



KANNADA LITERATURE A DECADE

H. M. NAYAK

Translated into English by
M. RAMA RAO



RAO AND RAGHAVAN
PRINCE OF WALES ROAD : MYSORE 4

73

RAO AND RAGHAVAN, PUBLISHERS, PRINCE OF WALES ROAD
MYSORE 4, INDIA

First Published 1967

© COPYRIGHT 1967, H. M. NAYAK

Dr. Harogadde Manappa Nayak (1931-)

894.81409
H231K



Library

IAS, Shimla

894.81409 N 231 K



00023680

PRINTED IN INDIA
AT MYSORE PRINTING AND PUBLISHING HOUSE, MYSORE

TO MADAME SOPHIA WADIA

PREFACE

Kannada Literature : A Decade is planned to give an overall view of the basic achievements of Kannada literature during the past ten years. This survey does not claim to be a comprehensive account of the present-day Kannada literature ; nor could such a claim be made good within so limited a context. A brief survey of this nature is bound to be incomplete and somewhat superficial. It is also very difficult to give a qualitative account of a literature of such a short period as a decade. However, an attempt has been made here to indicate the main trends and furnish what is only a general picture. It is clear, at the very outset, that the choice of authors and/or works mentioned in this survey has been occasionally fortuitous and naturally influenced by the personal reading of the author.

This survey was prepared at the invitation of the Editorial Committee of *Mysore Rajya 1956-1966*, a volume published by the Government of Mysore to mark the tenth anniversary of the formation of the new Mysore State. It was but appropriate that the Volume included a survey of Kannada literature of the decade by way of enumerating the achievements of the Kannada people.

I am grateful to Professor M. Rama Rao of the Department of English, University of Mysore, for the pains taken by him in translating my Kannada essay into English.

My thanks are due to Professor D. Javare Gowda, Director, Institute of Kannada Studies, University of Mysore, but for whose constant encouragement I am afraid I would not have ventured into making this *Survey*. Many others have helped me in various ways in the preparation of this work. Of these, I should mention, in particular, the authorities of the Department of Publicity and Information, Mr. Shantesh Patil, Mr. M. D. Mariputtanna, Mr. M. P. Mahishi, Mr. V. M. Joshi and Mr. Kumara Venkanna. I am also indebted to my friends Dr. G. S. Shiva-

PREFACE

rudrappa, Mr. M. Subrahmanyaraj Urs, Mr. G. H. Nayak, Mr. K. N. Shivatirthan, Mr. R. N. Habbu and the Librarian of the University of Mysore, Mr. K. S. Deshpande.

It is a matter of immense pleasure for me to dedicate this monograph to Madame Sophia Wadia, Founder-Organiser of the P. E. N. in India, who has done so much for the cause of Modern Indian literatures. It is, indeed, very kind of her to have accepted this small token of gratitude and appreciation.

Institute of Kannada Studies
University of Mysore
Mysore: April 10, 1967

H. M. NAYAK

CONTENTS

| | |
|---|-----|
| PREFACE | 5 |
| 1. PROLOGUE | 9 |
| 2. POETRY | 14 |
| 3. DRAMA | 34 |
| 4. THE SHORT STORY | 47 |
| 5. THE NOVEL | 57 |
| 6. THE ESSAY, TRAVELOGUE AND BIOGRAPHY | 73 |
| 7. LITERATURE OF REFLECTION AND LITERARY CRITICISM | 83 |
| 8. EPILOGUE | 95 |
| APPENDIX 1 : SAHITYA AKADEMI AWARDS | 99 |
| APPENDIX 2 : ANNUAL PUBLICATION OF KANNADA BOOKS | 100 |

I | prologue

TEN YEARS have passed since most of the different regions of the Kannada country, which had been torn and distributed among a number of states and provinces, came under one administrative unit, thanks to the high aspirations and struggles of the Kannada people and the ceaseless inspiration, effort and encouragement of the poets, prose-writers and other artists of the land through many decades. Ten years is not a big period in the history of a people. But there is nothing wrong in glancing at their achievements during those years. Far from being wrong, such a survey may clarify the future course of their action and make their aims specific.

Literature is the touchstone of a nation's culture. It is in its literature and other arts that the life-breath of a nation is felt by us. The ideals which pulsate in its heart, the longings of its innermost spirit and the values of life which it holds dearest—for all these, its literature holds a mirror. It is, therefore, commendable that in estimating the achievements of the Kannada people during the last ten years their literature is also being taken into account.

The purpose of this paper is to take stock of the progress of Kannada literature during the last ten years, and it has had to be prepared within certain prescribed limitations of time and space. The activities of the Kannada people in the field of literature have been as plentiful and variegated as in other fields of life. It is of course impossible to bring out in this brief survey all that plenti-

tude and variety. There is statistical evidence to show that 200-250 books which are worth reading are being published in Kannada every year. This means that during these ten years at least 2000-2500 books have been published in the language. This number may get enlarged or even doubled if we take into account books that are brought into being by those who enter competitions for the prizes offered by Government or pray for favours from textbook committees or rush rashly into the world of letters.

In a survey like this it is not possible for a single writer to pay attention to all the books that are published in this manner. It cannot be done in the circumstances that obtain to-day. No one brings out an authoritative list of books published. Copies of all the books published are not being sent to the National Library despite the existence of the law which requires it. As a result of this the bibliographies issued by the National Library are not all-inclusive. None of our periodicals publishes annual surveys of literature produced in the language. Many a book contains no information regarding the date of its publication. Books which are reprinted have no indication to that effect. And there is the dearth of a well-organised system for the sale of books. A book published in Mysore may not be available in the book-stalls of the same city. When such is the case, the possibility of seeing it in the libraries becomes a dream. It is even more difficult to find in Mysore books published in Dharwar or Mangalore. In circumstances like these a survey like this cannot by any means be comprehensive.

The present writer has done his best to make the survey full. His purpose in it has been to acquaint the reader with the tendencies and the achievements of our literature during these ten years. He is aware of his own limitations. It is inevitable that writing of this kind should be merely descriptive and highlight only the outlines. The readers will, however, notice that he has also attempted now and then to explain the characteristics and the merits and demerits of the works referred to by him.

Only creative literature has been brought under the purview

of this survey. The literature of reflection—particularly works on science—and translations have not been taken into account. This does not mean that the writer is indifferent to their importance. It is for fear of the article becoming too lengthy that only Poetry, Drama, the Short Story, the Novel, Criticism, the Essay, Travlogue and Biography have been included here.

Before we start on a survey of the different forms of literature, it is necessary to mention some important events that have taken place in the world of letters in Kannada during these ten years. Manjeswara Govinda Pai, Alur Venkata Rao, P. G. Halakatti, K. G. Kundanagar, Uttangi Channappa, T. N. Srikantaiah, Devudu Narasimha Sastry, Ananda, Haridasa Rao, D. B. Kulkarni, Ashtavakra, R. Kalyanamma, Triveni, and M. K. Jayalakshmi—writers who had rendered invaluable service to Kannada Literature and Research and extended the dimensions of the achievements of the Kannada people—passed away during this decade and left the Kannada people poorer. May their souls rest in peace and their memory be a source of inspiration to us!

Kuvempu got the Sahitya Akademi Award in 1955, and he was the first writer in Kannada to get it. Since then R. S. Mugali, D. R. Bendre, V. K. Gokak, Sivarama Karanth, A. R. Krishna Sastry, Devudu Narasimha Sastri, B. Puttaswamaiah and S. V. Ranganna have received the same honour. In recognition of the service rendered by them to literature the President conferred the title of *Padmabhūṣaṇa* on K. V. Puttappa and that of *Padmaśrī* on C. K. Venkataramaiah, V. K. Gokak and B. Shivamurthy Sastry. The Karnatak and Mysore Universities started the custom of honouring Kannada writers and, in accordance with it, K. V. Puttappa, Masti Venkatesha Iyengar, D. V. Gundappa, A. R. Krishna Sastry, D. R. Bendre and Sivarama Karanth received honorary doctorates. Dr. K. V. Puttappa became Vice-Chancellor of the University of Mysore and laboured hard to stabilise and safeguard the position of Kannada. This was indeed the very first time that a Kannada litterateur was appointed to such high office. V. K. Gokak has recently been appointed Vice-

Chancellor of the Bangalore University. In connection with the celebration of his sixtieth birthday the Government of Mysore honoured Dr. K. V. Puttappa with the designation of "Poet Laureate" (*Rāṣṭra Kavi*). The Mysore State Sahitya Akademi also introduced a scheme for honouring men of letters and some have already been recipients of such honour. The Mysore Government put into operation for some time a scheme to award prizes for good books published in Kannada and many Kannada writers got these prizes. Many others have received other kinds of honours and rewards. They all deserve our congratulations. May their achievements be a source of inspiration to others !

The establishment of the Bangalore University, the celebration of its Golden Jubilee by the Mysore University, the completion of fifty years of active and useful life by the Kannada Sahitya Parishat—these are memorable events. The Manohara Grantha Mala and the Minchinaballi Prakashana brought out publications of great significance to mark the completion of twenty-five years of their work and have been proceeding ahead with renewed zeal. The four-hundredth birthday celebrations of Purandara Dasa and Kanaka Dasa were organised all over the country and arrangements are being made to celebrate with befitting grandeur the eighth centenary festival of Basaveswara. The Kannada people have shown on several other occasions their love for Kannada Literature and regard for Kannada writers in a variety of ways. All these are matter for pride and pleasure. May this tradition continue !

Kannada books have begun to exhibit beauty and art in the quality of printing. A good number of Kannada works have, during these ten years, been translated into other languages, and books dealing with the Kannada language have been written in English by William Bright, McCormack, R. C. Hiremath and H. M. Nayak.¹ In order to acquaint the English-knowing world with

¹ Bright, W., *An Outline of Colloquial Kannaḍa*, Poona, 1958

Hiremath, R. C., *Structure of Kannaḍa*, Dharwar, 1961

Nayak, H. M., *Kannaḍa—Literary and Colloquial*, Mysore, 1967

McCormack, W., *Kannaḍa: A Cultural Introduction to the Spoken and Literary Styles of the Language*, Wisconsin, 1966.

Kannada literature and culture, Prof. D. Javare Gowda and Dr. H.M. Nayak have been editing and publishing the English periodical, *Kannada Studies*.

M. S. Andronov has published a book on the Kannada language in Russian.² The study of the Kannada language has been slowly gaining ground in American universities. This entry of Kannada into national and international circles is, though belated, a good omen. For . . . “perhaps no other Indian language has been suffering so much of ‘injustice’ as Kannada owing to the absence of proper publicity.”³

.

² Andronov, M. S., *Kannada Language* (in Russian), Moscow, 1962

³ Kuvempu, Foreword to *Janapriya Kannada Sahitya Caritre*. By T. S. Shama Rao and M. Rajeshwaraiah, p. iv

2 poetry

IN THIS SURVEY of the literature produced during the decade that has come to an end Poetry may be taken up for consideration first. It is gratifying to find that during this period when younger writers entered the field of poetry in large numbers, poets of the earlier generation continued to labour in it incessantly. Not less than fifteen to twenty volumes of poetry have been published every year. This is by no means a small number in these days when indifference to Poetry has been on the increase. It is a matter of pride and joy that seven hundred copies of a book of poems from the pen of a new poet were sold within a month after its publication⁴ and that a collection of poems by another had to be reprinted within two years.⁵ Another significant development has been the establishment of periodicals devoted exclusively to the propagation, promotion and resuscitation of poetry.

Though new feelings are finding powerful expression in poetry, the older ones have not ceased to exist. "The mind of the country has been hungering for a new ideal and a new vision. With a milieu of this kind enveloping it, it is but natural that poetry which is dependent on life should also undergo a corresponding change", declared Gopalakrishna Adiga as long ago as 1952.⁶

⁴ See Editor's Note in G. S. Sadasiva's *Maguvagi Bandavanu*. The book thus sold is Sumatindra Nadiga's *Nimma Prēmakumariya Jataka*.

⁵ The collection of poems which has had this honour is Chandrasekhara Patil's first book of poems, *Banuli*.

⁶ Adiga, Gopalakrishna, *Naḡedu Banda Dari*, 'To the Readers', pp. 3-4

He went on to observe, "In an age like this the blood of realism should be injected into Poetry ; Poetry should once again smack of the earth." It must be said that his declaration has borne fruit in practice and that his wish has been gratified quite adequately. But his statement, "Our modern Kannada poetry inspired by the Romantic poets has finished doing all that it could in that direction. The vigour of that school is a thing of the past. It is in its decay,"⁷ does not represent the whole truth. For, the potency of the school of poetry that he had in mind while making this remark was not a thing of the past, at any rate during this decade ; much less did it show signs of decay.

In these days when problems connected with literary expression and poetic forms are being discussed on an unprecedented scale, the question of the place of old poetic forms like the *Campu*, the *Ṣaṭpadi*, the *Vacana*, the *Sāṅgatyā* and the *Tripadi* is of great importance. Though the rigidity of these metrical forms may not be conducive to the full manifestation of modern moods and feelings, it is possible for a competent poet to remould them to suit his requirements. Many works of this type have been created during this decade and the success achieved by them has been quite commendable.

T. Keshava Bhatta has composed his *Satvāvalōkanam* in the *Campu* form and entirely in Old Kannada. This is a conventional piece of writing in its subject matter, language and technique. What is praiseworthy in it is the author's mastery of language and his efficiency in the correct use of the metre which he has chosen to write in. Vinayaka has also made use of the *Campu* form—a mixture of prose and poetry—in his travel-book, *Indilla Nāḷe*. But the way in which it has been adopted here is open to controversy. Y. Nagesha Sastry, M. S. Padmanabha Rao, and others have written lengthy poems in the *Ṣaṭpadi* metre. We cannot get much out of such compositions since the very purpose with which they have been written is limited. Jayadevi Tayi Ligade has written

⁷ *ibid.*

Tāyīya Padagaḷu in the *Tripadi* metre. This work contains a thousand triplets on the authoress's philosophy of life. The songs which it contains are so simple and lovely that the reader many a time unconsciously hoodwinks himself into the belief that they are genuine folk songs. For example,

[*Koragīde ninagāgi, marugīde ninagāgi
soragi saṇṇāde baravigāgi—Bhavaharane,
tōralāradēnō ninapāda.*]

"I longed for you, I pined for you.
I languished for your coming—O Lord,
Can I not see Thy Feet?"

The intensity of passion which characterises these songs is the chief quality of Jayadevi Tayi's poetry. She has recently portrayed in detail—in *Tripadi* metre—the life of Karmayogi Siddharāma and given it the form of an epic. A detailed study and adjudgment of this work is yet to be undertaken.

If we wish to see the sweep and elasticity of the *Sāṅgatya* metre after Rathnakara Varni and Nanjunda, we have to go to S. V. Parameswara Bhatta. His *Indracāpa* is one of the most prolific creations of this decade. He has revealed in his poetry the marvellous art of transforming sorrow itself into a source of joy. Modifying its rhyme-scheme completely, he has made the *Sāṅgatya* a mighty medium of epigrammatic and aphoristic expression. He has used the same metrical form in his translation of the verses of Hala and in his own modern *Gāthā Saptasati—Candravidhi*. The one great drawback in *Indracāpa* is the fact that it contains some *Subhāṣitas* culled from other languages, and their sources have not been indicated. Though such translations are fewer in number than Parameswara Bhatta's own compositions, the reader finds it difficult to recognise and appreciate separately the originality and beauty of his own creations. There have been instances of readers coming across a fine poem and wondering what its original must have been, not knowing that it

is Bhatta's own composition. Those who have witnessed at close quarters the creation of these poems do not, of course, entertain any doubt regarding the poetic power of Bhatta. But it was his duty to enable others also to have the same experience. This is how Bhatta pictures the transience of life :

[*Bidiya vidyuttinondu kambada mēle*
swiccina peṭṭigeyolage
gūḍu kaṭṭida gubbi sukhavādudenuvōle
sukhavahudī jaga ninage.]

“Your happiness in this world is as certain as that of the sparrow which builds its nest in the switch-box of an electric-pole on the roadside.”

The following is his satirical way of describing the state of affairs in contemporary poetry :

[*Pratibheyondirabēku vyutpanna mati bēku*
abhyāsa gurusēve bēku
i haḷeya paṭṭiginnondu sērisabēku
kavige jāhirātubēku.]

“Genius, creative power, study, apprenticeship to a great master—the poet needs all these. But one more should be added to this list. He needs publicity too !”

It is fortunate that he has not printed the words, “The poet needs publicity too !” in bold type. If this collection had been filtered a little more before its publication, the variety and charm which characterise it would not have suffered in any way.

S. V. Ranganna has received the Sahitya Akademi Award for his collection of *Vacanas* (Sayings), *Raṅga Binnapa*. This book of 625 pages contains 1212 sayings. The number of subjects dealt with in these sayings—as given in the list of contents—is 333. No other modern writer has undertaken the composition of *Vacanas* on such a large scale. They range in size from just four words to nine full pages. “The Gong of Life” (*jīvana jāgaṭe*), “the critic-gallant” (*Vyākhyānaviṣa*), “to give birth to a child is not the same

as getting one" (*haḍeda mātrakke paḍedantāgalilla*), "Paradise lies in the union of the sobriety of old age and the cheerfulness of boyhood" (*Vṛddha gāmbhīrya bālahāsyā kūḍidare svarga*)—such phrases and proverb-like sayings with which the book abounds are Ranganna's invaluable gifts to the Kannada language. Though reflection and comment form the bedrock of these sayings, Ranganna's poetic heart peeps out in many places. His description of Chamundi Hill is an instance of this. He says of the image of a woman carved in stone: "You are not stone; he who does not see you is stone; he who sees you is also stone!" (*ninalla kallu! ninnannu nōḍadava kallu; nōḍidavanū kallu!*) These sayings hold up to our view Ranganna's deep scholarship and critical bent of mind. But it cannot be said that the force of emotion found in all of them is the same. Some are very ordinary, insipid, and purposeless. The true beauty of Ranganna's sayings will shine forth when a selection of the best of them is brought out. Though Ranganna confesses that the Kannada country, Mysore and Mavinakere have been his three jewels, this collection of his sayings reveals the universality of the thoughts and feelings of the Kannada people.

