Kandu hididaddu' [Archimedis detected the deciet by the goldsmith]; 'vidyut emba Rakshasanannu naranu sere hididaddu' [man captured the demon electricity] etc; the magazines like 'Nature', Scientific American were the prime sources to these editors. Apart from this they stimulated and encouraged many teachers to write articles on science and showed that science in Kannada can also be communicated to the people of the land.

It is Bellave Venkata Narayanappa, who showed that the common people also read the pure science articles of scientific value and advantagious to the daily life. He wrote a book on heat matter by the name 'ushna vishaya'.

In the same period Nangapuram Venkatesha Iyengar wrote a fine book on Meteorology by the name 'Jyothir vinodini' an authoritative translated work in Kannada science literature. This work was based on the English translation of 'Astronomy for women' written by French author Kemil Flamerian originally. In 1939 Bellave Venkatanarayanappa through Kannada granthamala series of Mysuru University, published the book by name 'Jiva Vignana'. Thus these two stalwarts constructed the first base steps by writing Kannada Science

Literature. It is Bellave Venkatanarayanappa who stimulated to publish English-Kannada Dictionary by Mysuru University. He convinced Mirza Ismail about the utility of this dictionary and he was succesful in getting the financial grant from the Mysuru Government for its publication.

The second stage of Kannada Science literature starts with the contribution of Shivarama Karanth. In 1936 Karanth brought out three volumes of 'Balaprapancha'. Its contents were on 'prakriti vignana'[science of nature], 'Nadu-Neleveedu', Literature, Art, Sports, History, Physical Science, Machinary Science, the story of Life and valour of Vishwakarmas[life history of goldsmiths] etc. are integrated and written. This is the first attempt of writing Encyclopedia in Kannada. The children's' Encyclopedia in English was a model in this respect to Karanth. What the University was required to be taken up and finish the Encyclopedias' work, Karanth did it solitarily, indeed great credit to him. Except that there may be highly localized character and the same has overburdened on some technical terms, this encyclopedian work in Kannada language is really a record. This was published by Nittur Srinivas Rao of 'subhod' prakashan.

Prof.R.L.Narasimhaiah was teaching physics at Central College, Bengaluru. He wrote 'Jagattina Huttu-saavu' [the birth and death of the world] in 1952; 'shakthi' in 1953; 'Nakshatra darshana' [the sight of stars] in1951; 'shabdha prapancha' [the world of sound] in 1957. All these Kannada works were the rare and invaluable contribution to the science field. R.L.Narasimhaiah was thus responsible for Kannada science Literature to reach its sublimity and eminence. Through this Kannada science literture he exhibited that Kannada language has the capacity to digest and express Science Terminologies and its panel. Especially, in his work 'Nakshatradarshana', the usage of the words like 'Ardhayu, Swetakubja, Samasthani, etc. have been made acquainted [or introduced] to the readers. He has shown Indian Puranic [Mythological] names in Astronomy, and even today that book is deemed as a classic.

Shivarama Karantha, who published Bala prapancha, continued his pursuit. In the midst of 1959-64, he published four volumes viz., 'E Jagattu' [this world], 'Jiva-jeevana' [Life-Livelihood!], 'Vastu chaitanya' [matter-energy!] and 'vignana sadhana' [the tools of science]. In

these volumes he has pictured the development of Science and Technology that was current in that period. He did not worry himself much regarding the technical terminologies. He used abundantly the words from indigenous native language. He collected the rare pictures from reputed and renowned foreign science institutions. He himself photographed some pictures. His foot prints were impressed through these volumes in Kannada science literature. He strived to remove the lacuna wherever he could find in Kannada. About 8000 pages have the share for science portion alone out of his entire literature published.

The Mysuru University drew the attention of science readers by publishing the periodical 'Vignana Karnataka' from 1969, as the sister magazine to Prabhuddha Karnataka. The senior writer and chemistry professor J.R.Lakshmana Rao edited two golden Jubilee volumes under prime headings viz., Ithihasada mailigallugalu [the milestone of the history]; 'Vignana Munnade' [the March of Science!]; Prachalita Vignana [current Science!] and Bharatadalli Vignana [Science in India], all these are covered in about 1572 pages. The editor has stimulated the Science teachers to write good articles to these volumes got them edited and published. These are good reference works for the generations to have the knowledge of science.

During this period, the Mysuru University, implemented the preparation of Kannada Encyclopaedia. Kuvempu had put forth this project earlier to 1954. The first volume was published in 1969. The 14th volume was published in 2004. The reading of this Kannada encyclopaedia gives the same experience as that when we read the English 'Encyclopaedia Britannica'. It is a volume of abundant information. It has international citations and has more stress that is relevant to Indian circumstances. About 3000 articles on science are included in this volume. G.T.Narayana Rao, the senior science writer edited these articles and has given a definite shape, presentation and preciseness. These volumes have brought definite refinement in the usage of technical terminologies. If the index furnished at the end of the Encyclopaedia volume is compiled, it becomes a Kannada science words dictionary. As early as 1934, the Lecture Series of small books of four annas, published by Mysuru University, contains almost the contents of all disciplines of science.

Later Karnataka and Bengaluru Universities too emulated this tradition.

In 1970's 'Gnanagangothri' an encyclopaedia was published in seven volumes, edited by Niranjana. These volumes start from the story of human race [Homo sapiens] and end with Bharatha story. We can know about 'Jeevajagattu' [The World of Life]; Bhouta jagattu [the Physical World]; Yantra Jagattu [the mechanical world], in these volumes. These volumes are good model to show how should be the presentation of Science contents or scientific matters. Another senior science writer Adyanada Krishna Bhatta was also responsible to bring out these editions. There are 400 articles in Bhouta Jagattu [the physical world] volume in an alphabetical order. Also it has eighty pages of review as an introductory note.

In 1998 'Nava Karnataka' published 'Jnana-vignana kosha' in four volumes. The accelerated development of science and its different dimensions have been taken into account, the matters related to science got written by the experts in those field and published in multi colour volumes 'Gnana Vignana kosha'. This volume edited by M.H.Sethurao and K.L.Gopalakrishna Rao has high demand.

During 1970's a marvellous change occurred in Kannada Science Literature writing. Many professional scientists, Professors of Science, began to write books, giving a stress on popular science aspects. For example B.G.L.Swami's 'Hasiru Honnu' is a famous popular work. Earlier to this, Science literature used to be published by Science teachers alone. This decade gave a turn to this practice. 'Popular science', as the name itself indicates, became popular during this decade.

At present more than 60 science writers in Kannada, rendering the communication in printing and electronic media. Even the public are showing interest in knowing about science. The periodicals and daily newspapers are publishing the news about science. Prajavani, Kannada Prabha, Vijaya Karnataka, Udayavani, Vijayavani, Hosadiganta etc., have allotted columns for science matters. Similarly articles on Environment and Ecology are being published for general awareness since 1980's in different media. From intellectual arena, the science is being projected to common man's understanding. Bengaluru AIR since 70's has conceived special programmes for the propagation of Science. The programme 'Vignana Munnade'

[the progress of Science] has become very popular. Now a days Bengaluru Television centre has given more propagation to science programmes. The science writers like Pro.R.L.Narasimaiah, G.T.NarayanaRao, J.R.LakshmanaRao, Dr.B.G.L.Swami, M.A.SethuRao, Krishnanda Kamat, Dr.B.S.Shylaja, Dr.B.P.Radhakrishna, S.Jeethendra Kumar, H.R.Krishna Murty, Pro.B.V.Subbarayappa, N.S.Rajaram, Nemichandra, T.R.Anantaramu, Nagesh Hegde, R. Nijagunappa, G.R.Srinivasan and others have contributed considerably to the Science Literture writing in Kannada.

In the field of Medical Literature, Dr.Vasantha Kulakarni, Dr.H.D.Chandrappa Gowda, Dr.Nagalothi Mutt, Dr.Anupama Niranjana, Dr.P.S.Shankar, Dr.D.K.Mahabala Raju, Dr.Karavira Prabhu Kyalakonda, Dr.B.M.Heggade, Dr.AshokaPai, Dr.C.R.Chandrashekhar, Dr.C.Annapurnamma, Dr.Leelavathi Devadas, Dr.Vasudara Bhupathi, Dr.K.R.Shridar, Dr.Vasantha Kumar, Dr.H.S.Mohan, Dr.H.R.Padmini, N.Vishwaroopachar, Dr.Kamini Rao, Dr.Vijayalakshmi Balekundri etc., and Ayurvedic doctors like Dr.K.SatyanarayanaBhat, Dr.S.V.Lalitha, Dr.K.S.Pavithra, Dr.K.S.Chetana etc., have written articles and literture in the respective medical divisions. The general awareness on health factors is being created among the people almost through the daily newspapers, periodicals, coloumn writings, articles, suggestions, questions and answers and many medical Journals etc., Kannada Vaidya Sahitya Parishat is active in this direction since 1986.

Dictionaries and periodicals for the propagation of science: In 1917 a monthly magazine by name 'Vignana' was first started and afterwards many periodicals took their inception for the propagation of science in Karnataka. The Central Food Technological Research Institute [C.F.T.R.I.] started a bi-monthly magazine 'Ahara Vignana' in 1956. But it stopped in 1985. Later the Mysuru University from 1969 started the quarterly journal 'Vignana Karnataka' and continued the publication. Similarly in 1967, 'Vignana Loka' was started by a private agency. In 70's the Bengaluru University started publishing 'Janapriya Vijnana' a monthly magazine. In 90's a magazine by name 'Putani Vignana' was published from Chitradurga. But none of these periodicals survived for long

time. It did not mean that they were not popular. The enthusiasm could not be retained in the maintenance of these magazines. The Karnataka State Vignana Parishat since 1975 is publishing 'Bala Vignana' a monthly magazine. Even today it is serving as bridge between the teachers and students. Since 1992 it is publishing 'Vignana Sangati' a monthly magazine, whose circulation was 15000 earlier, has reduced now. 'Dharani Mandala' [a Science Magazine] being published since 2009 by a private agency, set apart itself to Environmental issue gained the popularity, swiftly.

Karnataka Government has established 'Vignana mattu Tantragnana Academy' [Science and Technology academy] in 2005 to which Pro.U.R.Rao is the President. It is bringing out since 2007, the quarterly magazine 'Vignana Loka' colourfully, as it reflects the contemporary state of affairs in Science arena. It has honoured by giving awards to the Science Teachers and Science Communicators numbering Seven in 2010. During 2011-12, it has honoured 47 Personalities of the above category. The Ecological Science has gained momentum in recent times. The writers and researchers like Nagesh Hegade, A.N.Yellapa reddy, T.S.Vivekananda, D.J.Mohan, Dr.M.G.Chandrakanth etc., are playing important role in the arena of conservation of Ecological Environment.

With regard to agriculture some 65 magazines are being published. But they don't extend themselves or subject themselves to public debates. In these days the common people also are attracted towards science. They are responding to the age of knowledge explosion. Science is creating general awareness among the people so as to be away from superstitions. The media also is supporting this cause. But it is required to be stretched much in rural areas.

The above picture is only a bird's eye view of development in various branches of Kannada Literture during the last hundred years. There may be more persons who are to be included in the above list. All though all the details, all the works of each writer could not be given here, as far as possible the best works in the field are cited here and it can be said a perusal or browsing.

The Award winners in different fields of achievemen is furnished.

Jnanapeeta Award: This award will be given to any citizen of India who has given the best creative work to his credit in any Indian Language which is included in the 8th schedule of Indian constitution. Smt.Rama Jain commissioned this award in 1965. This is the highest literary award of India, which render Rs.7 lakhs in cash, plaque [shield] and an icon or statue. In Kannada literature till 2010 totally Eight Literateurs have secured this award, whose names are as follows: 1] K.V.Puttappa [1967] 2] D.R.Bendre [1973] 3] Shivarama Karantha [1977] 4] Masti Venkatesha Iyengar [1983] 5] V.K.Gokak [1990] 6] U.R.Anantha Murty [1994] 7] Girish Karnad [1998] 8] Dr.Chandrashekhara Kambara [2010]

Karnataka Ratna Award: This is the best award that will be rendered to those who have strived for the all-round development of the state with accomplishment and erudite success, by the Karnataka Government. This was started in 1992. The award contains a Golden medal of 50gms, award letter, statue and a plaque. The following are the achievers of this award. Dr.K.V.Puttappa and Dr.Rajkumar [1992], S.Nijalingappa [1999], Pro.C.N.R.Rao [2000], Dr Devi Prasad Shetty(2001), Pandit Bhimasen Joshi [2005], Dr.Sri.Sri.Sri. Shivakumara Swamiji [2007], Dr.D.javare Gowda [2008], Dr.Veerendre Heggade [2009].

Basava Puraskara: This award was instituted in 2000 in honour of Basava, and honoured during Basava Jayanthi by the State Government. This award is being given to those who have rendered notable service in the Social field. This national award named as 'Basava Puraskara' earlier had 1.50 Lakh Rupees cash; now it has been raised to 10 lakh. Till the date, the winners of this puraskar is given here. Saraswathi Gora [2000], H.Narasimhaiah [2001], Puttaraja Gavai [2002], S.G.Susheelamma [2004], L.Basavaraju [2005], Dr.A.P.J. Abdul Kalam [2006], Dr.Shivakumara Swamiji [2007], Dr.Mahantappa Chittaragi [2008], Sri.Thontada Siddalinga Swamiji [2009], Dr.Javare Gowda [2010], Ramzan Darga [2011]. Dr UR Ananthamurthy(2012),

Kanakashri Prashasti: This award has been installed in memory of Kanakadasa, considering his invaluable contribution to the society, Literature, by message and virtuous life. The writers, scholars and researchers who have thrown new light on these aspects of Kanakadasa will be honoured by presenting this award which was instituted from

2008. It contains rupees Five lakh in cash, and a bronze idol of Kanakadasa,. The following persons secured this award. Pro.Sudhakara [2008]; Dr.T.N.Nagaratna [2009]; Dr.H.J.Lakkappa Gowda [2010]; Pro.Jyothi Hosur [2011]; Ka.Ta.Chikkanna [2012], Prof.Krishna Kolhar Kulakarni (2013). Prof. A V Navada (2014)

Samyama Prashasti: This award carries one lakh rupees cash with a momento, initiated in 2011 by Karnataka Madyapana Samyama Mandali which works under Information Department. Dr.Veerendra Heggade of Dharmasthala secured it in 2011. In 2012, Sri.Ni.Pra.Mahanta Swamiji of Ilakal Chittaragi Sri Vijaya Mahanteshwara Samstana Mutt secured it.

Pampa Prashasti: On the occasion of 40th year of Indian Independence day celebration, the Karnataka Government decided to give an award annually in the name Adikavi Pampa for the best Kannada literary work since 1987. The award contains rupees one lakh cash, and a plaque. A selection committee is formed to select the best literary work for the award.The Pampa Award Winners are: K.V.Puttappa [1987]; Ti.Nam. Srikantaiah [1988]; Dr.K.ShivaramaKarantha [1989]; S.S. BhusanurMutt[1990]; Pu.Ti. Narasimhachar [1991]; A.N.Murthi Rao[1992]; M.Gopala Krishna Adiga [1993]; Sediypu Krishna Bhatta [1994]; K.S.NarasimhaSwami [1995]; M.M.Kalburgi [1996]; G.S.Shivarudrappa [1997];D. JavareGowda[1998];M.Channaveera Kanavi [1999]; L.Basavaraju [2000]; K.P.Poornachandra Tejaswi [2001]; M.ChidandaMurty [2002]; Chandra Shekhara Kambara [2003]; H.L.Nage Gowda [2004]; S.L.Byrappa [2005]; G.S.Amur [2006]; Chandrashekhara Patil [2009]; G.H.Naik [2010]; Baraguru Ramachandrappa [2011]. Kayyara Kinhana Rai (2012) D. N. Shankara Bhat (2013)

Rajyothsava Award: The Karnataka Government is honouring by recognising the best achievements made by the scholars, artists, folk-lorists, Sportsmen, Literateurs and service rendered by social workers, Lawyers, Doctors and institutions etc, in their respective area. It is encouraging them with Rajyothsava Awards on the Rajyothsava Day [November 1st] every year. This is in view of bringing progress in different aspects of culture and life of the people. Till 2013 A.D. the number of Rajyothsava awards granted were 1408. During 2014 the Rajyothsava Award was given to 59 persons respectively.

Danachintamani Attimabbe Prashasti: Attimabbe is famous for having commissioned 1000 copies of Ponna's Shanthipurana to propagate Jaina religion and literature. She is acclaimed with the title 'Danachintamani Attimabbe', Gunadankakarathi, Katakavavitre, Jinadharmapatake in the Lakkundi inscription of 1007 A.D. In her name the Kannada and Culture department is showering an award to the female literateur considering their life achievement and service to literature since 1995. The award includes rupees one lakh in cash, and a plaque. The cash award was increased to Three lakh rupees since 2008 with other usual accessories. The award winners are: T. Sunandamma[1995]; Shanthadevi Malawad[1996]; Vaidehi [1997]; Kamala Hampana [1998]; Mallika Ghanti[1999]; Jayalakshmi Srinivasan [2000]; Sara Abu Bakar [2001]; Geetha Nagabhushan [2002]; Shylaja Uduchana [2003]; M. Sunnetha Shetty[2004]; Veena Shanteshwar [2005]; B.T. Lalitha Naik [2006]; Shashikala Veeriahswami [2007]; Dr. Vijaya Dabbe [2008]; Shantadevi Kanavi[2009]; Sudha Murty[2010]; Saraswathi Chimmalgi[2011]. B.N. Sumitra Bai (2012),

Janapada Sri Award: This Award instituted in 1994 is being given to the artists who have rendered outstanding service in folklore this award consists one lakh rupees cash. The artists who won the award are S.K. Karim Khan[1994]; Kamsale Mahadevaiah[1995]; Yadra Manhalli Dodda Bharamappa[1996]; Phakiravva Gudisagara[1997]; Hiriyadka Gopalarao[1998]; Sukri Bomma Gowda[1999]; Jakkalike Vithala Rao[2000]; Hamgi Mudi Mallappa[2001]; M.R. Basappa[2002]; Chittani Ramachandra Heggade[2003]; Channappa Veerabhadrappe Karadi[2004]; Siriyajji[2005]; Eshwarappa Gurappa Angadi[2006]; Belagallu Veeranna[2007]; Siddappa Meti[2008]; Putta Malle Gowda[2009]; Daroji Eramma[2010]; Kashi Bai Dadanatti[2011]

Rastrakavi Award: In the British Empire 'Rastrakavi' [National Poet] was used to be called as poet Laureate since 1670. The first poet laureate award was given to poet John Dryden. During the regime of Queen Victoria, Lord Tennyson was the National poet of England from 1850-1892. 'Rastrakavi' [National Poet] is the title that will be endowed on a Poet, who is worth for the great honour by the Government. The Greek and Roman people in olden days used to honour the poets by

putting green leaves crown on their heads. These crowns used to be prepared by laurel leaves and hence such crowned poets used to be called as 'Poet laureate'.

The State Governments after Independence started to select 'Rastra Kavi' of the respective state. In 1949 Madras government honoured M. Govinda Pai with 'Rastra Kavi' award, then Dakshina Kannada was in Madras State. Karnataka in 1969 honoured classic poet Kuvempu with 'Rastra Kavi' award. In 2006, the renowned eminent poet in Kannada, G.S. Shivarudrappa was honoured with 'Rastra Kavi' award. The award includes an honorarium of rupees 10 lakhs.

ACADEMYS

The State Government has instituted different academies for the all-round development of Kannada Literary and cultural activities. It resulted in the formation of different academies. At the outset, these academies were under the control of Education department/secretariat and the Education minister used to be president of the academies. Later this policy was changed and the state Government started to appoint experts of the respective area to the respective academies since 1977. At present 13 academies are functioning. Eleven academies are autonomous but come into the administrative purview of Kannada and culture Directorate. Karnataka Madyama Academy comes to the purview of Information department]. Karnataka science and technology Academy comes under the purview of Information Technology Department. Some academies have their office located in Kannada Bhavan at Bengaluru. Karnataka Kodava Sahitya Academy has its office at Madikeri. Tulu, Konkani and Bary Academies are stationed at Mangaluru.

Karnataka Sahitya Academy: The Mysuru State Sahitya Academy established on 12.10.1961, later came to be called as Karnataka Sahitya Academy since 1973. Till 1977 Education minister used to be the president of this Academy except in 1971-72 with two literateurs. In 1977 for the first time litterateur was made the president of Sahitya Academy strictly. From 28.11.1978 the academy became autonomous. The presidents of the Sahitya Academy from its inception till the date are as follows: S.R. Kanti [1961-66]; K.V. Shankare Gowda [1968-70]; A.N. Krishna Rao [1971]; Adya

Rangacharya[1971-72]; A.R.BadariNarayan[1973-74]; M.Mallikarjuna Swami [1974-75]; R.Gundu Rao, K.H.Srinivas [1976]; Dr.M.Shivaram(Rasi) [1979-80]; H.M.Naik [1980-84]; K.S.Nisar Ahmed [1984-87]; G.S.Shivarudrappa[1987-90]; Baraguru Ramachandrappa [1990-95]; Shantarasa [1995-98]; Giraddi Govindaraj [1998-2001]; Gurulinga Kapase [2001-04]; Gita Nagabhushan [2004-07]; M.H.Krishnaiah [2008-11]; Malati Pattanashetti (since February 2014).

This Academy, engaged in awarding prizes to the judged and selected best Kannada books; conducting training camps to young writers, seminars and symposiums; sending writers to neighbouring states under the inter-state cultural exchange project giving grants; giving annual awards publishing decade Literary volumes; Conducting poets meet, publishing, social thinking literary series and sub-culture series. Inter discipline studies, Jnanapeeta awardees life history series, book fair and festival, literary workshop, conduct of centenaries of poets and Literateur, Aniketana Kannada, publication of quarterly in English and uploading to internet etc., have all been executed. The Academy is also honouring famous literteur and similar personalities with annual awards who have rendered out standing service in the field of Literature and culture for its development. Since the inception of Sahitya Academy Award i.e.from 1965 to 2011 it has honoured 248 dedicated achievers. Best books also are being given awards annually.

Kuvempu Bhasha Bharathi Pradhikara: This Academy was inaugurated on 6.1.2006 to commemorate the birth centenary of Kuvempu. This was instituted in the Jnanagangothri campus of Bengaluru University under the caption 'Kuvempu Bhasha Bharathi'. The translation of the old best literary works of different languages into Kannada and similarly the translation of old best Literary works from Kannada to different languages, was undertaken by this institution. Pradhan Gurudatt was the first president of the then Karnataka Anuvada Academy. From 3.2.2008, this Academy is merged with Bhasha Bharathi and renamed as 'Kuvempu Bhasha Bharathi Pradhikara' and Pradhan Gurudatt continued as its president. It has honoured 30 eminent Litterateurs till 2010, famous in translation. Dr K V Narayan was made its president in February 2014

Karnataka Sangita and Nritya Academy

The Mysuru State Sangita and Nataka [music and drama] Academy was inaugurated on 18.2.1955. But in 1978 it was renamed as Kannada Culture and Dance Academy. Arranging Music, Drama and Dance conferences, honouring the artists with awards and providing monthly allowance or pensions, apprentice scholarship, arranging seminars and Symposiums, cultural exchange programmes, encouraging demonstration of artistic talents at State and National level, publication of significant and valuable books etc., are being executed by the Academy. It has provided four awards to the Music field. This Academy from 1959 to 2013 has honoured in total 635 artists with annual awards who were eminent in different branches of art and music. From 2008 and onwards this award is named as 'Karnataka Kalashri'.

It was remodified as 16 annual Kalashri awards and two Honour [Excellence] awards from 2005. But this honour award began to be given by rotation to the different areas of music and dance. The annual award carries a cash award of 25000 rupees, while honour award carries 10000 rupees. For the year 2011-12 Lalit.J.Rao, M.L.Channakeshava Shastri [Gamaka]; for 2012-13 B.V.Narayana [Karnataka Sangeetha], Komal Raj [sugama sangit] are the honour award winners.

The eminent artists who have been the presidents of this Academy are as follows: Komala Varadan[1978-81]; Gangubai Hanagal[1981-84]; VeenaDoreswamyIyengar[1984-86]; MayaRao [1987-90]; Pandit.R.V.Sheshadri [1990-95]; Chandrabhagadevi [1995-97]; Shamala G. Bhava [1997-2001]; H.R.Leelavathi[2001-04]; Pandit Rajashekar Monsoor[2005-08]; Pandit Narasimhalu Vadavati[2008-11]; Vaijyanthi Kashi[2012]; Smt.Gangamma Keshavamurthy has been made its president in February 2014.

Karnataka Lalithakala Academy

It took its birth in 1964. But in 2008 it was reconstituted, to create interest and impart knowledge in painting to common man and to encourage artists with variety of programmes.

Also it is planned to conceive such programmes so that the artist get recognition at state and National level; granting scholarship to give mono-demonstration both outside the state; to provide

aid for copying mural pictures; publication of art news periodicals; giving prizes and awards; demonstration of selected works of art; art painting camps and workshops; giving annual awards and encouraging art of photography etc., all these have envisaged.

Karnataka Lalithakala Academy award initiated in 1966 except during 1974-80 till about 173 artists have been honoured by the Academy. From 2011 the Lalithakala Academy introduced the practice of giving special award to those who have rendered distinct service in the field of fine arts. The achievers in this field are D.K.Chowta [2001]; C.Revanasiddaiah [2002]; K.R.KrishnaSwami [2003]; Sharana Basappa Appa [2006], Veerendra Heggade [2007], (2008), (2009) have been honoured so far by the Academy.

The presidents of the Academy which was reconstructed from 1978 are as follows: The international famous artist K.K.Hebbar [1978-81]; T.P.Akki [1981-84]; Somashekhar Sali [1984-87]; R.N.Hadapad [1987-90]; P.R.ThippeSwamy[1991-95]; C.Chandrashekar [1995-98]; B.G.Andani [1998-2001]; Peter Luis [2001-04]; B.Basavaraju [2005]; V.T.Kale[2005-2008]; Nadoja Dr.J.S.Khande Rao [2008-11]; Chi.Su.Krishna Shetty [from 2002 till the date]. Dr M S Murthy is chairing it since February 2014.

Karnataka Nataka Academy: The Nataka Academy started giving the award since 1959. Dr. Raja Kumar was honoured by presenting the title 'Kala Koustubha'. So far the Academy has given various awards like fellowship, annual awards, paddanna award annually, Drama company award, Nepatya award[Green room award], K.Hirannaiah award, C.G.K.Youth award, Ranga sahitya[stage Literture], Ranga sajjike (stage arrangements), Ranga geete-stage songs awards, lifetime theatrical achievement award etc., to artists and their organisations. Although some of the awards are stopped, few have been continued with new technical nomenclature. Till 2010 about 790 artists have been honoured. In 2011 the Nataka Academy celebrated 'Suvarna Sambhrama' and presented Suvarna Ranga Prashasti to 50 stage designers; A commemorative volume 'Ranga Sampannaru' was also published on the occasion.

The Academy has modelled the programmes for professional and amateur theatre for their development and progress. During 2011-12 and 2012-13, 30 artists were honoured with award.

The year 1985-86 was celebrated as 'Folk theatre year' and 1986-87 as 'Amateur theatre year'. Folk camps, district drama festivals, Kailasam's centenary celebrations, Mohamed peer centenary celebrations in March 1997 in collaboration with Kannada and culture department with a seminar was also organised.