Kolambe Puttanna Gowda's *Kāḷūra Celuve* is an experiment of an extraordinary type and deserves mention in this connection. There are some facts which deserve to be stressed in regard to this poem. In the first place, it is poetry written in unalloyed Kannada. An attempt of this sort is not new in the history of Kannada literature. Long ago, Andayya, the champion poet of pure Kannada, undertook a similar adventure. Among recent writers, the late Muliya Thimmappaiah made an effort of the same kind, but it was in reality a copy of Andayya's method. Puttanna Gowda's heroic ambition and achievement are much more spectacular and significant than Andayya's. He has also been more successful. Andayya accepted the corrupt forms of Sanskrit words (*tadbhavas*) as Kannada and coined more such words. But Puttanna Gowda is a hero who has refused to use corrupt Sanskrit as Kannada. The theme of *Kāḷūra Celuve* is tragic love; the out-

look of the poet is modern; the social life pictured in it is contemporary; the characters in the poem are unsophisticated people of *Malenāḍu*. There are both strength and beauty in the artistry of the poem. It is a work which should be read by all those who have doubts about the potentialities of the Kannada language. It is surprising that it has not received enough attention from the Kannada people.

Certain mighty events of national importance which took place during the decade, namely, the Chinese and Pakistani Aggressions and the deaths of Nehru and Sastry, have provided inspiration to our poets, caused anger and sorrow in them or driven them to staunch resolutions. The result has been the publication of collections like Sanadi's *Himagiriya Muḍiyalli* and Itagi's *Sannaddha Bhārata*. Besides these, other works like *Raṇa Kahale*, *Hoḷapu-Jhaḷapu*, *Yuddha Gitegalu* and *Samara Ghōṣa* have also been brought out. Kanavi and Itagi have jointly edited the publication *Nammellara Nehru*. Sanadi is also the editor of a book on the problems of New Karnataka, *Vijaya Dundubhi*. It is enough to say that many of these poems are products of spurts of emotion induced by provocative happenings.

Among the reputed poets of the old order Kuvempu, Bendre, P. T. Narasimhaচার, Vinayaka and V. Seetharamiah are still active. Of these, V. Seetharamiah has published only one collection of poems, while the others have brought to light more.

Ikṣu Gaṅgōtri, *Anikēṭana*, and *Anuttarā* are the three volumes of Kuvempu's poems which fall within the limits of this decade. The majority of poems in each of them deal respectively with problems concerning our country and society, the poet's own religious experiences and moods, and Nature and Love. There has been no change in the art of Kuvempu's poetry. Since the tendency to change is a quality that is inborn and not a pose that is assumed for the nonce, it is not right on our part to expect any change in his poetry at this stage of his career as a poet. In *Ikṣu Gaṅgōtri* have been included some of his famous poems like *S'ri Sāmānyara Dikṣā Gite* and *Mane Maneya Tapasvinige*. It also

contains some powerful and inspiring poems on Kannada and Karnataka. Except one or two, the poems of this volume had been composed long ago. Most of the poems in *Anikētaṇa* were composed more recently. The poem which gives the name to the book effectively crystallises Kuvempu's philosophy of life and ideals in a short compass. This poet who can give up the high official position held by him with the joyous declaration, "I am free this day, free by Your Grace, O Master" (*muktanāḍe, indu, jivanmuktanāḍe, guruvē, nimma dēvakṛpeyinda*), naturally does not wish for anything that necessitates the walling in of his spirit. *Anuttarā* contains the poet's philosophy of Love. *Swargadwārada Yakṣa Praśne*, one of the poems in it, holds up the banner of happy matrimony and satirises all other positions and privileges which may be had in life. The poem recently published by him, *Prēta Kyū*, indicates how the poet's heart responds to every situation and scene in life. His latest collection of poems is *Mantrā-kṣate*. It contains 117 small poems. To use the familiar technical term of today, each of them is a *Cuṭāka*. The poet calls them *Puḍigavanas*.

No other poet of this decade has published as many collections of poems as Bendre. Besides *Araḷu Maraḷu* (containing five parts) which won for him the Sahitya Akademi Award, there have been five other collections. Among these varied types of poetic works which have appeared more or less at the rate of one every year, *Nāku Tanti* is the latest. *Araḷu Maraḷu*, a collection of five volumes of poems—*Hṛdaya Samudra*, *Mukta Kaṇṭha*, *Caityālaya*, *Jīva Lahari* and *Sūryapāna*—consists of 273 lyrics and carries a critical foreword written by V. K. Gokak. Bendre's poetic power is a fount which never dries up. One feels happy to find that the force and fascination of his colloquial language still flows unabated. Poems like *Toṇkada Myāle Kai Iṭukonḍu* illustrate this. His eight-line introductory poem, *Maruḷalla Nānu, Maruḷādenayya Nannedeyya Maruḷu Siddha*, is remarkable for the spirit of dedication which it reveals. What is surprising is the fact that Bendre's voice is among the voices of the new poets too. Since in his latest

poems Bendre has begun to delight in the mere play of words, one gets the feeling that the old magic of his poetry is giving place to mere acrobatics, consequently weakening his poetic integrity. This play on words, which once was part of the beauty of Bendre's poetry, is unfortunately becoming its bane. His new poems on the month of *Śrāvaṇa*, the moonlight, and the New Year Day (*Yugādi*) naturally bring to the reader's mind his own celebrated earlier poems on similar themes, and he cannot help noticing the contrast. The statement of a critic that "it is not proper to expect hot water to have the heat of fire"⁹ is at best a consolatory remark.

P. T. Narasimhachar's poems of this decade have been most disappointing. His *Mahāprasthāna* is a cluster of translations of mythological stories and *Hṛdaya Vihāri*, a collection of lyrics. To P. T. N., who has enmeshed himself in the coils of writing operas, poetry has now become a form of music. He has even gone to the extent of asking "who that is fascinated by sound cares for meaning?"⁹ A question like this coming from a poet is really ludicrous. The philosopher of poetry has now become more powerful in him than the poet. His own reflection in connection with the metre of his poem, *Ā Mara*,—"Perhaps this is the path that my poems will take hereafter"¹⁰—is suggestive. V. Seetharamaiah's *Hejje Pāḍu* is a string of poems which have the neatness and restraint of his earlier compositions. A noteworthy characteristic of this poet is that life's changing shades have left their mark on him. V. Seetharamaiah has complained that some people make the unsympathetic comment that his poetry is romantic.¹¹ Surely, V. Seetharamaiah knows that what finally survives is poetry that has genuine merit and not merely the peculiarities of this school or that. There is, therefore, no ground for his lament.

Dyāvā Pṛthivī, *Urūa Nābha*, *Kaśmira*, and *Triśaṅkuvina Prajñā Prabhāta*—these have been Gokak's creations. The

⁸ Kanavi, Chennaveera, *Sahitya Cintana*, p. 225

⁹ Narasimhachar, P. T., *Hṛdaya Vihari*, Preface, p. vi

¹⁰ *ibid.*

¹¹ Seetharamaiah, V., *Hejje Pāḍu*, Preface, p. v

collection named *Cintana* contains a selection of his recent and representative poems. *Dyāvā Prthivī* brought Vinayaka the Akademi Award. In this book of two parts, the first—*Nirada*—presents a view of the sky as seen from the Earth and the second—*Ilāgita*—a view of the Earth as seen from the sky. The fifty poems in *Ūṛṇa Nābha* are of different kinds. *Ūṛṇa Nābha* and *Kamala Nābha* have manifested themselves in *Ūṛṇanābhāvatāra* as symbols of the good and the bad. *Kaśmīra* has been described by the poet himself as *Kāvya Prabandha*. The natural scenery, history and political conditions of Kashmir form its subject matter. *Trisankuvina Prajñā Prabhāta*—called an epic-fragment—is a short narrative poem. Trisanku Satyavratha of this poem is an image of modern civilised man. The range of the images which receive Vinayaka's acceptance is wide, but many times the effect which they are expected to produce is not felt. One praiseworthy feature of Vinayaka's poetry is the presence in it of beautiful and picturesque descriptions of Nature—a feature which is becoming rare in recent poetry. It is with reference to his *Dyāvā Prthivī* and *Kaśmīra* that we may make this remark. Mr. Kurtkoti, who had formerly said that Vinayaka was a poet of Humanity¹² has recently called his poetry reflective.¹³ There is no meaning in attaching descriptive labels like these to poets and poetry. Moreover, reflection is a quality that is common to all poets and poetry. The tunes may be different, but reflection must be there. No true poet is devoid of reflection. There can be no true poetry without it. So, if it is necessary that a label should be attached to Vinayaka, in our opinion he is a poet inspired by his travels. He gave evidence of this long ago in what may be called his undying contribution to Kannada poetry, *Samudra Gitagalu* and his later works give additional evidence of it. To Vinayaka Travel (*payaṇa*) symbolises Life.

Anandakanda's *Nalvāḍugalu* is graceful and elegant. Its

¹² Kurtkoti, Kirtinatha, *Yugadharma Hagū Sahitya Darsana*, p. 59

¹³ Kurtkoti, Kirtinatha, *Manvantara*—2, pp. 42–53

love songs have been written in the colloquial tongue and they are inspired by the life of the community. The twenty-one poems of this collection deal with different aspects of the world of romance and love—a world which is fast fading away. He has also demonstrated the wonderful potency of colloquial language. To understand the beauty of metaphor, imagery, pictorial power, suggestiveness and humour of these poems, one should read them in the original. Anandakanda is the chief among poets who bear witness to the ever-living power that lies in the language of folk-songs.

[*Sariya dūraka nāri, ninna hūvina sīri-
seraginā gāli sōkyāva
seraginā gāli sōkyāva—tīḷiyidda
oratiyā niru kalakyāva!]*

“Move away, O woman, move away, the wind wafted
by the tip of your flower-bearing sari has reached me
and disturbed the peaceful waters of my mind.”

Which heart could fail to feel the fascination exercised by lines like these ?

No change worth notice has taken place in Raghava, Archika Venkatesha, Kaiyara Kinnanna Rai, and S. Venkataraja. Raghava's *Mugiyada Māye* should be read for its pellucidity. B. Krishna Bhatta's *Arikēsari*—a historical poem—is worth reading. Iswara Sanakal's *Ṣaṭṭe* represents a much-trodden path. The achievement of B. H. Sridhara is not much, even though he has two collections to his credit. His style is disconcerting because of its mixture of Sanskrit, English and Kannada. To add to this, the material chosen by him is too ordinary, day-to-day trivialities having been taken up for poetic treatment. It is a pity that this able poet's thought and personality have not found adequate expression in his writings. G. Varadaraja Rao has published two collections. “It reveals to my mind neither imaginative charm nor keen-edged thought,”¹⁴ the

¹⁴ *Vijayadasami*, Foreword, p. iv

remark made by R. S. Mugali about one of them—*Vijayadaśami*—applies also to his other collection, *Parampare*. But as Mugali himself opines, we see in Varadaraja Rao's poems "purity of emotion, fulness of feeling, choice and apt collection of graceful words."¹⁵ Panchakshari Hiremath's *Caityākṣi*, Gundmi Chandra-sekhara Ithal's *Beḷagāyitu*, Devendra Kumar Hakari's *Cinmayi*, Yellatti's *Rasika Pakṣi*—are all collections of a similar type. Ramachandra Kottalagi's *Pratimā*, K. V. Subbanna's *Hūvu Cellida Hādiyalli* and Rajasekhara's *Rudrākṣi* are other works of poetry worth naming. *Madhucandana*, *Rasadumbi*, *Madhura Yāna*, *Madhu Sañcaya*, *Vāñiya Kṛpe*, *Pūrva Rāga*, *Ānanda Bhairavi*, and many other collections are the products of immaturity and imperfection, the majority of the poems in them having been inspired by the twinkling stars above or the walking stars here below. C. R. V. Acharya's *Kāvyakriḍe* represents a futile imitation of *Mysore Mallige*. Some writers who have earned fame in other fields of literature have also published collections of their poems. R. C. Hiremath, H. Tipperudra Swamy, M. Rama Rao, Krishnamurthy Puranik, K. Chennabasappa and N. S. Gadagkar may be mentioned in this connection. The inspiration for R. C. Hiremath's *Mauna Spandana* came from his travels in the West. The basis of Tipperudra Swamy's poems is the belief that life is a field for penance leading to great achievements. Kavyananda's *Mānasa Sarōvara* contains some good poems. Echoing Kuvempu's words regarding the birth of poetry, "Art is the offspring of the union of the mind and the heart,"¹⁶ Kavyananda sings that the mind and the heart should come together like this in the birth of poetry. His own poetry exhibits this quality very rarely indeed. Though captivating descriptions may occasionally be found in his poetry, many of Kavyananda's poems suffer from an excess of verbiage. S. D. Inchala's *Snēha Saurabha* gives prominence to Nature, Friendship and Family Life, where

¹⁵ *ibid.*

¹⁶ Kuvempu, *Navilu*, Preface, p. 3

as in his more recent collection, *ḍiṇḍima*, social and national problems occupy much space. Go. Kri.'s *Kumāra Kṛpa* and *Gīṭegaḷu* are pitiable collections. B. A. Sanadi, Mahishawadi, Siddanna Masali, Basupattada, Virupaksha, Akbar Ali and Raghavendra Itagi are poets whose work should be watched for some time. They are all poets who have yet to grow, and some of them have given evidence of a desire to grow.

Dinakara Desai's *Hūgoṇcalu* is a collection of 156 poems, small and big. He has classified them under different headings like Lyrics, Satirical Poems, Humourous Verses, etc. It was Desai that started and gave vogue to the art of writing *Chuṭakas* (epigrams) in Kannada. His recent writings lack the brilliance and fire of the earlier ones. He has the knack for weaving a stanza if he can get hold of four words which rhyme together, or, in order to weave a stanza, he manages to get four words which rhyme with one another. V. G. Bhat is a poet who deserves special mention. The chief strain that runs through his *Kiṣkindhe* and *Aranya Rōdana* is satire. No aspect of life escapes his notice. Instances of political maladministration are the first targets for his pointed arrows. In all these Bhat has his own tone. But there is a distinct difference between his earlier writings and these two collections. The former sting is not there now. The satire is not as sharp as it used to be. At the heart of it lurks sympathy. In its expression there is a certain softness. He is now not only an observer but also a participant in the life of the world around him. His attitude to life grows in mellowness as his experience of life grows in maturity.

L. G. Sumitra is the only woman-writer other than Jayadevi Thayi Ligade who has distinguished herself by publishing a collection of poems. Her *Kāvya Kāvēri* is, however, an innocent work.

Marulaiah, Majeed Khan, Ra. Gow., Sri Vasantha, Ramadas and Venugopal Rao are all very new poets. Venugopala Rao and Ramadas have given indications of talent not found in others. Sujana of *Nāṇyayātre* is an able, responsive and introspective

poet. There is a glow in his thought and a novelty in his expression. C. P. K. says in his very first collection, "I belong neither to the romantic nor to the New School. Mine is the point of view that represents a harmony of all views—from whatsoever direction they come—which are contributory to the beauty and power of poetry." His poetry is still in its incipient stage.

Gopala Krishna Adiga's is a name of great importance in the world of Kannada poetry. Besides being the founder of a school of poetry and its leader he has also been a poet of distinction. He is undoubtedly the greatest poet of the generation succeeding that of Bendre and Kuvempu. His only collection of poems published during this decade is *Bhūmigīta*, and it contains seven poems. No other work has given rise to as much discussion as this single small book of just fifty pages; no other book has exercised such influence on contemporary young poets. Depth of experience, intensity of emotion, keenness of criticism, variety of metrical forms, novelty of expression, dramatic power, fruitful employment of language—these are the principal characteristics of Adiga's poetry, and in all these he has his own well-marked individuality. Whatever may be his defects, his position in the history of Kannada poetry is unmistakable. The merit of his poetry may be attributed to the fact that he is acquainted with the poetry of the conventional school also. The knowledge and experience of that school are at the back of his New Poetry and given it its value and purposefulness. Since many young writers have been plunging into New Poetry straightaway without that background, such poetry is becoming repetitive. In reality, New Poetry shows no sign of the secret of Adiga's personal achievement in that field.

K. S. Narasimha Swamy, Chennaveera Kanavi and G. S. Shivarudrappa are well-known poets. The relationship of these poets with New Poetry is of three different kinds and hence their names have been put together here. Narasimha Swamy has drifted into the New Path, Kanavi has attempted a reconciliation of the two, but Shivarudrappa has remained unchanged. In his two

collections of poems published during this decade—*S'ilālate* and *Maneyinda Manege*—we can see Narasimha Swamy deliberately adopting the technique of New Poetry. There is truth in Shivarudrappa's remark, "The poet of graceful beauty and flowing sweetness, adopting the methods of New Poetry and, though the source and subject-matter of his poetry continues to be the same as in former times, making its medium vague and hard and transforming it into a creeper of stone, is one of the marvels of K.S.N.'s poetic life."¹⁷

Of the three collections of Chennaveera Kanavi, *Nela Mugilu* is the latest. *Dipadhāri* and *Maṇṇina Meravaṇige* preceded it, and *Dipadhāri* has been reprinted. Kanavi has become one of the leading poets of this decade by virtue of the wide range of his subject-matter, the splendour of his imagination and the power of his language. Though his poetry has come under many influences and though the qualities of New Poetry have entered it, Kanavi has retained his individuality. Outside influences take a new birth passing through the alembic of his genius and New Poetry appears in his writing more as a concession to current vogue than anything else. This is the secret of his distinction. In *Nela Mugilu* the poet's path is clearly laid out and his point of view unambiguous. This is surely a commendable work in these days when all kinds of things are being published in the name of poetry.

Five collections of poems by G. S. Shivarudrappa have been published. Among poets of the younger group his is the distinction of having published the largest number of collections. No other poet except Bendre has brought out so many. His first books, *Dēvaśilpa*, *Dipada Hejje* and *Kārtika* indicate one stage in the career of the poet, and his recent volumes *Anāvaraṇa* and *Teredu Dāri* another. On the whole Shivarudrappa's is poetry that has a wide range of beauty and depth of thought. He can easily bring in variety in his metres. The feeling of intimacy with Nature which he reveals represents his philosophy of Beauty. But Shiva-

¹⁷ Shivarudrappa, G. S., in *Kannaḍada Kalu Satamaṇa*, p. 166

rudrappa's poetry seems to have reached the verge of peril. Irony and satire are becoming its chief elements. There is the possibility of their becoming monstrously ugly and too personal devouring the beauty of art. Any poem taken at random in *Anāvavaṇa* exemplifies this statement. Besides this, in all the poems of *Tereda Dāri* there is the shadow of disappointment and despair. One of his poems contains the prayer, "Let there be no dawn, O Lord, let there be no dawn." The satire of *Anāvavaṇa* becomes more biting in this book. Shivarudrappa should not give room to this danger of monotonous uniformity of tone and theme in his poetry. Considered from this point of view, his next step deserves to be watched with interest.