The presidents of the Nataka Academy till to date are Girish Karnad[1977-80]; Dr.B.V.Karanth [1980-82]; Chandra Shekar Kambara [1982-87]; B.V.VaikuntaRaju [1987-89]; Parvathavani [1989-90]; Chindodi Leela[1991-95]; K.Murala Siddappa [1995-98]; C.G.Krishna Swamy [1998-2001]; R.Nagesh [2001-2004]; Srinivas G.Kappanna [2005-08]; B.V.RajaRam [2008-2011]; Malathi Sudhir [2011-13]. In February 2014 the government made Sri. L B Sheikh Master, the president of this Academy.

Theatre personality Lakshmi Chandrashekar of Bengaluru and painter K. Ameen of Ilkal have been awarded the Karnataka Nataka Academy's honorary theatre awards for 2014 and 2013 respectively. Comedian K. Hirannaiah Endowment Award was given to G.V. Krishna (2013) and Siddu Naalathawada (2014). Rajanna Jewargi of Kalaburagi was chosen for the Chindodi Veerappa Endowment Award for 2013 for professional theatre, while Revanna Hosurmath Siddaiah of Ballari has been chosen in the same category for 2014. G.N. Mohan's works Rangakinnari and Third Bell have been chosen for the Theatre Book Award for 2012 and 2013. Octogenarian N. Ramachandra Murthy will be presented an award in recognition of his six-decade-long career as a makeup artist. Mr. Siddharaju, academy registrar, and members Gudihalli Nagaraj, Akki V.N., Halakurke Shivashankar and Kalpana Naganath also spoke on the occasion.

Karnataka Yashagana Bayalata Academy

This Academy had its independent existence since 2008-09 having separated from Janapada and Yakshagana Academy. Kumbale Sudharao became its president. Dr.Amrita Someshwara was honoured with 'Parthisubba' award in 2009; Manjunatha Bhatta Hosthota in 2010. During 2011 Yakshagana Academy award was given to 9 artists and one institution. During 2011-12 and 2012-13 20 artists were honoured with award. Sri. Belagal Veeranna is its president since February 2014.

Karnataka Janapada Academy

The folk and yakshagana art is an oral tradition of cultural eminence. It is abundant and hence to retain its mode and develop its continual existence in original form in the midst of modern planes, the Academy found its inception on 3.11.1980. Its Presidents were H.L.Nagegowda [1980-87]; S.K.Karim Khan[1987-90];Ji.Sham. Paramashivaiah[1991-95];H.J.Lakkappa Gowda [1995-98]; Kalegowda Nagavara [1998-2001]; Hi.Shi.Ramachandra Gowda [2001-04]; Keremane Shambhu Heggade 2005-08]; Go.Ru. Channabasappa [2008-11]; Later Bananduru Kempaiah [2012) became its president. Pichalli Srinivas has been made the president of this Academy in February 2014.Since 2008-09 'Janapada and Yakshagana Academy began to function as independent academies to encourage folklore Scholars and artists. They are being honoured with 'Janapada Tagna' title with annual awards. Till 2011 about 800 folk Literature and folk arts eminent have been honoured. 'Janapada Tagna' award winners are as follows.

SimpiLinganna [1986]; MattigattaKrishnamurty [1988]; D.Javaregowda [1989]; H.L.Nagegowda [1990]; H.M.Naik and B.B.Handi[1991];Ku. Shi.Haridasabhatt and K.R.Lingappa [1992]; Chandrashekara Kambara and Mudenuru Sanganna [1993]; M.Chidanandamurty, P.R.Tippeswamy and N.R.Nayak[1994]; G.Narayana, Go.Ru.Channabasappa, Devendra Kumar Hakari, M.G.Biradara, Amrita Someshwara andC.P.KrishnaKumar[1995];HampaNagarajaiah, Ramegowda [Ra.Gow]; Somashekar Imrapura and R.C.Hirematha[1996]; B.A.VivekaRai, Basavaraja Malashetti and P.K.Rajashekara[1997]; M.M.Kalaburgi, M.B.Neginahala, T.N.Shankara Narayana, D.K.Rajendra and P.K.Khandoba[1998]; Kyatanahalli Ramanna, ShanthiNaik and A.V.Navada [1999]; Num.TapaswiKumar, M.N.Wali and H.J.Lakkappa Gowda [2000]; Taltaje Keshava Bhatta, C.H.Mahadeva Naik, M.T.Dhupada, T.S.Rajappa and M.A.Jayachandra[2001]; Siddalingaiah, William Madta, Srirama Ittannavar [2002]; Channanna Walikar, B.S.Swami, Nallur Prasad[2003]; M.G.Eshwarappa, Srikantha Koodige, Prabhakara Joshi have also been honoured.

Since 2004 Janapada Tagna award was stopped. But in the name of B.S.Gaddagimath and Ji.Sham.Pa, the awards were begun to be issued

to folklore scholars. To the Janapada experts, an honorarium of Rupees 10 thousand cash award and a plaque, and to the folklore artists and folk literature books, the prize contents are 5 thousand rupees cash and plaque award used be given and honoured.

Gaddagimutt Award: Keremane Mahabala Heggade [2004]; Veeranna Dande [2005]; H.K.Rajegowda [2006] D.B.Naik [2007]; C.K.Navalagi [2008]; Dr.Kalegowda Nagavara [2009]; Dr.S.P.Padmaprasad, Prof.Sugaiah Hiremutt [2011]

Ji.Sham.Pa award winners are: Hi.Shi. Ramachandra Gowda [2004]; M.K.Raghava Nambiyar [2005]; Basavaraj Nellisara [2006]; G.S.Bhat [2007], Y.C.Bhanumathi [2008]; Dr.Krishnamurty Hanur [2009]; Dr.K.R.Sandya Reddy [2010]; Dr.MeeraSabihalli Shivanna [2011] each folklore experts will be given 10 thousand rupees, honorarium, award plaque; Prizes for books on folklore will be Five thousand rupees cash, award and a plaque.

Karnataka Shilpakala Academy

In Karnataka, both architecture and sculpture are heterogenous, widespread and permeating. Since Neolithic age till modern age, it has the background of continuous growth and heritage. In order to sustain, protect and make this art to grow, on 10.8.1964, the Academy was established. It was a part of Lalitha Kala Academy in earlier days. Karnataka Shilpakala Academy was established as a separate entity in 1995. From 1996, Karnataka Shilpakala Academy started its activities. It honoured sculpturists, arranged sculptural workshops and demonstrations. It is publishing the books on traditional and modern sculptures from 1965. Upto 2009, about 78 famous sculptors has been honoured by the Academy. The Central Textile Commission for handicrafts has honoured the president of Shilpakala Academy [1998-2001] C.Parameshwarachar for his superb achievement in sculpture in 2003, with a cash of 7.5 lakh rupees. In 2004 Nilakantachar was honoured with the title 'shilpaguru'. The Academy is striving to preserve the traditionally developed temple sculptures carved in stones, copper, Panchaloha, ubbacchu, wood and mortar made classical sculptures. It is trying to get rid of paucity of skilled persons in Sculptural area; arranging sculpture camps, wooden sculpture camps, preparing scrap and murals in fibre glass, terracota workshop,

conference of sculpture artists, Karnataka sculpture festival, sculpture-picture-graphic art camps, designing Literteur and artists portraits sculpture; conducting seminars on traditional sculpture style, publishing books on traditional and modern sculptures; arranging Stone sculpture Exhibition giving tour-grants to the artists; on workshop conducting cement sculpture, Line drawing and mural painting practice camps have been executed by the Academy.

The presidents of the Academy from 1995 are as follows: K.Shamaraya Acharya [1995-98]; C.Parameshwaracharya [1998-2001]; N.G.Neelakantachar [2002-2005]; Venkatachalapathi [2005-2008]; K.Jnanananda [2009-2011]. Mahadevappa Shambhulingappa Shilpi is chairing it since February 2014.

Jakanachari Award winners

This award was instituted by the Department of Kannada and Culture in 1995 for the outstanding sculptors. The award carries one lakh rupees cash. The award winners are: C.Parameshwarachar [1995]; N.G.Neelakantachar[1996]; G.D.Mayachar [1997];V.RamachandrashettyGudigar [1998];K. Shamacharya [1999]; M.Parameshwaracharya [2000]; Dhananjaya Shilpi [2001]; N.K.Mrutunjayachar [2002]; R.Kalachar [2003]; K.Kashinath [2004];C.Siddalingaiah[2005]; B.N.Channappacharya [2006]; Malloja BheemaRao [2007]; R.Veerabhadrachar [2008]; Puttannachar [2009]; Venkatachalapathi [2010]; Smt.Kanakamurty [2011].

Karnataka Urdu Academy

In 1977, Karnataka government founded this Academy for the all-round development of Urdu language and literature. The Academy has planned its function to publish: 1) Urdu nursery poems. 2) Urdu-Kannada, Kannada-urdu dictionary 3) translating famous Kannada works to urdu language 4) conducting Mushairas, Sham-A-gazal, Kavvali, 5) starting urdu library 6) arranging the function in memory of those who have given rare contribution to urdu Literature, culture and language 7) Developing urdu Journalism 8) Publishing quarterly Urdu magazine 'Akar' 9) Giving annual awards. 10) Offering financial help to littérateur and Artists. 11) Donating Urdu books to Urdu institutions etc. From 1988 to 2010, awards have been given to eight eminent writers and the books of famous ten writers.

The famous urdu littérateur who have been the presidents of the Academy are: Habib Tanvir [1977-79]; Mohammed Ayaz [1979-80;1983-86;1991-95]; Fahmida Begam [1980-82]; Layk khadija [1987-90]; Abul Gaffar Shakil [1995-2001]; M.A.Wahab Andaleeb[2001-04]; Pro.Nooruddin [2004-08]; Khaleel ur Rahaman [2008-10] Amjad Hussain Hafiza Karnataki[2010-12]. Dr Fouzia Chaudhry has been made its presedent in February 2014.

Konkani Sahitya Academy

This Academy was started due to the demand of Konkani speakers and literteurs in 1994. The Academy is functioning by honouring awards to Konkannies who have shown their achievements in different fields; Book felicitations; arranging Seminars; developing Konkani language-culture relations and children literture; arranging workshops and folklore-literture seminars in Konkani language; poets' meet; celebration of Konkani day; Exhibition of konkani arts; arranging translation workshops; kokani siri sampada etc., Since 1995-96 upto 2009-10 has given Konkani Academy awards to 79 eminent Konkani literteurs, Konkani Newspapers and institutions. The Academy is functioning having its office at Mangaluru. The Presidents of the Academy till to date are: V.J.P.Saldana [1994-95]; B.V.Baliga [1995-97]; Basti Vamana Shenai [1997-2001]; M.Alexander.F.Desuoja [2001-04]; ArikOzeria [2004-08]; Narayanakharvi [2009-11]; Kasaragodu Chinna [2012-13]. Sri. Roy Castelino has been made its president since February 2014.

Karnataka Tulu Sahitya Academy

In view of developing Tulu language, literature and culture Tulu Sahitya Academy was started along with Kodava Sahitya Academy and Konkani Sahitya Academy simultaneously. Tulu Sahitya Academy found its beginning at Mangaluru on 20-4-1994. After its inception, the academy projected itself in the activities like- study of Tulu Folklore; visual presentation of the pictures pertaining to Tulunadu; translation workshop; Radio drama writing workshop; 'poets' meet; conducting seminar; publication of Tulu language books; Tulu literature workshop; publication of quality journal 'Madipu' ; conducting Rani Abbakka memory festival; Karavali Art festival; cultural festival; giving Tulu scholarship; arranging Drama festival, memory of Koti Channayya; Siri-paddana celebration; Tulu conference; Workshop on Documentation of Madipu Idioms; Tribhasha

Yakshagana [Trud language yakshagana], Tala maddale programme etc., all these have been conducted. Tulu Academy honoured about 60 famous Tulu literateurs, from 1995 to 2010. A few Tulu organisations too have secured this honour. The presidents of the Tulu Academy since 1995 are B.H.Vivek Rai[1995-1998]; Balakrishna Polali [1998-2001] Vamana Nandavara[2001-04]; M.K.Sitaram Kulala[2004-08]; Pattadi Ramakrishna Achar[2008-10]; Umanatha Kotyan [2011-14] Prof Janaki Brahmavar of Udupi, was made its president in Feb.2013

Karnataka Kodava Sahitya Academy

With a view to develop Kodava language and culture, this Academy was started in 1994. Kodava language propagation movement, study of Kodava folklore and developing Kodava Drama, literature and sports, conducting literary and cultural camps; imparting the training in kodava dance, art, publication of books and release of cassettes, AAT-PAAT programme, research in Kodava aspects of life-all these were undertaken by Kodava Academy. The Academy has given annual awards to 89 men of Note [Elites] from 1995 to 2011. The Academy has its office at Madikeri, Kodagu District. The presidents of the Academy are: Ulliyada M.Poovaiiah[1994-98]; Mekerira K.Karyappa[1998-2001]; Bacharaniyananda P.Appanna[2001-02]; Cheriypanda Rajappa[Raja Nanjappa] [2002-2004]; Ulliada Dati Poovaiiah[2005-2008]; Imudiyanda Rani Machaiiah[2009-2011]; Addanda C. Kariyappa[from 2012-]. At present Prof Itteera K Biddappa is its president since February 2014.

Karnataka Bary (Beary) Sahitya Academy

This Academy was established as per the Government order no Sum.Ka.Sum.Va.Pra.172 Kar 2007 of 3.10.2007. It motivated the Academy to function from 5.2.2009. The Academy is having its functional office at Karnataka Bary Sahitya Academy Developing Bary Language, Drama Display, Bary Literature competition, Bary folklore festival, and conferences, Bary cultural festival, cultural pomp [samskritica sambhramapadubidri], state level Bary women conference, Mangaluru district level Duf competition, Bary Literature Workshop, Seminar, Bary Literature and cultural pomp at Mysuru, student talent finding competition, Bary music, Bary humour evening[amusement show], Bary folk sports

gathering, Bary-Tulu get-together at Mumbai, Five languages harmony meet, Bary cultural meet etc., all these have been executed till the date. It has published 15 books. In 2008 Mohammed Kulay for Bary Literature, U.A.Kasim Ullal for Bary language, Ibrahim Tannirubhavi for Bary arts were honoured with award. In 2009, the award winners were Ahamed Soori for Bary Literature, Abdul Hassan Muhammed Moulvi for Bary language, Ismail Ustad for Bary folklore. In 2010 K.P.Abdul Khader Kuttetturu Literature, Mohammed Maripatta for language, Rahim Bisiroad for art, won the award. In 2011 Ahmed bava Bajad, Homzu Malar, Ismail Mudushedde were awarded. These awards carry 10 thousand rupees cash and a plaque award. Recently, the cinema in Beary language has won the National gold medal. Prof. B.A.Mohammed Haneef was made its president in Feb 2014.

Karnataka Science and Technology Academy

Science being a systematized knowledge, is a symbol for progress and inventions. Similarly to the land, language and cultural progress, the progress of Science and technology is the prime factor. Keeping this in view the Academy was started on 1.9.2005 and famous space scientist Prof.U.R.Rao became its president, Prof.S.C.Sharma, Dr.Rajashekhhar Muddu, Pro. Shobhana Narasimhan have won the state science award.

Kendra Sahitya Academy

This Academy was founded by Indian Government on 12.3.1954. It was registered under Co-operative society's registration act 1860 on 7.1.1956. This is an autonomous body. Jawaharlal Nehru was the first president of this Academy. He was again re-elected as the president in 1963. After his death in 1964, Dr.S.Radhakrishnan became the president of the Academy. Next the successors in the sequence are Dr.Jakir Hussain, Dr.Suneeth Kumar Chatterjee, K.R.Srinivasa Iyengar[vice president-executive president]; Pro.Uma Shankar joshi, Pro.V.K.Gokak, Dr.B.K.Bhattacharya, Dr.U.R.Anantha murty, Ramakant Rawat, Gopichand Naran, Sunil Gangapandya was the president till the earlier months of 2013. Now Dr.Vishwanath Prasad Tiwari is its president.

The office of the central Academy is at New Delhi. The provincial Academy offices were started

consecutively. The offices at Kolkatta in 1956, at Chennai in 1959, were started. The Chennai office was shifted to Bengaluru in 1990. This office takes care of the publications in Kannada, Tamil, Malayalam, Telugu and partly English. In 1972 the provincial office was started at Bombay and also separately at chennai in 2000. The central Sahitya Academy celebrated its Golden Jubilee in 1.11.2004.

Its functions as Publisher, undertake publication and selling. It maintains Library, provides variety of Scholarships. It gives Bhasha samman awards, Kendra Sahitya Academy award, and translation awards. It arranges [annual] samvatsar lectures; interviews with literateurs, poet Anuvac-poem recitations of both original and its translation will be arranged. The Lectures and conversations are arranged from the scholars and experts of the different areas of literature. It is 'men and books' programme. The 'Through my window' programme, which pictures the life and literature of famous writers is being arranged. Kavi Sandhi[poets meet], Katha Sandhi[story writers meet], Lok Asmitha[individuality], Avishkar[innovation], Antarala[Expression of innerself!], Mulakat, translation workshop Bahubhasha Kavi Gosti, [many languages poets meet], starting translation centre, scheme of Tribal and oral literature, grants

to writers tour as part of the culture exchange, conducting National seminar and Symposiums etc., have been the activities of the Academy.

Kendra Sahitya Academy Award Winners

The central Sahitya Academy has recognised the quality of the provincial Literature from National Standards and honoured Literateurs and the best books of the region with awards. Many famous Literature and translators of the Karnataka have been honoured with awards for their best works. The best Kannada work translation to other languages has also secured Central Sahitya Academy awards. This is a symbol of the eminence in the literary field for our Kannada Literateurs. The award carries a cash of 50 thousand rupees with a memento. The list of awardees of Central Sahitya Academy is given below.

For the first time presenting award in children literature was started in 2010. The book 'Bapu Gandhi' of Boluvaru Mohammed Kunyee secured this award. For the year 2011 Na.D'Souza, 2012 Palakal Seetharama Bhat, 2013 H.S.Venkatesh Murthy got this award. For the 2011, the book titled 'Nelada Karuneyadani' of Veeranna Madivala of Chikkodi, Gadag District won the 'Yuva puraskara' of Kendriya Sahitya Academy. For the year 2012 Lakkur Anand has got this award.

List of Kannada books secured the Kendra Sahitya Academy Award

Sl	Writers name	Name of the book	Year of award
1	Kuvempu	Sri.Ramayana Dharshanam	1955
2	Ram.Sri.Mugali	Kannada Sahitya Charite	1956
3	D.R.Bendre	Aralu Maralu	1958
4	Shivarama Karantha	Yakshagana mattu Byalata	1959
5	V.K.Gokak	Dyava-Prithvi	1960
6	A.R.Krishna Shastri	Bankima Chandra	1961
7	Devudu Narasimha Shastry	Maha Kshatriya	1962
8	B.Puttaswamaiah	Kranti Kalyana	1964
9	S.V.Ranganna	Rangabinnapa	1965
10	Pu.Ti.Narasimhachar	Hamsa Damayanthi mattu Itara Rupakagalu	1966
11	D.V.Gundappa	Srimad Bhagavatgita Tatparya athava Jeevana Dharmayoga	1967
12	Masti Venkatesha Iyengar	Sanna Kathegalu[Vol.12 & 13]	1968
13	H.Tipperudraswami	Karnataka Samskriti Samikshe	1969
14	Sham.Ba.joshi	Karnataka Samskritiya Purva Peetike part-1	1970
15	Sriranga	Kalidasa	1971
16	S.S.Bhusanurumatha	Shunyasampadaneya paramarshe	1972

17	V.Seetharamaiah	Aralu-Maralu	1973
18	M.Gopala Krishna Adiga	Vardha mana	1974
19	S.L.Byrappa	Datu	1975
20	M.Shivaram	Mahamanthana	1976
21	K.S.NarasimhaSwami	Tereda Bagilu	1977
22	B.G.L.Swami	Hasiru Honnu	1978
23	A.N.Murty Rao	Chitragalu-patragalu	1979
24	Gorur Ramaswami Iyengar	Americadalli Goruru	1980
25	Channaveera Kanavi	Jivadwani	1981
26	Chaduranga	Vyshaka	1982
27	Yashavantha chittala	Katteyadalu Hudugi	1983
28	G.S.Shivarudrappa	Kavyartha chintana	1984
29	Ta.Ra.Subbarao	Durgastamana	1985
30	Vyasaraya Ballala	Bandaya	1986
31	Poornachandra Tejasvi	Chidambara Rahasya	1987
32	Shankara Mokashi Punevara	Avadeshwari	1988
33	H.M.Nayak	Samprati	1989
34	Devanoor Mahadeva	Kusuma Bale	1990
35	Chandrashekara Kambara	SiriSampige	1991
36	Su.Rum.Yakkundi	Bakulada Hugalu	1992
37	P.Lankesh	Kallu karaguva samaya	1993
38	Girish Karnad	Taledanda	1994
39	Kirthinatha Kurthukoti	Uriya Nalige	1995
40	G.S.Amur	Bhuvanada Bhagya	1996
41	M.Chidananda Murty	Hosatu Hosatu	1997
42	B.C.Ramachandra Sharma	Saptapadi	1998
43	D.R.Nagaraj	Sahitya kathana	1999
44	Shanthinatha Desai	Onamo	2000
45	L.S.Sheshagiri Rao	English Sahitya Charitre	2001
46	Sujana	Yuga sandya	2002
47	K.V.Subbanna	Kaviraja Marga mattu Kannada Jagattu	2003
48	Geetha Nagabhushana	Baduku	2004
49	Raghavendra Patil	Teru	2005
50	M.M.Kalburgi	Marga-4	2006
51	Kum.Veerabhadrapa	Aramane	2007
52	Srinivas Vaidya	Halla bantu Halla	2008
53	Vaidehi	Krowncha pakshigalu	2009
54	Rahamat Tarikere	Kattiyanchina Dari	2010
55	Gopalakrishna Pai	Swapna saraswatha	2011
56	H.S.Shivaprakash[Mabbina Haage Kaniveyassi	2012
57	C.N.Ramachandran	Akyana-Vyakyana (Essays)	2013
58	Govindray H. Nayak	Uttaraardha (Essays)	2014

Translation Awards

Sl	Translated work into kannada	Name of the translator	Year of the award	Name of the original book	Language	Original writer
1	Kannada Kalidasa Maha Samputa	S.V.Parameshwara Bhatta	1990	Kalidasa Kriti Sangraha Kavya mattu Nataka	Sanskrit Poetry	Kalidasa
2	Rutuvilasa	H.S.Venkatesha Murty	1991	Ruta Samharam	Sanskrit Poetry	Kalidasa
3	Valmiki Ramayana Shapa mattu Vara	Saraswati Gajanana Risabooda	1992	Valmiki Ramayana Sapa Ani Vara	Marathi Epic[Marathi Mahakavya]	Sripad Raghunath
4	Marathi Samskriti Kelavu Samasyegalu	Keertinatha Kurtakoti	1993	Marathi Samskriti	Marathi[sriticism]	Sham.B.Joshi
5	Jaya Yowdhiya	Prabhan Gurudatta	1994	Jaya Yowdheya	Hindi novel	Rahul Sankrityana
6	Nirmala	Tippeswamy	1995	Nirmala	Hindi novel	Premchand
7	Hadinentaneya Aksharekhe	Shesha Narayana	1996	Padinettavadu Aksharakoddu	Tamil novel	Ashoka Mitram
8	Kalhanana Rajatarangini, part 1 and 2	Nerpaji Bhimabhat	1997	Rajatarangini	Sanskrit Poetry	Kalhana
9	Indulekha	C.Raghavan	1998	Indulekha	Malayalam Novel	Balachandra Nemade
10	Kosala	Vaman D.Bendre	1999	Kosala	Marathi novel	C.Chndumenan
11	Buddha Charita	L.Basavaraju	2000	Buddha Charita	Sanskrit	Ashwaghosha Epic
12	Aveya Mannina Atada Bandi	Bannaje Govindacharya	2001	Mrucchakaticam	Sanskrit	Shudraka
13	Nadi Dweepagalu	Veena Shanteshwara	2002	Nadi Ke Dweep	Hindi novel	Agneya
14	Vichitra Varna	Snehalata Rohidekar	2003	Bichitra Barna	Bengali	Rabi Patnaik
15	Maha Nayak	Chandrakant Pokale	2004	Maha Nayak	Marathi Novel	Vishwas Patil
16	Hemantha Rutuvina Swaragalu	Panchakshari Hiremat	2005	Patha 2 barki Avaz	Urdu small stories	Qurratulain Hyder
17	Kannada Jnaneshwari	R.S.Lokapur	2006	Jnaneshwari	Marathi Poetry	Jnaneshwar
18	Kannada Vakrokti Jeevitha	R.Lakshmi Narayana	2007	Vakrokti Jeevitha	Sanskrit	Kuntaka
19	Rasit Tiketu	Hasan Nayeem Surakida	2008	Rasidi Tiket	Panjabi [autobiography]	Amrita Preetam
20	Bhishma Sahaniya Vara Pratinidhika Kathegalu	D.N.Srinath	2009	Bhishma Sahanike Kahaniya	Hindi Stories	Bhishma Sahani
21	Godan	A.Janaki	2010	Godan	Hindi noval	Premchand.

Kannada books/works translated into other languages.

Sl. No	Name of the original book	Original Author	Name of the book after traslation	Language	Author	Year of the award
1	108 vachanas	Basaveshwara	Famudett	Urdu	Hamid Almas	1989
2	Vamsha Vriksha [novel]	S.L.Byrappa	Vamsavriksha	Marathi	Uma Virupaksha Kulkarni	1989
3	Marali Mannige [novel]	K.Shivarama Kantha	Mannam Manitararam	Tamil	T.B.Siddalingaiah	1990
4	Mrutyunjaya [novel]	Niranjana	Mrutyunjay	Hindi	Kantideb	1992
5	Yaishaka	Chaduranga	Mounaolam	Tamil	K.Venkatachalam	1992
6	Faniyamma [novel]	M.K.Indira	Faniyamma	English	Tejaswini Niranjana	1993
7	Samskara [novel]	U.R.Anantha murty	Samskar	Konkani	Prakash G.Tali	1994
8	Hayavadhana [Drama]	Girish Karnad	Hayavadhana	Manipuri	E.Dinamani singh	1994
9	Kshitija[novel]	Shanthinath Desai	Kshitiz	Hindi	B.R.Narayan	1994
10	Taledanda [drama]	Girish Karnad	Taledandam	Telugu	Bhargavi P.Rao	1995
11	Marali Mannige [novel]	K.Shivarama Kantha	Matichomog	Konkani	Yashwanth Palegar	1997
12	Marali mannige [novel]	K.Shivarama Krantha	Mati mangal	Marathi	Navin Choudary	1997
13	Chandra giriya Tiradalli [novel]	Sara Abubakkar	Chandragiri Atrangaraiyil	Tamil	T.S.Sadshivam	1997
14	Durgasta mana [novel]	Ta.Ra.Su.	Durgada patan	Punjabi	Love Li Jali	1998
15	Tale Danda [Drama]	Girish Karnad	Raktak kalyan	Bengali	Sankagosh	1999
16	Bharathi Pura [novel]	U.R.Ananthamurty		English	P.Srinivas Rao	2000
17	Kannada vachana Sangraha of various writers	Matanndi Jyothidivilingam		Telugu	T. Subbarao	2002
18	Parva [Novel]	S.L.Byrappa	Parva	Telugu	Gangi Setta Lakshminarayana	2004
19	Parva [novel]	S.L.Byrappa	Paruvam	Tamil	Pavanam	2004
20	Sanna Kathegalu [Katha Sangraha]	Masti	Motaviyokatha	Konkani	Rameshlod	2005
21	Dharmasri [novel]	S.L.Byrappa	Dharmasri	Sanskrit	Janarahan Hegde	2005
22	Chidambara Rahasya [novel]	K.P.Poorna Chandra Tejaswi	Chidambara Rahasyam	Tamil	P.Krishna Murty	2005
23	Sanna Kathegalu 12-13	Masti Venkatesha Iyengar	Masti chinna kathegalu	Telugu	S.S.Mohan	2005
24	Sartha[novel]	S.L.Byrappa	Sartha	Sanskrit	H.V.Nagaraju Rao	2006
25	Samskara	U.R.Anantha murty	Samskar	Manipuri	Y.Phochi Singh	2008
26	Hayavadana	Girish Karnad	Hayavadan	Nepali	C.M.Narayana Gupta	2009

Bharata Ratna Award : 1] Dr.C.V.Raman:1954, 2] Dr.M.Visvesvaraya:1955, 3] Pandit Bhimasen Joshi:2008, 4] C.N.R.Rao-2013

Dada Phalke Award : 1] Dr.Singanalluru Rajkumar:2004, 2] V.K.Murthy:2010

Padma Vibhushana Award

Sl.No	Name of the awardee	Year
1	Dr.Kasturi Ranga Varadha Rajarao	1974
2	Dr.Raja Ramanna	1975
3	Dr.Satish Dhavan	1981
4	Pro.C.N.R.Rao	1985
5	Smt.Kamaladevi Chattopadyaya	1987
6	Kuppalli Venkatappa Puttappa [Kuvempu]	1988
7	Kumara Gandharva	1990
8	Trilokanatha Chaturvedi	1990
9	Dr.Mallikarjuna Bhimarayappa Mansur	1992
10	Bhimsen Joshi	1999

Sl.No	Name of the awardee	Year
11	Krishnaswami Kastoori Rangan	2000
12	Smt.Gangoobai Hanagal	2002
13	Manapalli Narayana Rao Venkatachalaiah	2004
14	Marthanda Varma Shankaram Vallitham	2005
15	Obaid Siddiki	2006
16	RajaRao	2007
17	Narayan Murthy	2008
18	G.Madhava Nair	2009
19	Ajim Premji	2011
	Prof. Roddam Narasimha	2013
	Dr. D. Veerendra Heggade	2015

Padma Bhooshana Award

Sl.No	Name of the awardee	Year
1	K.S.Thimmaiah	1954
2	V.Narahari Rao	1954
3	K.V.Puttappa[Kuvempu]	1958
4	Narayana Rao SudhaRao HardiKar	1958
5	Mysuru Vasudevacharya	1959
6	Swetoslar Rorich	1961
7	R.K.Narayan	1964
8	Dr.D.C.Pavate	1967
9	Dr.Shivarama Karanth	1968
10	Dr.Murugeppa Channa Veerappa Modi	1968
11	Dr.Prabhulal Bhatnagar	1968
12	Smt.Gangubai Hanagal	1971
13	Dr.Satish Dhavan	1971
14	C.Bevar	1972

Sl.No	Name of the awardee	Year
15	Mohammed Hayat	1972
16	Adya Rangacharya	1972
17	T.M.A.Pai	1972
18	Yashodhara Dasappa	1972
19	R.Majumdar	1973
20	Dr.Arunachala Srinivasan	1974
21	Dr.D.V.Gundappa	1974
22	MalliKarjuna Mansoor	1976
23	Pro.Udupi Ramachandra Rao	1976
24	Dr.Mysuru Narasimhachar Srinivasa	1977
25	Dr.V.Doreswamy iyengar	1983
26	Dr.Rajkumar	1983
27	Dr.H.Narasimhaiah	1984
28	Pro.Shivaraj Ramasheshan	1985

Sl.No	Name of the awardee	Year
29	Roddam Narasimha	1987
30	Clospet Dasappa Narasimhaiah	1990
31	Dr.Basavaraj Rajaguru	1991
32	Dr.Kadur Venkatalakshamma	1992
33	Smt.B.Sarojadevi	1992
34	Dr.Girish Karnad	1992
35	Dr. Krishnaswami Kasturi Rangan	1992
36	Dr.U.R.Ananthamurthy	1998
37	Pro.Vyadeshwaran Rajaram	1998
38	Shivaram Krishna Chandrashekara	1998
39	D.Veerendra Heggade	2000
40	Fakkiri Swami Chandrashekar	2000
41	Lakshmi Narayana Subramanyam	2001
42	Arcot Ramachandran	2003
43	Pro.Rajendra Kumar	2004
44	Govindarajan Padmanahan	2004
45	Manapalli Narayana Rao Venkatachalaiah	2005
46	Smt Kiran Majumdar Shah	2005
47	Marthandam Shankaram Vallitan	2005
48	Azim Prem G	2005
49	Dr.Narasimaiah Sheshagiri	2005
50	Mannade	2005
51	Tumakur Ramaiah Satish Chandran	2005

Sl.No	Name of the awardee	Year
52	Dr.Devaki Jain	2006
53	Dr.N.S.Ramaswami	2006
54	K.P.P.Nambiyar	2006
55	P.S.Appu	2006
56	Nandan Neelakheni	2006
57	K.V.Kamat	2008
58	Ramachandra Ganga	2009
59	Puttaraja Gavai	2010
60	Belle Monappa Heggade	2010
61	BalaGanghadharanath Swamiji	2010
62	Rudrapattana Krishna S.Srikantan	2011
63	Kris. Gopala Krishnan	2011
64	T.J.S.George	2011
65	Ramadas Madhava Pai	2011
66	Dr.Devi Prasad Shetty.	2012
67	Dr. B.N. Suresh	2013
68	Shri Rahul David	2013
69	Prof Padmanabhan Balaram,	2014
70	Dr Madappa Mahadevappa	2014
71	Dr Radhakrishnan Koppillil,	2014
72	Dr. Shivakumara Swamy	2015
73	Dr. Kharag Singh Valdiya	2015
74	Shri T. V. Mohandas Pai	2015

Padmashri Award

Sl.No	Name of the awardees	Year
1	Humayun Kabir	1955
2	Dr.M.C.Modi	1956
3	Dr.Shayyali Ramamurty Ranganathan	1957
4	Smt.Devikarani Rorich	1958
5	Dr.Mari Ratnamma Isac	1959
6	Ganesha Govinda Karnis	1959
7	Mathyu Kandatail Mathulla	1959
8	Dr.Vydyanatha Subramanyan	1961
9	Ballari Keshavan	1961
10	Ms.Evenjiline Lazarus	1961
11	Agaram Krishnamachar	1961
12	Veeranna Gowda Vira Basavana Gowda Patil	1961
13	Vinayaka Krishna Gokak	1961
14	Channappa Krishnappa Venkataramaiah	1962
15	Dr.Janney Madhava Anantha Pai	1965
16	Dr.Vishnu Madhava Ghatge	1965
17	Dr.Satish Dhavan	1966
18	B.Shivamurthy Shastri	1966
19	Sangana Basappa Mallana Gowda Patil	1966
20	Shankar Lakshman	1967
21	Dattatreya Ramachandra Bendre	1968
22	Donti N.Krishna Shetty	1968
23	Smt. Sudha Venkata Shiva Reddy	1968
24	Dr.R.Basappa Gowda Patil	1969
25	Smt.Byrappa Sarojadevi Sriharsha	1969
26	Dr.P.Narasimhaiah	1970
27	E.Anantha Rao.S.Prasanna	1970

Sl.No	Name of the awardees	Year
28	Ghanashamdas Goyal	1970
29	Mallikarjuna Monsoor	1970
30	Basapattanna N.Balakrishna Rao	1971
31	K.Shanta Rao	1971
32	Ray Madan Meri Theyo Desai	1971
33	Gundappa Ranganatha Vishwanath	1971
34	Gubbi Hampanna Veeranna	1972
35	Ravivarma Marthandavarma	1972
36	Subramanya Chandra shekar	1972
37	Hariprasad Jayswal	1972
38	Palahalli Seetharamaiah	1972
39	Kodanda Rohini Poovaiah	1973
40	Govinda Swaroop	1973
41	Chinna Swami Rajan Subramanya	1973
42	Harishchandra Prashant Karve	1973
43	Dr. Sitaram Valluri	1974
44	Girish Karnad	1974
45	Kallori Gopala Rao	1974
46	Dr. Span Le john	1975
47	Basavaraja Rajaguru	1975
48	Nagendra Rattihalli Rao	1976
49	Madhava Dhanaraja Gadgil	1981
50	B.V.Karant	1981
51	Dr.Krishnaswami Kasturirangan	1982
52	Prakash Ramesh Padekone	1982
53	Syed.M.H.Kirmani	1982
54	Vokkaleri Narayana Rao	1982

Sl.No	Name of the awardees	Year
55	Neelambara Panth	1984
56	Major.Somanatha Bhaskar	1985
57	Govinda Bhimacharya Joshi	1986
58	Dr.Devi Prasanna Patnayak	1987
59	Dr.Ramadas Pane Mangaluru Shenai	1987
60	Smt.Chindodi Leela	1988
61	Kiran Majumdar	1989
62	Pro.Mallappa Krishna Bhargav	1990
63	Dr.Bengalore Puttaiah Radhakrishna	1991
64	Dr.Purohit Tiru Narayana Iyengar	1991
65	Pro.Govindarajan Padmanabhan	1991
66	B.K.Sundara Raja Iyengar	1991
67	Ramesh Gilli	1991
68	Rudraradhya Muddu Basavaradhya	1991
69	Dr.Manamohan Attatar	1998
70	Sister Leonarda Anjela Kasiragi	1998
71	Dr.Hanumappa Sudarshan	2000
72	Aluysin Prakash Fernandis	2000
73	Nagavara Ramarao Narayanamurty	2000
74	Dr.Chandrashekara Basavannappa Kamar	2001
75	Dr.Chandradil Gowri Krishnadas Nayar	2001
76	Dr.D.Javaregowda	2001
77	Dr.Premashankar Goel	2001
78	Mis.Malathi Krishnamurty Holla	2001
79	Pro.Govardhan Mehata	2001
80	Pro.Tirupattur Venkatachala Ramakrishna	2001
81	Mahesh Bhoopathi	2001
82	Dr.Kota Harinaryana	2002
83	Pro.Narayana Swami Balakrishnan	2002

Sl.No	Name of the awardees	Year
84	Pro.Padmanabhan Balaram	2002
85	Pro.Ramanatha Kowshik	2002
86	Vadiraja Raghavendra Katti	2002
87	Dr.Deviprasada Shetty	2004
88	Dr.Samuel Vel	2004
89	Dr.Syed Shah Mohammed Hussani	2004
90	Dr.Tumakuru Sitaramaiah Prahlad	2004
91	Dr.Vishwesharaiah prakash	2004
92	Pro.Mamannamani Vijayan	2004
93	Bacchu Lacchamaiah Srinivasa Murty	2004
94	Kadri Gopalanath	2004
95	Nalini Ranjan Mohanathi	2004
96	Rahul Dravid	2004
97	Pro.Bhatkal Vatsala Dattaguru	2005
98	Pro.Madappa Mahadevappa	2005
99	Anil Kumble	2005
100	K.C.Reddy	2005
101	Smt.Kavita Krishna Murty	2005
102	Dr.Devegowda Chinnaih	2006
103	Pro.Narendra Kumar	2006
104	Smt.Sudha Murty	2006
105	Abhinesh Michel Fernandis	2006
106	Dr.Manjunath Cholenahalli Nanjappa	2007
107	Dr.Tekkidal kochandi Alex	2007
108	Dr.Khuraxing Valdiya	2007
109	V.R.Gowrishankar	2008
110	Dr.K.S.Nisar Ahmed	2008
111	Shashi Deshapande	2009

Sl.No	Name of the awardees	Year
112	Pankaj Advani	2009
113	Bannaje Govindacharya	2009
114	Dr.Muthur Krishna Murty	2009
115	Dr.Bavaguttu Raghuram Shetty.	2009
116	Smt.Arudhathi Nag	2010
117	Dr.B.Ramana Rao	2010
118	Pro.Kodaganuru S.Gopinath	2010
119	Pro.M.R.Satyanarayana Rao	2010
120	Dr.Vijayalakshmi Ravindranath	2010
121	Girish Kasaravalli	2011
122	Nomitha Chandi	2011
123	Anitha Reddy	2011
124	Anantha Darshan Shankar	2011
125	Pro.M.Annamalai	2011
126	R.Nagaratnamma	2012
127	Dr.Yagnaswami Sundara Rajan	2012
128	Dr.Ullas Karanth	2012
129	Ramachandra S Subharaya Heggade Chittani	2012
130	B. Jayashree	2013
131	Krishnaswamy Vijayraghavan	2013
132	Hosanagara Nagarajegowda Girisha	2013
133	Prof. Ajay K. Sood	2013
134	Dr Kamini A Rao.	2014
135	Prof Eluvathingal Devassy Jemmis	2014
136	H Boniface Prabhu	2014
137	Shri S. Arunan	2015
138	Shri Vasant Shastri	2015
139	Shri Vasant Shastri	2015

Kannada Pustaka Pradhikara

This Pradhikara which came into existence in 1993 is engaged in Publishing good Literary works giving 'Pustaka Sogasu' award for the best publishing institution and beautiful print of the book. It has also encouraged the upcoming/budding young writers by helping with financial assistance in the form of prize for publishing their first book. Since 1997 upto 2011 about 70 institutions have been awarded. Dr.G.P.Rajaratnam Sahitya Paricharaka Prashastri was started from 2011. Dr.G.Krishnappa was awarded in first instance. This award carries cash worth 50 thousand rupees cash and a plaque. The best publishing house award carries one lakh rupees and the award for the year 2011 was secured by Geetha Book House Mysuru. Medical Science Literature award placed in the name of Dr.Anupama Niranjana carries 25 thousand rupees cash. Dr.Leelavathi Devadas got this award for the year 2011. Dr Banjagere Jayaprakash has become its president in February 2014

Kannada Sahitya Parishat

The early decades of 20th century with the emergence of Sir M.Visvesaraya the then Dewan of Mysuru, saw all-round development of Mysuru through 'Mysuru Sampadabhyudaya Samaja', which had to give suggestions and instructions for that purpose. Accordingly the Vidya Vishayika mandali committee headed [managed] by H.V.Nanjundaiah formed a sub-committee with Rajasabha Bhushana Karpura Srinivasa Rao and Dr. P.S.Achuta Rao as its members. The committee was instructed to invite the important persons of different Kannada regions, in order to form an organization which will help for Karnataka and Kannada language; revision and development of Kannada book writing. The committee strived in this direction and organised a conference on 3.5.1915 at Government Fort High School Ground, in Bengaluru.

Karnataka Vidyavardhaka Sangha, Karnataka Vidya Vyasanga Samaja, Karnataka Sabha of Bombay, representatives of the colleges and High Schools of the Mysuru State were also present on the occasion. It was an inspirational congregation of Kannada minds. The conference ran for four days. Rajamantra Pravina H.V.Nanjundaiah was the President of the conference for the first day.

Rao Bahadur K.P.Puttanna Shetty for the second day, Karpoori Srinivasa Rao for the 3rd and 4th day of the conference.

The resolution passed in the conference were, a prime organisation by the name *Karnataka Sahitya Parishat* should be instituted at Bengaluru for the development and publication of Kannada books, refinement of Kannada language; branches of Karnataka Sahitya Parishat should be formed at Bombay, Madras, Hyderabad and Kodagu provinces. The constitution, rules and regulations framed were also discussed and resolved to accept the same. Accordingly the Karnataka Sahitya Parishat was founded on 5.5.1915. The executive committee was formed by election. H.V.Nanjundaiah was elected its first president.

For the development of the Karnataka Sahitya Parishat Mysuru Government and Royal family of Mysuru also took special interest. His Highness, Nalwadi Krishnaraja Wodeyar, Yuvaraja Kantirava Narasimharaja Wodeyar and his son Sri. Jayachamarajendra Wodeyar even adorned the presidentship of the Parishat.

'Parishat Patrike' was started in 1916 as quarterly periodical. It published articles on the origin and history of Kannada alphabets, Kannada Literature and Poets, Bukkaraya charite, Karnataka Rajyavritanta, Kaifiat, Life history of Mohammed Gavan, Nrupatunga, Lakshmitha etc., This magazine started as weekly, was later converted monthly due to lack of financial support. From 1969 it began to be published as fortnightly, since the number of members was increased heavily and due to the free distribution of Magazine, again it was continued as monthly from 1991.

In 1917 the third annual conference of the parishat was held at Mysuru and inaugurated by Kanteerava Narasimharaja Wodeyar. On April 12 1931, Karpoori Srinivasa Rao, the Vice-President of the Parishat laid the foundation stone for the construction of the parishat building and designed it. Dewan Mirza Ismail granted 15,289 rupees for the construction. After the completion of Parishat building it was named as 'Sree Krishna Raja Parishanmandira'. On 29.5.1933, the building was inaugurated and the parishat office was transferred to this building.

B.M.Srikantaiah, assumed the office in 1937 after the Jamakhandi Sahitya Sammelana [December 1937]. He prepared a book 'Kannada

Bavuta' a poetic collection its contents were inscriptional citations of Kannada from 7th century to 20th century, old native songs, and modern poems; map of Kannada Nadu and the emblem. The flag framed by the artist Inamat: was published. In 1938, On 4.10.1935 he started the weekly 'Kannada Nudi' as the parishat spoke-weekly [Mukha Vani] in order to expand the public contact. The first editor appointed to *Kannada Nudi* was A.N.KrishnaRao, who rendered his service till 1939. Nalwadi Krishnaraja Wodeyar the Maharaja of Mysuru participated in the Silver Jubilee Celebrations of the parishat in 1940.

B.M.Sri started printing press in the parishat in 1939 in view of the publication of Parishatpatrike, Kannada Nudi and Literary Books. He himself donated about Six thousand rupees for this purpose.

In 1940, B.M.Sri started Kannada Sahitya [Kannada Literary] examinations viz., 'Kannada anuga', 'Kavya', 'Jana' for those interested in the study of Kannada literature later in 1966 'Kannada Ratna' and in 1992 'Kannada Pravesha' examinations were started.

The preparing of Kannada-Kannada dictionary, as resolved since indicated by R.S.Mugali in Hyderabad Sahitya Sammelana,(1941) was taken up. A Scholarly committee was formed under the presidentship of A.R.Krishna Shatry.

In 1950 M.R.Sri became the president of the Sahitya Sammelan held at Sollarapur and in the general body meeting held on the occasion it was resolved the president of the sammelan has to be in the president chair of the parishat for three years and carry out the activities. During M.R.Sri regime, publication of books, Library facilities, Saraswati Bhandara [Library]etc., found the progress. 'Kannada Nudi' continued as monthly publication. It was planned to start 'Karnataka Sangh' in villages, Taluks and districts of the state.

B.Shivamurty Sastri became the president of the parishat in 1956. He was the person who fought for the unification [Ekikarana] of Karnataka. He expanded the scope of the parishat to the nook and corner of Karnataka [Akhila Karnataka].

The design and composition of Kannada-Kannada dictionary found a firm foundation in the regime of shastriji. He expanded B.M.Sri printing press building and constructed upstairs to facilitate

an office to the Dictionary activities. Modern machines were brought and was arranged the printing of Dictionary in the Parishat itself. In 1964 April 26, the first part of the Kannada-kannada Dictionary was edited by D.L.Narasimhachar. L.Gundappa and N.Basavaradhya; Similarly 12 parts of this dictionary were compiled and published as the first volume of Kannada-Kannada Dictionary, containing 1320 pages from the alphabet Aa to Zz.

Pro.G.Venkata Subbaiah assumed the presidentship of the parishat in 1964 October. He got increased the annual grant of Rupees 25000 to the Parishat by the Government. He modeled the representation of members districtwise to the executive committee of the parishat. The amendment in the constitution of the parishat was made such that representative from education department, Journalism field, female organisation to be the member of the executive committee.

Sri.G.Narayana became the president of the parishat on 1969 May 12th. He got the sanction for the three year plan to develop the parishat by the executive committee and general body held in October 1969. Establishing the district branches of the parishat in all districts, conduct of Golden jubilee celebrations of parishat in December 1970, publishing 'Kannada Nudi' magazine as fortnightly, Publication of classic books, 100 general books, increasing endowments, conducting annual district Sahitya Sammelana Vasantostava, Publication of good books of the authors, were all in the plan and Sri.Narayana was successful in his target. Providing the facility for non-Kannadigas to learn Kannada, adult literary propagation, assistance to out state of Kannada Sangha were all done.

The golden jubilee celebration was held on December 1970 in Fort High School grounds Bengaluru; Foundation stone laid for Golden Jubilee celebration Building, released the golden Jubilee Souvernir, 'Chinnada Belasu', Publication of vivid 14 books, conduction of 'Antar Bharati' literary Seminar, felicitations to Kannada Literateurs and artists, release of First volume of Kannada-Kannada Dictionary, were all the items of the function. On the same occasion 47th Kannada Sahitya Sammelan was conducted from 27 to 29th December 1970. The president of the Sammelan was Pro.D.Javaregowda.

In 1972 February conference of Akhila

Karnataka Gamaka and Kirtanakars was conducted. In 1973 the Goden Jubilee celebration Building was completed. The Second volume of Kannada-Kannada Dictionary was released in 1976 and Third volume in 1977. For the benefit of common people and students, brief Kannada Dictionary 'RatnaKosa' was released on 2.10.1975. The 4th century celebration of the poet Sarvagna was planned on the occasion of Rajyotsava Day 1974. The Sarvagnotsava was done in more than 200 villages.

In 1975 UNESCO's 'International Women Year' plan was adopted by Parishat and functions arranged accordingly. 25 books pertaining to women were published and a state level 'International women year' conference was conducted on Feb.1976. Parishat paid attention folklore and published many books of folk songs Viz., 'Sobane Chikkammana Padagalu', 'Bayalu Simeya Janapada geethegalu' etc., The special activity in this regard, was the publication of 'Karnataka Janapada Kalegalu' an illustrative grand book in 1977 edited by G.R.Channabasappa.

The district and state level folk-Arts celebrations were held during 1975 to 1976. 700 hundred folk-artists from all districts of the Karnataka participated in the state level folk-arts conference arranged at Bengaluru. Four Kannada Literary conferences were held in the regime of G.Narayana. In the 48th Kannada Sahitya Sammelana held at Mandya the speciality was that Smt.Jayadevi Tayee Ligade, a female literary figure was the president of the conference. It was a first occasion that Lady was honoured with that position. From 47th Kannada Sahitya Sammelan held at Shivamogga in 1976, the nomenclature of the Sammelan came into Vogue as 'Akhila Bharata Kannada Sahitya Sammelan'.

The recorded voice of famous Literteurs, artists, gamakis numbering about 200 was in the collection of parishat. Concomitant to numbering about 200 is in the collection of parishat. Concomitant to the start of Museum on 14.9.1974, in the parishat the research wing was also found its existence. The estampages of inscriptions have been preserved in this section. The estampages of inscriptions have been preserved in this section. The Epigraphy class was started in 1974-75. 'Pravesha' and 'Prouda' designated courses of Epigraphy came to the existence and continued. Now in epigraphy section 'Diploma courses' are being held.

The endowment fund which was only Five thousand in 1943, increased to 77 thousand rupees during the regime of Narayana. Now it has reached more than 3.5 crore rupees.

The Diamond jubilee celebrations for six days from April 23-28, 1977 were held and Programmes were abundant. 'Koustubha' the venier of the occasion was published both in Kannada and English. The foundation for diamond Jubilee celebration building was laid in memory of the occasion. The 50th Akhila bhāratha Sahitya Sammelana was conducted successfully in 1978 at NewDelhi. Dr.G.P.Rajaratnam was the president of the Sammelan.

Dr.Hampa Nagarajaiah became the president of the parishat in 1978. During his tenure seminars on the poets and literateurs like Pampa, Kumaravyasa, Ranna, RatnaKaravarni, Harihara, Raghavanka, Lakshmisha, Rudrabhatta, Chamarasa, B.M.Sri. were held in their birth places. The one rupee contribution from each Kannadiga to 'Amrta Nidhi' was started. The Amrita mahotsava of parishat was conducted on 1985. Since its completion of 70 years existence, the office bearers in the previous terms of the parishat were honoured. About 300 books were published, one man commission headed by Shama Sundar made investigations of the parishat during this period.

H.B.Jwalanaiah was the president of the parishat in 1986. He recognised rural literateurs, conducted literary camps and planned for the writing of books by them. In 1987 A.R.Chandrasahya Gupta, became the administrator and conducted the activities of parishat. The fifth volume of Kannada-Kannada Dictionary was published. In 1988 I.M.Vittala Murthy became the administrator of the parishat. Amendments to rules and regulations with the consent of special general body meeting were made and got accepted by the registrar of the society.

In 1989, Pro.G.S.Siddalingaiah was elected as the president and assumed the charge of the parishat. During his tenure, poets' Yugadi meet, Workshop on poetry were held and the selected poems were published in anthology. The flag for the parishat was designed and approved by the executive committee in 1990. The practice of hoisting the parishat flag on parishat building daily and in conferences of parishat came into vogue.

In 1992, Go.Ru.Channabasappa became the president of the parishat. He prepared a three years plan and proceeded for its execution. The 'Amrta Nidhi' stamps were printed and distributed to district and Taluk branches for selling and collecting Amritanidhi. This developed an economic base to the parishat. The Government also donated 10 lakhs to 'Amrithanidhi'.

The research branch was modelled as research centre and Dr.M.Chidananda Murty served as the honorary director of the centre. The 80th year anniversary of the parishat under the caption 'Parishattu 80' was celebrated on 3rd-5th May 1995.

Dr.Sa.Shi.Marulaiah assumed the presidentship on 18th June 1995. During his tenure computer division was started. The completed 8th volume Kannada-Kannada Dictionary was released on 29.11.1995. The chief editor Pro.N.Basavaradya was felicitated on the occasion.

Prof.N.Basavaradhya was next elected as the president of the parishat on 5.7.1998. During his tenure he modernised B.M.Sri printing press. The ground floor of Diamond jubilee of the parishat was designed for the rental purpose to Syndicate bank, which became an income source to the parishat. Pro.Basavaradhya got sanctioned one crore rupees from chief minister S.M.Krishna for the publication of these dictionaries.

Harikrishna Punaruru became the 21st president of the parishat and assumed the chair on 11.7.2001. During his tenure, 'Grama Saraswati' programme became popular. The Literary conferences at village level, hobli level was held. District wise anthologies regarding short stories were published.

Dr.R.K.Nallur Prasad became the president of Kannada Sahitya Parishat in 2008. He started 'Grama Siri' programmes through the district units of Kannada Sahitya Parishat. During Dr.Prasad tenure, 'SriVijaya' Literary award, began to be presented. All the eight big volumes of Kannada-Kannada Nigantu, were reprinted. The membership of the parishat rose to one lakh forty thousand. The number of endowments reached 1400.

Sri.Pundalika Halambi, the current president of the Kannada Sahitya Parishat assumed the charge on 3.5.2012.

In nutshell, since the inception of Kannada Sahitya Parishat in 1915, the presidents have

exhibited their deep concern over Kannada language, land and Kannada people. According to the necessity of the time, they have acted to their capacity. Publication of Scholarly works, Economic reliance, efficient conduct of Kannada Sahitya Sannmelana, reciprocation to land and language problems; Now the parishat is approaching the centenary aim and it is the wish of all Kannadigas that the parishat to an eternal role even in the future.