Ramachandra Sharma is a poet of the New School and his *Buvi Niḍida Sphūrti* was perhaps published at the beginning of this decade. Sharma was the first to bring Sex into poetry on a large scale. It has now become, of course, the very centre of poetry. In Gangadhara Chittal's *Manukulada Hāḍu* we have a collection of good poems. Perhaps no other poet after Vinayaka has given us such fine sea-poems as are found in this volume. But whatever may be the good features of Chittal's poetry, this collection is not a book deserving a separate chapter for itself in a history of New Poetry in Kannada.

Chandrasekhara Kambar, Chandrasekhara Patil, Nissar Ahmed—these among the poets of the new generation have aroused new expectations and new hopes. Each of the them has brought out two collections. Kambar who showed noticeable power and restraint in his very first work, *Muguḷu*, has grown taller in *Hēlatēna Kēla*. In it he has attempted to free himself from the innocent and elementary emotions and metrical laxities of his first poems. In his lengthy ballad, *Hēlatēna Kēla*, he has justified Gopala Krishna Adiga's remark that, "except in Bendre, in no other poet do we find the mastery of the colloquial language of North Karnataka that this poet has."¹⁸ It

¹⁸ Adiga, Gopalakrishna, M., Foreword, to *Hēlatēna Kēla*, p. 1

has now become the fashion for many young persons to write poetry using colloquial language. Judged in the light of this background, Kambar's success is significant. He is a poet who can rise to greater heights.

Chandrasekhara Patil who declares, "I shall walk along the path which I have seen ; let none else tread on it," has entered the world of poetry and attempted to reach his goal refusing to walk along other people's paths and wear other people's glasses. His first book of poems, *Bānuli*, has reached its second edition very soon. Since this is a rare piece of good fortune in the case of poetical works in Kannada, it should be considered an achievement on the part of Patil. He can unravel the soft strains of Nature and Love with great care. But his attitude towards contemporary political systems is that of a powerful satirist's archery. Politics, ministers and the Gandhi cap provoke Patil. These may be deserving of attack, but since there is the danger of irony and satire easily going off the track in poetry, it is necessary for the writer to be extremely cautious. They should not become his obsession. In Patil's poems one feels that many times irony and satire are not quite necessary. We can here take two lines from his beautiful picture of a village, *Hattimattūru*. He says in it, "though they are villagers, it is only the analogy of ministers that they give whenever they speak." The intention of the poet here may be to point out the degree of political awakening that has taken place in our villages. But considered from the point of view of the entire poem these lines do not appear to me to have any place in it. Patil has certain individual merits of his own and it may not be wrong to expect more from him in poetry.

Nissar Ahmed's writing is noiseless and smooth-flowing. His second collection of poems, *Nenedavara Manadalli*, has fulfilled certain expectations raised by some of the poems in his first book, *Manasu Gāndhi Bazāru*. The care he shows in the expression of his feelings and the awareness of life and society which he reveals in the selection of his themes are qualities which are not always visible in the works of new writers. Looked at from this point of view,

his poems, *Pañjarada Giṇi*, *Kurigaḷu Sār Kurigaḷu*, *Muduka* and *Tiṭe* are very good. Nissar Ahmed is an adept in the handling of irony and satire, but has much to improve in the matter of an integrated view of life.

The desire for experimentation shown by Siddhalinga Pattana Shetty who tries to create many shades with one colour, Giraddi Govindaraj who voices the blessings of Nature and the bliss of Love and Sumathindra Nadig whose genius is a veritable mint for the coining of novel images, deserves praise. It is not surprising that *Nimma Prēmakumāriya Jātaka* has brought for Sumathindra Nadig a noticeable place among new poets. The works of Purnachandra Tejasvi, U. R. Ananthamurthi and Channayya are also examples of the different trends that are found in our poetry. To quote the words of Kurtakoti, "Since the word called inspiration has no place of honour in these writers, their poetry contains nothing but technical devices."¹⁰ There is a certain novelty in the manner in which K. V. Rajagopal's *Añjūra* has been published. G. S. Siddhalingaiah, Somashekhar Imrapura, Vichi and Sannaguddaiah are among other young poets who have contributed to the growth of poetry during this decade. The first three have published two volumes each. Siddhalingaiah has in his second book, *Uttara*, more than in his first one *Rasagaṇige*, subjected himself to certain limitations under the delusion that he is improving. As in the case of other new poets, Sex and Satire have bound him too.

Siddhalingaiah's *Kōḷi Kūḡitu* has been called a successful poem. This poem is a good example of what in the present situation our poets wish to write, how they write, and how critics judge what is written. Siddhalingaiah says, "Devendra, who was enamoured of Ahalya, made the cock crow at midnight, and presuming that it was time for him to perform his morning ablutions, Gauthama got up and walked out. Then did Indra approach Ahalya in the guise of a Rishi and wooed her and enjoyed intercourse with her.

¹⁰ Kurtakoti, Kirtinatha, *Manvantara*—2, p. 109

This is the subject-matter of this poem.”²⁰ The last phase of this subject has taken shape in his poem thus : “The cock had no sleep and crew because of it. The Muni woke up and went to sleep again. Ahalya could not get sleep and kept rolling in her bed. Even her wide-open eyes were overpowered with drowsiness. The cock crew. But who was it that got up ? The chillness of the hour stifled the fire of desire.” This is how Kurtakoti, who has written a foreword to the book and calls this poem “successful in every respect”, explains the situation : “The cock crows at midnight. The Muni and Ahalya wake up. But probably because the cock crew for want of sleep, the conclusion of the whole drama is tame. Even the wide-open eye is heavy with drowsiness. The conflict between the sensual passion of the beginning and the impotence of the conclusion is the centre of inspiration for the poet.”²¹

It is now the responsibility of the poor reader to establish the relationship among these states.

Every poet who belongs to the New School deserves detailed analysis and comment for a variety of reasons. But there is no place for it here. So I shall only refer to some general questions pertaining to New Poetry. The first question to be asked is : For whom is this poetry being created ? The majority of these poems are so hard and vague that they are unintelligible. A professor of English—an advocate of New Poetry—who discusses this problem, asks whether the older poets could be understood easily and goes on to remark that if anyone answers ‘yes’ he must have understood and enjoyed poetry at the lower levels only.²² We agree that there are different levels of interpretation and enjoyment of poetry. But my

²⁰ Siddhalingaiah, G. S., *Uttara*, p. 51

²¹ Kurtakoti, Kirtinatha, Foreword to *Uttara*, p. vi

²² “Do readers who complain against modern poetry on grounds of unintelligibility tell us whether the poetry of Donne, Shakespeare and Hopkins is completely intelligible ? If they say ‘yes’ I am afraid they have enjoyed poetry at the lower levels for there are undoubtedly different levels of enjoyment in poetry,” C. D. Narasimhaiah, ‘English Poetry in Our Universities’, *An Anthology of English Poetry for Degree Classes*, University of Mysore, p. xli

complaint is that this New Poetry cannot be understood—let alone experienced and enjoyed—even at the lowest level. Sometimes, even if the contents of the poem are understood and the reader is able to penetrate the hedge of technical devices, he finds “not an iota of feeling” inside.²³ Poetry which originates in the poet and ends in him is peculiar indeed !

Secondly, let us come to the metre of this poetry. To say that irregular rhythm and variable line-length are the chief features of New Poetry does not mean that one could write as one’s fancy dictates. Liberty is not licence. Because the New Poets are ignorant of this, or, even if they are aware of it, they do not have the necessary training and experience, the difference between prose and poetry is diminishing. Metre in poetry is becoming increasingly lax.

Thirdly, we come to the subject-matter of New Poetry. In the poetry of today Sex is predominant. I do not object to the treatment of Sex in literature. I do not want any taboos to be imposed on it. But is Sex the only thing in life ? Are the problems of life confined entirely to the corridors of colleges ? The New Poets say that they are creating poetry on the basis of experience. If they are prepared to admit that this is the limit of their experience and that experiences other than this have not come to their share, I have nothing to say.

A word more about the satirical outlook of New Poetry. Is it not possible to deal with the realities of life without being ironical and sarcastic ? It is a pity that satire dominates poetry at present as didacticism did in the days of old.

Certain important factors stand out when we take stock of the position that has been reached by New Poetry today. This poetry reflects life only partially. There is no variety in the experiences of the New Poets ; what experience they have is limited in range ; there is a big gap between the theory and the practice of their poetry ; the life is not ours ; the thoughts are not

²³ Kurlakoti, Kirtinatha, *Manvantara*—2, p. 110

ours ; the values are not ours ; the methods of expressing them have also been borrowed from elsewhere. At one time only the techniques of poetry were being borrowed by our writers. Now they have become debtors even in matters like experiences, ideals, and values ; and what is unfortunate is that all this borrowed material is being paraded in the name of realism and it is being claimed that all this odour is native to the soil of this country. Can there be anything more topsy-turvy than this ?

3 drama

DRAMA IS THE Mount Everest of literature. It is a composite and difficult form of art. It may be in prose or poetry or a mixture of both. But it has a firmness and closeness of texture which are not found in other forms of prose or poetry. When he writes a play a dramatist may have in his mind the stage, the reader or the requirements of broadcasting. Our people have been saying from the very beginning that Drama is the most fascinating form of literary art. Yet, for some reason or other, the creation of drama lagged behind that of other forms of literature. The number of persons writing drama was smaller than that of those working in other fields of literature. This is not a new discovery to those who are acquainted with the history of Kannada literature. Although scholars have tried to prove authoritatively that plays existed at the very beginning of our literary history and though their attempts to do so have met with some success, the earliest play available is of a quite recent date.

The plays written during this decade as in others have not been many, and the quality of those that have been written has not been proportionate to their number. With reference to the successive years of the decade critics have repeatedly said: "Serious full-dress drama is rare in Kannada",²⁴ "Dramatic literature has indeed fallen into bad days",²⁵ "Attempts to revive

²⁴ Rama Rao, M., *Indian Literature*, 3—1, p. 65

²⁵ Rangachar, Adya, *Indian Literature*, 6—2, p. 90

the Kannada Drama have been futile. It appears as though the Kannada stage which is moribund for quite a long time will remain so".²⁶ Indeed, Sriranga, who reviewed Kannada drama written during the previous ten years at the Literary Conference held at Karwar spoke as if we did not have any play worth mentioning.

Compared with other forms of literature, what has been achieved by Drama may not be enough to cause much satisfaction. But it could be said with pride that at least a few plays and playwrights worth our attention have come to light. Sriranga himself has been one of the distinguished dramatists of this decade. His creations have been equally great both in quantity and quality. Full-length plays like *Śōkacakra*, *Jivana Jōkali*, *Kattale Beḷaku*, *Geḷeya Ninu Haḷeya Nānu*, *Huṭṭiddu Holeyūru*, and *Kēḷu Janamējaya*, and collections of plays like *Amṛta Raṅga*, *Aśvamēdha* and *Raṅga Bhārata* have been published by him during this period. Sharada Mandira of Mysore has planned the publication of all the plays of Sriranga in several volumes under the title, *Śrīraṅga Nāṭya-taraṅga* and one volume has already been brought out. This is really a very praiseworthy scheme.

The six one-act plays of *Aśvamēdha* are based on mythological, political, domestic and social problems. The three plays in *Amṛta Raṅga* have been woven respectively around the blossoming of Purandara Dasa's life, the cycle of Kacha-Devayani and Yayathi, and the achievements of Savithri. Even the recent *Raṅga Bhārata* contains three plays. The first of them, *Raṅga Bhārata* has been called a symbolic play. The characters in it are only nominally those of the *Mahābhārata*, both the atmosphere and the ideals which the play embodies being modern. The second play, *Tēlisō Illā Muḷugisō*, has for its theme the auditorium and the front stage in a theatre. It is an exposition of the outlook and the behaviour of a section of the spectators. In the last play *Dāri Yāvudayya Vaikuṇṭake* the characters are the playwright and his

²⁶ Ananthanarayana, S., *Indian Literature*, 7—2, p. 120

critics. These facts are evidence enough of Sriranga's predilection for experimentation. *Kēlu Janamējaya* is a play which has been shaped by a device which is not found in the dramatic literature of any of the other languages of India. The *Sūtradhāra*—so well-known in ancient Indian drama—is present here. But the way in which he participates in the action is different from that of his predecessor in ancient drama. He appears in every act of the play and holds the strings of the entire play in his hands. The three acts of this play are "*Antaraṅga*" "*Bahiraṅga*" and "*Raṇaraṅga*". This is a novel type of drama.

Huṭṭiddu Holeyūru is the story of the life and inner struggle of Srinivasa Raya who has made thousands of rupees the bribery way. To escape from the charge of corruption he manipulates things in such a way as to subject the superintendent of his office to ignominy. The superintendent is punished as a result of this, and Srinivasa Raya is unable to prevent it. Srinivasa Raya thereafter takes to social service and does many charitable deeds. He brings home the daughter of the punishment-stricken Superintendent as his daughter-in-law and transfers his property to her. Before the opening of the hospital which he has built for public benefit is to take place, he meets a 'certain person', and is filled with anxiety lest his real self should come to light. Sriranga's plays are of this kind. *Jivana Jōkāli* depicts the conflict between the old and the new and *Kattale Beḷaku* presents a picture of the Real and the Unreal brought together.

The one defect in Sriranga's plays is that the dramatist, critic, stage manager, the experimenter with new forms and the intellectual have all gone into the making of their author, and the conflict among these various beings makes itself felt in the plays. No other dramatist in the Kannada country has conducted as many experiments as Sriranga in the field of technical devices. Indeed, I doubt if there are many like him in the whole of India. He devotes much attention to stage direction. He has even warned would-be producers of his works, that "if it is not possible for them to arrange things on the stage in accordance with the

directions given, the plays should not be enacted"²⁷, and that "if the rehearsals are not thorough enough to satisfy the playwright the permission granted by him for the performance of a play might be withdrawn by him."²⁸ It is not without reason that Sriranga concerns himself much with the equipment of the stage. For the very life and meaning and charm of many of his plays lay there. As a result of unfamiliar technical devices employed on the stage and the extraordinary skill of the writer many times a play may fail to convey to the audience what it is intended to convey. *Tēlisō Illā Muḷugisō* may be mentioned as an example of this. Sriranga's plays bring into prominence the poverty of our stage. And the distance between drama and the stage is an ever-widening one.

Poet Kuvempu has modified the play *Candrahāsa* which appeared in a periodical thirty-three years ago to suit his present philosophy, and published it anew. He has said that the first version of the play was ridiculous and, considered from the point of view of his present outlook on life, juvenile, and un-Indian, and that therefore instead of attempting to make a patchwork of it, repairing it here and there, he has fashioned it afresh in the furnace of his poetic imagination and made it consonant with his current views regarding emotion, thought, imagination, and form.²⁹ But a careful examination of the play reveals the fact that if Kuvempu had not had the earlier draft in mind the new one would not have become what it is. He has not given up the framework of the original completely, nor has he released himself fully from old recollections, although he has assumed a great deal of freedom in recasting the play. He is not a dramatist who ever wrote a play for the stage only. He declared long ago that compared with the life and richness which characterise the stage of the mind within, the creation of the physical stage outside is a

²⁷ *Huṭṭiddu Holeyūru*, "Hints"—3

²⁸ *Geḷeya Nīnu, Haḷeya Nānu*, "Hints"—4

²⁹ Kuvempu, *Candrahāsa*, Preface, p. iv

poor attempt.³⁰ This opinion may be right or wrong, but as a result of it *Candrahāsa* has become a poem to be read, not a play to be performed in a theatre.

C. K. Venkataramaiah has published two plays, one historical and the other mythological. The mythological play, *Brahmavādini* is a drop that has sprung from the ocean of the *Mahābhārata*. The purpose of this play is to portray the life and work of Subhu, the daughter of a Rishi. *Ubhayabhārati* deals with the historical episode of the victory achieved by Sankaracharya over Mandana Misra and his wife Ubhayabharathi. The love and marriage of the teacher and pupil, Viswarupa and Saraswathi, the attainment of the titles Mandana Misra and Ubhayabharathi by them, the failure of a Buddhist Bhikshu to defeat the couple in argument and the attempt made by him to capture and imprison both of them, Ubhayabharathi pronouncing judgment against her own husband in an argument between him and Sankaracharya—episodes like these have made the play needlessly lengthy. It has forty to fifty characters and requires about four and a half hours to be enacted. Venkataramaiah's ultimate motive is to picture the greatness and worth of Indian womanhood. The task that he undertook in his *Maṇḍōdari* has been continued in these two plays.

The attempt made by V. Seetharamiah in his *Śrīśaila Śikhara* to give new form to an old legend pertaining to Srishaila and for which he has drawn inspiration from a play of Priestley has proved fruitful. Can a man attain salvation by visiting holy places and centres of pilgrimage? In order to test how far men and women are genuinely pure or only apparently so, Shiva and Gowri come to Srishaila in the guise of an old man and his wife. The old man accidentally slips into a pond and is drowned, and the old woman begs everyone there to save him. But she cautions them that none who is tainted by sin should make that attempt. As a result of this, people who occupy honourable positions in society—Reddy, Veerabhadra Rao, Sesha Sastry, etc.—fail to do that work.

³⁰ Kuvempu, *Sūdra Tapasvi*, p. 7

Kamalasani, a fallen woman in the eyes of the world, brings the old man to the shore. She alone proves to be free from sin and worthy of salvation in all that concourse of people. The story in this play has possibilities of skilful development. Perhaps the play would have been more interesting if the plot adopted by the writer had enabled him to exhibit clearly the workings of the minds of the characters.

P. T. Narasimhachar's *Haṁsa Damayanti* is a collection of plays and one of the sweetest fruits yielded by the literature of this decade. It includes eight operas. A distinguishing feature of this work is that V. Doreswamy Iyengar, the reputed musician, has prepared the musical notations for the songs in it. In these musical plays, which deal with the changing aspects of Nature and the subject-matter of which has been extracted from the mines of mythology, the passionate piety of the devotee and the poet's love of beauty have manifested themselves. They were not allowed to float away on the air, though they were originally composed to be broadcast, and have, by being published in book form, become a permanent gift to Kannada drama. P. T. Narasimhachar is unique in his ability to compose plays of this type and though many have followed him in this direction, none has excelled him. There is philosophy in the themes of these plays ; sweetness in their songs and skill in their construction.

Masti has written two plays on the lives of Purandara Dasa and Kanaka Dasa. The play on Purandara consists of four parts ; and the struggle, the achievements and the shaping of the personality of the saint have been ably pictured. In these plays the dominant position is occupied by portrayal of culture and importance given to the consideration of the values of life.

It was B. M. Srikantaiah that first pointed out in his *Gadā-yuddha Nāṭakam* how drama is imbedded in our old narrative poems and how such poetry could be effectively transformed into drama. Many have been the references to the dramatic element in Raghavanka's *Hariscandra Kāvya*. But the credit for transforming it, with some alterations, into a play goes to Ranganna. Another play based

on the same source, B. Nanjundappa's *Rāghavāṅkana Hariścandra Rūpakam*, is one in which the original poem has been followed in every detail. Neither of these rises to the height of *Gadāyuddha Nāṭakam* by which their writers were stimulated and inspired. Yet these efforts are commendable.