Kannada Sahitya Sannmelana (Kannada Literature Conference) is the premier gathering of writers, poets and kannadigas. It is held with the aim of preserving and developing Kannada language, its literature, arts, culture and music. It was started in 1915 by H. V. Nanjundaiah and held at Bengaluru for the first time. It used to be inaugurated by prominent writers and poets from 1915 to 1948. Since then it has been inaugurated by the Chief Minister of Karnataka. The Kannada Sahitya Parishat is responsible for holding the gathering.

Kannada Sahitya Sannmelana Presidents' List

No	Year	Location	President
1	1915	Bangalore	H. V. Nanjundaiah
2	1916	Bangalore	H. V. Nanjundaiah
3	1917	Mysore	H. V. Nanjundaiah
4	1918	Dharwad	R. Narasimhachar
5	1919	Hassan	Karpura Srinivasa Rao
6	1920	Hospet	Rodda Srinivasa Rao
7	1921	Chikkamagaluru	K. P. Pattana Shetty
8	1922	Davangere	M. Venkatakrishnaiah
9	1923	Bijapur	Siddhanta Shivashankar Shastri
10	1924	Kolar	Hoskote Krishnashastri
11	1925	Belgaum	Benagal Ramarao
12	1926	Bellary	P. G. Halakatti
13	1927	Mangalore	R. Tatacharya
14	1928	Gulbarga	B. M. Srikantaiah
15	1929	Belgaum	Masti Venkatesh Iyengar
16	1930	Mysore	Aluru Venkata Rao
17	1931	Karwar	Muliya Thimmappaiah
18	1932	Madikeri	D. V. Gundappa
19	1933	Hubli	Y. Nagesh Shastri
20	1934	Raichur	Panje Mangesh Rao
21	1935	Mumbai	N. S. Subbarao
22	1937	Jamkhandi	Bellave Venkatanaranappa
23	1938	Bellary	Ranganath Diwakar

No	Year	Location	President
24	1939	Belgaum	Mudaveedu Krishnarao
25	1940	Dharwad	Y. Chandrashekar Shastri
26	1941	Hyderabad	A. R. Krishna Shastri
27	1943	Shimoga	D. R. Bendre
28	1944	Rabkavi	S. S. Basavanala
29	1945	Chennai	T. P. Kailasam
30	1947	Harpanahalli	C. K. Venkataramaiah
31	1948	Kasaragod	Ti Ta Sharma
32	1949	Gulbarga	Uttangi Channappa
33	1950	Solapur	M. R. Srinivasamurthy
34	1951	Mumbai	M. Govinda Pai
35	1952	Belur	S. C. Nandimath
36	1954	Kumta	M. V. Seetharamiah
37	1955	Mysore	Shivaram Karanth
38	1956	Raichur	Sriranga
39	1957	Dharwad	Kuvempu
40	1958	Bellary	V. K. Gokak
41	1959	Bidar	D. L. Narasimhachar
42	1960	Manipal	A. N. Krishna Rao
43	1961	Gadag	K. G. Kundangar
44	1963	Siddaganga	R. S. Mugali
45	1965	Karwar	Kadangodlu Shankar Bhatt
46	1967	Shravanabelagola	Dr. A.N. Upadhye
47	1970	Bangalore	Javare Gowda
48	1974	Mandya	Jayadevitayi Ligade
49	1976	Shimoga	S. V. Ranganna
50	1978	New Delhi	G. P. Rajarathnam
51	1979	Dharmasthala	Gopalakrishna Adiga
52	1980	Belgaum	Basavaraj Kattimani
53	1981	Chikkamagaluru	Pu Ti Narasimhachar
54	1981	Madikeri	Shamba Joshi
55	1982	Sirsi	Gorur Ramaswamy Iyengar
56	1984	Kaivara	A. N. Murthy Rao
57	1985	Bidar	Ha Ma Nayak
58	1987	Gulbarga	Siddaiah Puranik
59	1990	Hubli	R. C. Hiremath
60	1990	Mysore	K. S. Narasimhaswamy
61	1992	Davangere	G. S. Shivarudrappa
62	1993	Koppal	Simpi Linganna
63	1994	Mandya	Chaduranga
64	1995	Mudhol	H. L. Nage Gowda
65	1996	Hassan	Channaveera Kanavi
66	1997	Mangalore	Kayyar Kinhana Rai
67	1999	Kanakapura	S. L. Bhyrappa
68	2000	Bagalkot	Shantadevi Malawada
69	2002	Tumakuru	U. R. Ananthamurthy
70	2003	Belgaum	Patil Puttappa

No	Year	Location	President
71	2003	Moodabidri	Kamala Hampana
72	2006	Bidar	Shantarasa Hemberalu
73	2007	Shimoga	K. S. Nissar Ahmed
74	2008	Udupi	L. S. Sheshagiri Rao
75	2009	Chitradurga	L. Basavaraju
76	2010	Gadag	Geetha Nagabhushan
77	2011	Bengaluru	G. Venkatasubbaiah
78	2012	Gangavati	C.P.Krishnakumar
79	2013	Bijapur[2]	KO.Chanabassapa
80	2014	Madikeri[3]	Na D'Souza
81	2015	Shravanabelagola	Dr. Siddalingaiah

Presidents of the Kannada Sahitya Parishat, Bengaluru (1915-2015)

Sri H.V,Nanjundiah	1915 to 1920
Sir. M. Kantaraja Urs.	1920 to 1923
Sri Kanteerava Narasimha Raja Odeyar Bahaddur	1924 to 1940
Sri. Jayachamaraja Odeyar Bahaddur	1940 to 1941
Sri.Basava Prabhu Raja Lakhamana Gouda Saradesayi Bahaddur	1941 to 1946
Sri Lokur Narayana Rao Swami Rao	1947 to 1949
Sri. Rev. Uttangi Channappa	1949 to 1950
Sri. M.R.Srinivasa Murthy	1950 to 1953
Dr. Masti Venkatesha Iyengar	1953 to 1954
Sri. A.N.Murthy Rao	1954 to 1956
Sri. B.Shivamurthy Shastry	1956 to 1964
Prof. G. Venkatasubbaiah	1964 to 1969
Sri. G. Narayana	1969 to 1978
Dr.Hampa Nagarajaiah	1978 to 1986
H.B.Jwalanayya	1986 to 1987
Prof.G.S.Siddalingaiah	1987 to 1992
Sri. G.R.Channabasappa	1992 to 1995
Dr. S.S. Marulayya	1995 to 1998
Sri. N. Basavaradhya	1998 to 2001
Sri. Harikrishna Punaroor	2001 to 2004
Prof.Chadrashkhara Patil	2004 to 2008
Dr Nalluru Prasad R.K.	2008 to 2012
Sri.Pundarika Halamlbi	Since 3-5-2012

Few prominent awards showered by the Parishat are B.Sarojadevi Award [since 1997]: ten thousand rupees cash; Chavundaraya Award[since 1995]:twenty thousand cash; and Dr.T.V.Venkatachala Shastry Award [25 thousand rupees cash once in three years].

Nrupatunga Sahitya Award [₹.5 lakh cash]. The winners of the Nrupatunga award are as follows: Nadoja. Dr.D.Javaregowda[2007]; Nadoja Dr.Patil

Puttappa [2008]; Nadoja Dr.G.S.Shivarudrappa [2009]; Dr.C.P.Krishna Kumar [2010]; Dr.M.M.Kalburgi [2011]; Dr.Sara Abu Bakkr [2012]; Dr. Baragooru Ramachandrappa (2013).

Tulu Language and Literature

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

Tulu has its own linguistic peculiarities and shares a number of common features with Kannada and other Dravidian languages. Tulu has a very vast folk tradition and is mainly found in Paddanas, Sandi, Kabita, Uralu, Padipu, Nriyapadya, Gadi, Ogatu, Jogula, Ajjikathe and other forms.

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

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

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

Mangaluru University established in 1980 provided a new scope for the higher studies of Tulu. 'Tuluva paripuduponna moola katt (Matrilintal system in Tulu Culture) submitted to Dravidian University through the Department of Tulu and Translation studies Kuppam by Sayi geetha (ಸಾಯಿ ಗೀತಾ).

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

In 20th century the scholars like Narayana Kille, Badakabail Parameshwaraiah, Tingalaya, Sathya mitrad, Bangera, Pakira mulaya, Padubidri Shivanna Hegde, historians like Basale Thore, Mukunda Prabhu P.N.Narasimha Murthy, B.Vasanth Shetty, Vasantha Madhava, K.V.Ramesh Pundikari, Ganapayya Bhat, B.Jagadish Settyh, T.Murigesha read the inscriptions of Tulu nadu and described them.

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

on Tulu language, culture and folklore of the Tuluvas.

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

Research on Tulu language, folklore and history is carried on in the Kannada department of the Mangaluru University and the Rashtrakavi Govinda Pai Research Centre at M.G.M.College, Udupi. Scholars in Pune, Annamalai and Trivandrum Universities are engaged in research in Tulu language. The Govinda Pai Centre at Udupi has compiled a multi-volume on modern Tulu Lexicon.

Tulu Sahitya Academy founded in 1995. So far 60 humanaries of Tulu literature were honoured by Tulu sahitya academy upto 2010.

It includes the Tulu associations also. Its office is at Mangaluru.

Kodava Language and Literature

Historically speaking according to 'Tamilagam Shangam Kannada Nadu-Nudi' [S.Settar], Kodava language was spoken as one of the principal language in Kodagu, along with Kannada, in the Sangam period. i.e. atleast from 3rd century A.D. Kodavas knew Kannada since the reign of Kadambas (4th century), Gangas[5th to 11th century], Kannada was the court language of Gangas, Kongalvas, Changalvas, Hoysalas, Vijayanagara and Haleri Kings.

Among the 106 inscriptions published, 104 are in Kannada language. [the two inscription bear Malayam, Vatteluttu and Tamil mixed language]. This clearly indicates that Kannada was the court language. Kodava language was principally in co-usage by the people orally. It was the mother tongue of the Kodavas and 22 non-

kodava families of Kodagu. Out of which some have migrated from Kerala and Tulunadu. Kodagu had considerable Malayalam influence as its principal trade connections was with Malabar; It has also considerable cultural Tulunad [Dakshina Kannada] influence. Some of the main deities worshipped in coorg are from Malayalam and Tulunad.

By the time that the Haleri dynasty which took over the reins of administration of Kodagu [later parts of 16th century] continued Kannada as the court language, honoured oral usage of Kodava language. The Kannada influence since the adoption of Kannada script for writing of Kodava language has brought many shades in the usage. Kodava language has retained some of the poorva Halagannada characteristics, which has become obsolete in modern Kannada. For example, 'Akku' [meaning approximately 'yes'] used in 6th century Chalukya Mangalesha inscription is still used in Kodava language.

In 1902 A.D. Dr.Koravanda Appaiah of Kadagadalu village has written 'Kodagara Kulacharadadi Tattwojjivini'; he is supposed to be first person who tried to find Kodava Script for Kodava language- though the kodava lipi was in the Kannada script form. He has also written 'Kadagadalatool Joyidosoolidoe' a small book and Sallepat 1933 in Kodava language. Appaneravanda Haradasa Appaccha kavi supposed to be the Adikavi of Kodava Literature has written four dramas in Kodava language [Kaveri, yayathi, Subramanya, Savitri].

Nadikeriyanda Chinnappa in 1924 compiled 'pattole palme' containing folk songs of Kodava culture in Kodava language and explained the social aspects of the Kodava families in kodagu. He has translated 'Bhagavadgita' in the name 'Bhagavatanda Pot'. These classic authors were the pioneer writers in Kodava language. Dr.Boveriyanda Nanjamma Chinnappa couple have published the English translation of 'Pattole Palami' in 2002.

After the merger of Kodagu with Karnataka, the literary awakning had a positive progress. Dr.I.M.Muttanna the author of 'A Ting model state of South India', 'Coorg memories', has published the Kodava language poetic collection Viz., Pumale, Manimale and dramas. He has also written Kodava-kannada dictionary and 'Kodava Tak Aksharmale'.

He says 40% of Kannada is in usage in Kodava Language along with the Malayalam. Hence we find it is easy to understand Kodava language, and feel homely. B.D.Ganapathi has written two books Viz., Kuttumbolicha and 'Nanga Kodava' in Kodava language. His Kannada Book on Kodava culture 'Kodagu Mattu Kodavaru' has won him the state Academy award. His novel 'Kanni Kaveri' in Kannada is also famous. The Kodava Tak Parishat established in 1978 held first its Sammelan in the same year at Virarajendrapet. B.D.Ganpathi was the president of that Sammelan. This parishat is holding Kodava Literary conference every year.

Periyanda Changappa has published 'Kodavada Andolat Pot' which depicts the folk culture, geographical area and the view of the Kodavas towards the rulers and their administration etc., in Kodava language. Mukkatira S.Poovaliah has written 'Vidhi Mahime' and 'Druva Kamala' dramas in Kodava language. Major Puggare Biddappa has compiled a folk poems 'Nellakki Nadubade', which includes the incidents in the Kodagu, upto the British period. Kuppacchira Monnappa from Maggula village, has published 'Pommale Kodag' which gives the brief histry of Kodagu and family histry of the Kodavas residing in the nadus of Kodagu[different parts of Kodagu] and the heroic deeds by the members of the respective family. Murnad Madeyanda Ravi Somaiah has written novels out of which 'Telnir' is famous.

Non-Kodavas like late V.S.Ramakrishna a Senior Litterateur has written 'Sadguru Appaiah Swamy Charite'[a centenary memorial publication] in Kodava language. Also he has written Sri.Kaveri Mahatme, Shantidevara Mahatme, Sri. Maggula Mahatme in Bhamini Shatpadi Metre in Kodava language. He has also translated 'Kodagara beerangal, Devakad, Panya Bhoomi' from Kannada [written by M.G.Nagaraj] to Kodava language. It was published by Karnatka Kodava Sahitya Academy in 1997. Late Mandira Jaya Appanna has published her 'Kodava Jaya Bharatha', a Kodava language Epic in Shatpadi metre based on the story of Mahabharata in 2011. She had also won the bhasha Samman award for Kodava Language by Central Sahitya Academy in 2012, carrying a cash award 1 lakh rupees.

Addanda C.Cariyappa has written dramas in Kodava language and staged Kodava Dramas. He has won the Prestigious Bhasha Sammelan award for Kodava language by central Sahitya

Academy[Kendra Kannada Sahitya Academy] in 2012 carrying a cash award of rupees 1 lakh.

Polibetta Kuthand Parvati Poovaiah, Siddapur Chedaneda Dechamma Karumbaiah, Meena Koodlekere, Kodandera Smt.Biddappa, Ajjamada Sudha Muttanna, M.Rekha Madappa of Beligeri, Puliyanda Sumi Chengappa of Mekur, Mande Panda Geetha Mandanna, Kachimada Subbamma are the writers who have made names in Kodava Literature field, writing Novels, Stories etc., Smt. Dotty Ulliyada Poovaiah is a famous novelist and journalist. She has written 11 novels, drama and brought out poetic collection.

Bacharaniyanda P.Appanna is a Senior Literateur who has written many Books in Kodava Language dealt on varios subjects. P.K.Changappa [who has translated Kodagina Gowramma's stories from Kannada to kodagu language], Nagesh Kaloor, Kullacchandra Chittappa Karyappa have written books in Kodava language. ChandraShekara MalloraHatti also has written a book in Kodava language viz., 'Narimangala' depicts the cultural zone of the Kodagu. The Kodava Eltakara Koota of Kodagu has published about 90 books to its credit in Kodagu language. There are still many more writers. The present information is only a very brief survey.

Kodava culture has a very rich folk tradition. Kodava folk songs depict the facets of their colourful life and tradition. The poems are both robust and humorous. The songs of the language have varied Peculiarities. The difference between the language used in those songs and the present spoken language is striking. The Kodavas and the Kodava language speaking families by tradition loved their land and we find their songs begin with patriotic praise of their land and their life giving river kaveri. Thus though they have a unique language, culture and tradition, they have shown their grateful and graceful loyalty to the state Karnataka and Indian Nation. Because they feel they are part and pareel of this entity.

The Kodava language weekly magazine 'Brahmagiri' was started in 1980, with ulliyada M.Poovaiah as its editor. At its inception the weekly had its stay at veerarajendrapet for about Six months. Later the office was shifted to Madikeri and even today it is being published from Madikeri as a popular Kodava weekly. Ulliyada M.Poovaiah is successfully editing the weekly as 'Kodava Takkra

Adya wara Patrike'. It also publishes annual Huttari Special issue. The script of the weekly is in Kannada. In 1983 another weekly in Kodava language 'Tuk Bolicha' began to be published from Veerarajendrapet. Balachanda. M. Changappa was the Editor. In the same year another weekly by name 'Jamma Nangada' was started at Gonikoppal, Paladira A.Ponnanna as editor. This weekly which was recognised as revolutionary had stagnation for some years and again took its start from 1986 at Murnad. Palandira Ramesh Ponnanna took initiative in this regard and became the Editor. 'Pommale' another weekly was started in 1992; during the year [2013], 'Kodava Palame' a monthly magazine has its inception and Itichanda Ramesh Kuttappa is the Editor.

A feature film titled 'Nadu Mann Nada Kol' made in Kodava language and directed by S.R.Rajan was released in 1972; Ponnamma, Ponnira Manassu filmed by D.Costa was also released in 2010. Apadanda T.Raghu has made a feature film series on In mane-i.e., original ancestors home 'Mandara Poov' a Kodava language film was made by Singoor Poovaiah, C.D's on Kottupot,[folksongs with folk instruments] and RajaRasa[devotional songs] in Kodava language has been brought out by Karnataka Kodava Sahitya Academy in about 2006 A.D.

In 1994 Karnatak Kodava Sahitya Academy was founded by the state Government. Ulliada M.Poovaiah was the first president of the Academy. It was followed by Mekerira Karyappa [1998]; Bacharaniyanda.P.Appanna [2001]; Cheriapanda Raja Nanjappa[2002]; Dati ulliyada poovaiah[2005]; Imudiyanda Rani Machaiah[2009], Addanda C.Karyappa[2012]. The Academy has honoured more than 89 persons with annual Awards upto 2010-11 and is functioning from Madikeri.

Konakani in Karnataka

Konkani which is an independent language is spoken by more than 15 lakh people spread all over the western coast of India of which more than 6 lakhs are in Karnataka. The Konkani speaking people were mostly living in Goa. But after the annexation of Goa by the Portuguese, many of them fled to Dakshina and Uttara Kannada fearing conversion to Christianity. At present, there is a large concentration of Konkani speaking people in South and North Kannada districts including Udupi district of Karnataka. Even though the

Konkani language and culture were suppressed by the Portuguese, the people who migrated from Goa managed to their culture to flourish. Among the Konkani literature produced in Karnataka, there are two distinct groups, one produced by the Konkani Hindus and the other by their Christian counterparts.

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

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

Konkani language flourished among the Christians of Dakshina Kannada. Konkani tracts and commentaries were prepared on the New Testament, Rev. Rafaele Pascetti and Rev. Fransesco Saverio da Santa Anna were the pioneers who studied Konkani.

The Jesuits who arrived and set up institutions like St. Joseph Seminary, St. Aloysius College, Fr. Muhller's Hospital and Kodialbail press gave a fillip to the development of Konkani culture and literature. Many other writers and poets wrote verses and commentaries on the Christian religion and culture.

As far as back 1912, two Mangalurian youngsters, Louis Mascarenhas and Louis Kannappa published the first Konkani journal with Kannada script, the 'Konkani Dirvem'. This was

followed by other journals like 'Rakno' 'Toinari', 'Mitr', 'Sukh-Dukh Y Sevak', 'Zag-mag' 'Vishal Konkani', 'Kanik' and 'Udev'.

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

Konkani has been recognised as the State language in Goa and is also included in the Eighth Schedule of the Indian Constitution. The State Government founded the Konkani Academy in 1994. From 1995-96 to 2011, 85 eminent writers were awarded by the Konkani Academy including Konkani newspapers and associations. Its office is at Mangaluru. 'Yuva puraskar' has been started from 2011, Mahadevi Kular, Vilas Nayak and Mahalakshmi Shenai were its recipients.

Urdu in Karnataka

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

The growth of Muslim power in the Deccan gave rise to a dire necessity for a new dialect which would help the ruling class to converse with various sections of the local population. The new dialect, the Deccani that emerged was a symbol of co-ordination, integration and understanding between the Hindus and the Muslims. The Bahamani Sultans patronised this language. There

were great literary works by celebrated writers and poets like Nijama ('Kadam Rao Padam'), Wajhi ('Qutab Mushtari and Sub-Rus'), Gawasi ('Saiful Mullock-O-Badie-UIKamat), Aajiz('Laila Majnu'), Balaqi ('Meraj Nama'), Ibn-Nishati (Phool Ban), Tabie ('Khaisa-L-Behram-O-Gul Andam') and Sewak ('Jung Nama'). Hazrath Bande Nawaz and his descendants wrote copiously in Urdu.

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

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

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

Dr.Siddaiah Puranik's Kannada poems have been translated by Hamid Almas in two volumes;

Devendra Kumar Hakari has translated Sher Shayiries to Kannada; Basavaraja Puranik has translated urdu stories to Kannada; Raghavendra Rao Jajba Alampuri has written urdu rubait[4 line poems] Revana Siddaiah Rudra Swamy Mutt has translated Kannada works to urdu and viceversa. Also he has a urdu poem collection to his credit. Dr.Vasantha Kushtagi has translated Historian Ferista's diary from Urdu to Kannada and translated 40 Urdu selected Gazals to Kannada.

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

Sanskrit in Karnataka

It is difficult to trace the advent of Sanskrit into Karnataka because the earliest available inscriptions are in Prakrit, and only from fourth century we have Sanskrit records. Also Chandravalli inscription of Mayura Varma of 4th century has now been regarded as a Sanskrit inscription; due to Pro.B.Rajashekharappa a renowned epigraphist who has proved it beyond doubt. But Seetharam Jagirdar differs from this view. The early Jaina poets who first wrote in Prakrit, later switched over to Sanskrit and only in the 9th Century A.D. they started writing in Kannada. Kannada is a language of the Dravidian group while Prakrit and Sanskrit belong to the Indo-Aryan group. The early books

on Kannada grammar were modelled on the lines of Sanskrit grammar and some were also written in Sanskrit. Kannada script has originated from the Brahmi script which also fathered the Devanagari script used for Sanskrit.

In the field of poetics and prosody, Kannada has derived much from Sanskrit. 'Kavirajamarga', 'Uday adityalankara', 'Kavyalankara', 'Madhavalankara', 'Rasaviveka', 'Shringararatnakara', 'Aprathima Veera Charita', 'Navarasalankara', 'Rasaratnakara', 'Narapativijaya' and many other works on 'alankara' written in Kannada, which closely follow Sanskrit 'alankara' works. Gradually many Sanskrit words entered Kannada and they were accepted into its fold. Literary works in Kannada mostly draw their themes from the original Sanskrit works like the Ramayana, Mahabharata, Brihatkatha, Jain Agamas, the Saiva Agamas and the Puranas. There were many poets and scholars in Karnataka who wrote in Sanskrit. 'Chudamani' (Vardhamanadeva). 'Kathasarith-sagara' (Somadeva) and many other Jain works are in Sanskrit. Some of the notable early works in Sanskrit that were produced by Sanskrit scholars of Karnataka are 'Parswanatha charita', 'Chandraprabha-charita', 'Varangacharita', 'Yashodhara charita', 'Harivamsha Purana', 'Gadya chinthamani', 'Jinadhata charita', 'Uttarapurana', 'Yashastilaka-champu', 'Kavirahasya', 'Mritasanjeevini', 'Vikramankadeva Charita', 'Gadyakarnamrita', 'R ukminikalyana', 'Ushaharana', 'Madhwa Vijaya', 'Jayateertha Vijaya', 'Vadirajacharitamrita', 'Vidyadhishha Vijaya', 'Satyanathabhyudaya', 'Raghavendra Vijaya', 'Satyaboha Vijaya', 'Guruvamsha katha kalpataru', 'Udaharanamala', 'Ramollasa', 'Tripura vijaya', 'Veerakampanaraya charita' or 'Madhura Vijaya', 'Alankara Sudhanidhi', 'Subhashita sudhanidhi', 'Ramabhyudaya', 'Narakasuravijaya', 'Jambavathi Kalyana', 'Kavi Karnarasayana', 'Veerabhadra Vijaya', 'Subhadraharana Vijaya', 'Nanjaraja Yashobhushana', 'Konkanabhyudaya', 'Hamsa Sandesha', 'Subhadra Parinaya' etc. are in Sanskrit.

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

of Bengaluru university has obtained Rashtrapathi award for his achievements in traditional Sanskrit Literary.

In the field of Kavya, Nataka and general literature the above mentioned works can be included. Karnataka's contribution in the field of literature on Shastras and religion in Sanskrit is very rich. Sureshwara-Vishwarupa. Anandagiri, Prakashatma, Anandabodha, Vidyarannya, Sayanacharya. Nrisimhashrama muni. Bharati teertha, Vadindra and Nrisimha sharma have written treatises on Advaita doctrines. Ramamishra deshika. Vatsyavarada. Parakalayati, Srinivasacharya and Anantacharya have written works on Vishitadvaita. Dr.Sri.Ja.Cha.Ni. also has rendered Sanskrit 'Siddanta Shikamani' to Kannada by the name Renukageeta, a Shakti Vishistadwaita philosophical work.

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

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

Moggeya Mayideva [15th century] has written 'Anubhava Sutra, Shataka traya in sanskrit; Ujjaneesha [15th century] and Marithntadarya have written commentaries on Siddhanta Shikhamani [a work on Shakti Vishishatadwaita]. M.G.Nanjundaradya has edited Srikhara Bhasya.

Dr.Sri Ja cha ni has not only translated the Sanskrit work siddanta shikhamani into kannda in the name 'Renuka Geetha', has also given free rendering of Siddanta Shikhamani into Kannada in different literary genre amounting to 36 publications and Manimakarani is one of the best work among them. Dr.Chandrashekhara shivacharya the head Kashi Jangamavadi mutt and a real nskrit scholar has published the interpretations of Siddantha Shikhamani in two large volumes. Dr.M.Shivakumara Swamy has translated the Sanskrit work Siddhanta Shikhamani to English. Dr.Mallikarjuna Paraddi has translated Akkamahadevi vachanas [Akkamahadevi's vachanani] and Basaveshwara vachanas to Sanskrit. He has also written an epic 'Basava Bhaskarodhaya' [16 chapters] in Sanskrit. Dr.M.Shivakumaraswamy, Dr.C.Shiva kumara Swamy, Dr.Prabhuswamy the trio have prepared 'Veerashaiva paribhashika padakosha' completely in Sanskrit, and the same has been published by Suttur Mutt. It is first of its kind. Dr.M.Shivakumaraswamy has translated Chandragnanagama and parameshwaragama to Kannada; Dr.C.Shivakumaraswamy has translated Makutagama, Anubhasvutra to Kannada.

Dr.H.V.NagarajaRao, Dr.Prahladachar, Dr.T.V. Satyanarayana, Dr.P.N.Basavaraj [Edited Shaiva Ratnakara], Dr.H.P.Malleshwaru and Vidwan Rajashekharaiah are famous sanskrit scholars. Karnataka has still more Sanskrit scholars to be named.

Ubhaya Vedantha Sabha at Bengaluru, Madhwa Siddhantha Sabha at Udupi, Abhivridhikarini Sabha, Samirasamaya Sabha and other organisations conduct Vidvat Sabhas annually. Thus, Sanskrit is very much present in the intellectual life of Karnataka. An Academy of Sanskrit Research was set up at Melkote in 1978. Recently Sanskrit university has been established. Mallepuram G. Venkatesh has been made the first Vice-chancellor of this university.

Pro.T.V.Venkatachala Shastri opines that the word Karnataka ['Karnatah' in Sanskrit] is found in Mahabharata [4th century B.C.-4th century A.D.]. The word 'Karunadu' is found only in Tamil meagerly or sporadically. According to the Tamil linguistic code or regulation 'Karunadu' is derived from the Sanskrit form of Karnata [i.e. the tadbhava form of Karnata is Karunadu]. Hence the usage of the word 'Karunadar' in Inglo-Adigal's

Shilpapadikaram of a later date, can be said is nothing but a modification of the usage of the 'Karnata' as 'Karunadu' word. Dr.Chidananda Murty also holds that 'Karnata' a Kannada word according to Tamil pronunciation has its form as 'Karunad'; 'Karnatakar' has become 'Karunadar'. All these facts imply that 'Karnata' originally a Sanskrit word, which is continued in the same form in Kannada, but in Tamil as 'Karnadu'. Thus scholars view that the word 'Karnataka' is a contribution to Kannada from Sanskrit and not from Tamil.

Telugu in Karnataka

The cultural, religious and literary affinities between the Karnataka and Andhra Pradesh are intimate and significant. Many Telugu kings ruled over large parts of the present day Karnataka and many Kannada rulers ruled over large areas of Telugu speaking country. Numerous Telugu inscriptions found in Karnataka and numerous Kannada inscriptions found in Andhra Pradesh reflect this fact. Before the advent of the Vijayanagar rulers both Telugu and Kannada had a common script. Now even though they have different scripts they are very close to each other. Palkurike Somanatha who is famous in Telugu literature as the author of 'Basava Puranam' is said to have written in Kannada, some of the Ragales and Vachanas and works like 'Sheela Sampadane' and 'Sahasra gananama'. Bhimakavi's 'Basavapurana' written in a classic Bhamini Shatpadi metre is the Kannada version of Palkurike Somanatha's Telugu Basavapurana. This Bhimakavi of 1369 A.D. writes that he has written in Kannada what palkurike Somanatha had written earlier the Basavapurana with aesthetic perception. The work of Bheemakavi though a translation has a natural story telling art and self-inspired, in depicting the history of Basavanna, without disturbing the original content of classic and has projected the untold facts.

Hosur Gowribidanur taluq Pullakavi an 18th century poet, has written 'Panditaradya Charitamu' a scholarly champu poetic classic in Telugu in seven chapters. It was further expanded to eight Ashwasas by Appacchu Kavi of Kottacheruvu Penegonda tq. This classic is in pure Telagu language, having placid style with beautiful meaningful words. It gives the history of Sri.Shaila Nidumamidi Petha of Gulur, inter-

woven with Shakti Vishishtadwaita philosophy in between.

Gutti Chandrashekahra Reddy has rendered Virappa Moily's 'Ramayan-anveshanam' and S.K.Ramachandra Rao's 'Tirupati Timmappa' into Telugu. JoladaRashi Doddanna Gowda's 'Shunya Sampadane' has been rendered to Telugu. Hagari Bommanahalli Gurumurthy Pendakur, a poet and historian has rendered 16 Telugu works Viz., Digambara Kavya; Sri Krishnadevaraya and Vijayanagara charite of Neluturu Venkataramaiah; Rayavachakamu of Kashi Vishwanatha Nayanaiah; Bhagna Vijaynagara Charita of Kundoor Eshwardutt; Oggukatha of Dr.R.Vasudeva Singh; Vyshya Dharma Prakashika of Atmuri Lakshmi Narasimha Somayaji etc., all these telugu works rendered to Kannada.

Chakanuru Ramgopal has translated 'Tejaswi Kathegalu', to Telugu. Aa.Na.Kru and S.L.Byrappa novels have been translated to Telugu and as a return fixture Yadamoori Veerendranath's Telugu novels, have been translated to Kannada. The history Srishaila Nidumamidi mutt (Gulur, Bagepalli Tq.,)written by M.G.Nagaraja has been translated to Telugu There are also works in Telugu like 'Simhagiri Vachanas', and 'Venkateshwara Vachanas' modelled on the Vachanas of Basaveshwara. The Vijayanagara period was the golden age for both Kannada and Telugu. The Vijayanagara court was the meeting place of both these languages and cultures. It provided oppurtunity for large scale exchange of ideas between the two people.

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

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

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

Tamil in Karnataka

Kannada and Tamil originated from the same proto-Dravidian language and Kannada is as old as Tamil in antiquity. Both Kannada and Tamil have influenced each other immensely. The Pallava and Chola dynasties ruled over large parts of the present Karnataka. The Gangas, Chalukyas, Hoysalas and the Vijayanagara emperors ruled over large parts of Tamilnadu. The two languages are so close to each other that some of the expressions of early Kannada are also found in Tamil. Like Tayiyar [in Tamil-Brahmi inscription]. 'Erumainat' is the Tamil form of original Kannada word 'Eruminadu', 'Poshil' in Tamil means door entrance is taken from 'Hosilu' of Kannada origin, [wide Shangam Tamilgam.p144].

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

It is presumed that the earliest Kannada poet Pampa must have known Tamil also. While Karna, defeating Duryodhana's wife in a game of dice and snatching her necklace as stake which is narrated by Pampa in Vikramarjuna Vijaya, has a Tamil source. Harihara's Ragales with their Ragale metre might have been an adaptation of 'avagal' of Tamil metre. In the days of Ramanuja who took shelter in Kannada speaking regions, the Srivaishnava religion he propagated had its impact on Kamataka. Many Tamil Brahmanas settled in the 'Agraharas' at places like Tondnur and Melkote. This religion and its literature in Tamil made an impact on Kannada literature. Sripadaraya who initiated Haridasa Sahitya

was influenced by Tamil devotional songs. The love of the Tamil poets for their language, their enthusiasm for pure Tamil expression and their deliberate attempt not to borrow from Sanskrit and to retain a good number of Tamil idioms influenced Kannada poets and writers. This attitude is reflected in the writings of Srivaishnava Kannada poets, like Chikkupadhyaya, Singararya, Tirumalarya and Sanchi Honnamma. They have made use of chaste Kannada even though they were well versed in Sanskrit.

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

Impact of Kannada on Tamil also is not small. Much religious movements in Karnataka like Jainism and the Ganapathi cult probably of Buddhist origin appear to have moved from Karnataka to Tamilnadu. The attention can also be drawn to that the name of the Ganapathi is also found in vedic literature. Another version is that Ganapathi was popular even before vedic age. It means he was a village deity. Tamil inscriptions speak of Jain ascetics from Shravanabelagola having been active in Tamilnadu.

Vatapi Ganapathi, whose praise is sung by Muttuswami Deekshitar, indicates the advent of Ganapathi cult into Tamilnadu via Karnataka. Chamarasa's 'Prabhulingaleele', Sarvajna's Vachanas, Vachanas of Basaveshwara and Akkamahadevi have been translated into Tamil. Tamil classics like 'Tirukkural', and 'Periyapuranam' have been rendered into Kannada. The Sanskrit Siddanta Shikamani of Shakti Vishistadwaita philosophy is also translated to Tamil.

Malayalam in Karnataka

Evidence of cultural unity between Kerala and Karnataka emanate from the legends like those of Parashurama creating the coastal belt. This slogan is actually made by R.H.Deshapande in 1893 at Dharwad Karnataka Vidyavardhaka Sanga, celebration in which B.M.Sri was also present. Though the two cultures could be the sprouts from a common Dravidian source, both perhaps had exposure to more or less identical

foreign influences also, because the entire strip of the West Coast constituted the core of trade and commercial activities in early times.

Robert translated the novel entitled 'Sukumari' by Joseph Muliyl in 1899. It is the first Malayalam novel translated into Kannada. Kendra Sahitya Academy, National Book Trust of India and others are published so many translated books of Kannada and Malayalam.

There is a large readership in Kannada for Malayalam literature, and this can be understood from the fact that a large number of Malayalam translations are published in Kannada magazines. A Kannada weekly conducted a translation workshop at Kasaragod in 1988. After that workshop the Kannada weekly *Tharanga* published the Malayalam short stories in a special issue. *Tharanga* also brought out a memorial issue on the occasion of the centenary year of the Malayalam short story.

Mangala a Kannada weekly introduced a few works popular in Malayalam to its readers. Pustaka prapancha edited by Srikrishna Alanahalli encouraged the translation of Malayalam literary works. It also published a special issue on Vaikom Muhammed Basheer a well known Malayalam writer. Kannada magazines through their translations introduced most of the famous Malayalam writers and most of the popular Malayalam short stories and novels are often published in Kannada magazines.

There are many Malayalam to Kannada translators who are involved in the translation process. For example T.Ubaid, B.K.Thimmappa, Karunakaran K.S, K.K.Nair, M.S.Laxmanachar, Saa. Raa. Aboobackar, Parvathi G.Ithal, K.K.Gangadharan, Ashok Kumar, Mohana Kuntar, Arthikaje Srikrishna Bhat etc. we can also note that there are some unpublished translations also in this area. The above mentioned translators have been constantly trying to bring Malayalam works into Kannada, and through their efforts many Malayalam writers have become familiar to Kannada readers.

Many universities have prepared textbooks incorporating translations. They select and translate only such works which come within the frame work of their academic needs. Karnatak University has published a translation entitled Tullal Kathegalu (Stories from Kunjan Nambiar's

Tullal) and Bengaluru University has published Keral Panineeyam (A grammar book by Raja Raja Varma).

The age old contact between Karnataka and Kerala entered into a new era during the missionary activities on the West Coast. Due to the patronage extended by the Sahitya Academy 'Chemmin', 'Yakshi' etc., of Malayali origin have been translated into Kannada. The Malayalam deities like Sri.Iggutappa with his brothers and sister have migrated from Kerala to Kodagu, probably in 13th century who are being worshipped as prominent deities the occasion of Huttari and other occasion on having their temples in Kodagu at Kakkare, Yavakapadi, Etc., Folk songs are also generated as them and published in pattole palame, a kodava kunguage folk edition. These temples have tantric ritual practices of Malayalam.

There are instances, though rare, of Kannada writers drawing inspiration from certain setting and features of Kerala life and *vice versa*. The well known progressive novel in Kannada, 'Chirasmarane' by Niranjana revolves around an incident that occurred in Kerala village Kayyar, and its Malayalam rendering won overwhelming appreciation. One of the latest poems by Dr. Ayyappa Panicker, the outstanding modern poet of Malayalam, is titled 'Chamundimaleyle Thiruvilayattam'. Mention may also be made of the Trivandrum Karnataka Association which brought out a volume viz., 'Mandara Mallige', a collection of representative pieces of Malayalam literature, translated into Kannada. In recent period a band of new writers have come up whose translation of short stories, novels, monographs etc., are bringing the two languages and culture into closer contact.

The Institute of South Indian books, Kannada Sahitya Parishat and the Department of Kannada and Culture etc., have published Malayalam works in Kannada. Kannada Sahitya Parishat and Department of Kannada and Culture have conducted Kannada-Malayalam translation workshops.

Kannada writers drawing inspiration from certain settings and features of Kerala life and *vice-versa*. The well known progressive novel in Kannada Chirasmarane by Niranjana revolves around an incident that occurred in a Kerala village, Kayyur, and it is no wonder that its Malayalam rendering

won a remarkably overwhelming appreciation. One of the latest poems by Dr.Ayyappa Panicker, the outstanding modern poet of Malayalam, goes under the title *Chamundimalayile Thiruvilayattam* and in the poem Kannada literary giant K.Shivarama Karanth along with the Kannada saint-composer Purandaradasa, appear in it as an image. But the acquaintance gathered through such instances is, after all, casual. More worthwhile than this will be the mode of mutual acquaintance which is sought to be fostered through the activities of Malayali cultural associations in Karnataka and thir counterparts in Kerala.

The Malayali association functioning at Hosapete in the name of Kairali Cultural Association, and the Kerala Samajam of Northe west Bengaluru are affiliated to NORKA of (Kerala Government Non-Resident Keralite's Affairs) Thiruvananthapuram. These associations are active in Social Service and have honoured Kannada. Malayalam cultural ambassadors. Now a regional office of NORKA is functioning at Bengaluru for the welfare of Malayalis in Karnataka.

K.T.Sridhar('Manju'), P.V.Puninchattaya, ('Nanna jani gondaneyittu'), Srikrishna Bhat Arthikaje ('Ayyappan'), K.K.Nair, C.Raghavar, M.S.Lakshmanachar, N.S.Sharada Prasad, P.G.Kamat, Sarah Abubakkar and Venugopala Kasaragod are prominent among them. In Tunchun festival in a Prestigious Indian poets conference held at Tiruvur organised by famous literateur M.T.Vasudeva Nair, L.N.Mukunda Raj and Smt. Hemapattana Shetty of Karnataka were invited to recite their poems in 2006. Also in the workshop translating Kannada poems to Malayalam and Malayalam poems into Kannada conducted in Kerala Kottayam poetry workshop. The Director being the famous poet H.S.Shivaprakash, L.N.Mukundaraj translated Malayalam poems to Kannada.

The Karnataka Sangha of Thiruvananthapuram has brought out a publication called 'Purandaradasara Keerthanavali' with Malayalam translations with details of musical notes and explanations. An inscription in palur mahalingeswara temple of Kodagu contains Malayalam Script and language, belonging to 14th century [Ec.Vol.1.Kodagu 20].

The universities in Karnataka offer Malayalam as one of the languages to be studied at the degree level. There is a department of Malayalam in the Mangaluru Government college. The M.A. course in

South India studies run by the Mysuru University has also given Malayalam its due recognition. Kannada University conducted Kannada-Malayalam poetry from station workshops twice, first in 1996 and again in 2007 collaboration with Karnataka and Kerala Sahitya Academy. The Kannada Translation of Malayalam poetry has been published and also in 1997 conducted a three way translation workshop in which Kannada plays and short stories were translated into Malayalam and English, some Malayalam into Kannada and English.

In 2007, Kannada University organized a seminar on problems of translation of social science text books in Kannada and Malayalam. Kannada Development Authority prepared and published a book entitled *Kannada Swayam Patanam* for the Malayalam students studying Medicine and Engineering in Karnataka.

Kannada University also published Kerala Kathana a book on Kerala culture written by Mohana Kuntar in 2006. Kannada Sahitya Parishat has brought out a cognate Dictionary of South Indian Dravidian Languages such as Tamil, Telugu, Tulu, Kodava and Malayalam.

Shobda Thaaraavali a Malayalam Dictionary prepared by Srikanteshwaran also contain words of other South Indian Language including Kannada. In the same way the Malayalam lexicon prepared by Kerala University, Thiruvananthapuram, also includes Kannada language.

Marathi in Karnataka

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

The Muslim rulers of Vijayapura, Mysuru and many small *jahgirs* in Karnataka like Jamkhandi

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

Novelists Prof.Nikhumba, Indira Sant and Ranjit Desai, Prof Aravinda Yalgi, Madhavi Desai, Priya Prabhu are among the noted writers from Belagavi district. G.D.Khare of Gadag has won award for his work 'Gita Manna Darshan'. Prof G.A. Kulkarni from Dharwad was a noted short story writer. Dr. A.R.Toro from Ainapur has translated many Marathi works to Kannada and *vice versa*. He received the Jnanapith award for his Marathi works. R.G.Kalangade of Hubballi has written many religious works including one on Sayanacharya. Of writers from Dharwad Prof.

B.R. Modak, Vidya Sapre (novelist), and Baburao Gaekwad can be mentioned. S.S. Gokhale's unique work 'Akashasi Jadavu Nate' is on astronomy. Devalgaonkar and G.P.Joshi from Kalaburagi also write in Marathi and the latter's work on 'Krishna-Godavari Parisar' being a notable work on cultural history.

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

JOURNALISM IN KARNATAKA

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

The city of Mysuru was the centre of all literary and political activities in the erstwhile Mysuru State and naturally, newspapers and periodicals were born there. 'Mysuru Vruttanta Bodhini' and 'Karnataka Prakashika' were among them. Newspapers and periodicals were published from Belagavi, Vijayapura, Dharwad, Shivamogga, Karwar and Bengaluru also during the same period. M.Venkatakrishnaiah, the grand old man of Mysuru was an excelled adept in journalism. He ventured into journalism through the 'Hita Bodhini', a journal of high esteem in 1883. It was edited by M.B. Srinivasa lyengar and M.S. Puttanna. Venkatakrishnaiah started his own weekly, the 'Vruttanta Chintamani' in 1885. Readers were thrilled to read his sharp editorial comments. He started many journals both in Kannada and English in Mysuru. 'Mysuru Herald' (1886, English), 'Wealth of Mysuru' (1912, English Monthly), the 'Sampadabhyudaya' (Kannada daily, 1912) the 'Nature Cure' (English), and the 'Sadhvi' (1912). The 'Sadhvi', started as a Kannada weekly, later served as a daily for long. As a man with reformist ideas, Venkatakrishnaiah has left his indelible mark on Kannada journalism.

In the beginning of the Twentieth Century political movements changed the surface of

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

P.R. Ramaiah's 'Tayi Nadu' (1926, Mysuru) was a staunch nationalist newspaper. In the beginning, it was a weekly originating from Mysuru, but later was transferred to Bengaluru and converted into a daily (1928). N.S.Seetharama Sastry worked in both the weekly and daily. 'Desha Bandhu' (1931, Bengaluru) edited by C.Hayavadana Rao was succeeded by N.S. Venkoba Rao. The 'Veera Kesari' (1928, Bengaluru) of M. Seetharama Sastry made its presence felt, by his sharp editorials. T.T.Sharma who had a penchant for the hecking of authorities, endeared himself to the freedom lovers. The writings in his 'Vishwa Karnataka' (1925) always troubled the authorities. Siddavanahalli Krishna Sharma ran the paper when T.T. Sharma was unable to attend to his work for some time. B.N. Gupta's 'Prajamata' (1931, Madras) was an eye-sore to the authorities constantly. When it was shifted to Bengaluru it experienced difficulties and to avoid the proscribing of its copies. B.N. Gupta started publishing it under the title 'Prajamitra' from Hubballi. Gupta also founded the 'Janavani' an evening Kannada daily (1934). Other journals such as the 'Swadeshabhmani' (Mangaluru, 1907), the 'Nadegannadi' and the 'Vikata Vinodini' (monthly) the last being a monthly dedicated to

humour, 'Koravanji' being another such venture.

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

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

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

The Mysuru city has a very large number of evening dailies, besides other periodicals and journals. They include, 'Mysuru Patrike' (1941), 'Varthamana'(1947), 'Vishwadoota' (1962), 'Asoka'

(1964), 'Rajya Dharma' (1967), 'Sudharma' (1970)-a Sanksrit daily, the 'Aruna' (1947), 'Vijaya' (1947), 'Independent' (1967) and 'Sankranthi' (1936) and sanskrit dailies' 'Sadhvi' was run by Agaram Rangaiah who had his training in Journalism under Dr. Annie Besant.

The beginning of the eighties was the period of censorship. The National Emergency days of 1975 caused a suffocating atmosphere for Journalism. Journalism in particular had to live down its ignominy of buckling under pressure during the Emergency. Another important circumstance that determined the role of the press was the need for effective opposition due to the one-party rule for a long time in the country. Perhaps one of the most important magazines that caught the spirit of this prevailing mood and was successful in expressing it sharply without any adornment was 'Lankesh Patrike' (1978). Not that there were no such attempts before. Sheshappa's 'Kidi' heralded the trend by exposing the establishment. 'Kidi' was Sheshappa's one-man paper. Though Lankesh followed his example he did it in a different and organised manner. Of late 'Hai Bengaluru' is doing a similar job, led by Ravi Belagere.

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

from Bengaluru is also being published from Bengaluru and Shivamogga.

'Vijayavani' daily under the leadership of Vijaya Sankeshwar was started in 2000 A.D. 'E Bhanuvara' a weekly started in 2005, is being edited and published by Mahadevaprakash ex-editor of 'Lokavani' daily and 'Kannada Nudi' of Kannada Sahitya Parishat. 'Bahujana Kannadigaru' a fortnight started in 1978 is being edited by Ramanna Kodi, Hosalli and published in Bengaluru.

Rural Journalism is developing very fast [inalacrity] and regional newspapers and journals are being published in sufficient number. [vide Gazeetter Kannada version P.837]- Apart from these dailies and weeklies, 'Mamidi', as a trimonthly research journal started in 1986. Siddaganga[1965], Prasada[1967], Basavapatha, Mahamane[1998], Rambhapuri Belagu[1992], 'Degula prabhe, are being published as monthlies. As Literary magazines Sankramana Gandhibazar, Shudra, Rujuvatu, Etc., are being published. From 1986-87, 'Ithihasa darshana' the annual scholarly research volume is being published from Bengaluru. Quarterly Journal of Mythic Society an English periodical published by Mythic Society Bengaluru Since 1909.

'Kannada Sahitya Parishat Patrike'[1916] a periodical in Kannada, 'Kannada Nudi'[1938] monthly are continuously published from Kannada Sahitya Parishat. 'Prabhudda Karnataka', 'Sadhane', 'Lochana', Etc., are published by universities and literary organizations. Similarly many Literary, research and news magazines exist. Universities, academies and literary organization are publishing literary periodicals and journals. 'E Masa Nataka' a drama oriented magazine is being published [1997-98] from Bengaluru.

The [Economic] Liberalisation which was influenced in the beginning of 90's the news media [Samooaha Madhyama] was benefitted much. The main advantage was avoidance of the dearth [paucity] in foreign exchange. The private satellite channel propagation was started in 90's alone and marvelous changes in field of media occurred. Earning in the T.V. Industry is comparatively high, while earning that of Journalism industry is about half of the T.V. Industry and that of Radio is comparitevely very meager to that of T.V.Industry. Another factor is that even though the regional

language newspapers have larger circulations they do not get much advertisements which is the main income source compared to that of English newspapers. Even 1/3rd of the income of an English newspaper is not being accessible to the regional language newspapers.

In spite of all these factors, Newspapers have played their own role in political, Social, Literary and cultural life of Karnataka. Now a days, the Kannada newspapers have improved their circulations with sufficient advertisements and have become attractive with their Sunday special issues and regional editions. Even evening daily papers like Sanjeevani, E-Sanje etc., are being published in Bengaluru.

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

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

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

Karnataka Madhyama Academy

As per the wishes of executive Journalists for the start of Pakrike Academy, the then chief minister R.Gundu Rao consented for its inception. Consequently through the state department of information and publicity, with 23 members committee Karnataka patrika Academy was

established in Jan.25, 1984. Since the stretch and scope of the Journalism expanded through Television, Internet patrika academy was re-named as Karnataka Madhyama Academy on 17.5.2003. Dr.Nadig Krishnamurty became its first president. Next the Kannada prabha editor Shamanna became the president. G.Narayana was the president during 1987-1990. Next in order were K.N.Harikumar [1990-92]; S.G.Mysuru Matha[1993-95]; K.Shridhara Achar [1995-98]; Garudanagiri Nagaraj[1998-2000]; N.Arjunadeva [2001-04]; V.N.Subharao [2005-08]; A.P.Parameshwara [2008-2011]; M.A.Ponnappa [2011-13]. The academy developed stage by stage in during each president's Tenure. D.P.Prameshwarappa was made its president's

The Academy in the course of its activity; conducted training camps to the journalist of rural area at district level; publication of literature pertaining to journalism; publication of a paper[magazine]; duly awarding the journalists who have rendered distinctive service in their field; preparation of a documentary film as 'Kannada Journalism'; bringing out the cassette of the sound record of great Journalists; microfilming of old newspapers; conducting cartoonist camp; observation of newspaper day [Patrike Vinacharane] on July 1st; Developing Library of Madhyama Academy; training to Journalist in computer area; website arrangement; training to photographers of the Madhyama field; arranging Endowment lectures; Madhyama-Manthana colloquy [dialogue] programme; the four programme for desk Journalist; holding several seminars, Workshops, Lectures Etc., have all been in the executive pervue of the Academy, which were successfully carried. Also in 1989 the 145th Journalism yecar and for the first time Documentary film was prepared and exhibited. The introductory books on newspapers that have completed 25 years were also published. Smt. Yashodamma Narayana Endowment fund was also established in 'Karnataka Karya Nirata Patra Karthara Sangha'. The Academy has published books on 'Bharatiya Patrikodyama', 'Madhyama Paribhashika' [Technical words of the media], 'Karnataka Patrika Ithihasa' 9 volumes[History of Karnataka newspapers-media] all in total more than 30 books have been published.

Since the inception of the Academy it is honouring Journalists including different

newspapers and their institutions. Famous and senior Journalists are being honoured annually by the Academy. Some Newspapers and institutions are also honouring the Journalists with awards. The awards used to be given even to investigation [Shodana] reports, crime reports. In addition special awards are being given. From 1987 upto 2011 among the media people, 428 noteworthy Journalists have been awarded.

The special awards are also given to the excellent designing, reports, best newsreaders of Dooradharshan, News Documentaries. During 2007-08 totally 12 such outstanding persons have been awarded for different dimension of achievements in the field of Journalism.

The special award of Journalism presented to the following noteworthy Journalists: H.S.Krishna Swamy Iyengar [HSK:1996]; Venkatesha Kulakarni [1997]; B.ChandraGowda [1998]; M.Malliharjunaiah[1999]; Pro.G.Venkata Subbaiah [2000]; H.Y.Sharada Prasad [2001]; R.K.Lakshman [2002]; M.V.Kamat [2003]; U.R.Rao [2004]; K.S.Sacchidananda Murthy [2005]; Raj Changappa[2006]; Girish Nikkam [2007]; K.N.Shantha Kumar [2008]; Krishnaprasad [2009]; G.N.Raganatha Rao [2010]; Arakere Jayaram [2011].

Andolana Award have been presented to the following News-papers: Kolara Patrike [1997]; Janathavani (1998); Kannadamma [1999]; Janamitra [2000]; Kranthi [2001]; Hosadigantha[2002];Kranthi-Deepa [2003]; Prajapragati[2004]; Karawali Manjavu [2005]; Suddi Mula[2006]; Kannada Janatha Ranga [2007]; Karnataka Sandhyakala[2008]; Navodaya [2009]; Lokadarshana [2010]; Sulyasuddi Bidugade [2011].

Abhimani Award has been offered to the following eminent Journalists. Rajesh Shihaje [2000]; Abburu Rajashekar [2001]; D.N.Sripadu [2002]; S.Chandrashekar [2003]; Omkara Kakade [2004]; Sheshamurty Avadhani [2005]; Shivananda Tagadur [2006]; Y.G.Jagadish [2007]; Suchetana Nayaka [2008]; H.T.Anil [2009]; S.N.Suresh [2010]; K.Narasimha Murthy[2011].

The awardees of 'Mysuru Digantha' patrike prashasti are: M.Jayaram [2002]; Harshavardhana V.Sheelavantha [2003]; Maniyala Ganesha Shenay [2004]; Basavaraja Hongal [2005]; B.N.Sridhar [2006]; Mallikarjuna Siddanna navara [2007];

Kru.Pa.Ganesh[2008]; K.Shashikumar [2009]; Bharathi Hegde [2010]; T.L.Srinivasa [2011].

During 1989-90, four institutions namely Lokashikshana Trust, Hubballi; the Printers [Mysuru] Ltd., Bengaluru; Manipal Printers and Publications Ltd., Manipal; and 'Nadoja' Belagavi were honoured. Since 2008 'Varsha da vyakti' award is being offered and the following are the awardees: Vishweshwara Bhat [2008]; Gowri Lankesh[2009]; Dr.S.R.Ramaswami[2010]; Hunasavadi Rajan[2011].