H. Deveerappa's *Tuṅgabhadra* is a play that deals with the 13th century poets, Harihara and Raghavanka, who at one stage in the history of Kannada literature were the originators of a new awakening. He has also published two other plays, *Kalāyōgi* and *Kādambari*. A legendary story concerning the construction of the Hoysaleswara temple at Halebid provides the foundation of the first play. The second makes use of the story of the famous Sanskrit work *Kādambari*. H. Thipperudra Swamy has written the historical play, *Vidhipaṇjara*, inspired by Balasaraswathi's book, *Mahārājasimha*, the theme of which has been taken from the history of Marwar. He has also written *Śaraṇara Mūru Nāṭakagaḷu* on the lives of the Sharanas who were responsible for the religious and social revolutions of the twelfth century, Ghattivalayya, Molige Marayya and Sakalesha Madarasa. The writings of Deveerappa and Thipperudra Swamy are neat, but dramatic movement, plot and characterisation do not harmonise with one another sufficiently.

Ramachandra Sharma's *Seragina Keṇḍa* is a powerful play based on psycho-analysis. Prabhushankara's *Angulimālā* is a beautiful dramatisation of the story of the man whose life and activity changed under the influence of Buddha's love and kindness. Dr. Mugali has brought out an aspect of the bribery and corruption that prevails today in his *Dhanaṇjaya*. The agonies of the life of the middle class people, the conflict between the old and the new, the irony of anti-corruption officers themselves being corrupt—all these are highlighted in the play. But it cannot be called a satisfactory play from the point of view of construction.

The tragic life of Ramanatha, the Lion of Kummata, who became a victim of his stepmother's amorous passion for him is an inexhaustible source-material for historians. Nanjunda's poem

dealing with him is one of the masterpieces in Kannada. It is noteworthy that a good number of works have been written during this decade based on this theme. Vasudeva Bhupalam in his *Kummaṣa Vallabha* and Chaduranga in his *Kumāra Rāma* have written two full-length plays on it. Bhupalam's play suffers from being over-weighted with figurative and ornate prose. Chaduranga has made some changes for dramatic purposes. One of the characters invented by him—Sangayi, the slave girl of Rathnaji—is worthy of special mention. The tragic quality of the story is strengthened by the fact that Kumara Rama is murdered by her and that the head of the man for whom she has longed all through her life falls at the feet of the mentally abnormal Rathnaji. It may be said that Chaduranga's play is one of the best dramatic works of this decade. The same theme has been dealt with by Varadaraja Huyilgol in one of the five playlets contained in his collection *Amṛtamati*, all of which deal with episodes taken from old Kannada poetry.

The language of *Talakāḍuḡoṇḍa* by Samethanaballi Rama Rao reminds us of Samsa, but it lacks the spontaneous force and terseness of Samsa's dialogue. H. K. Ranganath has been known as a writer and broadcaster of radio-plays. He has also made a study of Kannada drama and the Kannada stage and is interested in them. His collection of historical plays, *Viṣakanye* and his farces, *Bēneya Bōninalli*, *Peṭṭigeya Palāyana* and *Hubbaḷḷi* reveal how even plays written primarily for broadcasting purposes could with slight adjustments be made delightful on the stage also. In his *Jāgṛta Bhārati* even propaganda has become art. S. N. Shivaswamy is another successful writer of radio-plays. His *Hṛdayāntarāḷa* is a good collection of such plays.

Siddhaya Puranik has written a play calculated to aid defence efforts in connection with the attack on India by China in 1962, using the historical story of the defeat of Mihirakula, the Hun leader, by the might of united India and his submission to its power. That play, *Bhāratavīra* symbolises the miseries that are being experienced by India by the treachery of China and

Pakistan. In his collection of radio-plays, *Rajatarêkhe*, Puranik has given us writings which are both thoughtful and poetic.

This decade has also witnessed the writing of plays by Ananda, A. N. Krishna Rao, Devudu Narasimha Sastry, Aswattha, and M. V. Seetharamaiah. New writers like Bharatesha and Seshanarayana also entered the field. Provoked by the presentation of a twisted version of the *Rāmāyaṇa* and as a result of his study of Kannada, Sanskrit and Tamil Ramayanas, Seshanarayana has written a play *Vibhiṣaṇa*. *Jambada Jānaki* contains five one-act plays by Shivarama Karanth. The subject of *Nanma Jāti* in this collection is the part played by caste in our elections. His *Maṅgaḷārati* is a satire on the misuse of opportunities. Konandur Lingappa's *Subhās Chandra Bose* is a vain attempt to bring contemporary political history on the stage. G. Gundanna's *Ādijnatanayaru* is a work based on Pampa's *Ādipurāṇa*.

Among women writers must be mentioned T. Sunandamma, the author of many comedies and farces. Bharathi's *Mahāsati* should also be pointed out. The self-immolation of Mahasati Dekabbe on the funeral pyre on hearing news of the death of her husband is the theme of this play. The presentation of this episode has been fairly well done by the writer.

Gourisha Kaikini's *Krauñca Dhwani* is a collection of six operas, namely, *Caitra Citra*, *Raṅgapāñcami*, *Kāmadahana*, *Krauñca Dhwani*, *Varṣāgamana*, and *Yasōdhara*. In the selection and management of their themes, and in their rhythm and melody these plays bring to mind the writings of P. T. Narasimhachar, but they lack the intensity of emotion and beauty of presentation which are found in the latter poet. Yet, it would be doing injustice to Kaikini if we did not say that these plays of his have a charm of their own. Lakshmana Rao Bendre has published three collections of plays *Maduveya Pattala*, *Paḍedu Bandirabēku* and *Nānē Nānu*. In some of his plays the writer gives evidence of his artistic skill and ability to develop characters. Pandit Kavali's plays have been brought together in *Raṅga Raṅjana*. Swami Mahamane has, in his later works, been unable to fulfil the hopes

raised by his first plays on the themes of prostitution and caste, *Rudrimane* and *Jāti Sūtaka*.

Parvathavani is really the most important writer who has kept alive amateur drama during this decade. Besides writing many new plays he has re-issued some of his old plays with slight alterations. Parvathavani himself has said : "I have during the last ten years written many plays. Even if we admit that some of them were meant for the exhibition of the glory of murder, I can myself unhesitatingly claim that *Viśwaraṅga*, *Kicaka*, *Haggada Kone*, *Mukuti Mūguti*, *Bārōpriya Sukumāra* and *Madyapāna* are really good plays."³¹ Names that should be mentioned only in the context of amateur drama are Navaratna Ram, A. S. Murthy, K. Gundanna, K. Raja Rao and Dasarathi Dixit. Murthi's *Kṣētrada Kāge* has won success and popularity. Kaiwar Raja Rao's *Sindhi Dress* has an all-women cast.

Kirthinatha Kurtakoti's *Swapnadarsī* is a collection of five beautiful operas. Worshipping an ideal without putting it into practice, the consideration from a human point of view of the delicate stage in the relationship between Rama and Sita that arises at the end of the *Rāmāyaṇa*, Yudhishtira's wisdom and personality as revealed in *Mahāprasthāna*, the story of Mahashwethe, the last stage in the life of Christ—these are the subjects of these operas. Kurtakoti's *Ā Mani* is an effective play. This remarkable work is a play of atmosphere, and as the author says, "life is its own symbol here."³² The house which stands as the background of the play is not only an important but also a living participant in the movement of the action of the play. Nay, it is the very focal point of the play. All the other characters move around it and they are within the circle of its influence. The conversation between the old man and the woman who sells fruits which occurs at the beginning of the play and the house and its secrets which stand out in the background create a bloodcurdling atmosphere. The glaring defect of this play is the unrealistic appearance of Gangu's

³¹ Parvathavani, *Kannaḍa Nuḷi*, 29—3. p. 14

³² Kurtakoti, Kirthinatha, *Ā Mani*, Introduction, p. 2

mother on the stage at the end. This is quite unnatural and does not fit into the fabric of the plot. This unnatural and exciting event does not appear to us indispensable, though the author seems to think so.

Two other plays of atmosphere are Jadabharatha's *Mūkabali* and Anamadheya's *Kadaḍida Niru*. Though the action of *Mūkabali* is confined to a single night, the past and the future are included in it, and, although it takes place in the small maternity chamber of a woman, its scope is as wide as that of life itself. The lives of two families are dependent on the life and death of a little baby and this fact symbolises the quality of life and the conflict inherent in it. *Kadaḍida Niru* is a play which presents the ups and downs of rural life and the internal struggle consequent to it. The duration of the story in this play is at the most fifteen days; but the characters stand out as if they had been growing before us for many years. The colloquial language of North Karnataka which is used in the dialogue of these plays is most natural and powerful. The realism of these plays is amazing. The true experience of life decides which form of expression is best for it. And these plays reveal how art gains when life expresses itself that way. A close study of these two plays, curiously enough, shows the presence of evidence that both are creations of the same dramatist. Together with *Ā Mani* these two plays supply the want of plays of atmosphere in Kannada.

Girish Karnad is a big name among the new dramatists of this decade. He is the author of two plays, a mythological play, *Yayāti*, and historical one *Tughalaka*. The latter is better known than the first and this appears to me to be rather unjust. In both these plays the subject-matter is the helplessness as well as the duality of life. Karnad's characters may have a psychological basis; but the difference that should exist between mythological and historical characters has not been brought out. Karnad has effectively made use of symbolism in depicting the conflict between the individual and the hard realities of life. But his language does not seem to be suited to drama. The characters in these plays talk as if they were

making speeches. The language also gives the impression of being a bad translation, and the dramatist seems to have thought out his dialogue in one language and written it down in another. *Tughalaka* also has these defects in its plot, language, and dialogue. But, on the whole, Karnad's plays contain certain new features which have been ably handled and which make them significant creations of the decade in the field of Kannada drama.

We may close this survey of drama with an account of the plays of Purnachandra Tejasvi and P. Lankesh. In the works of both of these young men the desire to parade novelty seems to be greater than the wish to write drama. Many tall claims have been made for these plays. Talking of Tejasvi's play, *Yamaḷaprasṇe*, G. H. Naik says that on reading this play "one feels an experience that is new in the entire history of Kannada dramatic literature" and that "it lends itself to new interpretations according to the capacity and taste of reader."³³ The play does not in the least justify the compliment contained in the first half of this statement, and since the second half is a remark that applies to all works of art it does not indicate the special distinction of *Yamaḷaprasṇe*. Lankesh has written two plays, namely, *T. Prasannana Gṛhassthāśrama* and *Nanna Taṅgigonda Gaṇḍu Koḍi*. The extracts from reviews printed on the jackets of the books show that plenty of praise has been heaped on the plays. Judging the plays against this background one feels disappointed and sad. This is what a character in *T. Prasannana Gṛhassthāśrama* says in a certain place: "Sit down, my dear ; if you feel bored, let us do one thing. Let us call my wife here and do some love-making and all that."³⁴ Conversation like this perhaps goes on in the Night Clubs and cocktail parties of New York and Paris, but certainly not in our society. The characters of *Nanna Taṅgigonda Gaṇḍu Koḍi* are un-social and the events are unnatural. It is really surprising to see the play proceed in spite of this and reach its end. It has been claimed that "experience is the life-blood of these plays of

³³ *Yamaḷaprasṇe*, p. 1—2

³⁴ *T. Prasannana Gṛhassthāśrama*, p. 14

Lankesh.” We do not question the sincerity of his experience. But the way in which that experience manifests itself is disgusting. In writing these plays the author may have had in mind “corruption, tyranny, etc. which kill ideals of life like truth, honesty and love.” But to say that the plays portray these things artistically is downright falsehood. Whatever the concern of Tejasvi and Lankesh for life, as dramatic works their plays are unnatural and improbable. We are not prepared to accept impossible things which appear under the guise of realism, irony, novelty. etc.

When we see the tendency to put forth ordinary works of this type dressed in the protective armour of appreciative comments, prologues, epilogues, etc., and creating confusion in the minds of their readers, we are reminded of the following words of a reviewer about Herbert Read’s Foreword to a book of English verse by an Indian poet : “I get a ghastly image of Herbert Read patting a dog of exotic breed on its head, afraid lest it suddenly bite, and muttering all the while, ‘Good dog, Good dog!’”³⁵

Between those who write plays only for experiment’s sake and those who write farces only to provide light entertainment to audiences, Kannada Drama is yet to grow.

³⁵ Rodrigues, E.L., reviewing Shankar Mokashi’s *The Captive* in “*Poetry India*, I—1, p. 66

4 | the short story

THE ONE FORM OF LITERATURE which during these ten years grew out of the cave of despair, up into the light of hope and enthusiasm is the Short Story. It is a matter for pleasure that the Short Story which had become a worn-out coin at the beginning of this decade has been slowly gaining in value. Some writers of the New School have been putting flesh and blood into the body of the Short Story, which had become emaciated and weak.

While surveying the short stories of this decade we cannot help noting certain points. Whatever be the ideals and aspirations of the New School, and whether we accept them or not, this School has drawn the Short Story into its fold and got a firm grip over it. New writers have been at work in this field in unprecedented numbers. So far as I know, about eighty writers have published more than a hundred and thirty collections of short stories and about a fourth of this number have been women. More than ever before, representative and significant collections of stories have appeared during this period.

A noteworthy development of this decade has been the institution of a Deepavali festival competition by the leading Kannada daily, *Prajāvaṇi* and the award by it of considerable sums of money as prizes to the best writers. This competition in which a special provision has been made for the participation by college students has encouraged some young writers to come forward and claim distinction.

As far as I know only nineteen women writers have published

collections of short stories. Of them Anupama Niranjana alone has brought out three collections. Vani, C. N. Jayalakshmi Devi, Gita Devi Kulkarni and Triveni have published two collections each. The other women-writers of short stories are H. V. Savitramma, Rajeswari Narasimha Murthy, Sushila Koppara, Saraswathi Devi Gowdara, Vishalkshi Narayana Rao, K. Shanta, Nilamma, Sarojini Mahishi, Bhuvaneshwari Simpi, Anandi Sadashiva Rao, Champavathi Mahishi, Nila Devi, Prema Bhat and H.S. Parvathi. In the stories of these writers social and domestic problems occupy a prominent place and they present intimate pictures of family life. In the stories of Anupama Niranjana and Triveni, the range is slightly wider. Some of Sushila Koppara's stories have marked qualities of their own. H. V. Savithramma's and Gita Devi Kulkarni's writings reflect an attitude to life which is clean and worthy of admiration. Insufficient mastery of language, incidents and characters not fitted or fitting into the texture of the plot, artistry which works only within the limits of a fixed framework—these are defects which appear again and again in the stories of our women-writers. It is surprising that Rajalakshmi N. Rao, who published her collection of stories, *Saigama*, during the previous decade continues to be the only representative of women among short-story writers of the New School even though she has not published anything worthwhile during this decade.

Anthologies of short stories worth mentioning have been the collection edited by K. Narasimha Murthy and published by the Kannada Sahitya Parishat, the volume edited by L. S. Seshagiri Rao and published by the Sahitya Akademi, the volume edited by D. Javare Gowda for publication by the Southern Languages Book Trust, and the publications of the Manohara Grantha Mala, namely, *Naḡedu Banda Dāri*, Vol II and *Hosa Kṣitija*. Collections like *Navakathāguccha*, and *Enṡu Kathegaḷu* may also be mentioned in this context. A. N. Krishna Rao, T. R. Subba Rao, Gorur Ramaswamy Iyengar, Kattimani, Niranjana, Chaduranga and others published selected stories of their own in different volumes during this decade.

Among writers who worked on a big scale in the field of the Short Story during the previous decade and then turned to the writing of novels, only Niranjana and Kattimani have published collections of short stories in considerable numbers. Three such books by Kattimani and four by Niranjana have been published and Niranjana perhaps surpasses everybody else in this matter. A. N. Krishna Rao and T. R. Subba Rao have brought out only one collection each. So also Chaduranga and Krishnamurthy Puranika. Among the new writers of this decade who have published more than one collection of stories are Nanjaraja Ursu, Uma Shankara, K. V. Rajagopal and R. Basavaraj, who have three collections each to their credit. About twenty-five writers have brought out two collections of stories each.

Ashwattha is a good short story writer of the school of Srinivasa and has given us some excellent stories in the two volumes published by him during this decade, *Jivana* and *Jayanti*. Even the Korean war and the life of the tribals among the Naga Hills have provided subject-matter for his stories. In his *Kānūninte* he has presented a moving picture of law which nurses a dying man into life only to kill him again. His stories are usually full of a succession of incidents and make us feel that these have been worked out too elaborately and needlessly. Basavaraja Kattimani's stories present the life of the people of North Karnataka. He has the knack for bringing ordinary incidents of daily life straightaway into the world of his stories. Gold control and the Pakistani war are also subjects for his stories. His art of narration is straight forward; its very simplicity becomes a drawback. Krishnamurthy Puranika's *Nimbiya Nañju* is a very ordinary piece of writing. In A. N. Krishna Rao's *Samarasundari* stories which move along his old track have found a place. In Niranjana's stories subject-matter, characters, situation and dialogue appear in an orderly manner and the purpose behind them also stands up unmistakably before the eye of the reader. But his language and style seem to be too loose for the structure of the short story. Niranjana has written some good stories among which are *Oṇṇi*

Nakṣatra Nakkitu, *De-Luxe*, and *Hamāl Imām Sābi*. Very few of our writers have Niranjana's concern for the inequalities that are found in our society today. In D. B. Kulkarni's stories the element of reflection is strong. He is interested particularly in the age-old problem of the relationship between man and woman. His *Nāḷina Kanasu*, written from this point of view, is noteworthy for the success with which the writer realises his purpose and for the technical skill which he reveals in it. Kulkarni is an adept at drawing pen-pictures of people and his stories sometimes become pen-pictures too.

In his *Śilāmukha* Govindamurthy Desai has presented ten stories based on legends about names of places. V. M. Joshi has written stories on themes like the lives of women, invasions by the Muslims and psycho-analysis, but it is his stories about war and battlefields that have put a new experience into the Kannada Short Story. Seshanarayana who brings animals into his novels does so in his short stories also. Cats, peacocks and elephants can become characters in his short stories. He expresses his opinions about man also while picturing the lives of these animals. *Gaṅgādhara* is one such story of his. Seshanarayana's *Śiḷunāyi* is a collection of stories with immediate topical interest and contains stories pertaining to the attack on India by the Chinese. *Nēfākke Horaṇu Ninta Muduki* is one of the best stories of this collection. The motive behind these stories is clear; the inspiration which brought them into being was quite unexpected: and that is their only distinction. Patriotism and art are not the same.