T.S. Ramachandra Rao Award: This award is the highest honour in Journalism field. It is given by the Department of information and publicity to the eminent Journalists who have rendered service in best designing of Newspapers, reports, Newsreading in Television, and News documentary etc., in the name of Prajavani ex-editor T.S.Ramachandra Rao. The award which was instituted in 1993 carries a certificate of Honour, plaque and cash of one lakh rupees. The names of the award receivers so far are: 'Patil Puttappa' [1993]; N.S.Sitarama Shastri [1994]; K.Shamarao [1995]; P.L.Bankapura [1996]; M.B.Singh [1997]; S.V.Jayasheelarao [1998]; Vaddarse Raghuramashetty [1999]; S.G.Mysurumath [2000]; E.R.Seetharam [2001]; K.Satyanaryna [2002]; Shadaksharappa [2003]; Nagamani S.Rao [2004]; Sureendradani [2005]; Raja Shailesha Chandragupta [2006]; Shivananda Joshi [2007]; B.V.Vaikunta raju [2008]; Rajashekara Kati [2009]; G.N.Ranganatharao [2010]; Garudanagiri Nagaraj[2011]. Apart from this developing Journalism and Eco-Journalism awards in the name of Mohare HanumanthaRao installed in 2010 are being given Shivasharanappa wali won the award in 2010 M.B.Desai in 2011.

The award for developing Journalism was installed in 2001. K.V.Paramesh won the award in 2010; Ravindrabhat Inakai in 2011. The award for Eco-Journalism was installed in 2001. Narayana Karanth Peraje won the award for 2010; Ajjamada Ramesh Kuttappa for 2011.

The Karnataka Media Academy on Thursday announced its annual awards for 59 journalists for 2012 and 2013.

Senior journalists H.S. Balaram and T.U. Satish Pai and H.S. Eshwar have been chosen for the Special Award for their lifetime contribution

to journalism for 2012 and 2013, according to a release from M.A. Ponnappa, chairperson of the academy.

While Mr. Balaram has been chosen for 2012, Mr. Satish Pai and Prof. Eshwar have won it for 2013.

The 20 journalists chosen for 2012 include Thimmappa Bhat, E.V. Sathyanarayana, Yagati Krishnamurthy, Anantha Chinivar, B.M. Haneef, K.S. Shantarama Rao, M Shanmugam, Khadri S. Achutan, G.N.Mohan, B.R.Srikant, RoopaRajivrao, G.S. Narayana Rao, G.V. Choodanatha Iyer, Surendra S. Wagle, Mallikarjuna Siddannanavar, Rauf Ahmed, B.V. Singh, Cheluvvaraju, H.S. Vrishabharaju and B.M. Padaki.

Among the 30 journalists, who have been chosen for the 2013 awards include Afshan Yasmeen, Special Correspondent The Hindu Bangalore. The others in the list are Ravi Hegde, Sugata Srinivasaraju, P.S. Chandrashekar, B.V. Nagaraju, Asha Krishnaswamy, S. Ravikumar, B.N. Gurumurthy, Mallikarjuna Biradar, Vijay Grower, Sadashiva Shenoy, S.K. Shamasundara, M.N. Gurumurthy, Dayashankara Maili, K. Shivakumar, Koodli Gururaj, B.G. Gujjarappa, G.N. Hanumantharayappa, M.S. Mani, N. Nagaraj, K.S. Ganesh, V. Mahesh Kumar, Pragati Gopalakrishna, N. Manjunath, Rajashekara Hatagundi, Syed Peer Basha Khadri, M.S. Rajendra Kumar, Tippanna Bhonsle and Raghavendra Bhat.

Andolana Award has been given to 'Namma Nadu' of Shimoga (2012) and 'Kittur Karnataka' of Gadag (2013). The Abhimani Award goes to Ugama Srinivas (2012) and Sachidananda Kurugunda (2013). Mysore Diganta Awards have been given to Chetan Padubidri (2012) and Raja Mannar (2013).

Folk Literature

We may have heard a story of a rich boy or a girl falling in Love with a poor girl or boy. Afterwards he or She lover facing many hardships including fierce opposition from the would-be parents-in-law, eventually marry themselves. Our folk literature is abundant in such stories. Such stories as our film sector also do produce. For example, consider the story of a vagrant husband whose exploits are finally discovered by the wife but pardoned immediately, true to the spirit of an ideal homewife. This as you may have thought is not a film story

either. This is the story of our lord Nanjunda Srikanteshwara of Nanjangud, who inspite of being wedded to the beautiful Deviri and Somaji [Dundiri!] the daughters of Devendraraya, had an affair going with Chamundi of the Chamundi hills. Because Chamundi had grace and elegance with holy language [Aaya ullollu ninu, chaya ullollu ninu-Nanjunda utters]. Or take the story of lord Ranganatha of the Biligiri hills, who fell in love with a poor Soliga girl and married her. So much importance is given to this story by the local people, the soligas, that they even to this day address Lord. Ranganatha as 'Bhava', that is Brother-in-law. These are the stories which could make wonderful film material, and it is no exaggeration if we say that the genesis of the majority of film stories is the folk-literature.

When we say folk literature we do not always mean written literature only. Folk tradition in Karnataka, as elsewhere, began orally. The systematic study of folk literature was initiated by European scholars. Anyone who glances at the Kittel dictionary is sure to be amazed by the abundant collection of proverbs most of which are of folk origin. Kittel was helped in this regard by his immediate superior at the Basel mission church Mangaluru, Rev-Moegling. Abbe Duboi's work, 'Hindu Manners Customs and Ceremonies'[1816] contain the details about those manners, customs, rituals etc., added with many folk tales. Mary Frere's 'old Deccan days' [1868] is an independent collection of 25 folk tales.

Among the Karnataka folklorists in Kodagu, Dr.Koravanda Appaiah in 1902 has written 'Kodagara Kulacharadi Tattwojjivini', containing Kodagina takkamme [headships], festivals, folk dances and songs, which is a study of folk and historical aspects of Kodagu. Nadikeriyanda, Chinnappa a scholar from Kodagu published in 1924, a book in Kudava language called 'Pattole Palame', which also contains the customs and rituals of Kodavas, explained in Kannad language in about 150 pages. The songs in this book are all in Kodava language. It is a collection of regional folklore with Kannada commentary.

This was followed by Halasangi brothers of North Karnataka who published three volumes of folk songs and ballads-Lavanis, titled 'Garatiya Hadu', 'Mallige Dande' and 'Jeevana Sangeetha'. Archaka B.RangaSwamy Bhatta of Mandya district brought

out a book 'Huttida Halli', a folk collection and Vithoba Venkanna brought out 'Halliya Hadugalu' [1933], which depicts the rural traditions of an entire village.

During pre-independence period B.S.Gaddagimath was perhaps the first scholar in Kannada to secure a doctorate for his thesis on folklore. When Mysuru university prescribed the folklore [folk literature] as a discipline/ subject, to Kannada M.A.classes, one Dhavalashri in 1967, brought out two volumes named 'Janapada Kathamruta' by editing the same. This can be said perhaps the first scientifically edited work of historical importance. Following this method Jee.Sham.Paramashivaiah wrote series of articles in Kannada Journals on folklore. H.M.Naik a scholar in linguistics published many articles on the study of folk culture. D.Javare Gowda, Chancellor of Mysuru University, established a 'Folklore Research Centre' at Mysuru. He also brought out a work Viz., 'Janapada Adhyana'. Bengaluru, Dharwad and Kalaburagi universities also have offered the oppurtunity to submit research scholarly thesis [Ph.d] on the study of folk culture. Even Hampi Kannada University, Shivamogga Kuvempu University Etc., have also been in the forefront now a days. In this regard 1993-94 Karnataka Sahitya Academy president Baragur Ramachandrappa envisaged the scheme publish to the books on sub-culture [upa-sanskriti; tributary culture]. The 37 books published in 1994 contain enormous folklore rich materials. The book entitled 'Kembatti Holeyara Samskriti' authored by M.G.Nagaraj, published under this scheme by the Academy. The author has comprehensively pictured the core of the folk culture of 'Kembatti' people of Kodagu. He has also furnished the collection of folk songs, stories, proverbs, thinking problems etc., in his book. His books Viz., 'Kodagu Zillya Suggikategalu', 'Kodagina Kaimadagalu', 'Kodagina Samskritika Janapada Nelegalu', are notable research oriented folklore works. Similarly the books on the people of sub-culture written by different authors to name a few are Dadapeer on Pinjar samskriti; Syed Zameerulla Sharif on Gondar Samskriti; Purushottama Bilimale on Koragara Samskriti; Siddagangaiah Kambalu on Iruligara Samskriti; Ambalike Hiriyanna on Kacche Gowligara Samskriti; Devendrakumara Hakari on Dombara Samskriti; D.B.Ramachandrachar on Kudiyaara Samskriti; P.N.Harish on yaravara Samskriti; Krishnamurti Honur in Myasa Bedara

Sanskriti; Lakshmi pathi Kolar on Mastikara Samskriti; Kotaganahalli Ramaiah on Sind Madigara Sanskriti; Rajappa Dalvai on Hakki Pikki Samskriti etc., contain the folk-culture factors comprehensively. As a matter of fact, the scheme first of its kind a new concept of studying basic culture-native culture in its original form, which was in dark.

Two other main centres for the study of folk literature are the Karnataka Janapada Trust and the Karnataka Janapada-Yakshagana Academy. The former has a collection of more than 1000 folk songs recorded from all over the state. The latter brings out an annual collection of folklore of about 100 pages at a low cost.

Kannada Sahitya Parishat also was running a diploma course in folklore. It has also published many books as folk-lore. In 2012 Janapada University has been established at Haveri. Hampi Kannada University has a research oriented course in folk-lore. In folk-lore section more than 30 Ph.d., degrees have been awarded; more than fifty books pertaining to folklore have been published. The Kodava Adhyayana Peetha of Mangaluru University is recording the variety of Kodava folk songs Balopat, Bodunammepat, Etc., afresh. Also it is recording the folk songs of Dalit Kembatti people.

Mathighatta Krishnamurty has brought out a series of voluminous books like 'Grihini Geethagalu', being a collection of folk songs. S.K.Karim Khan has travelled the length and breadth of Karnataka delivering lectures on folk literature.

'Karnataka Janapada Kathegalu'[1969] edited by Ramegowda; 'Kannada Janapada Kathegalu'[1970]; Aayda Janapada Kathegalu[selected folk stories], and Dakshina Karnatakada Janapada Kavya Prakaragalu by Gi.Sham.Paramashivaiah; 'Havagi Harida Annaiah by G.V.Dasegowda; 'Janapada Kathegalu', 'Ogatugalu' of H.J. Lakkappa Gowda; 'Padineralu' and 'Grama devategalu' of D.Lingaiyah; 'Dalimbe Rani Mattitara Kathegalu', 'Belagam Jilleya Janapada Kathegalu', 'Dharvada Jilleya Janapada Kathegalu', Raichuru Jilleya Janapada Kathegalu' by T.S.Rajappa; 'Vijayapura Zilleya Gondaligara Purana Kathegalu', 'Gondaligara Kathegalu' by Kyathanahalli Ramanna have been edited by the respective authors and published.

Similarly other noteworthy books edited are: 'Sankirna Janapada Kathegalu' of

T.N.Shankaranarayana; 'uttara Kannadada Janapada Kathegalu', 'Namma Janapada Kathe', Halakki Okkaligaru, Gramokkalu and Karavali Kathegalu Ogatugalu, etc., of L.R.Heggade; 'Bidimakkalu Belado' of Dr.Kalegowda Nagavara; Shivamogga Zilleya Janapada Kathegalu of Dr.Ambalike Hiriyanna; 'Ballari Zilleya Janapada Kathegalu' of Basavaraja Malashetty; 'Kulda, Kunta, Keppa-Jana, Kalla, Sullara Janapada Kathegalu', 'Strivadi Janapada Kathegalu' of Zeenalli Siddalingappa.

'Bangara Koodala Rani' of M.G.Eshwarappa; 'Bedarubombe mattu Itara Janapada Kathegalu' of D.K.Rajendra; 'Lambani ogatugalu' of P.K.Khandoba; 'Janapada Samskriti Ayamgalu' of Dr.Hi.Shi.Ramachandragowda; 'Kannada ogatugala sameekshe' of Dr.Num.Tapasvi Kumar; 'Singamma Helida Janapada kathegalu', 'Muttinaragini' of Dr.P.K.Rajashekara; Kannada Lavanigalu of Srikantha Koodige; 'Janapada Ogatu, kathegalu' of Kuruva Basavaraj Etc., are noteworthy editions.

Popular playwright novelist Chandrashekara Kambara has to his credit many popular adoptions of folk stories like Siri-Sampige, Singaravva Mattu Aramane, Kadu Kudure and Sangya-Balya. Girish Karnad, who wrote the folk story based play 'Nagamandala' has won international acclaim, and so did A.K.Ramanujan for his collection of folk-stories. The 106 Oral stories Ramanujan selected from Indian 22 languages wrote the same in English under the caption 'Bharatiya Janapada Kathegalu' and published. Dr.Mahabaleshwara Rao, has rendered those stories to Kannada language. B.V.Karant and C.Ashwath are the pioneers in scoring folk music to films. They made their debut as music directors to 'Vamsha Vriksha' and 'Kakana Kote' respectively. Krishna Murthy Hanoor has published Janapada Vira geethagalu, Myasa Bedara samskriti, Suvarna Janapada vol.1&2[ed], 'Karnataka Budakattugalu', 'Savirasiribelagu', etc.,

Many eminent folklorists have done research and made collection in the field of folklore. Famous among them are H.L.Nagegowda, K.R.Lingappa. B.B.Handi, and H.K.Rajegowda, who have done remarkable work in this field. D.Lingaiyah has published about 12 books on folklore. They include folk songs. Folk-stories, village deities and essays on folklore. Karnatakada Janapada Kavyagalu[1976], Janapada Katha Sangam[1979],

Kolatagalu[1983], Piriapattananda jagala[1989] are some of his noteworthy books. Dr.B.S.Swami has written books as folk literature and his book as 'Malemadeshwara' is a folk research work.

'Janapada Loka' of Janapada Parishat in the out-skirts of Ramanagaram has taken a good shape in the hands of H.L.Nagegowda. It has a rare collection of folk materials. 'Arambhadettu Inooru', 'Aane Banthondane', 'Nannuru', 'Veriyar Elvinnana Girijana Prapancha', 'Helavaru mathu avara Kavyagalu are some of his important collections. 'Kempanna Gowdana Yakshagana Kavyagalu', 'Vokkaliga Zangada sampradaya', 'Ithihasa Janapada' by H.K.Rajegowda are some of his notable works. The folklore books by K.R.Krishnaswamy[K.R.Kru] Rajegowda Hosalli, Hi.Chi.Boralingaiah and Mudenu Sanganna are also noteworthy. 'Karnataka Janapada Kalegalu' edited by Go.Ru.Channabasappa; His other folklore publications are 'Gramageethegalu' Maiduna Ramannana Tripadigalu, Baguru Nagamma Mattitara Hadugalu, Jogada Joku mattitara Hadugalu, Janapada dramas viz Sakshikallu and Bellakki Hindu Bedararyo and Honnabittaru Holakella (Ed). The folklore works by H.S.Siddagangappa are 'HalliaBalli', 'Bidar Zilleya Shishu Prasagalu', popular and noteworthy. Dr.Ja. cha.ni, a saint poet has also collected in 1999 and edited 'Korvanji sahitya. He has also written on village deities (Halagalada grama devategalu, 1940) and vrushaba samskrita based on folk practices are published.

Siddagangaiyah Kambalu has written the folklore books viz., Junjappana Kavya, Mathadu Mallige, Chendulla Makkala Ombattu Kodo Swamy. Similarly another folklorist T.Govinda Raju has brought out the books viz., Honna Kanaja, Hallimane, Prachya samskriti etc based on folklore.

Certain folk tales are common to all regions. One such tale is about a Harijan youth [S.C.] masquerading as Brahmin and marrying a girl from that community. When the girl discovers the deceit, throws herself into the pyre and becomes a Goddess. Another story is 'Kerege Hara'. The story is woven round a chaste woman. When the tank of the village was not filled up she sacrifices herself for the successful completion of village tank. We have many number of animal tales in which Fox takes the role of Trickster.

When we come to the realm of folk songs, we find songs for every rural activity, be it grinding, pounding, christening the baby[naming ceremony], marriage, nuptials or even tattooing, orally composed by folk. Tattooing is the Torte of a distinct community called the 'Koravanjies'. The 'Koravanji' songs is in the realm of folk songs. Kolata or Stick dance [cane dances] is unique to Karnataka. Especially Huttari Kolata the characteristic Kolata of Kodagu, which has about four types of minimum exhibit in its stick dance accompanied by the native drum voice.

Ballad or narative folk song is another distinct form. 'Ji.Sham.Pa' has classified them into twelve groups or tradition. They are: 1]DevaraGuddas 2]Neelagaras 3]Gane Players {4]Pillangovies} 4]Goravas 5]Chowdikeyavaru 6]Aradigalu 7] Karapaladavaru 8]Tambooriyavaru 9]Kinnara Jogigalu 10]Dombidasaru 11]Helavaru 12] Telagu Jangamaru.

Some of the popular folk story telling and ballads are Gunasagari, Sarjappanayakana kathe, Madakarinyaka, Kittor Chennamma, Sangolli Rayanna, Bala Nagamma, Male-Madeshwara Kavya, ManteSwamy Kavya, Nanjundeshwara Kavya, Zunjappana Kavya, Yallamma Kavya and Mylara Lingana Kavya.

Folk theatre too has a rich tradition in Karnataka. Who, for instance, has not heard of 'Yakshagana' of Coastal Karnataka, also in vogue in different parts of Karnataka, as Dodddata, Bayalata etc., Puppet theatre is another folk form, classified into two categories as Thogalugombe and Keelugombe. The former is a shadow play with the help of leather cut human or animal or superhuman forms and the latter are performed with the help of dolls with movable limbs controlled by strings by the operators. What Interests as literature is the narrative technique which would be quite engrossing. Then there are a host of books on folk medicine such as 'Padartha Sara', 'Vaidyaratnakara' etc. Many of these were brought out by, or with the help of the royal family of Mysuru.

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

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

Theatre in Karnataka

The Kavirajamarga of Srivijaya indicates in the first Aashwasa the existence of Nataka and Natakashala of its period. Dr.H.K.Ranganath quoting from Salatore's 'History of Vijayanagara' writes in his [Karnataka Rangabhoomi] during Krishnadevaraya's regime, in the capital Vijayanagar 'Pattada Natakashale' was existing. Ikkeri [Keladi] the sub-ordinate[samantha] of Vijaynagara had a 'Navarathna Khachita Natakashala as a regional centre. It is interesting to note that Godnapur inscription of 550 A.D too refers to drama, among other finearts with which Mayra's destor Veerasharma. Another inscription form Mugunda [now Muguda village] in 1045 A.D, indicates the existence of a 'Kannada theatre'.

The first written play in Kannada belongs to 17th century A.D., 'Mitravinda Govinda' written by court poet 'Singararya'. It was an adoption of Sri Harsha's Sanskrit play 'Ratnavali'. As the Literary scene in Karnataka was dominated overwhelmingly by Sanskrit; almost everyone could understand Sanskrit plays and as all Kannada poets modelled their poems on great Sanskrit poems, they took pride in composing poetry than in writing plays. Thus Sanskrit plays were only available till 17th centuy. But still we can recall the mugunda inscription of 1045 A.D. There must have been Kannada plays or translated from Sanskrit to Kannada, plays which were played in Kannada Nataka Shala.

Gradually writing plays in Kannada by eminent Kannada writers picked up. The situation was that from historical perspective, we see that writing of plays was at that time considered vulgar and cheap taste. But classical style dramas were either written or translated from Sanskrit and English and later staged.

In the regime of Kantirava Narasaraja Wodeyar of Mysuru [1638-1659 A.D], the palace had

'Nataka Shale'. Govindavaidya has written this in his Kantirava Narasaraja Vijaya.

In Keladi during the regime of Venkatappa Naika 'Nataka Shale' existed as per 'Keladi Nripa Vijaya' of Linganna Kavi' Ratnakaravarni in his 'Bharatesha Vaibhava' [1577A.D.] describes 'Nataka Shale' of romantic nature.

The 'Jambavathi Kalyana' said to have been written in Sanskrit by Krishnadevaraya was staged during 'Virupaksha deity's Chaitrotsava' at Vijayanagar. Saletore has stated this with evidence. Durgasimha of 11th century in his Panchatantra, says about 'Kruthaka [artificial] NatakaShalas' which was used to be played for the amusement recreation of queens, in their apartments.

H.K.Ranganath in his book 'Karnataka Rangabhumi' says that Karavali Yakshagana of Karki Mandali has inspired the inception of Maharashtra professional theatre. Pagarana or Hagarana seems to be an amusement type of performance. It was a folk theatre type. In this inscription of Pattadakal of 8th century the famous 'Natyacharya' seems to be a folk dancer. H.K.Ranganath in his books also writes about the antiquity of Kannada [stage] theatre, folk theatre [stage], professional theatre, amusement theatre.

In 1850's Aliya Lingaraja Arasu had profusely written Yakshagana dramas. Many of them were used to be demonstrated in 'Palace Kudure Totti'. Aramane Dashavatara Company was established in 1812 with the help of Dharmastala artists. Girija Kalyana, Modi Nataka etc., in 1826[during Mummadi Krishnaraja Wodeyar] was said to be enacted by Aramane Drama Company. At Bengaluru N.G.Bullappa Hindu Theatrical Company used to enact some bayalatas during that period. Yakshagana dramas of Parthi subba and Nanjunda Bhagavata used to be played at Mangaluru. Yakshagana Dramas were also there at Dharwad. Just as Parsi companies trying to dominate theatre in South Karnataka, in North Karnataka, Maharashtra drama companies of Sangli and Jamakhandi were trying for cultural domination. Then by 1874, Sakkere Balacharya [Shantha Kavi] started Karnataka Drama Mandali at Gadag. Just little earlier Halasangi Nataka Mandali was started at Halasangi. Shantakavi brought his own dramas viz., Kichaka, Banasura and *Vatstrapaharana* on the stage. Halasangi Company used to play Srimati Parinaya, Madalasa Parinaya, Droupadi

Vatstrapaharana, and Bhoumasura vadhe etc., written by Venkannacharya Agalagatti. The North Karnataka stage in one way being a people theatre, took its birth as a challenge to Marathi theatre domination; while Mysuru theatre was patronised by Mysuru palace. It cannot be denied that the self-esteem was awakened with reference to professional Kannada theatre, when Marathi and Parsi Drama Companies staged their dramas in Mysuru with pomp and glitter of stage set [stage craft], scene composition, grandeur of costumes curtain drops and lifts etc, This gave a new attraction to the Mysuru people. Indirectly for the development of Kannada theatre, Balivala Parsi company staged dramas was also responsible.

Abhinava Kalidasa Basavappa Shastri translated Sanskrit dramas to Kannada in 1880 so as to fit in to stage acting and thus he was responsible for the Kannada stage inception. Sri Chamarajendra Wodeyar has established during 1880-82 `Sri Chamarajendra Karnataka Natakasabha in Mysuru. The palace scholars also had a role in this attempt.

Apart from this some interested artists in 1879 - 80 under the leadership of C.R.Raghunatha Rao started a Nataka Mandali [Drama company] by name `Sri Shakuntala Karnataka Nataka Sabha`. But when the palace Nataka Sabha was started the artists joined to it. Even Parsi Balivala Company`s some artists when they came again in 1902 joined palace Nataka Sabha.

`Nataka Sangha` started at Sultanpet. Though it has not long survived, a contemporary drama company namely `Pere Shamaiyangar Company took its birth at Sultanpet. Mandya Rangacharya, Bengaluru Veena Vidwan Gopala Rao Timmappa of Sangita Sagara Chandrodaya Nataka Sabha [Yalahanka bagila company] etc., took initiative in staging dramas. Another contemporary company namely `Gollarapete Nataka Company, later divided itself and gave rise to the above Sangita Sagara Chandrodaya Nataka Sabha and City Opera Troupe [Rangabhoomi, 1925,].

Mandya Rangacharya started `Metropoliton Theatrical opera` [Rajadhani Nataka Mandali] in the public interest. It ran for some time. Gowri Narasimhaiah who was acting hero role in that opera, started Saraswati, Vilasa Nataka Sabha, to which Varadacharya also entered and showed his superb talent. In 1890 this sabha went to

Bengaluru and Ballari, gave shows and became famous.

A revolutionary change came over the Kannada people`s theatre when the stories of the two Sanskrit epics- Ramayana and Mahabharata-were made available to them through oral tradition. The hold of these epics on the mind of illiterate common people can be gauged from the fact that even to this day the majority of themes of their plays come from the stories of these epics. Dance and music predominated such plays. Gradually plays were written to placate gods to bestow goodwill on the subjects. This gave rise to Yakshagana, Bayalata, Krishna Parijata and many other forms of folk theatre. The British colonialists also contributed in a great way for the development of the theatres. They brought with them theatre troupes, which performed plays of Shakespeare and other popular plays in English. Encouraged by this, translations of these English plays to Kannada appeared and they were staged successfully.

Gradually, to cater to the people`s tastes, plays with a lot of dance and music in them were written. In the early days, people of low castes, who worked as labourers in the day time were illiterates, used to perform on the stages. Gradually it changed and all section people started acting in plays. Many literates started performing and another fact was that earlier, only men used to appear on the stage. Later changes in society encouraged women also to appear on the stage. Professional drama troupes started touring the state and performing at different centres. Some very old troupes like the Gubbi Company toured the state successfully. They made a name even in the neighbouring states and flourished. In North Karnataka, the companies like the Konnur Company, the Shirahatti Company, the Vishwa Gunadarsha Company, etc., which had talented actors and singers like Yallamma, Gurusiddappa, Venkoba Rao, Garuda Sadashiva Rao, Master Vaman Rao and others, gained prominence. In Southern Karnataka, there were eminent people like Varadachar, Gubbi Veeranna, Mohammed Peer, Malavalli Sundaramma, Subbayya Naidu, R. Nagendra Rao, Hirannayya, H.L.N.Simha, B.V.Gurumurthappa and others. Again in thin stories, uninspiring dialogues and melodrama notwithstanding, which was in vogue these artistes held the audience spell bound by their melodious voices and comedy, playing with the dramas of suitable standard. Inspite

of all this, drama companies were unable to compete successfully with cinema as a source of entertainment, and commercial theatres slowly disintegrated. The latter part of the 19th Century and the early 20th Century were the best times for the commercial theatre.

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

As a matter of fact, the stage plays seem to have jumped from puranic conscious of the first early half of 19th century to historical, social and national consciousness in early 20th century. That means puranic consciousness gave way to national consciousness in the theatrical opera. This is very clear from the dramas played by Mohammed Peer.

The translations started from Sanskrit Shakuntala in 1880's, to Kannada, proceeded with English dramas of Shakespear, Sheridan and Goldsmith were translated into Kannada. Court [palace] scholars like Bellave Narahari Sastri, Tirumale Srinivasa Iyenagar, Panyam Sundara Sastri, Ananthanarayana Sastry translated these dramas with the help of Basavappa Sastry and Jayarama Acharya. Subba Rao translated Othello [Shoorasena Charitre]. Anand Rao translated Romeo Juliet as Ramavarma Leelavathi], Merchant of Venice [Panchali parinaya] and Hamlet. These were staged at Dharwad, Belagavi, Ballari and Andra successfully.

H.K.Ranganath states that in the last decade of 19th century, Gubbi Company of Veerana had the credit of establishing the Kannada stage in South India. Many professional theaters also took birth in Mysuru and Bengaluru.

In the midst of traditional existence of these professional drama troupes, the 'Rathnavali' theatrical company of Varadachar increased the luster and charisma of the Kannada theatre in south India during 1904. Varadhacharya Nataka Mandala rendered profuse [copious] entertainments

both to scholars and common man. It improved stage music [theatrical music].

The classical stage or theatre in one way was Royal theatre/palace theatre. i.e., it was a court stage. Varadhachar transformed it into people's theatre. Mohamed Peer kept the music in the peoples theatre within the limits and converted it into prose oriented play theatre and poem oriented theatre. He enacted in Natakathna Gubbiveeranna Sri.Channabasaveshwara Kripa Poshita Nataka Sangha [1925]; Bharata Jana Manollasini Nataka Sabha[1925-26] and he himself established Lalitha Kala Vardhini Nataka Sabha[1927-29] Chandrakala Karnataka Nataka Mandali. Through his Mandali, he staged 'Gowthama Buddha and Shahajahan' plays written by B.Puttaswamaiah which were very popular. In the centenary celebration of Mohammed Peer (1997) a book on Mahannata Mohammed peer written by M.G.Nagaraja was released.

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

of amateur theatre they went to watch the play itself. Thus, the need for a capable director was felt. Talented directors like B.V. Karanth, came into the limelight.

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

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

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

Recent theatre enthusiasts like B.S.Venkataram, Prasanna, H.K. Ramachandra Murthy,

G.V.Shivanand, C.R. Simha and Ka.Vem. Rajagopal Siddagangaiah Kambalu adopted or translated many English plays of Brecht and staged them. Siddagangaiah Kambalu has written the plays viz., Benakana Kere Shunashefa, Tirukaraja, Chorapurana etc., L.N.Mukundaraj has rendered the Bengali drama of Smt. Shuvalimitra into Kannada as 'Nathariddu Anatha'. Vaishampayanatira and novel based dramas like 'Igo-Panjara-Ago mugilu' and Mullina Kirita; History based drama 'Sangrama Bharata', folk based drama Nelavanta and 'Jeevagatra', drama based on Adipurana of pampa, all these are to his credit, have been published.

In the 1980's theatre enthusiasts like B.V.V. Raju, Srinivasa Raju, T.N. Seetharam, Vishnu Kumar, 'Shudra' Sreenivasa and D.R. Nagaraj have been successful in carrying the theatre tradition forward. B.V.V.Raju's 'Sandarbha' and 'Sannivesha', T.N. Seetharam's 'Asphota', Sreenivasa Raju's 'Nale Yaarigu Illa', 'Yarillige Bandavaru' and Vishnu Kumar's 'Donkubalada Nayakaru' have made them famous. The theatre movement has reached all district centres while it was restricted to Mysuru, Dharwad and Bengaluru initially. Young directors like M.S.Prabhu, R. Nagesh, T.N.Narasimhan, C.G. Krishnaswamy and veterans like Prasanna and Jayashree are in great demand. K.V. Subbanna of Heggodu near Sagar has won the prestigious international Ramon Magsesay award for fostering the development of culture. This is a feather in Karnataka's cap.

In the past decade, the theatre movement has undergone a sea-change. It failed to sustain the interest of the audience and the plays folded up with a whimper. Several important theatre personalities migrated to cinema and many others went out of Karnataka in search of greener pastures. To overcome this gloom, several trends came to the fore in this decade. Stage versions of popular Kannada novels, short stories and even poems, appeared on the scene. 'Chomana Dudi', 'Karimayi', 'Tabarana Kathe', 'Odalala', 'Samskara', 'Chidambara Rahasya', 'Chikaveera Rajendra', 'Kakana Kote', 'Kalki', 'Helathena Kela', 'Saviraru Nadigalu', 'Vaishaka', 'Kusuma Bale', 'Bhoomigeetha', 'Kindari Jogi', 'Mookajjiya Kanasugalu' etc., were staged. Similarly Jangama Baduku, Singiraja and Mahachaitra of H.S.Shivaprakash, Jalagara[100 shows] and Yamana Solu have been staged, under the direction

of K.V.Nagaraja Murthy. Apart from this he has also directed 'Appa' of Champa [Chandrashekar Patil], 'Sayo Aata' of Bendre.; 'Kalyana Kranti' of Mahadeva Banakar., 'Mouni' of 'Ananth Murthy [100 shows]., Kambali Seve [300 shows including the shows at America and London]., 'Shivaratri., of Chandrashekar Kambara, all these have been directed by Nagaraja Murthy. He has also directed the rendered drama form of Kuvempu's Ramayana Darshanam'. He himself wrote the drama Sonnalige Siddarama and directed it in the name 'Srusti. He has planned student stage forum [Vidyarthi Rangabhoomi] and already trained 5000 Students under the banner of the troupe institution namely Bharata Yatra Kendra'. He has also produced Urubhanga—under Sainikavarithanta written by H.S.Venkatesha Murthy. Mallamma Hotalu of H.S.Shivaprakash. Raja Bete [Royal Hunt] written in English by Srinivasa Prabhu and directed in which 110 artists participated and the expenditure for the production was 3 lacs rupees. 'Manteswami' Katha Prasanga' directed by Suresh Aanagalli and produced by 'Prayoga Ranga' troupe of K.V.Nagaraja Murti has exceeded more than 380 shows. The drama 'Namma Nimmolagobba' has given 116 shows. The 'Ondu Sainika Vrittanta' has won National Drama Academy award for its direction.

Dr.Vasantha Kavali was a good Play-Wright and the famous director of dramas. 'Kanvacation' was his famous play written. 'Basaveshwara' was his best directed drama during centenary celebration[1964], which was performed many shows in Karnataka and even at Bombay. Adya Rangacharya[Sri Ranga] was not only play wright but also directed many dramas. He has written a valuable book 'Ranganataka Shastra'[1971-Dramatics] which is a scholarly manual very much useful to directors, actors, stage craft technicians etc., it is both Scientific and historic in contents. Sri Ranga also used to conduct teachers training camps in 1960's with the co-operation of Natya sangha theatre.

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

During this period several plays reached their

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

Several other institutions and dedicated theatre people at different centres of Karnataka are doing very useful service to the theatre movement. Ranga Shankara Amara Kala Sangha, Samudaya, Samathenth (Mysuru), Bhoomika, Abhivyakthi, Yavanika, Abhinaya, Ranga Bhoomi, Kalamandira, Nataranga, Prayogaranga, Ratha Beedi Geleyaru (Udupi), Ranga Nirantara are among the theatre groups.

Na. Damodara Shetty, Ananda Ganiga, Devi Prasad, I.K. Boluvaru (of Dakshina Kannada), Gopala Vajapeyi (Dharwad), Abhinaya Ranga, Garood (of Gadag), Srinivasa Thavarageri, Ashok Badardinni, Dhruvaraj Deshpande (of Vijayapura), Sripathi Manjanabailu (of Belagavi), M.B. Patil and Girish Hiremath (of Raichur), Mudenura Sanganna (of Chigateri), Dr. Basavaraja Malsetty (Hosapete), Vishwanatha Vamshakrithamatha (Ilkal), Addanda Cariappa (Kodagu), Suresh Aanagalli, R. Nagesh, Prasanna, Basavalingaiah and many others are actively associated with several activities of the theatre.

Outside the state also several persons and associations are striving to spread the essence of Kannada drama. In this regard Venugopala (Kasargod), Ballals, Manjunath, Karnataka Sangha and Mysuru Association (all of Bombay) and Karnataka Sangha, Kannada Bharathi Narayan Rao, Prabhakar Rao and Nagaraj (Old Delhi) can be mentioned. Suchitra film society Bengaluru is arranging Lectures on drama artists and play wrights and engage itself in theatric activities.

Amateur theatre New troupes are active throughout Karnataka. Rangashankara, K.H.Kalasoudha, have established themselves as prominent, prestigious luminary theatres. Ranga Shikshana Kendra of Sanehalli is in co-ordination with the esteemed Ninasam Ranga Shikshana Kendra. Similarly other theatrical education centres like Kundapur, Abhinaya Taranga, Vijayanagara-Bimba, M.E.S.Centre, District Rangayanas [three] are teaching, theatre disciple in Kannada. Shivasanchara of Sanehalli and accompanying

Ninasam and Rangayana repertoires are going to different parts of Karnataka and continuously rendering their stage performances, with new experiments. Very recently Basavalingaiah has transformed the novel "Malegalalli Madumagalu" of Kuvempu, for the stage performance at Mysuru Rangayana and Bengaluru Kalagrama, being exhibited with a fine direction. Similarly, the noteworthy directed theatrical performance are 'Let positive yane yare koogadali' of Kotaganahalli Ramaiah, 'Nirinatana and Baduku Bayalu of Shankar Venkateswaran, 'Shivarathri of Kambar, Bendakalu, on trust of Girish Karnad, 'Yettaharide hamsa of Raghunandan. 'Bharatayatre' of K.V.Akshara 'Anabhigna Shakuntala' of Prakash Belavadi and K.Y.Narayana Swamy etc, are some new dramas, in recent times. The theatre has become a challenge. The novels have been transformed and expose themselves for drama performances. The design of the theatre is extending and projecting itself in new facets. The dramas like Kusumabale, Manushajati Tanondevala, 'Malegalalli Madumagalu' are the fine examples in this direction.

Kasaragodu Chinna is not only a talented actor, but also strived diligently in direction, production and in many wings of the theatre. Dr.Vijaya has worked in the field of theatre and she is an eminent theatre critic also. She has written many dramas. B.T.Lalitha Naik also has written many dramas.

Mallikarjuna latte, Chandrakanta Kusanur, Channanna Walikar etc, are some of the noteworthy dramatist, who have written the new wave dramas collateral to the Amateur Theatre. Ranga Madhyama of Kalaburagi dt, Abhinaya Gangotri of Bidar dt, 'Rayachur dt, etc, have their own contribution to theatrical activities.

In the second half of the decade, significant plays emerged. H.S.Shivaprakash wrote 'Manteswamy Katha Prasanga' and 'Madari Madayya'. T.N.Seetharam's 'Nammolagobba Najukaiah', Gopala Vajapeyi's 'Doddappa', C.R.Simha's 'Bhairavi', Chandra Shekhara Kambara's 'Siri Sampige' and Girish Karnad's 'Thale Danda' and 'Nagamandala'.

'Suthradhara Vartha Patrike', now changed its name as 'E Masa Nataka', is a monthly being published by pratima Ranga Samshodana Pratistana and the managing editor is L.Krishnappa, 'E Masa Nataka and and 'Ranga

Tharanga' the new magazine are documenting theatre activities. Hubballi has 'Ranga Thorana', with similar purpose.

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

K.V. Subbanna's 'Nee Naa Sam' and 'Thirugata' and the State Government's 'Rangayana' at Mysuru are active, with talented directors like Chidambara Rao Jambe, K.V. Akshara, K.G. Krishnamurthy and guest director Prasanna. 'Thirugata' has been coming out with three or four productions every year. Rangayana, a State run Theatre Repertary was headed by B.V. Karanth. With trained and talented people like Jayatirtha Joshi, Basalingaiah, Raghunandan and Gangadharaswamy. Rangayana has come out with significant productions like 'Kindari Jogi,' 'Shakeshpeyarige Namaskara', 'Kusuma Bale,' 'Bhoomigeeta' and 'Hippolytus'. Basavalingaiah has taken over the Directorship of Rangayana after B.V. Karanth and C.R.Jambe. the 'Malegalalli Madumagalu' of Rastrakavi Kuvempu was directed by Basavalingaiah, who staged it in such a way that it brings the dense experience of Malnad and it has become a highly popular drama which has made a record. Next the writer and dramatist Lingadevaru Halemane, Smt. Jayashree, B.V.Rajaram have become the directors of Rangayana in succession. Prayogaranga and Yuvaranga apart from their own productions, organise drama competitions regularly in Bengaluru to encourage college and industrial drama groups. C.G.K's Ranga Niranthara organises play writing by a group of young writers.

Karnataka Nataka Academy, in the last ten years has provided a lot of impetus throughout the state, by organising workshops, festivals and by providing financial grants to deserving professional companies. To help the theatre people monthly pensions are being sanctioned. Dr. Rajkumar, Famous Cine Artist is conferred with title "Kala

Kousthubha” by the Karnataka Nataka Academy and “Karnataka Ratna” by the Department of Kannada And Culture.

Dr. Gubbi Veeranna Award which is considered as the highest Theatre Award, established in 1994 is being given by Department of Kannada and Culture, to the best Theatre personalities. It carries a cash award of 1 lakh rupees. The following are the persons who have bagged this award: Enagi Balappa (1994), B.V. Karanth (1995), Girish Karnad (1996), Master Hirannayya (1997), H.K. Yoga Narasimha (1998), P.B. Duttaragi (1999) and H.N. Hoogara (2000), R.Nagarathnamma (2001), Chindodi Leela (2002), B.R.Arishanagodi (2003), Basavaraja Gudigere (2004), Renukamma Murugodu (2005), G.V. Malatamma (2006), Subhadramma Mansur (2007) H.T.Arasu[2008], P.Vajrappa[2009], Prameelamma Gudur[2010], L.B.K.Aldal[2011].

Yakshagana

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

We get rich harvest of Yakshagana plays during 16th - 18th Century in Karnataka. In between the 16th and 17th Century Siddendra Yogi, the founder of the Kuchipudi School of dance wrote his plays in the Yakshagana style. Thirthanarayana Yati, the disciple of Siddendra Yogi took these plays to Tanjore. Later, most of the 300 and odd playwrights came from the coastal regions of Karnataka, mainly undivided Dakshina Kannada. Old playwrights had utilized the Yakshagana style of music for every type of emotions and situations in their songs and dramas. Over 160 ‘ragas’ were used in their compositions, though today Bhagavatas are rarely conversant with 30 ragas or so. There are few ragas that are not found even in classical music. Nepali, Gujarati, Madhavi, Panchagati, Gopagite, Huvu, Divali, Charite, Haradi, Mechale etc. are some of them. The themes for the play are selected from the Ramayana, Mahabharata, Bhagavata and other Puranas. Barring a few narrative lines, all the rest was set to raga and tala. One essential element of

depiction consisted of music and the other, dance. Both had simple literary material as their basic text. The dance elements had good support from percussion instruments like Chande, Maddale and cymbals. The characters of the play wore ankle bells (gejje) too. The essence of the drama was conveyed to the audience in prose which is dependent on the textual content of the songs.

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

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

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

Now, there are a dozen commercial troupes and very few temple troupes maintained by devotees that offer free performance. Yakshagana has become a financial success by catering to mass appeal. Many traditional elements of the Yakshagana theatre have been left in the cold. Much of the Prose utterances in Yakshagana theatre have

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

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

Yakshagana is very popular even in other parts of Karnataka and it is identified as 'Mudalapaya'. Aparala Tammanna the author of 'Sri Krishna Parijata', Kulagoda Tammanna of Kulagodu in Belagavi district and Aliya Lingaraja of Mysuru are famous Yakshagana poets. It is also said that Yakshagana tradition was in Mysuru district at the time of Kalale Veeraraja. Nanjunda Bhagavata's grandfather Dasaiah Bhagavatha is said to have migrated from Tulunadu with Yakshagana Mela to Mysuru or he may be a native of Mysuru. The name 'Nanjunda' indicates such happening, as viewed

by scholar S.K.Ramachandra Rao. This Nanjunda Bhagavata was patronised by Aliya Lingaraja [1799 – 1868]. He has written the book 'Vrushabhendra Vilasa Yakshagana Mahanataka', a pictorial text Yakshagana. This Yakshagana Mahanataka is primarily concerned with Bhakti Bhandari Basavanna of 12th century. Bhagavata's preceptor was Guru Recharya. 'Kavicharite' pre-suppose that Nanjunda Bhagavata might have migrated from ghat area and patronised by Aliya Lingaraja at Mysuru. It further suggest all his works are in Yakshagana form and enumerates those eight works as follows. 'Tripura dahana, Radha Vilasa, Somashekhara – Chitra Shekhara Kathe, Moha Viveka Kalaga, Harischandropakhyana, Balichakravarti Charitre, Sarangadharana Kathe, Chandrahasana Kathe.

S.Shivanna cites many more books of Nanjunda Bhagavata viz; Druva chatitre, Rukmangada Kathe, Viravaramana Kalaga, Vrushabendravilasa, Shanimahatme, Samudra Manthana, Siriyalana Kathe Etc., and it is said pururava kathe, Soundarya mohana nataka, hilayyanna kathe, Shwetha kathe, in all 23 works have been noticed though all of them are yet to be found physically.

Mainly 'Nanjunda Bhagavata Virachita Vrishabhendra Vilas Yakshagana Mahanataka' manuscript has been edited and published by the peethadhipati of Suttur mutt, Ja. Sri.Shivarathri deshikendra mahaswamiji in 2008. This Yakshagana Mahanataka was staged at Mysuru by the artists of Sri.Dharmastala Manjunatheshwara Kripa Poshita Yakshagana Mandali, in 2009.

In the coastal region, Nanjaiah, Parthi Subba, Halemakki Rama, Hattiangadi Ramabhatta. Venkata Ajapura, Nityananda Avadhuta, Pandeshwara Venkata, Gerasoppe Shanthappaiah, NagireSubrahamanya, Dhvajapurada Nagappaiah, noted Kannada poet Muddanna and Halasinahalli Narasimha Shastry are among the noted writers. There are two school of Yakshagana, called Tenkutittu (Southern) and Badagutittu (Northern). They vary in costumes, dance and other aspects from each other. Many Telugu Yakshaganas also came to be written in Karnataka and among these Kempe Gowda, the ruler of Bengaluru composed 'Ganga Gowri Vilasam', Many more such works were composed in the Mysuru Court. In Puppet Theatre too, the text and theme is of Yakshagana itself. Uppinakuduru Kogga Kamath from Dakshina Kannada is an outstanding master of this art.

Mudalapaya is the variety of Yakshagana seen on the plateau, as mentioned above. An institute to foster it is functioning at Konchalli in Tiptur tq, by the efforts of Prof. J.S. Paramashivaiah, noted folklorist. The Mysuru University Folk Arts Department also promotes this school. In Kalaburagi and Dharwad areas it is called Doddatta. Karibhantana Kalaga, Sarangadhara, Kumara Ramana Kathe are popular themes in that area. Basavaraja Malasetty of Hosapete and Basavalingaiah Hirematha of Kittur are noted directors in the field. Narasappa Bhagavata of Konchalli, Puttashamachar of Bellur (Mandya dt.) Yatirajayya, (Gondetahalli) are some of the artistes from Southern Karnataka. Monappa Sutar from Afzalpur, Budeppa from Byahatti, Najundayya Hiremath from Talur (Sandur tq), Ganachari from Gogi and Chandanna Gogi from Hugar (Shahpur tq) are among the artistes of this school.

PAINTING IN KARNATAKA

The earliest paintings of Karnataka are of the pre-historic period assigned to 2000-1000 B.C. The representations of animals, human figures etc., are painted beneath the projected rocks which formed the dwelling place of the prehistoric people. Such relics of the art of prehistoric man could be seen in the districts of Ballari, Vijayapura, Bagalkot, Koppal, Raichur, Tumakuru and Chitradurga. The Prehistoric sites like Hirebenakal, Piklihal etc., contain figures of hunters with weapons, horse-riders, bulls, etc. on rocks. The peacock boat in white colour, fish in black colour are found in Siddaganga-Rameshwara hill caves in Tumakuru Taluk in 1998.

Many coloured figures on mud pots are plentifully found in Brahmagiri, Chandravalli, Hemmige, Herokal, Maski and Bengaluru. The art of painting and its existence in the historical period have been referred to in the contemporary literature and inscriptions. Roots of painting clearly encouraged in Karnataka may be traced to the days of the Chalukyan ruler Mangalesha and only traces of the paintings of his time survive in Cave III of Badami. Due to historical factors, there are gaps in the continuity of this tradition of painting in Karnataka. We come across illustrated manuscripts 'Dhavala' at Moodubidare belonging to the Hoysala period. The figures, settings and the postures are different from the Kalpasutra paintings of Gujarat, illustrating the same themes. The style

is distinctly indigenous and leave an impression of the ornamentations in Hoysala sculptures. Many references to portraits and pictures are made by Kannada poets like Rudrabhatta. "Manasollasa" by Emperor Someshwara III has a section on this art.

A study of the paintings of the Vijayanagara period reveals that mural painting was practised on a large scale. The earliest such specimens are found on the ceilings of the Virupaksha temple at Hampi. A close study of the paintings in Karnataka indicates that instead of reflecting life as it was during those periods, the painters had adopted conventionalised settings, highly stylised postures, all bound strictly by the dictates of the Aagamas.

The paintings seem to be pictorial versions of sculptures which are seen in abundance even today. Even secular themes followed these stylised postures. It is possible most of the major temples in Karnataka were decorated with such murals. The Mysuru Gazetteer edited by C. Hayavadana Rao mentions many such temples where mural paintings are or were found in old Mysuru province. The Terumalleshwara temple at Hiriya, Narasimha temple at Sibi, the Jaina Matha at Shravanabelagola, Mallikarjuna temple at Mudukutore, Virupaksha temple at Hampi, Prasanna Krishnaswamy Temple, Krishna and Varaha temples at Mysuru and the Divyalingeshwara temples at Haradnahalli, Jaina Temple at Saligrama are among them. Virabhadreshwara temple at Yadoor of Belagavi District, and Adanakuppe of Kanakapura Taluk. Ramanagara District contain mural paintings in indigenous style. These temples are long standing. The Daria Daulat at Srirangapattana, Jaganmohan Palace at Mysuru, the mansions at Nargund, Kamatagi near Vijayapura and Nippani, Amminabhavi near Dharwad, Rama temple at B.K. Halli near Haliyal, private houses at Raichur and Guledagud too have paintings. The Nalnad palace of Haleri Kings near the village Kakkabe of Kodagu Dt. contains beautiful colourful mural paintings.

From the later Vijayanagar period, the art of painting seems to have split into two branches. The Vijayanagar rulers and their feudatories followed the ancient tradition bound by the Agamas, while the rulers of Vijayapura, Kalaburagi and Bidar were responsible for the development of a distinct style known as the Daccani style. The finest specimens of this school were produced at Vijayapura. Though

this school was heavily influenced by the Mughal style, it has a strong indigenous strain.

The southern parts of Karnataka continued the ancient style which was developed at Vijayanagar. After the fall of Vijayanagar, the court migrated to different places in the South. The rulers of Mysuru extended patronage to art. A considerable section of artists settled in Srirangapattana under the patronage of Raja Wodeyar. The colourful paintings on the pillars, walls, roofs, etc., of the Dariya Daulat at Srirangapattana are of varied themes and subjects. Similarly traces of paintings are available in the palace of Tipu at Bengaluru. In addition to murals, the painters were also commissioned to illustrate manuscripts. Such illustrated manuscripts with attractive and colourful drawings were in the possession of many old families. The most famous of such manuscripts is the 'Sritatvanidhi,' a voluminous work prepared under the patronage of Mummadi Krishnaraja Wodeyar. This manuscript has nine parts, dealing with different topics, such as Shaktinidhi, Vishnunidhi, Brahmanidhi, Shivanidhi etc. The paintings illustrate ancient knowledge in the branches of the Aagama, Shilpas, Jyothisha, Tantra, etc. The Jaganmohana palace has portrait pictures of kings and other nobility and pictures relating to puranic themes either in water colour or oil colours on clothes, glasses, etc. Sundaraiah, Kondappa, Yellappa, Durgada Venkatappa, Narasimaiah, Thippajjappa and others adopted and developed this style. In those days, the painter prepared his own materials. The colours were from natural sources and were of vegetable, mineral or even of organic origin. Gold leaf was applied on the gesso works, the hallmark of all traditional paintings of Karnataka. Besides paper, the painters painted on glass too.

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

Many painters were trained in different centres in India and even abroad. People like K. Venkatappa, Pavanje, K.K. Hebbar, K.S. Kulkarni, Almelkar, S.G. Vasudev, N.S.Swami,

Subbukrishna, K.Keshavaiya, S.Narasimhaswamy, S. Nanjundaswamy, Y. Subramanyaraju, Dandavathimath and N. Hanumaiah are artists of outstanding merit and reputation.

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

Effective line drawings and caricatures are also another aspect of the art of Technical Education. Many private institutions have been established in various centres of Karnataka. The government conducts examinations on modelling. The Karnataka Lalithakala Academy assumed its present format in the year 1977. This Academy arranges annual exhibitions and art shows. It has also instituted awards that are given annually to outstanding works of art. The Academy encourages holding of art exhibitions and purchase of useful books by making liberal grants. The Academy has

built up its own collection of works of art. Art camps are organised by the Academy in different centres of the state. Central Lalithkala Academy is located at Delhi with its South Zone Cultural Centre in Chennai and South Central Cultural Zone in Nagpur. National gallery of modern art (NGMA)'s south zone centre is started at Bengaluru in 2008. Bengaluru city had the privilege of hosting many prestigious art exhibitions. Several camps have been organised by the Zonal Centres in which artists selected from the state participated.

The academies also conduct periodic seminars on art and bring out systematic publications on the subject. 'Kalavarthi' is the magazine brought out by the Lalitha Kala Academy. Karnataka State Government presented a bus to the Academy which has enabled it to organise mobile art exhibitions. The vehicle moves in different places and works of art are exhibited in it. The exhibition is arranged at venues where the academy conducts its programmes like art exhibitions, art camps, seminars, symposia and during the Dasara and Sahitya Sammelanas.

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

Nagendrasthapathi and Mahadevaswamy are noted artists in classical paintings and drawing of traditional themes.

There are many constructive art critics of whom G. Venkatachalam of Pandavapura, Shivarama Karanth, A.N. Krishna Rao, S.K. Ramachandra Rao, B.V.K.Shastry P.R.Thippeswamy, C.S.Krishnasetty, K.V.Subramanyam, A.L.Narasimhan, Anil Kumar are noteworthy. A.L.Narasimhan also has written the artbooks and edited 'Shilpakala prapancha' a volume dealing with all aspects of Sculptures, containing the articles of scholars in the field. Art schools started by A.N. Subbarao, R.M. Hadapad, M.S. Nanjunda Rao in Bengaluru, Halbhavi at Dharwad, Minajigi at Hubballi, Akki at Gadag and Andani at Kalaburagi Babu Rao at Tumakuru, Mysuru and Mangaluru have become famous. The Government has established institutes to impart training in this field. The Chamarajendra Technical Institute at Mysuru was started in 1913 and the School of Arts and Crafts, (now University Lalitha Kala College), Davanagere was established in 1964. The state government honours outstanding artists with awards instituted by the Lalithakala Academy and during the Rajyothsava. In recent years several private arts colleges established at difference places in the state, duly recognized by the respective universities are working. Chamarajendra Academy of Visual art is started at Mysuru in 1982. The Kannada University at Hampi is also conducting art exams and issuing certificates.

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

The **K. Venkatappa Award** with a cash prize of Rs. One lakh has been instituted in 1994 and K.K. Hebbar is its first recipient (1994). Next D.V. Halabhavi (1995), M.C. Chetty (1996), P.R. Thippeswamy (1997), R.M. Hadapad (1998), M.J. Shuddhodhana (1999), M.S. Chandrashekar (2000) S.S.Manoli (2001), J.S.Khande Rao (2002) and S.G.Vasudev (2003) Usuf Arakal (2004), Vijaya Sindhoor (2005), B.K. Hubballi (2006) Shanakaragowda Bettadur (2007), M.B.Patil [2008], V.G.Andani [2009], Chandranatha Acharya [2010], are awarded Subsequently.

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

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

MUSIC IN KARNATAKA

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

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

A large number of theoretical works on music and dance were written by authors of Karnataka origin.