Bharathisutha, L. R. Hegade, Kulkarni Bindumadhava, Yashavantha Chittala, G.S. Paramashivaiah, Gorur, Sudhakar, and others have written stories which present pictures of rural people and their beliefs and practices in different parts of the Kannada country. The employment of local dialects by these writers has, besides supplying valuable source-material to persons interested in the study of the Kannada language, given added lustre to the realism of these stories. Since our short stories are replete with the life of middle-class people in cities, the stories

which depict life in the different regions of the country make a new wind blow through them. They show the variety and beauty of life. The modes of life of the aboriginal people of the hill tribes are very different from those of the people elsewhere, and many primitive customs are still being practised by them rigidly. Their problems are, therefore, very different from those of people elsewhere. It could be said that except Bharathisutha no one has presented pictures of this kind of life. Seshanarayana has made use of the colloquial speech of the people of the southernmost part of Mysore district in his stories. The milieu of Bindumadhava's stories is Bijapur District in the north. If the problems in the cities are of one kind those of rustic life are of another kind. Writers who live in cities and write about villagers can see only the surface of life and cannot descend deep into the joys and sorrows of the village people. It must be said that no such writer, other than Gorur, has arisen among us. Paramashivaiah and Sudhakara are two recent writers who have tried to fill this gap to a small extent. In the stories of Sudhakara, besides a certain novelty in the method of narrating the story, there is also credible and convincing realism. In the stories of Chittala and Hegade we can taste the local colour of North Canara. Indeed, the many-sided and rich life of our country which has till now remained outside the pale of literature is quite plentiful.

The characters and incidents in the stories of Umashankara captivate the minds of the readers. But many inconsistencies that lurk in them stand up before our minds when we begin to think of them. *Rātri Rāṇi* and *Mary John Āgalilla* are stories which should be read for the skillful development of their themes. Umashankara has yet to write stories which reveal the essence of life. Basavaraj who entered the world of the Short Story with his *Anurāgada Suḷiyalli* has recently brought out his third collection, *Kurigaḷu Sākida Tōḷa*. But it is disappointing to find no perceptible growth in his art. None of his stories shows the pulsation of his heart in response to life. Nanjaraja Ursu's latest collection is *Adṛśya-patha*. The stories entitled *Adṛśyapatha* and *Mañju* are long ones. His stories exemplify the undesirable elaboration of short

stories because of the development of characters and prolonged descriptions of situations on the model of the novel. Many unnecessary descriptions occur frequently. It must be said that this is the chief defect of his writing. But Ursu's art has grown recognisably since the publication of his first collection and the unrestrained and noisy outbursts of the earlier stories are no longer there. It is surprising that the name of K. V. Rajagopal, the author of *Rāgajayanti*, *Episada Haṇa* and *Ardha Tereda Bāgilu*, is not being heard among those of new writers as much as it deserves. His latest collection, *Ardha Tereda Bāgilu*, is worthy of notice and the story, *Āseya Śiṣu* which it contains, is a good one. He can make effective use of symbolism. On the basis of his symbols he can create a meaningful world. The care he devotes to the perfection of the minutiae of the art of story-telling is praiseworthy. Vyasarayya Ballala's *Sampige Hū* is principally a collection of stories dealing with life in a big city like Bombay and we become aware throughout of an extremely sensitive nature and tender heart. Ballala's is beautiful writing which can reveal strains of beauty even in the midst of the ugly realities of life. Ramachandra Kottalagi is another able writer. His *Caitra Pallava* is a work worth attention. His stories have a quality not found in those of other young men. He can identify different levels of life clearly and efficiently.

M. V. Seetharamaiah, K. Channabasappa, Venkataraja Panase, Rajashekhara, Ekkundi, Janardana Gurkara, L. S. Sesha-giri Rao, K. S. Sitaram, and Srinivasa Havanur have enriched the store-house of stories during this decade. Veerabhadra, Srikantha, Narayana Ballala, Sripancha, Sreenivasa Udupa, Raghava Jāvali, Ramakrishna Bhatta and some others have yet to be watched by the Kannada people.

In recent years our Short Story got a new life with Sadashiva's *Nalliyalli Niru Banditu*. Sadashiva's stories which give symbolic expression to experiences of life—stories like *Giḍḍi*, *Jāni Meṭṭalu Eridaḷu* and *Nalliyalli Niru Banditu*—have become famous. It may be said that *Nalliyalli Niru Banditu* is one of the best

stories in Kannada. There are not many stories with names so apt as that of this story. It is a great memorial to the joys and sorrows of life in closely-built slum-like houses. The stories in T. G. Raghava's *Jwāle Āritu* may be said to be raw experiments which have sex as their main problem, though some features thereof draw our attention. G. S. Sadashiva has held the mirror to the various aspects of the turmoils of life. *Maguvāgi Bandavanu* is his first collection of stories, and, though it does not reveal much variety of technique, it does indicate the capacity of the author to unravel different layers of the mind. In Lankesha's *Kereya Niranu Kerege Calli* may be recognised some of the qualities of effective writing. But owing to the "excesses" of the writer even these qualities become ineffective. *Gommmatēśa* is an example of abuse of power which is found in Lankesha. His stories suffer from being over-weighted with too much sarcasm and cynicism. *Nivṛttaru* is perhaps his only successful story. In Ramachandra Sharma's stories we see clearly how much the writer is at pains to give prominence to technique. His *Seragina Keṇḍa* which presents an impressive picture of a mind perturbed by the consciousness of sin is one of our best stories. In his collection, *Mañjugaḍḍe*, Shantinatha Desai has given us some good stories. His stories are like windows to the inner mind. He has attained considerable success in giving the garb of art to subjects like the sex impulses of a girl of fifteen, the mental conflicts of a very young boy, and the struggles of a young man seeking values in life. Desai has himself said that the basis of the novelty in his stories consists of his intimate knowledge of life in Bombay, study of English literature and psychology, acquaintance with modern Marathi literature, analysis of the complexities of his own mind, a keen awareness of his own thoughts and feelings, the desire to find out his path independently of others and the tendency to discover new values through his own experiences.³⁶ Yashawantha Chittala has written some fascinating stories of which *Mudihuchhu* is perhaps his best and most representative one. *Abōlina* is a charming story though it

³⁶ Desai, Shantinatha, *Kannaḍa Nuḍi*, 29-2, pp. 13-14

creates the impression of being unrealistic. *Huliyūrīna Sarahaddu* is Purnachandra Tejasvi's collection of stories, the best of them being the story of that name. Symbolism has been used effectively in it. Tejasvi's writing has the scent of fresh life.

U. R. Ananthamurthy is the leading short story writer of the New School. He has grown taller than the promise he gave us in his first collection of stories *Endendū Mugiyada Kathe*, and his second collection, *Praśne*, has fulfilled all the expectations that had been raised of him. The tone of the New School has become natural to Ananthamurthy. We do not find him straining after it in his writings. His expression is as much rooted in the soil as his experience. That is why we do not see in Ananthamurthy's writings the improbabilities and meaningless unrealities that are found in the stories of many others which appear under the label of New Writing. His *Prakṛti* is really a great story. The way in which a relationship has been established between the nature within and Nature outside is remarkable.

Among representative collections of short stories by different writers, it is necessary to say a word about *Hosa Kṣitija*, published by Manohara Grantha Mala. The fourteen stories in this collection have been called stories of the new response. Except one or two, the writers included here all belong to the New School and are all said to be "famous". Kirthinatha Kurtakoti has written an introduction to this collection under the name "The New Response and the Short Story" and held a magnifying mirror to the art of these stories. At the very beginning of this essay he says that to call this collection "Stories of the New Response" is meaningful. He adds that some of the stories in this collection are undoubtedly of a *new* kind; they are *new* to such an extent they could not have made their appearance some thirty years ago.³⁷ But he has remarked in the end that to call the stories in this book "Stories of the New Response" would perhaps be giving a burdensome title to the book.³⁸ But it is difficult to say why this opinion

³⁷ Kurtakoti, Kirthinatha, *Hosa Kṣitija*, p. 278

³⁸ *ibid*, p. 297

changed before ten pages were over. He has himself said that this book is not a representative collection of the best stories of the New School. And, yet, Kurtakoti makes very tall claims for these stories. As a result of his comments even ordinary stories appear to be great. We can, as an example of this, take *Madhureyalli Ondu Tale*. Even after reading this story thrice I have failed to understand the account of it given by Kurtakoti. The stories of Tejasvi, Ananthamurthy, Sadashiva and Shantinatha Desai are for different reasons the best in this book. But the great drawback of some of the stories is that there is too much of thought and too little of art in them. Ananthamurthy's story itself may be adduced as an example of this. Unless organic relationship and unity is established, what is the use of any one quality, however significant it may be, looming large in a story? Speaking of one of the stories of this book, Kurtakoti says: "The style of writing appears to suggest something more, but what it really is does not become clear."³⁹ But this is a statement that applies to all stories of the New School. This kind of writing is merely the noise of thunder without rain.

In the Short Story of this decade the New School has become prominent and the short-story writer of today is very different from the story writer of the early days of our literary Renaissance. The points of difference between the two may be summarised thus: "If the story writer of the days of the Renaissance paid attention to the society around him and its problems, the writer of today is interested mostly in the workings of the mind; the writer of the Renaissance accepted traditional ideals and values: the New writer is searching for values; the New writer is engaged in analysing the sub-conscious layers of the mind; the New Consciousness has been born of the inner turmoil of this age; the New writer has given up excessive emotionalism and has recognised the indivisibility of thought and emotion; the new writer is strongly opposed to hollow ideals and has ventured to give concentrated expression to the realities of experience; he has developed intense consciousness of his time; he has shown novelty

³⁹ *ibid.*, p. 285

in the use of language and symbolism; the New Short Story moved away from the story element; it is not meant for those who read stories to while away their leisure, to forget the hardships of life, or to entertain themselves.”⁴⁰

The above words explain the ideals and aspirations of the New School and the achievements and limitations of the short stories of the school. There are some controversial points among them which deserve detailed consideration. But it is not our purpose to undertake that task here. Among these tall claims there are some that could be accepted. It cannot be denied that the writer of the New School has shown novelty in the use of language and that in his employment of symbolism he has reduced the gulf between prose and poetry. But at the same time it is also true that the New Writer who is interested in the inner life of man has given prominence to sex life and that he has become a slave to the use of satire in attempting to reveal that thought and emotion are inseparable. This clearly proves that after all, even the writer of the New School is struggling within certain limitations. In the name of taking interest in life he is becoming a cynic.

It is gratifying to find that our Short Story has grown up quite well even in the midst of the conflict between the Old and the New. Our story-writers, who have been responsible for this deserve praise.

⁴⁰ Govindaraja, Giraddi, *Saṃṇa Katheya Hosa Olavugaḷu*, p. 15-24

5 the novel

THE NOVEL, which had reached the height of popularity in the previous decade, continued to be the most popular form of literature during the period under review. Considered from the point of view of publication, too, this form was marked by plentitude and more than six hundred novels were brought to light. This number includes good, bad, and worthless novels. The pocket books of the previous decade are no longer plaguing us ; but their influence has not ended completely. Together with weekly forecasts, short stories and cinema news, serial novels found a place in periodicals during this decade. It was perhaps Gokak that began the custom of publishing in separate volumes and under separate names different parts of a novel ; and it has now become quite common. There may be a commercial purpose also in this arrangement.

As a result of Kannada novelists turning their attention to the past, a veritable harvest of historical novels has cropped up. The writer who started with the purpose of investigating into contemporary life has begun to seek something that has been lost. When one reads some of the historical novels published during this decade, one cannot help feeling that the screen which separates the historical and the social novel has become extremely thin. We need not, however, go to the extent of calling, as a writer has done, works like *Kānūru Heggaḍiti*, *Maraḷi Maṇṇige*, and *Mūrā-baṭṭe* historical novels.⁴¹

⁴¹ Joshi, Gurunatha, "*Kannaḍa Aitihasika Kadambaṛigaḷu*", *Kannaḍa Nuḍi*, April 1959

If history is to become a novel certain alterations have necessarily to be made. The skeleton of history needs to be infused with the flesh and blood of imagination. But the conditions of life and the pictures of men and women which we expect to see in a historical novel should invariably be of the age with which it deals. We have to believe that many novels are historical for no other reason than that their writers call them so or that the names which occur in them are familiar to us in books of history. This defect is not absent even in the work of reputed novelists. The history of our country is really a boon to novelists. From the point of view of material it is a vast store-house. In his article on "The Materials for Novels on Mysore History,"⁴² A. R. Krishna Shastry described nearly fifty years ago how history can provide novelists with ample material. When there is so much to be got from the history of Mysore, the history of the whole of India is of course an immense treasure. Even at that time he also gave some suggestions to those who might like to write novels making use of historical material. They are to this day worthy of being acted upon by our novelists. The historical novel gains value by the harmony of scholarship and imagination. Our writers should labour hard towards this end. We have made these remarks having in mind the large number of historical novels that have been published during this decade.

A. N. Krishna Rao, T. R. Subba Rao, Basavaraja Kattimani, Krishnamurthi Puranika, Korati Sreenivasa Rao and Niranjana are the most prolific writers of this decade in the field of the novel. Among women, Triveni and Usha Devi have written the largest number of novels. The number of novels written by Veerakesari Seetharama Sastri is also large. Among the new writers of this decade who wrote novels in large numbers may be mentioned Suryanarayana Chadaga and M. K. Indira. A. N. Krishna Rao, who celebrated the Golden Jubilee of his novels at the beginning of this decade, passed the Centenary limit, too, last

⁴² Krishna Shastry, A. R., *Bhaṣaṇagaḷu, Lēkhanagaḷu*, p.242-65

year. The Silver Jubilees of the novels of T. R. Subba Rao and Krishnamurthy Puranika took place many years ago. The number of the novels of each of them has been rising year after year. Alone among our reputed novelists, the restraint which Shivarama Karanth has practised merits appreciation. He has at no time written more than one novel in a year, and there have been years when no novel of his has been published. Shivarama Karanth himself says in one place, "I am satisfied with writing one novel a year,"⁴³ and elsewhere he has explained the reason for this too. "Although I had longed to write one novel a year, the whole of last year was devoted to other forms of literature. Of course, there is no rule that a novel should be written. There should be the mood for it; more than that, the subject-matter should occur to one's mind and it must grow there and become insistent; it is only then that one should take the pen in hand."⁴⁴ It is this attitude of Karanth that explains the secret of his success as a novelist. It is because others do not know this that even in this decade Karanth continues to be a strong and sturdy novelist. A number of novels by him, *Alida Mēle*, *Śaniśwarana Neraḷinalli*, *Āḷa Nirāḷa*, *Samikṣe* and *Iddarū Cinte* have been published during the course of these ten years. The novels of Karanth have substance because of the perseverance with which he studies life, the inquisitive eye which he brings to bear upon his adjudgement of the values of life, and his courage and enthusiasm in plunging into the depths of a problem instead of passing lightly by it. This is the very reason why they are full of life and vigour. *Samikṣe*, which tests several lives by means of the same touchstone, *Alida Mēle*, which makes use of a narrative technique which is entirely new, *Āḷa Nirāḷa*, in which the dominant thing is humanity—these works should be particularly mentioned. But his most recent novel, *Oṇṭidani* is disappointing. There is no correspondence between the characters of this novel and their actions. A kind of patchwork of the real and the ideal has been done.

⁴³ Karanth, Shivaram, *Iddarū Cinte*, p. v

⁴⁴ Karanth, Shivaram, *Oṇṭidani*, p. iii

It was A. N. Krishna Rao that brought the quality of popularity into the world of Kannada literature. His distinction lies in the fact that he continued to be popular during this decade also. His fluent style and mastery of dialogue delude the readers easily. Since he has written more than fifty novels—during this period—it is impossible even to mention them by name here. Having taken to the writing of historical novels, he has woven a series of novels dealing with the Vijayanagar Empire. Many are the aspects of contemporary life which he has chosen for treatment in his social novels—Prohibition, joint family, modern education, freedom of women, divorce, the unsatisfactory condition of prisons, the disorderliness in hospitals, the woman who is merely a butterfly, the woman who is a mother, the woman who takes to prostitution, the rich married woman who treads on the wrong path, the sanctity of love, the squalor and fiery nature of sex, problems of fiery politics, the degradation of rural life, the monster of casteism. Krishna Rao has dealt with all these and attempted to analyse and describe them. But the great drawback in Krishna Rao's characters is the lack of variety in them. Different characters who are needed by different occasions, different purposes and different problems melt into a common uniform pattern in the furnace of A. N. Krishna Rao's writing and lose their individualities. Which-ever novel of his we take, we feel that we have seen the characters in it somewhere else. Although A. N. Krishna Rao has understood the vastness and variety of contemporary problems and can describe them effectively, it is one of the wonders of contemporary literature that his name will survive in literary history only on the strength of his earlier works. But even now A. N. Krishna Rao is unique among novelists who have made literature popular.

Another popular novelist, T. R. Subba Rao has also written novels in large numbers. He has stretched his hand beyond history into the world of mythology for characters and events. T.R. Subba Rao is one of the architects of modern Kannada prose. His individuality is so great as to enable the reader to recognise a piece of writing as T. R. Subba Rao's and of none else. The creation of

interest in the story, invention of distinctive characters, filling the situations with burning fascination—these he can manage with great power. He can make the reader hear the heart-beats of life clearly. He can unravel the inner layers of the mind as clearly as he can exhibit the problems of external life. His novel on Nachiketha, *Beḷaku Tanda Bāḷaka*, is a model for the writing of novels on mythological themes. His novel-sequences dealing with the Palegars of Chitradurga and the rise and fall of the Hoysala Empire have earned great fame. *Śilpaśrī*, based on the life of Chavunda Raya, who was instrumental in the creation of the statue of Gomateshwara, is one of his great works. His novel portraying Allamaprabhu's life, *Agniratha—Muktipatha*, has just been published. Deserving mention among his social novels are *Cakratīrtha*, *Kārkōṭaka*, *Pañjarada Pakṣi*, *Gṛhapravēśa* and *Rājēśwari*. T. R. Subba Rao's novels are generally the products of hurried creation.

Krishnamurthi Puranika is the one novelist who has achieved popularity although he deals only with the limited field of middle-class social and family life. The ultimate purpose of his novels is to narrate stories. They are therefore in great demand among readers who delight in reading novels for the sake of the story-element in them. He presents in an attractive manner the pains and miseries of life and makes them appeal to the minds of ordinary readers. The central point of Puranika's novels is the life of the Indian housewife. The cycle of his story revolves round it inescapably. Puranika does not take up problems with any earnestness. When a problem crops up he simplifies it and brushes it away.

Few other writers among us have risen up in such anger as Basavaraja Kattimani against social injustice, inequality and wrong-doings. His novels written during this decade do not contain the unrestrained excitement of the novels of the previous decade. Though the old scent can still be felt in novels like *Beḷagina Gāḷi* and *Priyabāndhavi*, which present pictures of prostitution and plunder and other aspects of life in the by-street of a big city, on the whole his writing is clear and straightforward. He

has transformed Anatole France's *Thais* into *Aśramavāsi* even as he has given the form of a novel to Harihara's account of Akka Mahadevi. He has attempted historical novels also and told the stories of Malla Sarja of Kittur in *Pauruṣa Parīkṣe* and of the upheaval in Nargund in *Samarabhūmi*. One of his specialities is that he has selected as the themes of his historical novels episodes connected with Karnataka's participation in our fight for freedom. *Jalatarāṅga* is a beautiful delineation of adolescence.

Niranjana is a novelist who never fails to realise his aim. He has written about fifteen novels among which are *Vilāsini*, *Añjana*, *Baṅgārada Jinke*, *Heṇṇāgi Kāḍittu Māye*. Novels like *Dūrada Nakṣatra* and *Navōdaya* deal with the hardships of a school-master's life. In *Nūru Juṭṭu—Mūru Jaḍe* the entry of modern civilisation into the quiet and unsophisticated life of a village has been described. *Kalyāṇaswāmi* and *Swāmi Aparampāra*, which are complementary to each other, are Niranjana's historical novels. The second of these is perhaps Niranjana's best work. The subject-matter of this novel includes fifty years of the history of Coorg between 1820 and 1870—the defeat of the independent Coorg King, Chikka Veeraraja, by the English, the efforts of the Coorg people to regain this last freedom, and the leadership of Aparampara in this struggle, etc. The most praiseworthy quality in Niranjana's novels is his power of characterisation. In his treatment of characters he reveals great earnestness and insight. That is why his characters endear themselves to us.

Korati Sreenivasa Rao who has reconstructed the history of Vijayanagar in the form of novels has achieved much fame through them. Some of them have been translated into Telugu. Korati's is "the attempt to present history in the form of charming stories within the framework of history without sacrificing historical truth and without causing boredom to the readers."⁴⁵ He has also written a series of stories on the history of Tippu Sultan. His *Paramēśwara Pulakēśi* is a well-known novel. The path along which

⁴⁵ Srinivasa Rao, Korati, *Taḷavēswara*, p. i

Sreenivasa Rao proceeds in telling his stories is narrow. He is more interested in the conclusion than in what happens on the wayside. As a result of this, the narration wears blinkers like a carriage-horse.

Masti's *Cikavīrarājendra* is a beautiful historical novel. It is difficult to find in any other writer the solicitude for our culture that Masti has. Masti's writing is unparalleled in its capacity to bring before our eyes the life and culture of our people in bygone days. His is a deft hand in this field. The last year of the reign of Chikka Veera, the last king of the royal house of Coorg, is the subject-matter of this novel. Chikka Veeraraja and his queen have been portrayed here as foils to each other. The contrast between them is like that of good and bad, light and shadow, strength and weakness. The awareness of the problem of sin which has been revealed by the writer in his delineation of the character of Chikka Veeraraja is entirely new and effective. Those who have read Masti's earlier novel, *Cennabasavanāyaka*, may not find anything new in the development of the plot of this novel. From the point of view of construction, these novels are one, though they deal with different themes. The details that are found in one are found in the other too. From this point of view one feels tempted to ask the question whether the number of novels written by Masti is one or two.

Devudu's *Mahākṣatriya* and *Mahādarsana* draw us back to the antiquity of India. The work which Devudu undertook in his earlier *Mahābrāhmaṇa* has been continued here. In them he has given shape to prehistoric times. These novels shine with the fire of faith in religion and convention. Vishwamitra, Nahusha, Pururava, and Yajnavalkya are not close to our life today. But the art of Devudu and his many-sided knowledge of Indian philosophy and Sanskrit literature make these characters very close to us and very intimate. He can change many things in the Puranas and give a new turn to many others. By his death Kannada lost an artist who could blend together the past and the present. It is rather unfortunate that Devudu became the recipient of the Sahitya Akademi award, posthumously.

B. Puttaswamaiah's novel, *Krānti Kalyāṇa*, was published serially in six parts and won the Sahitya Akademi Award. It deals with the awakening that came upon the Kannada country in the twelfth century under the leadership of Basavanna. The range of this theme is very wide. The awakening of a country not being confined only to one field but including, as it does, literature, culture, political institutions and government, religion and social life, it is a courageous undertaking to bring all these into the compass of one novel. Added to this, there are some events the authenticity of which is doubtful but which, nevertheless, are historical. In consequence of these difficulties that the author has had to face, we do not get a complete view of the Revolution in Puttaswamaiah's work. Yet, it must be admitted that he has succeeded in realising his purpose to a considerable extent. He has also written a few other novels dealing with Noormadi Tailapa and the history of Vijayanagar.

Rao Bahadur's *Grāmāyaṇa* is one of the most significant novels of this decade. This work of 600 pages has eighty characters. But the life of the entire community is its biggest character. The subject-matter of *Grāmāyaṇa* is the life of the village of Padalli on the banks of the Krishna sixty years ago. Within the framework of a regional novel the tragedy of the total destruction of Padalli has been presented by the writer in such a way as to make it one of the richest novels in Kannada. Though there seems to be conflict here between individuals and life, the individuals do not yield easily. By writing this novel Rao Bahadur has provoked the curiosity of the Kannada people. We have to wait and see what he will do next. He may not perhaps write another equally powerful novel. But surely that will not in any way affect the merit of *Grāmāyaṇa* !

Kulkarni Bindumadhava and Bharathisutha have attempted to acquaint their readers with the life of the hill-tribes that have stayed away from modern life. In *Huliya Bōnu* and *Ciguru Hāsige* Bharathisutha has presented pictures of the life led by the tribal people on the borders of Kerala. Kattimani's *Beḷagina*

Gāḷi is also a story that deals with a tribe that may be called criminal. Bindumadhava has depicted the life of the Kurubas in *Balipīṭha* and of the people called Adavi Chinchagera in *Banavāsi*. Animals appearing as independent characters in novels is something deserving attention, and for the introduction of this element credit goes to Seshanarayana.

The principal character in his *Kapile* is a cow and that of his *Padmaraṅgu* a serpent. Similarly, the chief role in Janardana Gurkar's *Dambana Nāyi* is that of a dog. V. M. Joshi has brought the war-fields of our day into the Kannada novel in his work *Samara Saudāmini*, the background of which is the Second World War. Life in mining areas is found in K. S. Sitaram's writings. L. S. Byrappa has brought out in his *Dharmaśrī* the cultural conflicts that result from religious conversions. Kusumakara Deva-ragannura has looked at adolescent life with new eyes in his *Nāḷkaneya Āyāma*. In works like these the Kannada novel has acquired new facets. Ganapathi's *Kanni Kāvēri* is an interesting story of the life of the people of Coorg.

Samethanahalli Rama Raya's *Savati Gandhavāraṇe* is a good novel. This is a story of Shantala Devi, according to which, as the king was childless, she came forward voluntarily to make Barmala his younger queen and eventually became the victim of jealousy towards her co-wife, and, not to spoil the happiness of her husband, committed suicide. G. A. Reddy's novel, *Hoysala Viraballāḷa*, deals with the Hoysala King, Veeraballala. M. N. Choudappa's *Śrī Kṛṣṇa Bhūpāla* has the life of Mummadi Krishnaraja Wodeyar as its theme. C. K. Venkataramaiah has described the associates of Shivaji in *Raghunāthana Sāhasa*. M. N. Murthi's novel in three parts—*Sandhāna*, *Samvidhāna*, and *Samhāra*—tells the story of Tipu. M. V. Sreenivasa Murthy's *Mastāni* is the love-story of Baji Rao, the saintly prime-minister of Maharashtra. Veerakesari Seetharama Sastry's *Phakīrara Vidrōha* deals with Aurangzeb, and *Rāṇi Rūpamati* with the times of Akbar. His *Sāmrajya Vaibhava*, *Dharmaglāni*, *Gōlkoṇḍa Patana*, etc. are based on Vijayanagar history. It must

be said here that the artistry and skill revealed in his most successful novel, *Daulat*, are not to be had in any of his other novels. Anandakanda's *Mallikārjuna*, Bharathisutha's *Vaidyana Magaḷu*, and Vishwamitra's *Abhayā Rāṇi* are also novels that have various historical events as their themes. Abhaya Rani was the queen of Ullala who fought with the Portuguese. P. S. Bhatta has brought out the life of Bhagat Singh in his *Ātmārpaṇa*. These examples illustrate how well our writers can cast about in the history of the past.

Bharathipriya and S. V. Channabasaveshwara have, in the tradition of A. N. Krishna Rao written about the lives of artists. Bharathipriya's *Rūpa Sarpiṇi* is the story of a young artist of Mysore whose reputation spread as far as America. Channabasaveshwara's *Kalāprapūrṇa* is the sketch of a person who rose from a peasant into an artist of great merit. M. N. Murthi's *Gāyana Cakravarti* is also of the same kind. In N. K.'s *Gauri-Śaṅkara* and K. Channabasappa's *Pūrṇavati* we see an exposition of the philosophy of Aurobindo. The delicacy of the relationship between man and woman has been unravelled by Chaduranga in *Uyyāle*. Another effort of the same kind is V. M. Inamdar's *Citralēkha*. His recent *Mañju Musukida Dāri* is the product of his reflection on good and evil which are equal partners in life. Ashwattha's *Hambala* is a call for national reconstruction and has as its hero an idealistic young man from Mysore who has had training in engineering in Banaras University. There are here the new India that is being created, the succession of enthusiastic workers that have been responsible for it and the mighty forces that oppose them.

Suryanarayana Chadaga, who has come to light recently, has continued the model of Krishnamurthy Puranika. His novels are woven round the lives of women and given prominence to idealism and family life. *Dēvara Heṇḍati*, *Māṅgalya Dēvaru*, *Hṛdaya Rāṇi*, *Heṇṇu-Honnu-Manṇu*, *Mane Tumbida Maḍadi*, *Mane Ninnadu-Mana Ninnadu*—novels with titles such as these indicate the absence of variety in his themes.

H. Thipperudraswamy has presented the life of Akka Mahadevi in his *Kadaḷi Karpura* and the personality of Allama Prabhu in *Paripūrṇadeḍe*. Two other novels of his, *Satyāśraya Sāmrājya* and *Jyōti Beḷagutide*, deal with Pulakesi and Nijaguna Shivayogi, respectively. Thipperudraswamy, who is a devoted student of Vachana Sahitya, cannot help bringing philosophic seriousness into his delineation of the life of the Sharanas. As a result of this his characters become heavy. *Paripūrṇadeḍe* is an example of this. This is perhaps unavoidable in the case of a grand personality like Allama. But the greatness of art is in proportion to the ability of the artist in relaxing it. Devendra Kumar Hakari also has written a novel called *Celuva Kōgile* on Nijaguna Shivayogi. Hakari's *Kūgutive Kallu* is a novel that has been inspired by the sight of the caves at Ajanta and Ellora and is the story of an artist that is supposed to have worked under the Rashtrakuta kings. The writings of G. Brahmappa and H. P. Nagarajaiah make us acquainted with the Jaina religion and its effects on life and society. Some novels of Mirji Anna Rao have also been published. He has turned his attention to the devaluation of ideals.

Kadidal Manjappa's *Pañjraṇḷiya Paṇju* is a political novel, and has lately been translated into English. This novel has gained prestige because of such non-literary reasons as the fact that an ex-Chief Minister and a Congressman has written it. Manjappa's knowledge of life is deep, but he has not been able to fashion the medium of expression to suit the theme. His novel is a failure as a work of art since there is a flaw in its very conception.

Among women-writers Triveni is the author of about twenty novels and, except three or four, all of them were written during this decade. Some of Triveni's novels are based on psychology. We can see in her novels the conflict between the outer and the inner world, and the struggles of the mind. Her *Kilugombe* presents the problem of sex-knowledge that married couples should have. *Haṇṇele Ciguridāga*—published after her death—indicates the maturity that her art was attaining. Vani's *Eraḍu Kanasu* and *Kāvēriya Maḍilalli* repeat the old tunes. Anupama Niranjana,

who is a doctor herself, gives us, in her *S'wētāmbari* a picture of the medical world based on first-hand knowledge. Two other novels of hers are *Saṅkōleyoḷaginda*, which concerns itself with the problem of the independence of women and *Nālu Neyda Citra*, which presents a picture of the life of weavers. In her *Kanasina Kaḍe*, M. K. Jayalakshmi has given a picture of the life of girls who live in hostels, and in other works like *Nindeya Nele* and *Māyada Bale*, she has tried to analyse problems from the point of view of women. Many times the large number of episodes which she introduces and the succession of numerous characters which she brings in prevent her from making clear what she wants to say. M. K. Indira entered the field of the novel recently but has published works running into six thousand pages in two years.⁴⁶ *Tuṅgabhadra*, *Sadānanda*, and *Gejje Pūje* are her best-known novels. She has said, "All my writings are based on what I have seen and known. Nothing is purely imaginary. Though imagination may be there for purposes of ornamentation, it is not the be-all and end-all of fiction. The most important thing in a novel is the foundation of experience on which it stands. But let me also say that my own personality is not revealed in any of my novels."⁴⁷ But it must be noted that her experience lacks the power of understanding the depth and mystery of life. Usha Devi, who has written quite a few novels like *Muḍiyērida Hū*, *Moggina Jaḍe*, and *Murida Sarapaḷi*, has attained success, to some extent, in depicting the abnormal states of the mind. Aryamba Pattabhi, Neela Devi, M. C. Padma, Pankaja, Lalithamba and Mallika, are other women-writers of novels. The only quality that merits admiration in their writings is that they reveal the woman's point of view.

Khō is an experimental novel—a dish cooked and served by ten writers, namely, D. R. Bendre, V. K. Gokak, V. M. Inamdar, D. B. Kulkarni, M. K. Varagiri, S. R. Mokhashi, A. K. Ramanujan, Shanthinath Desai and Kirtinatha Kurthakoti. It is

⁴⁶ Indira, M. K., "*Sindhuvinalli Bindu Nanu*", *Kastūri*—117, p. 106

⁴⁷ *Kannaḍa Nuḍi*, 29-2, p. 9

a work that should be appreciated from the point of view of experimentation. It also illustrates the fact that the writing of a novel is not a game of *Khōkhō*. Priyadarshi's *Hēmanta*, Vyasa-raya Ballala's *Vātsalya Patha*, M. V. Seetharamaiah's *Jivana Jote-gāti* and *Tāya Bayake*, Sriranga's *Gautamana Sāpa*, Narendra Babu's *Satyabhāma*, S. Venkataraja's *Ambujākṣi*, Akbar Ali's *Nirikṣeyalli*, Balakrishna's *Nāniya Kādambari*, Ramachandra Kottalagi's *Dipa Hattitu* are novels that deserve to be mentioned for one reason or another. There is no dearth of novels among us that have entertainment, satire, humour and irony as their primary purpose. Beechi, Nadigera Krishnaraya, Dasarathi Dixit and N. Kasturi are names that come to the mind in this connection. Kasturi's *Raṅganāyaki* is the product of a spent force. Beechi's satire is too sharp. That is how he wants to "finish" everything. What he has achieved till today either in the choice of material or in its manipulation is very small.

Yashavantha Chittala's *Mūru Dārigaḷu*, Shantinatha Desai's *Mukti*, and Shankara Mokhashi's *Gaṅgavva mattu Gaṅgāmāyi* are three effective novels of this decade. Three different persons solving the same problem from three different directions is the theme of *Mūru Dārigaḷu*. The novelist has shown his ability and novelty in his management of this theme. The drawback of this novel is a kind of exhaustion that becomes perceptible as the story proceeds. The intensity of the novel does not remain the same till the end. *Mukti* is the autobiographical account of a young man called Gaurisha, who turns his back upon one of the facets of life and sails for Africa. He has here undertaken the attempt to give voice to his experiences which lead up to his departure. Perhaps because of the technique of narration followed in the novel, the characters in it do not seem to have reached the heights to which they could reach and their personalities do not seem to have blossomed out properly. In explanation of this failure an opinion has been expressed that it is due to the fact that the novel presents not "what the characters are but how they appear to Gaurisha" ⁴⁸

⁴⁸ Chittala, Yashawantha, *Kannaḍa Nuḍi*, 28—8, p. 8

But it should be remembered that this is a novel and not an autobiography. *Gaṇḡavva mattu Gaṇḡāmāyī* is an exceptional type of novel considered from the point of view of characterisation. A big claim has been made that this is a novel with a moral and that the moral held up in it is quite clear. But the way in which the moral element has got blended with the art of narration is an indication of the ability of the writer.

S. L. Byrappa's *Vamśavṛkṣa*, which has been built on a wide-ranging foundation of life's realities, is one of the most interesting and best novels that have appeared in Kannada in recent years. The struggles through which men pass when their ideals and values are at stake have been depicted here in a natural and beautiful manner. Against the background of existentialism Byrappa has succeeded in carving clear-cut characters, which, with a little carelessness on the part of the writer, might have become lifeless. Hereditary conventions, social restrictions, and individual desires form the framework in the midst of which have been presented problems connected with marriage, personal preferences, the sanctity of the family, etc. The characters not merely appear and pass tip-toe but have their feet firmly planted on the ground. The present-day novelist very often becomes a lecture-monger. But Byrappa is primarily a novelist, and his lecturing, though brief, is quite effective. This young writer, who is not well-known as yet, has by virtue of his authorship of this novel not only earned for himself a noticeable place in the field of letters but aroused our curiosity regarding what he is likely to achieve in future.

U. R. Ananthamurthy's recent novel, *Samskāra* is an effective piece of writing which shows the combined influence of D. H. Lawrence, Albert Camus and Jean Paul Sartre. The scent of the earth is really felt here. The real nature of a man is like a serpent in an ant-hill; it comes out some day, however much external accomplishments might keep it down—this is its theme and it has been expounded very well. But there is a certain unnaturalness in the events described and they give rise to many questions. If we

do not ask these questions and accept the story that Ananthamurthy tells, this could be called writing free from flaw. The last part of the novel is very good. Usually our novelists do not seem to pay sufficient attention to the effective use of language. Simplicity does not mean lifelessness. Considered from this point of view, too, Ananthamurthy's writing is praiseworthy. Some of his descriptions of sex-life are not necessitated by the requirements of the story, but are only the innovations imposed on it by the fashions of the New School of writing. Things which have been stated explicitly could have been merely hinted at ; and this would not have affected the excellence of the novel in any way. For we do not think that he has achieved anything worthy of being mentioned by describing those things too explicitly.