The prominent were 'Abhilashitartha Chintanmani' also called the 'Rajamanasollasa'. 'Bharata Bhashya,' Sangita Sudhakara and Sangeeta choodamani written by Haripala; Vidyaranya's 'Sangeetasara; Bharatasara sangraha'; Viveka Chintamani of Nijguna Shivayogi; Sangeeta Sarvodaya of Bhandaru Lakshmi Narayana; Tala deepika of Gopati Tippu; Swarna Mela Kalanidhi of Ramimatya; Sangita Sudha of Govind Dixit; 'Chaturdand' Prakashike` of Venkatamukhi; 'Shadraga Chandrodaya` Ragamanjari, Ragamala and Narthana Nirnaya of Pundarika Vittala; 'Shivatattva Ratnakara of Immadi Basavappa Naika; Shrusti Siddantha of 20th century Halaguru Krishnacharya and 'Nisshanka Hrudaya` of Mysuru by Dr.R.Sathyanarayana etc., are the main works in the field of music and dance.

An abundant variety of instruments were used in Karnataka. The Kannada poets were well aware of the classical four fold divisions of musical instruments into string, wind, percussion and solid. They also reveal familiarity with an astonishing number of these instruments which were in vogue. Among the stringed instruments kinnari, vellaki, vipanchi, ravanahasta, dandika, trisari, jantra, swaramandala and parivadini find a mention. Shankha, shringa, tittira, kahale, vamsa, bombuli are the wind instruments mentioned. Among the large number of percussion instruments tala (tada), karadi, mridanga, dhakke, pathala, dundubhi, panava, bheri, dindima, traivali, nissala, dhamaru, chambaka, dande, dollu, dolu and runja are prominently mentioned. Some solid instruments used were ghanta, jayaghanta, kinkini, jhallari, tala and kamsale. Palkuriki Somanatha mentions about Veena 32 types and flutes 18 types.

Khanda, Shukasarika, Tripadi, Chatushpadi, Shatpadi, Varna, Dhavala, Suladi, Pada, Vachana, Kirtana, Tattva, Ugabhoga were the different types of poetic composition. Karnataka had a great number of reputed composers whose compositions are popular and relevant even today. There were many prominent composers of the Veerasaiva faith like Sakalesha Madarasa, Basavanna, Nijaguna Shivayogi, Muppina Shadakshari, Bala Leela Mahanta Shivayogi, Nagabhushana, Ghanamatarya, Madivalappa Kadakola, Nanjunda Shivayogi, Karibasavaswamy and Sarpabhusana Shivayogi. The Haridasa Kuta is said to have been founded by Narahari Teertha, the disciple of Madwacharya. Sripadaraya was called

Haridasa Pitamaha. The Haridasas composed songs in Kannada in praise of Lord Vishnu. Vyasarayya, Vadiraja, Purandaradasa, Kanakadasa and others composed Kirtanas. Mummadi Krishnaraja Wodeyar was also an able composer. Jayachamaraja Wodeyar too has composed 94 songs[Kritis] in different languages in Karnataka sangita tradition.

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

In the 19th and 20th centuries, there was a marked separation of the popular and classical compositions. Mysuru Sadashiva Rao adorned the royal court of Mysuru was the guru of celebrities like Veena Subbanna, Sheshanna and others. Mysuru Sadashiva Rao was famous for his classical compositions – like 'Sri Parthasarathi' on god Parthasarathi of Tiruvallikkeni, Samrajyodaya Kesha' on the god Ekambaranatha of Kanchi, 'OM Raja Rajeswari' as the Goddess Devi Kamakshi; and Tillana, Padavarna based on Sringera rasa composed in favour of his patron Mummadi Krishnaraja Wodeyar the Maharaja of Mysuru.

Muthaiah Bhagavatar by about 1927 came to Mysuru and Krishnaraja Wodeyar IV admired his melodious music style and appointed him as his Asthana Vidwamsa [court scholar]. Bhagavatar has composed Astottara Kirtanas in Kannada, Telugu and Sanskrit on the Mysuru royal family deity Sri.Chamundeswari. Consequently he was awarded the title 'Gayaka Shikamani', in 1928 by the palace. He was the first doctorate achiever of music field in the year 1943.

Ponnaiah Pille of 19th century, was also court (music, dance) scholar of Mysuru palace. He has organised the order system of Baratanatya by using Sarale, Jantivarase and Dashakaranas. His main invaluable contribution to Baratanatyam system was Alaripu, Jatiswara Ragamalika shloka, Tillana. Mysuru Sadashiva Rao, Veena Subbanna, Sheshanna. Sambaiah, Muthaih Baghvathar, Mysuru K. Vasudevacharya composed kirtanas in Kannada, Sanskrit and Telugu. Devottama Jois, Karigiri Rao, Bidaram Krishnappa, Mysuru T. Chowdaiah, Jayachamaraja Wodeyar, Aliya Lingaraja, Veena Krishnacharya, Rudrapatnam

Venkataramanayya, Tiruppanandal Pattabhiramaiah, Kolar Chandrashekhara Sastry, Ballari Raja Rao and others have left behind a rich tradition of their compositions. Among the lady musicians mention may be made of Bengaluru Nagarathamma who renovated the samadhi of Sri Tyagaraja at Thiruvaiyar.

The reign of the Wodeyars of Mysuru may be considered the golden age of music in Karnataka. They extended patronage to local musicians and also musicians of other regions. Veena Bhakshi Venkatasubbayya, Shivaramaiah, Pallavi Ramalingaiah and Lakshminarayana were prominent among the musicians of the state who received royal patronage. Other eminent vocalists and instrumentalists who lived elsewhere but graced the Mysuru durbar were Sadashiva Rao, Lalgudi Ramayyar, Mugur Subbanna, Krishnappa, Karigiri Rao, Bhairavi Kempe Gowda, Rudrappa, Janjhamarutam Subbayya, Lalgudi Guruswamy Iyer, Bidaram Krishnappa, K. Vasudevacharya, Tiruvaiyaru Subramanya Iyer, Kolar Nagarathanamma, Shatkala Narasayya, ChikkaRama Rao, Belakavady Srinivasa Iyengar, Chintalpalli Venkata Rao, B.Devendrappa and Pitil T. Chowdaiah.

Hindustani Music

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

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

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

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

Rajakesari, Chandramouli, Bhadrachar, Praveen, Sosale Sheshagiridas, B.G. Lakshminarayana, Sukanya Ramagopal, Dattareya Sharma, Ananthakrishna Sharma and K. Muniratnam Ravindra Yavagal[Tabla] Naranappa (mukhaveena), Ramadasappa, Ravikiran (gotuvadya) and Kadri Gopalanath (saxophone), Narasimhalu Vadavatti, Bindu Madhava Pathak (Rudra Veena) and Rajiv Taranath (Sarodist) are other popular instrumentalists. Smt. Suma Sudheendra is notable Veena player who has secured 'Kalamani' title from Tamilnadu.

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

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

Other noteworthy artists in the field of music are: Vidhushi B.S.Chandrakala, Pallavi Chandrappa Vidhushi B.Jayamma, Vidwan Srinivasa Raghavachar, Vidwan Parvathaiah, Mysuru M.Nagaraj and M.Manjunath[violinist brothers], Vidhushi Kasturi Shankar, Harmonium A.Arunachalappa, Violinist Veerabhadraiah and M.L.Veerabhadraiah, Master V.Praveen, Gamaki Ramaradhya, Shakuntaladevi Panduranga Rao, Puttur Narasimha naik etc.

The Government of Karnataka has a separate section devoted to the advancement of music in Karnataka. The Secondary Education Board

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

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

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

great dasas like Purandaradasa and Kanakadasa the composers of Kirtanas and Ugabhogas and the superb personalities of Karnataic music [preexcellence of Karnatic music], '**Kanaka-purandara**' award used to be awarded from 1991 for the musicians who have rendered unique service to music field. Since 2010 this award has been renominated as '**Nijaguna-Purandara**' Prashasti. The awards are being issued to persons rendered invaluable service in Karnatak, Hindustani music and musical instruments. The following are the award winners:

Nijaguna-Purandara Award Winners

Thitte Krishna Iyengar (1991), Gangubai Hanagal (1992), R.R. Keshava Murthi (1993), Bindumadhava Pathak (1994), Raghavendra Rao (1995), R.K. Srikantan (1996), Puttaraja Gavai (1997), M.S. Ramaiah (1998), Sheshagiri Hanagal (1999), Bhadrageeri Achutadas (2000), A.Subbarao (2001), Pandit Panchakshariswamy Mattighatti (2002), M.J.Srinivasa Iyengar (2003) Pandit Vasantha Kanaka (2004), B.S.S. Kowshik (2005), V. Ramaratham (2006), Chandra Shekara Puranik Matt (2007), N.Chokkamma[2008].

State Sangeetha Vidwan Award Winners

This award is being given on the occasion of Mysuru Dasara celebration since 1993. The scholars of the first line, who have rendered a distinct service in music field are awarded with saraswati idol and award certificate. The awardees are:

Puttaraja Gavai (1993), R.K. Srikantan (1994), Rama Rao V. Naik (1995), A Subba Rao (1996), Sangameswara Gurav (1997), N. Chokkamma (1998), M.A. Narasimhachar (1999), T.S. Tatachar (2000), R.K.Vijayapurae (2001), R.Vishweshvaran (2002), R.R.Keshavamurthy (2003), Chandrashekara Puranik Matha (2004), S. Mahadevappa (2005), Manik Rao Raichurar (2006), K. Siddarama Swamy (2007), M.R. Gowtam (2008). Belakavadi Ramaswamy Iyengar (2009), Pandit Sheshagiri Hangal (2010), R.Satyanarayana (2011) (2012), Dr.Sampathkumaracharya (2013).

T. Chowdaiah Award Winners

This award is being awarded in memory of Pitil.Chowdaiah one of the greatest Karnataka Sangita scholar since 1995. The artist who has

best achieved in the field of instrumental music is being awarded as a National honour with the cash award of 1 lakh 50 thousand rupees. The following are the winners of the award.

Ustad Bismilla Khan (1995), Veena Doreswamy Iyenger (1966), Rajeeva Taranath (1997), Kunnaikudi R. Vaidyanathan (1998), Pandit Ustad Allarakha (1999), T.K. Murthy (2000), R.K.Vijayapurae (2001), Lalgudi Jayaraman (2002), Pandit G.R. Nimbargi (2003), S. Ramani (2004), Dattatreya Sadashiva Garud (2005), Vellur G. Ramabhadran (2006), Puttaraja Gavai (2007), A.K.C.Natarajan[2008], N.Rajam[2009].

Santa Shishunala Shareef Award Winners

Santha Shishanala Sharif award is being given to such artists who have rendered noteworthy service in the Musical field viz., Tattwapada, Dasarapada, Vachana Sangeetha, Sugama Sangeetha. The award carries cash award of 1 lakh rupees. The following artists have won the award.

Jayavanthi Devi Hirebet (1995), C. Ashwath (1996), H.R. Leelavathi (1997), Anuradha Dharieswar (1998), Shivamogga Subbanna (1999), H.K. Narayana (2000), M.Prabhakar (2001), Ganthikere Raghanna (2002), Shayamala Jagirdar (2003), Murugodu Krishnadasa (2004), Eswarappa G. Minaji (2005), C.K. Tara (2006), Keshava Guram (2007), Gudibande Ramachar[2008], T.V.Raju[2009], B.K.Sumitra[2010].

Kumaravyasa Prahasti

This award was established in 2009, in the name of Kumaravyasa. The artists who show special achievement and progress in the art of Gamaka are being awarded. In 2009 Raghupati Sastry, was honoured with this award.

The Central Sangeetha and Natak academy

It honours artists selected from all over the country. Thus the following artists were honoured. K.Vasudevacharya (1954), T.Chowdaiah (1957), B.Devendrappa (1963), V.Doriswamy Iyengar (1970), Shantarao (1970), N.Channakeshavaiah (1971), T.Chandrakantamma (1971), Mallikarjuna Mansoor (1971), Gangubai Hangal (1973), Bheemasen Joshi (1975), R.K.Shree Kantan (1979), Basavaraja Rajaguru (1981), Devendra Murudeshwara (1986), U.S.Krishna Rao and Chandrabhagadevi (1987), Thitte Krishna Iyengar

(1989), Mayarao (1989), Honnappa Bhagavata (1990), B.V.K.Shastrri (1999), R.R.Keshavamurthy (1999), H.R.Keshavamurthy (1999), Prathibha Prahalad (2001), Sangameshwara Guruv (2001), R.N.Doreswamy (2001), M.A.Narasimhachar (2002), Kadri Gopalanatha (2002), Nagamani Srinath[2010], M.Venkatesh Kumar[2011], Belagal Veeranna[2011].

DANCE IN KARNATAKA

As dance is a visual art, the visual impression of this dynamic art is lost on the sands of time. The tradition of dances currently at vogue in Karnataka can be broadly divided as Janapada and Shista, the former being localised in certain areas only, whereas the latter has spread to other parts outside the state. Very few art lovers of yore have left any written literature on the then existing dances. The word 'Natakana' refers to a person who was the disciple of Damoraka and son of the acharya jayantaka. This information is in the Banavasi inscription of Satakarni Shivaskanda Nagasiri 159 A.D. The great Epigraphists Buhler [Indian Antiquary Vol.14] and G.S.Gai[Epigraphia Indica Vol.34] opine the 'Natakana' means 'Narthaka'[dancer]. It is an indication of existence of dancers in 2nd century in Karnataka.

The Tamil text 'Silapadhikaram' refers to a dance of the Kannadigas witnessed by the Chera king Sengoothavan. An inscription in Pattadakal reveals that Devadasis were engaged in 'Nriya seva' in temples. Ganga rulers like Durvineeta and Narasimhadeva Satyavakya are described as well versed in dancing and singing. During the Rashtrakuta and the later Chalukya periods, the courtesans had duties assigned to them in temples and they were accomplished dancers. Many inscriptions have praised Shantaladevi, the queen of Hoysala Vishnuvardhana as being an expert in dance. Bhandaru Lakshminarayana the Natyacharya in Krishnadevaraya's court was called Abhinava Bharata. Dancers and artistes were encouraged to perform during the annual Dasara celebrations by the Vijayanagar rulers. The Mysuru court also encouraged traditional dance, following the footsteps of the Vijayanagar rulers. 'Manasollasa' of Someshwara III, Pundarika Vitthala's 'Narthana Nirnaya', 'Lasya Ranjana' of Simha Bhupala, 'Rasikajana Manollasini' 'Sara Sangraha' and 'Bharata Shastra' written by Venkatamudarsani, are works devoted to the art of music and dancing. An inscription of Pattadakal

indicates that one by name 'Achalan' was an expert in Bharata[Natya]Sastra, during the regime of Vijayaditya of 696A.D. He was also famous as great dancer. The Shikaripur inscription describes the distinctive style of dance of Lacchaladevi. She was beset with title 'Sri Nrutya Vidyadhari'.

The Persian traveller Abdul Rajak was astonished about the agility of dancers of Early Vijayanagara period. The inscriptions of 8th-10th century indicates that there were dance artists troupes by name 'Natuvamela'. Even female artists were there in these troupes. U.S.KrishnaRao writes that in 1502A.D. during the reign of Narasimha in Vijayanagara, 'Brahmana[Brahmin] Bhagavatulu' adept in 'Koochipudi Bhagavatulu' of Andhra came to Vijayanagara and performed a dance-drama in the palace.

In Karnataka, regional traditional dances like Huttari Kolata (cultural ritual sports), Bhoota Nritya[spirit dances or ancestral memory dances], Harrest dances, Maleraya dances, Nandikolu dance, Lambani dance, Veeragase-Karadi Majalu Etc., belong to folk dance category.

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

Bengaluru came to be recognised as a very important centre for the teaching of Bharatanatya. Between 1910-1930, the art and the artistes witnessed decline due to breakdown of social values and also due to the influence of Western education which eclipsed the traditional and

indigenous art. After 1930, people like E. Krishna Iyer, Rukmini Arundale, Ramagopal, U.S. Krishna Rao and his wife Chandrabhaga Devi popularised this art in the 1940s.

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

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

A dance village named Nrityagrama was established in Hesaraghatta on the outskirts of Bengaluru city by the famous Odissi exponent, the late Protima Gauri. She had arranged for the training of students in all disciplines of traditional Indian dance under one roof in her Nrityagrama.

The Institute continues to promote dance even after the death of the founder. Even though Bharatanatyam is overwhelmingly dominated by female artistes, some men have stormed into this female bastion and have gained great reputation as worthy challengers. Some of them are, K.R.S. Prasanna, A.R. Sridhar, Ramu, Arun, B.K. Shyamprakash and Rajendra.

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

Natyarani Shantala Award Winners

This Award instituted in 1995 by the Department of Kannada and Culture, to those who have rendered extraordinary service in the dance field. It carries a cash award of rupees 1 lakh. The Awardees are: K. Venkatalakshamma (1995), Dr. U.S. Krishna Rao (1996), U.S. Krishna Rao (Mangaluru) (1997), H.R. Keshava Murthy (1998), Maya Rao (1999), K. Muralidhara Rao (2000), Narmada (2001), Padmashree Shanta Rao (2002) C.Radhakrishna (2003), Jayalaskhmi Alwa (2004), Leela Ramanathan (2005), K.B. Madhava Rao (2006), T.S.Bhat (2007), K.M.Raman[2008], Ullal Mohan Kumar[2009], Radha Sridhar[2010].

CINEMA IN KARNATAKA

The Film industry in Karnataka has a history of over six decades. In their early phase, films produced in Karnataka were only based on themes from the Kannada Theatre. The first 'Mooki' (silent) film Mrichchakatika was produced and directed by Mohan Bhavanani with Yenakshi Rama Rao, Kamaladevi Chattopadhyaya, T.P. Kailasam, O.K. Nanda and others were its actors.

During the 1930s two Bombay Industrialists, Haribhai R. Desai and Bhogal Dave established the first Southern Indian studio in Bengaluru named Surya Film Company and made about 40 silent films in about four years. During 1929, with the

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

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

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

In the 1970's film makers started adopting Kannada novels of famous authors to the screen and this phenomenon became immensely popular. The novels of eminent novelists like Aa Na Kru,

Ta Raa Su, Krishnamurthy Puranik, Triveni, M.K.Indira, Poornachandra Tejasvi, S.L. Byrappa, Sai Sute and T.K. Rama Rao were made into movies. Poems of great poet like Kuvempu, Bendre, K.S. Narasimhaswamy, Gopalakrishna Adiga etc., were converted into film lyrics and they gained acclaim.

The decade 1970 is considered as the age of the new-wave or experimental films through movies like 'Samskara' (1970), 'Vamsa Vriksha' (1972), 'Abachurina Post Office' (1973), 'Kadu' (1974), 'Hamsageethe' (1975), 'Chomana Dudi' (1975), 'Pallavi' (1976), 'Karavall' (1977), 'Kanneshwara Rama' (1977), 'Ghatashraddha' (1977), 'Chitegu Chinte' (1978), 'Ondu Orina Kathe,' 'Ondaanonda Kaaladalli' 'Maleyamakklu,' 'Spandana' (all in 1978), 'Kadu Kudure' and 'Arivu*' (1979), 'Yellindalo Bandavaru' (1980), 'Grahana' and 'Moorudarigalu' (1981), 'Bara' (1982), and in recent years Avasthe, Pushpaka Vimana, Surya, Tabarana Kathe, Kaadina Benki, Tarka, Idhu Sadhya, Santha Shishunala Sharif, Bannada Gejje, Hagalu Vesha, Nagamandala, Vimukti, Shabari, Mouni, Athiti, Bettada Jeeva, Puttakkana Haiway, Bhagavati Kadu, Hejjegal., etc. films can be noticed. The commercially successful films of that period were 'Nagar Havu' and 'Bangarada Manushya' (1972), 'Yedakallu Guddada Mele' and 'Professor Huchchuraya' (1973), 'Upasane' and 'Bhootayyana Maga Ayyu,' (1974), 'Aparichita' and 'Parasangada Gendethimma' (1978), 'Mother,' 'Mithuna' (1980), 'Gaal Maatu' (1981), Manasa Sarovara (1982), Phaniyamma (1983), Anubhava (1984), Bettada Hoovu, Masanada Hoovu (1985), Malaya Maruta (1986), Ondu Muttina Kathe (1987), Suprabhata (1988), Sankranti (1989), Udbhava, Shabarimale Swamy Ayyappa (1990), Ramachari (1991), Kraurya, Pallavi, Anuroopa, Khandavideko Mamsavideko, Sankalpa, Banker Margaiha, Geejagana Goodu, Savithri, Giddah, Ghata Shradda (President's Gold Medal), Akramana, Mane, Tayi Saheba (President's Gold Medal) (1997), Aparichita and Beladingala Bale. Chaytrada chigaru, Hoomale, Donisagali (1998). Kanuru Hegaadati, Chandramukhi Pranasakhi (1999). Mussanje, shapa, kurigalu sar kurigalu (2000). Dveepa, Eakangi, Shanti, Neela (2001). Artha, kshama, lali Hadu (2002). Chigaridakanasu (2003). Monalisa, Beeru, gowdru, Hasina (National award, Tara best actress), Mithaye mane (2004). Tutturi (2005). Nayineralu, Nayineralu,

Nenapirali Amrutashere (2006). Kallarali Hoovagi Kadabeladingalu, Care of Footpath (2007). Gulabi Talkies, Mooggina Jade, Preethi Prema Pranaya, Matad Matad Mallige, Banada Neralu (2008) etc.,

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

Even though the background instrumental music was in vogue in silent films, songs were sung in the first talkie film in 1934. It is said that the advent of modern orchestra in films was due to the efforts of P. Kalinga Rao in 1941. Playback Singing became popular later. Music directors like P. Shamanna, R. Sudarshan, G.K. Venkatesh, T.G. Lingappa, Vijaya Bhaskar, Rajan Nagendra and Hamasalekha have become popular. Non-Kannadigas like S.P. Balsubramanyam and Yesudas have sung songs for Kannada films and their songs are very popular. B.V. Karanth, Prema Karanth, Girish Kasaravalli, M.S. Satyu, Siddalingaiah,

Girish Karnad, Suvarna, G.V. Iyer, Nagabharana and Baraguru Ramachandrappa and Nagathihalli Chandrashekhara are film directors who have won national awards. A promising young women film maker is Kavitha Lankesh (Deveeri Film). Master Kishan who won the fame as the very youngest director by directing the film 'care of footpath' has been included to Ginnis record.

Many Kannada films have won a large number of State and National awards over this period of time. Karnataka Film Chamber of Commerce was started in Bengaluru in 1944. Also Karnataka Government is awarding from 1966, state awards to Kannada films. Some amateur film societies are producing film in 17 mm or 8 mm cameras. They are 'Aseema,' 'Srishti,' 'Swajan' and 'Suchitra' Societies.

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

Apart from veteran "Karnataka Ratna" Dr. Rajakumar who has won prestigious Dada Phalke Award, the Kannada screen has produced a host of talented artistes like Ashwath, Balakrishna, Narasimha Raju, Kalyan Kumar, Udaya Kumar, Gangadhar, Vishnuvardhan, Ambarish, Prabhakar, Sridhar, Ravichandran, Kashinath, Shankar Nag, Ananth Nag, Lokesh, Rajesh, Sudharshan, Srinath, Tugudeepa Srinivas, C.R. Simha, Dwarkish, Vajramuni, Musari Krishna Murty, H.G. Dattatreya, Dhirendra Gopal, Shivaraja Kumar, Raghavendra, Rajakumar, Puneet Rajakumar, Darshan, Sudeep, Ramesh Arvind, Ramgopal etc., and actresses like M.V. Rajamma, Mynavati, Leelavathi, B.V. Radha, Jayamma, Pandari Bai, B. Saroja Devi, Jayanthi, Kalpana, Aarti, Bharati, Manjula, Harini, Jayamala, Padma Vasanthi, Jayalakshmi, Malashri, Sudha Rani, Vaishali Kasaravalli, Tara, Bhavya, Sruti, Umashri, Abhinaya, Bhavana, Prema, Vinaya Prasad, Soudarya, Ramya, Pooja Gandhi etc. G.V. Iyer is the first to make the Film in Sanskrit "Adi Shankaracharya" in 1984, which won for him the nations highest award. He further

made "Madhwacharya" in Kannada in 1986 and "Ramanujacharya" in 1988 in Tamil trying to bring out the teachings of those saint philosophers, through Cinema media. Iyer again won the national award for his film "Bhagavadgeetha" in 1993.

Both Central and State Government have established various awards separately and honouring film actors and actresses producers, directors, technicians and other related to film land annually. Dr. Rajakumar was given the nation's prestigious Dada Saheb Phalke award by the central Government in 1997. V.K. Murthy the cinema photographer was awarded Dada Saheb Phalke award in 1998. This is an honour bestowed on Kannadigas for their superb talents. Likewise the Swarna Kamal award for the best kannada films, best actors award to kannada artists are given by the central government regularly. So far many kannada movies and actors have received these awards.

For the first time for the work 'Sinima yana' written in Kannada with regard to film field, by K. Puttaswamy, has been given 'Swarna Kamala' award. Apart from giving awards for best Kannada films, for achievements in different fields of films, the Indian Government began to give film field awards at National level, which are best motion picture awards. It is a matter of pride that Kannada film, film producers; directors have secured such awards at National level. The postal department in 2009 has brought out the stamp in the name of the Dr. Rajakumar.

The Karnataka Government established Karnataka Chalana Chitra Academy in 2008. T.S. Nagabharana was the president of the academy during 2008-2011. Film actress Smt. Tara became the next president since 2011. S.V. Rajendra Singh Babu is heading the academy since February 2014. Now the academy consists a committee of nine members including the ex-official [officers] member from the government side. The Academy has in its activity, conducting International film festival, Bellihejje programme, dialogue with eminent personalities of the film-field, photography and documentary film exhibition, workshop for writing film story [chitra katha], camp for the knowledge of aesthetic perception, getting starting silver screen troupes, silver screen entity branches, publication of books on film field etc.,

Apart from this for the achievements in different fields talented Kannadigas, have the note worthy securement of Murtydevi award, Kalidas samman, Tansen samman, Dada Sahib Palke, Bilvara, Rajaji, Kumarn Ashan, Shankaradev, Godavari, Surasingar, Magsesay, Right livelihood, Saraswati samman, etc., those being National and International awards.

In 2011, Dr.S.L.Byrappa secured Saraswati Samman award for his work 'Mandra' which carries a cash award of 7.50 lakh rupees. Dr.Geetha Nagabhushan has secured 'Rachana Samagra Sahitya Purascar' for the year 2011-12 from Bharatiya Basha Parishat of Calcutta, which carries a cash award of rupees 1 lakh with a momento. She is the first Kannada Literary woman who secured this award.

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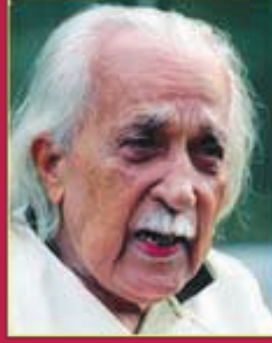
Jnanpeeth Award Recipients



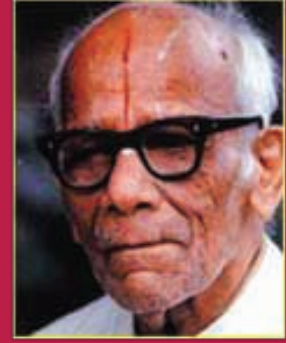
Kuvempu
1967, Sri Ramayana Darshanam



D.R. Bendre
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K. Shivaram Karanth
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Masti Venkatesha Iyengar
1983, Chikkaveera Rajendra



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