Purnachandra Tejasvi's very recent work, *Swarūpa* needs to be mentioned here. We do not know whether it is a novel or a short story. The author has not said anything about it. The publisher of the book and the writer of the foreword (which has no heading) have called it a novel. If a well-laid out plot is essential to a novel, *Swarūpa*, which is merely a conglomeration of emotions and symbols, is certainly not one. How could a narration which does not move forward at all be called a novel ? It is enough if I say that, after reading it once, I have not been able to understand the greatness attributed by the writer of the foreword to this self-revealing autobiographical work of forty-eight pages.

When we see *Swarūpa* against the background of the complimentary remarks made about it, we cannot help saying something that applies to many writers of this generation. And it is that these writers are young and their experience is extremely limited. But as they have the "force of cleverness," they succeed, even within the range of their limited experience, in making even their maiden efforts extraordinary and get praised beyond expectation. But their experience does not grow ; they do not have the depth of genius that can compensate for this want, but they do not become free from the desire to introduce novelty. A crucial situation is created as a result of this. This is the situation in which our young

writers have got caught. Some of them have already given indications of the beginning of this perplexity in which they find themselves.

6 the essay, travelogue and biography

THE WORDS *prabandha* and *harate* are being used by some of our writers as synonyms for the English word "essay". Even if we accept this without argument, the fact remains that the quantity of literature produced in this field is not encouraging. The range of the Essay is very wide. Leaving aside serious essays and taking only light essays into account, we find that their variety is very great. Prominence may be given to an incident or character-sketch, atmosphere or setting, or a blending of all these may be found in the same essay. An essay may also be purely personal. Essays which have humour and satire as their chief element proceed along a different line altogether. The important thing to be noticed here is that our essays do not exhibit this variety and wide range. The entry into the field of the essay of certain able essayists during this decade has, however, extended its limits.

Among the well-known essayists of the older generation, V. Sitaramaiah of *Mysore Rumālu* fame has brought together all his essays in one volume, *Beḷudiṅgaḷu*. V. Sitaramaiah's essays, like his own personality are charming. He can seek for something pleasant even in diseases which men generally fear and loath, and he can present artistically the turns and twists of rain. Another

famous essayist, A. N. Murthi Rao, has, during these ten years, brought out two collections of his essays. His essay, *Divāna-khāneya Andacenda*, is a jewel among Kannada essays. Only the Murthi Rao of *Hagaluganasugaḷu* could write an essay like this. He is surpassingly good in depicting pictures of family life. Though in some of his essays, like *Heṇḍatiya Hesaru*, he reveals the depth of feeling and delicacy of sentiment which characterise his earlier writings, it must be said that most of his recent essays are rather hollow and threadbare. Essays like *Sanṇa Katheya Hāvaḷi*, *Haraṭe mattu Prabandha*, *Radio Nāṭaka mattu Raṅgabhūmi* belong more to the category of literary criticism than to the field of the light essay. *Vyāghra Gīte* is more a short story than an essay.

Hēmāvatīya Tīradalli is a representative collection of essays by Gorur Ramaswami Iyengar. The name of the book is very apt. The Kannada people have become familiar through his writings with the Hemavathi River, the village by its side, and its inhabitants. They are all dear to us. The special merit of Gorur lies in his gentle humour and clear-cut sketches of characters. The essay, *Bindigammana Jātre*, which has been included in this collection, is, as D. V. Gundappa says, a fine piece of poetry. It is a pity that together with the passing away of the type of life that is pictured in these essays, the type of writing represented by them is also diminishing. *Bestara Kariya* and *Namma Emmnege Mātu Tīḷiyuvude* are among his never-to-be forgotten essays.

Though T. N. Srikantaiah's *Nanṭaru* has been published under the name of a collection of essays, it is actually a collection of writings of a miscellaneous type. The last two pieces in the book are descriptions of his experiences during his travels. Two articles on Gandhi and Visvesvarayya, a sketch of his old teachers, some writings of the *vacana* type have also been included here. If in *Tāregaḷu* and *Mamate* we see the poet Srikantaiah, at the end of the essay *Taguṇe* Srikantaiah the research scholar peeps in. *Negaḍi* is interesting; the reputation of *Kāsina Saṅgha* is very old.

H. M. Nayak's *Namma Maneya Dīpa* is a collection of seven

intimate pictures of a little child. It contains essays which draw our attention to the behaviour of children, their minds, the relationship between them and their elders, their influence, and the problems caused in a family by the children in it. The merit of these essays consists in their revelation of the different states of the child-mind. P. T. Narasimhachar has said that the writing in these essays is very charming and gritty.

Ra. Ku.'s *Gālipaṭa* is one of the best collections of essays of this decade. The essays in it have weight and they represent the blending of philosophical meditation and poetic imagination. Gossiping seems to be as natural to Ra. Ku. as breathing. But this gossiping has not ended as mere gossip and has evolved into essays of the lighter type. No one who reads Rao Bahadur's *Mareyada Nenapugaḷu* once can forget it afterwards. His Burude Bindacharya is a character who brings laughter whenever we think of him. Bindacharya's grandson appears and disappears like a flash of lightning, but yet remains in our minds distinctly for ever. N. Prahlada Rao's *Madhuvṛta* has, as he himself says, fifteen essays dealing with the pleasures and pains of life. His *Hāruva Hūgaḷu* is very beautiful. His essays are characterised by firmness of texture. The essays in M. Rama Rao's *Namma Araṇya Yātre* have throughout the odour and the charm of English essays. Rama Rao has accomplished the art of weaving essays with effortless fluency.

The essays in H. L. Nage Gowda's *Nannūru* remind us of Gorur's writings, but they lack Gorur's delicacy of touch and variety of colour. Nage Gowda's desire has been to sketch pictures of his village and its elders. It may be said that he has done this work satisfactorily. The language of these essays is a mixture of the literary and the spoken languages and in some places the descriptions have been prolonged unnecessarily and, as a result of this, a certain laxity appears in the texture of the essays.

H. S. Krishnaswamy Iyengar, N. S. Gadagkar and B. R. Vadappi have brought out two volumes of essays each. H. S. Krishnaswamy Iyengar's *Jēḍana Bale* is the better of his two collections. Laughter and pain, sorrow and joy, wisdom and satire

form the warp and the woof of these essays. M. V. Seetharamaiah's writings are poetic. They are fascinating because of their pictorial quality. D. B. Kulkarni's *Sāvadhāna* contains essays in which the development of the themes is as straightforward and pointed as that of well-aimed arrows. Dharwadkar's *Dhūmra Valayagaḷu* has too much of the reflective element in its essays, and this hinders the lightness of touch that should be found in good essays of this type. K. Venkataramappa's *Vicāra Lahari* contains satire too. He has the talent for giving an unexpected turn to a familiar theme and developing an altogether new face of it. Ananthanarayana's *Inthavarū Iddāre* consists of essays of the gossipy type, which sometimes turn out to be character-sketches or stories. Sadashiva Wodeyar's *Jivana Kale* has essays which deal with Rabindranath Tagore, Sriranga and Sarojini. Cha. Ra.'s *Kaḍala Kareya Citragaḷu* cannot properly be called a collection of essays. It is a series of sketches of life in the coastal area.

Some other writers who have published collections of essays during this decade are H. K. Ranganath, Umapathi, A. Krishnamurthy, A. S. Ramakrishna, Ashwattha, and Sacchidananda Shirodkar. Among the works of more recent writers, A. R. Mitra's *Bālkaniya Bandhugaḷu* is one that should be mentioned. Mitra's writing has the quality of gentle humour which is becoming rare in the writings of today. He has raised big hopes by his essays like *Gorake* and *Second Hand Pustakagaḷu*. Ashtavakra who has laughter and satire as his principal objects has published three or four collections. Simpi Linganna's *Bāla Bēsāya* is a new kind of writing in dialogue form. Langulacharya's *Prahāra* is full of the play of satire.

Representative collections of essays worth attention have not been published during this decade. Gorur Ramaswamy Iyengar has edited one for the Sahitya Akademi. But it cannot be said that the essays included in it are the best available.

The literature of travel has not appeared in our language as much as it should. The Kannadigas are good not only at reading what is available but in going round the world also. But it is a pity that those who have travelled have not told their countrymen what their experiences have been. Acquaintance with a new world is sure to extend the sphere of our experience. The travel-accounts of R. S. Mugali, R. C. Hiremath, Nadig Krishnamurthy, Sarojini Mahishi, Navaratna Ram,⁴⁹ H.M. Nayak, S. S. Malwad, etc., have been confined to newspaper articles or to lists of books to be published.

V. K. Gokak, who thirty years ago published a remarkable book of travels called *Samudradāceyinda*, has during this decade given two books, *Indilla Nāḷe* and *Samudradāceyinda*. *Indilla Nāḷe* consists of both prose and poetry and deals with Gokak's travels in America. But he seems in this book to be more interested in expressing his poetic feelings than in describing his travel-experiences. Gokak has reacted severely to certain aspects of the mechanical life of the Americans and the hurry which characterises it. His reflections suppress details of travel as such. Inspired by the Indian point of view his opinions inevitably become one-sided. His other book is *Samudradāceyinda*. The very name reminds us of *Samudradāceyinda*. But the difference between the two in structure and beauty is so great as to make them entirely unrelated to each other. Gokak went to Japan in 1957 as one of the Indian delegates to the P.E.N.-Conference held in Tokyo, and in this book he has described his travels in that country.

M. Veerappa's *Sayōnara Japan* presents his experiences in that land in the form of letters. Dinakara Desai who went abroad to attend an international conference of labourers has described what he saw in the West in one of the volumes of *Naḍedu Banda Dāri*, published by Manohara Granthamale. Desai's is an enquiring eye, a traveller's eye; he is not interested in giving expression to his own reaction, and hence we get here information

⁴⁹ Navaratna Ram has just recently published his book *Pyarissininda Prēyasige*.

about conditions of life in lands with which we are not familiar.

In B. G. L. Swamy's *Amerikeyalli Nānu* we can see reminiscences of his American travel and satirical descriptions of certain real incidents. We can see here how piquant situations arise when one type of life comes in contact with another. It is an interesting book.

Shivarama Karanth's *Apūrva Paścima* is unique in the literature of travel of this decade. He has described in it his experiences during his European tour. The novelist Karanth could be seen even on every page of this book—in the story element that it contains. The first chapter *Tēluva Amarāvati*, creates illusion that we are at the beginning of a novel. The very name of the book, *Apūrva Paścima*, is suggestive. In his description of persons and places Karanth pays attention only to what concerns art and literature. This is, of course, in keeping with his taste and outlook. He compares what he sees in the West with conditions in India and throughout establishes a sort of contrast between the two. It is no use commenting on this, since this is how Karanth looks at life.

Prabhu Prasad's *Dēgulagaḷa Dāriyalli* contains a very pleasing account of his travels in certain parts of South Madras and Kerala which are famous for their temples. As we proceed through the book the travellers who appear in it become our familiar acquaintances and we feel that when we go to these places at any time in future this book should be with us. But this is not a mere guide book. Throughout we get a feeling that we are reading a work of literary art. G. Venkataiah, who some years ago, wrote *Cinnada Giri Yātre*, has published a book of travels called *Banada Seragu*. This is the product of a tour of places in South Mysore and Coimbatore regions which he undertook for pleasure in the company of some friends. *Banada Seragu*, as the name itself indicates, presents the thrilling experiences which one gets in the midst of a thick forest. It is a very interesting work.

Gundmi Chandrasekhara Iythala has in his *Saundaryada Sannidhiyalli* dealt with his visits to places like Shivanasaṃudra,

Talakadu, Srirangapattana, Belur, Halebeedu, Sringeri and Agumbe. M. N. Murthy has described important places of the country in his *Namma Pravāsa*. This is the story of a visit paid by five persons to Belur, Krishnaraja Sagara, Mysore, Srirangapattana, Udupi, and other places. The same author's *Nāvu Kaṇḍa Beṅgaḷūru* introduces us to the several parts of the growing city of Bangalore. Shivamurthy Shastri's *Kaṇḍāṭaka Sandarśana* contains accounts of places of pilgrimage besides writings on other subjects. Mirji Anna Rao's *Nānu Kaṇḍa Nāḍu* is the story of his all-India tour. Krishna Narayana Gosavi's *Himālaya Darśana* is, as the name itself indicates, the story of his visit to the Himalayas.

Only two essays, *Pravāsiya Peṭṭigegaḷu* and *Pravāsi* have come from the pen of T.N. Srikantaiah who had intended writing a whole book called *Paścimāyana* on his American and European travels.

* * *

Another branch of Kannada literature the growth of which has not been much is Biography. Autobiographies, the lives of national and foreign leaders, artists, scientists, saints, etc., have been translated from other languages into Kannada during this decade. This is of course a welcome development. A good number of independent works have also been published, but very few of them are of the best quality. It is a pity that the writing of biographies has come to be equated with the writing of text-books.

It could almost be said that we have no autobiographies. Exceptions to this are perhaps a couple of autobiographical accounts given by Rajaratnam and Shivarama Karanth. A few other names joined theirs during this decade. Sriranga, whose name is a big one in the field of Kannada drama, has related his experiences of the theatre-world in *Nāṭya Nenapugaḷu*. In the first volume of *Manvantara*, poet Bendre has described the background of his poetic life. Simpi Linganna has described his achievement and successes and failures in his *Mūvattaidu Varṣagaḷu*. Alur

Venkata Rao's life is part of the history of the awakening of the people of Karnataka. In *Karṇāṭakatvada Vikāsa* Kulapurohit has presented this in an autobiographical manner. Doonu's *Kāḍinalli Kaḷeda Dinagaḷu* contains interesting autobiographical reminiscences. But all these are merely fragments. Not a single full-length autobiography published during this decade has come to our knowledge. This does not mean that there are not among us persons who are great enough to present their autobiographies to the world. It only means that they have not made the attempt. When that attempt is made we come to know something of the rich life of a man like Gubbi Veeranna.

Among biographies a life-history of the Kannada writer, C. Vasudevaiah, has been published. Though a small one, this is an intimate and excellent account of his life. Simpi Linganna has published his reminiscences of Madhura Chenna. G. S. Hurali is the author of *Pūjya Uttanḡiyavara Jivana Caritre*. In the anthology of essays named *Vāggēyakāra Vāsudēvācār*, edited by him, S. Krishnamurthy has raised a fitting memorial to his grandfather.

D. Javare Gowda has written a full-length biography of Motilal Nehru in his book of that name. He has taken great pains to write a book of this kind on such a large scale. It is worth noting that, when it was first published, there was no biography of Motilal Nehru as comprehensive as this even in English. The fact that it has been reprinted thrice in four years is an indication of its popularity. H. M. Nayak has written a biography of Rabindranath Tagore. Attention has been paid in this book to the flowering of Tagore's literary works alongside the blossoming of his life.

B. H. Sridhara's *Kavindra Ravindra* is a book that attempts a new mode in the method of narration. Simpi Linganna has published a book called *Viśva Kavi*. Prabhu Shankara's *Nivēdita*, U. K. Subbarayachar's *Yēsu Christa*, M. Sridharamurthy's *Maharṣi Aravindaru*, H. S. Krishnaswamy Iyengar's, *Śrī Rāmānuja*, G. Venkataiah's *Mahāmāte Śrī Śāradāmaṇi Dēvi*, and Srirangaraju's *Einstein* are other biographies to be mentioned.

N. Prahlada Rao's *Christopher Columbus*, K. M. Krishna Rao's *Parvatapriya Tēnsiṅg*, Niranjana's story of Nehru, *Ruturāja*, H. L. Nage Gowda's *Sarājini Dēvi* are among other biographical writings. A few books dealing with Rajaji and Radhakrishnan have also been published.

The historical figure, Kumara Rama, has taken different shapes in the writings of D. Javare Gowda, G. Varadaraja Rao, Hulluru Srinivasa Jois, and M. H. Rama Sharma. It is noteworthy that the colourful life of Kumara Rama has been transformed from history into a legend. H. Thipperudraswamy and B. Shiva-murthi Shastry have written biographies of Shistugara Shivappa Nayaka.

Among writers of character-sketches D. B. Kulkarni should be assigned the place of primacy. He was the first to give us such sketches in his *Hakkinōḷa*. It was this book too that first brought him fame. His *Simāpuruṣaru* belongs to this decade. In it he has presented pen-pictures of Madhura Chenna, Devudu, Mugali, Alur Venkata Rao, Govinda Pai, and other writers in modern Kannada known to him. Kulkarni's writing is occasionally interesting, but on the whole rather threadbare. Vasudevachar and M. G. Subrahmanya Sastry take us to bygone days and make us acquainted with personalities whom we have not seen in their *Nenapugaḷu* and *Kalōpāsakaru*, respectively. But the two books have nothing to do with each other. *Kalōpāsakaru* is a narrative of imaginative nature. Vasudeva Bhoopalām's *Goṇcala Miṇcu* contains intimate sketches of Kuvempu, Kailasam, Vallathol, and others. H. S. Krishnaswamy Iyengar's *Ettarada Vyaktigaḷu* is journalistic in its form and style and ranges from Ranna the Kannada poet to Jinnah the creator of Pakistan. Starting with great men of the West, in his *Paścimada Pratibhe*, Gaureesh Kaikini has introduced Indian scientists to his readers in *Bhāratiya Vijnānigaḷu*.

D. Javare Gowda's *Sāhitigaḷa Saṅgadalli* contains critical and biographical sketches of some famous Kannada writers. Intimate knowledge of the persons concerned, a sense of reverence and a feeling of affection are the distinctive characteristics of

these sketches. H. M. Nayak has presented sketches of some Kannada litterateurs, known to him, in *San̥kir̥ṇa*. Neranga's *Kavi Vināyaka* is another work of this kind worth mentioning.

Swami Pranaveshananda has in his *Baṅgāḷada Santa Śrēṣṭharu* introduced some great saints of Bengal to Kannada readers. Siddhayya Puranik's *Śaraṇa Caritāmṛta* contains sketches of sixty-three Shivasharanas. Though only sixty-three have been taken up for consideration, their achievements include those of hundreds of others. Only those who have made the attempt know how difficult it is to write a book of this kind. It is a task that could be done only when one is inspired by love of the work. In this compendium of the stories of Sharanas the Kannada people have certainly got an excellent book.

Though a few more names could be mentioned in the field of biography and character-sketches and pen-pictures, it is enough to say that this branch of Kannada literature has not advanced beyond the stage of infancy.

7 literature of reflection and literary criticism

IT IS A HOPEFUL SIGN that in the field of Reflection and Criticism more books were published during this decade than in previous years. It is also significant that there was an improvement in the quality of these books as well as in the number of their buyers and readers. The University of Mysore has brought out hundreds of such books on different subjects and the Karnatak University has also entered this field of late. The Ramakrishna Ashram has been publishing a variety of books on Religion and has brought out translations of all the works of Vivekananda in Kannada. The Gandhi Memorial Trust has published the works of Gandhi and books on Sarvodaya. The Aravinda Ashrama has been encouraging the publication of books on Aurobindo. The Minchinaballi Series is devoted to the publication of serious books only. The Department of Literary and Cultural Development of the Government of Mysore has also done some work in this direction. The National Book Trust, The Sahitya Akademi and the Southern Languages Book Trust have brought out some of their publications in Kannada. But if we take into account the objectives publicised by these institutions and the amount of public money used up by them, it has to be said that the work done by them in Kannada has not

been much. It is promising to find private publishers enthusiastically undertaking the publication of serious literature, in however small a measure. The publication by Shivarama Karanth of his Encyclopaedia of Science, *Vijñāna Prapañca*, has been a splendid example of the enterprising spirit which an individual could possess.

A firm called Sahakari Sahitya Sangha in Dharwar, and another in Bangalore, named Karnataka Sahakari Prakashana, have come into existence and have been paying attention primarily to the publication of literature of reflection. Many books dealing with serious thought have been rendered into Kannada from other languages. The Kannada people have not lagged behind others in receiving knowledge from all parts of the world. This survey does not, however, include books on spiritual matters and physical, social and biological sciences. A few words will be said here only about works dealing with language, literature, and culture.

A noticeable feature of this decade has been the publication of a few useful works which are helpful in the study of literature. The Department of Literary and Cultural Development has been undertaking the publication of a Bibliography of books published in the language since 1959. However incomplete, this publication is a mirror of books that are being published in Kannada year by year. The Oriental Research Institute has published a descriptive catalogue of manuscripts in the library of the Institute in alphabetical order. The Southern Languages Book Trust has published a "Who's Who" of contemporary writers in Kannada. Venkatesha Sangli's *Sirigannaḍa Granthakartara Caritra Kōśa* is a unique source-book which contains information about hundreds of writers of the period 1850–1920. *Gōvinda Pai Vāṇmaya Darśana* by M. V. Nayak and Srinivasa Havanur represents another big effort of this decade. It contains a descriptive account of all the works of Govinda Pai. It is the first book of this kind in Kannada, and it is doubtful how many like it are found in other Indian languages. A few fascicles of the massive *Kannaḍa-Kannaḍa Dictionary*, published by the Sahitya Parishat, have been placed before

the public. It is a pity that Srinivasa Havanur did not continue the series of pamphlets containing reviews of literature which he planned in 1956 and of which an issue was published in that year. There is great need for works of this kind which introduce books published each year to intending readers. All these have been good gifts to students of Kannada literature. Umapathi has started the convention of publishing books of quotations in two volumes of his, *Ānimuttu* and *Nuḍimuttu*. This is a scheme worth imitation and continuation; but the work should become more satisfactory. *Patrikā Nighaṇṭu*—Dictionary of Journalism—published under the direction of Diwakar is a big work although done on a small scale.

There is plenty of folklore among us, but the work done in this field has not been much. What has been done has been limited to the field of folk-songs only. Many collections of folk-songs have been published during this decade. The young and enthusiastic K. R. Krishnaswamy has devoted his time and labour to the popularisation of folklore and has alone published more than twenty collections of folk-songs. In collaboration with his friends he has now and then brought to light his experiences as a collector of folklore and difficulties which he has had to undergo in doing the work. K. R. Krishnaswamy's effort and achievement are examples of what perseverance and enthusiasm can bring out from a single individual. S. C. Mahadeva Nayak has published three volumes of folk-songs collected by him in and around Heggadadevanakote Taluk. In North Karnataka the late Gaddigimath did this work on a large scale. A couple of others have also published their collections. But it is regrettable that in this work of collecting folklore, stories, riddles, and proverbs have not yet attracted the attention of anyone. T. Venkataramanaiah has published a collection of proverbs in *Gādegaḷa Kōṣa*. But, instead of going straight to the field, he has depended much upon the collections that had appeared earlier. M. Mariyappa Bhat has made an attempt to supply Tamil, Telugu and Malayalam cognates for about five hundred Kannada proverbs. The University of Mysore

has just included two papers on folklore in the course of studies for the M.A. Degree Examination in Kannada. It may be expected that this will give a new strength and impetus to the study of Kannada folklore. We do not have many critical works on folklore. K. V. Subbanna's *Avaru Niḍida Dīpa* attempts to introduce to the reader the custom of giving lamps as gifts (*Dīpadāna*) that prevails in the Malnad parts of the country. He has also given in it the songs connected with the custom. A. K. Ramanujam has published a pamphlet called *Gāḍegaḷu*. Gaddigemath has made an extensive study of the folk-literature of North Karnataka in his doctorate thesis entitled *Kannaḍa Jānapada Gītegaḷu*. In his *Janāṅgada Jivāḷa Arthāt Jānapada Sāhitya*, Simpi Linganna has published his essays on different types of folklore and its beauty. Shivarama Karanth's *Jānapada Gītegaḷu* contains the special lectures on folklore which he delivered under the auspices of the Mysore University. The folk-songs of South Canara have naturally got prominence here and Karanth has tried to look at the subject from the anthropological point of view. A few books dealing with the *Yakṣagāna*, one of the rich manifestations of folk-literature, have also appeared. Shivarama Karanth's book, *Yakṣagāna Bayalāṭa*, has received the Sahitya Akademi Award. In it Karanth has discussed the origin and growth of the *Yakṣagānas* and some of his opinions have given rise to controversy. K. M. Krishna Rao and Hasanagi have also written books on *Yakṣagāna*. In the fourth volume of *Manvantara* Chandrasekhara Kambar has presented a study of the folk-stage in North Karnataka.

The study of linguistics has, during this decade, received much patronage and encouragement. M. Chidananda Murthy has published his *Bhāṣā Vijñānada Mūla Tatvagaḷu*. It is a good introduction to the historical and comparative Linguistics. H. P. Nagarajaiah has written an important book on Dravidian Linguistics—*Drāviḍa Bhāṣā Vijñāna*—in which he has strung together the fruits of all the research done till now in the field of Dravidian Linguistics. His attempt certainly deserves praise. This decade has also witnessed the publication of Masti's *Namma*

Nuḍi. This scientific work of a poet follows the model of the works of Max Muller and Whitney.

D. L. Narasimhachar's *Kannaḍa Grantha Sampāḍane* is a book of great learning and is perhaps the first of its kind in any of the languages of India. This book which is the product of the author's study of ancient literature, research, editorial work, and teaching experience, extending over some decades, is one of the milestones of this period. The Department of Literary and Cultural Development has brought out under the editorship of A.N. Krishna Rao a large volume which presents information on different aspects of Indian culture. S. Srikanta Sastry's *Bhāratiya Samskṛti* and *Hoysaḷa Vāstu Śilpa* have been published by the University of Mysore. S. B. Joshi has continued his investigations into the origins of Kannada and Karnatakā and published *Hālumata Darśana* and *Karnāṭaka Samskṛtiya Pūrvā Piṭhike* and other works. Vyakarana Teertha Chandrashekhara Sastri has expounded the philosophy of Basaveshwara in his *Basava Tatva Ratnākara*. D. V. Gundappa has discussed the significance of the *Bhagavadgīta* from the modern point of view in his *Jivana Dharma Yōga*. R. C. Hiremath has in his *Ṣaṣṭhala Prabhe* described the work and literary achievement of Chennabasavanna and Tontada Siddhalinga Yati in the light of the doctrines of the Veerashaiva religion in general. G. S. Halappa has collected and edited all the writings of Hardekar Manjappa. In this book, the size of which is perhaps unprecedented in Kannada, all the dispersed writings of the well-known thinker and social reformer, who had dedicated himself to the service of his people, have come together. *Samsōdhana Taraṅga* is the first instalment of the research articles of M. Chidananda Murthy. *Kannaḍa Śāsanagaḷa Sāmskṛtika Adhyayana*, his doctoral thesis, has now been published. By virtue of these publications Chidananda Murthy has established for himself a place in the front rank of young savants in Kannada. Complementary to each other are the books of H. Thipperudra Swamy and Chidananda Murthy on *Śūnya Sampāḍane*, a work full of controversial problems.

G. S. Shivarudrappa's *Saundarya Samikṣe* is his Ph.D. thesis. It is a valuable contribution to the literature of this decade. The first half of the book surveys different aspects of Beauty and the second describes its manifestations in ancient and modern Kannada literature. Kuvempu has presented a book called *ṣaṣṭi Namana* to the Kannada people in connection with his sixtieth birthday. It contains his essays and addresses on literature and culture, educational and other problems, like the position of Kannada. They represent the crystallization of many years of his thinking. K. Chennabasappa has collected and published K. V. Puttappa's speeches and some addresses presented to him by others. Gopalakrishna Adiga's miscellaneous writings have been brought together in *Maṇṇina Vāsane*. This collection has given clear shape to Adiga's thoughts on contemporary art and life.

G. S. Halappa, B. H. Sridhara, Marulasiddaiah, G. Hanumantha Rao, B. Kuppuswamy, N. S. Veerappa, K. S. Sadashivaiah and others have enlarged the literature of knowledge and reflection in Kannada. S. Krishna Sharma's series called *Mātina Maṇṭapa* is an example of good journalistic writing.

The work of editing scientifically and publishing old classics has been going on as usual. The workers in this field during this decade have been M. Mariyappa Bhat, R. C. Hiremath, D. Javare Gowda, K. Venkataramappa, S. S. Bhusanurmath, K. M. Krishna Rao, L. Basavaraju, N. Basavaradhya, M. S. Sunkapura, B. Shivamurthy Sastry, H. Thipperudraswamy, B. S. Sannaiah and H. Devereappa.

We have to mention M. Shivaram's (Rāṣi) *Manōnandana* here, not being sure under which heading it should properly be mentioned. It contains stories of patients who came under his medical treatment. It is a new kind of writing and has added to the variety of the literature of this decade.

When we come to the field of Criticism, what stands out is the interesting fact that young persons have been taking interest in it and the appearance of periodicals like *Sākṣi*, *Manvantara Lahari*, *Sanḥkramaṇ* and *Samikṣaka*—journals devoted to the discus-

sion and remedying of the defects in critical techniques. They may help the growth of practical criticism in Kannada. No other period before now was so much conducive to the growth of criticism as this age. In the second volume of *Manvantara* Kurtakoti has discussed in detail the characteristics of New Poetry. He has chosen the poetry of Vinayaka, Adiga, Narasimhaswamy, Kanavi, Ramachandra Sharma and Chittala as samples of New Poetry and examined it in detail. In the third volume Minajigi has presented a synopsis of the critical opinions of T. S. Eliot. Other publications contain a good many stray critical articles.

In the field of principles of criticism, Kuvempu's *Rasō vai saḥ*, P. T. Narasimhachar's *Kāvya-Kutūhala*, Gokak's *Navyate Hāgū Kāvya Jivana*, V. Seetharamaiah's *Sāhitya Vimarśegaḷalli Artha mattu Maulya*, belong to one type and, G. S. Shivarudrappa's *Vimarśeya Pūrva-Pāścima*, Umapathi's *Sāhitya Swarūpa* and L. S. Seshagiri Rao's *Kādambari Sāmānya Manuṣya* to another. To Kuvempu criticism is the attempt to see the philosophy of the poet which lurks behind the artistic exterior. P. T. Narasimhachar's aim is to examine the relationship between Poetry on the one side, and Mysticism, Metre, Morality and Beauty on the other. Gokak's purpose is to make New Poetry acceptable. Shivarudrappa's book is an introduction to the study of literary criticism. The term called Philosophical Criticism came into currency⁶⁰ to such an extent as to create the impression that it is a distinct form of criticism. It has been said that philosophical criticism is the effort to reveal and explain the philosophy or ultimate value that the poet has found and presented in his work.⁶¹ But, after all, is this not the highest objective of all good criticism?

The most important achievement in the field of criticism in this decade has been Keertinatha Kurtakoti's *Yugadharma Hāgū Sāhitya Darśana*. The historical essays written by him for the Manohara Grantha Male's Silver Jubilee volume in three parts, *Naḍedu Banda Dāri*, have been printed together in book form

⁶⁰ Kuvempu, Foreword to *Bharatiya Kāvya Mīmāṃsā*, p. vii.

⁶¹ Shivarudrappa, G. S., *Vimarśeya Pūrva Pāścima*, p. 115.

here. Criticism of contemporary literature had never appeared in Kannada on such a large scale. A new chapter has begun in the history of our criticism as a result of the publication of this work of Kurtakoti's. Our literature and literary criticism should not be dependent upon borrowings from foreign sources, they should grow out of the soil of this land—this is his opinion and he has expressed this idea forcefully in his writings. He has shown clearly how New Poetry came into Kannada through the works of individuals. But, though Kurtakoti's writing contains some of the characteristics of effective criticism, there are also some drawbacks in it. These are, for example, the inconsistencies in some of his remarks, the use of words and phrases which fail to express what he wants to say, and prejudice in favour of certain poets. Kurtakoti's failure is due to two reasons: Firstly, he has chosen a field which is too wide in scope and, consequently, he is helpless in many places. Secondly, he gives room to individual preferences and prejudices which should not appear in good criticism. The eagerness with which he seeks for non-existent merits in the writings of some does not reveal itself even in the exposition of existing merits in the case of others. It is natural for those who walk along a road to stumble; but Kurtakoti stumbles against obstacles of the presence of which he is aware. This is regrettable because much has yet to be done by competent persons like him.

S. Ananthanarayana's *Hosagannaḍa Kaviteya Mēle English Kāvyaḍa Prabhāva* is another valuable work. It shows clearly the different forms and tendencies in modern Kannada poetry. The material collected by Ananthanarayana as a result of laborious research is very useful and not easily available elsewhere. Healthy evaluation and analytical criticism are the qualities of this work which deserve appreciation. In this connection Prabhushankara's *Kannaḍadalli Bhāvagite* may also be mentioned. This voluminous work embodies the thesis which brought him his doctorate degree and is ten years old. During these ten years Kannada poetry has grown as never before and Prabhushankara could

perhaps have included an account of it also in his book by way of an appendix. The book presents the growth of the Lyric from the time of the Vedas to the days of New Poetry. One great defect of this book is the insufficient attention paid in it to some poets of the period of the New Awakening. Even if we think that they are not poets at all, their poetry should be examined at least for the purpose of proving it. If this work is not done in a research thesis of this kind where else are we to expect it? A descriptive survey of all the plays published in Kannada till now is available in T. S. Shama Rao's *Kannaḍa Nāṭaka. Saṅga Katheya Hosa Olavugaḷu* is Giraddi Govinda Raja's able work. The subject-matter of this book is the short-story of the New School and its characteristics, the way in which it has developed in Kannada, and the principal writers of this school. Giraddi has raised much hope in his readers. Ramadas has published a whole pamphlet on Adiga's *Bhūmi Gita*.

Books and collections of articles on Samsa, Bendre, Rajaratnam, Kuvempu, Kerur, Anandakanda, Vinayaka, Mugali, D. L. Narasimhachar, K. S. Narasimhaswamy, Mirji Anna Rao and others have been published. The source of inspiration for work of this kind is generally respectful remembrance or friendly attachment or devotion of disciples to their masters. It may therefore be too much to expect much criticism in circumstances like this. Nevertheless, some good criticism has come out in certain cases.

The stray writings of Kuvempu, Masti, Mugali, T. N. Srikantiah, V. Seetharamaiah, and Malawda have also been published. G. Varadaraja Rao's *Paḍinuḍi*, H. M. Nayak's *Saṅkirṇa*, Chennaveera Kanavi's *Sāhitya Cintana* are examples of such publications in recent years. Invitations by the authorities of the All India Radio or Editors of newspapers have been stimulants to most of these writings. The gratification one feels on reading such collections is that the dispersed writings of an author are being put together thus in book form. Mugali's *Tavanidhi* and Kuvempu's *Draupadiya Śrīmuḍi* contain weighty criticism on ancient literature. Sujana's *Hṛdaya Samvāda*

indicates his aesthetic sensibilities. C. P. Krishnakumar's *Kannaḍa Caturmukha* is a description of the different aspects of Pampa, Basaveshwara, Kumaravyasa and Kuvempu. M. V. Seetharamaiah, Pandurangi, Galagali Keshava Sharma, B. S. Kulkarni, Sadananda Nayak and others have also brought out collections of their critical writings.

Some books dealing with our older poets and their works have been published. Among them, D. Javare Gowda's *Naṇṇuḍa Kavi* should be considered a model work. Shivamurthy Sastry and Shivananda have published a book each on Shadakshari. K. M. Krishna Rao's *Jagannātha Dāsarū* and Pateel's *Prasanna Veṅkaṭa Dāsarū* were originally doctoral theses. B. C. Javali's *Dharma Bhaṇḍārī Basavaṇṇanavarū* is a modern interpretation of Basavanna. The purpose behind Malawada's *Hariharana Ragaḷeyalli Jivana Darśana* and Mugali's *Kannaḍa Sāhityadalli Saraswatiya Darśana* is revealed in their very titles. Vedavyasacharya's *Karnāṭakada Haridāsarū* is another doctoral thesis.

H. Tipperudraswamy has described at length the spiritual path presented by the *vacanas* in his book, *Śaraṇara Anubhāva Sāhitya*. G. Varadaraja Rao's *Kumāra Rāmāna Sāṅgatyagaḷu* is the product of a comparative study of different manuscripts containing the same material. *Kannaḍa Sāhityadalli Hāsyā* is the result of the efforts put forth by M. S. Sunkapura to trace the element of humour in Kannada literature. All these are learned theses written for the degree of Doctor of Philosophy. Sunkapura's essay suffers from the fact that it did not undergo thorough revision before it was published. Answers written in examinations cannot be published as they are, for an examination is one thing, publication of those answers in book form is quite another. Sarojini Mahishi has gathered together sufficient information about Kannada poetesses in her thesis *Karnāṭakada Kavayītriyarū*.

M. Mariyappa Bhat's *Sanikṣipta Kannaḍa Sāhitya Caritre*, R. S. Mugali's *Kannaḍa Sāhityada Itihāsa*, T. S. Shama Rao and M. Rajeswaraiah's *Janapriya Kannaḍa Sāhitya Caritre*—these three are the histories of Kannada literature published during this

decade. Mugali's *History* was written for the Sahitya Akademi to be translated into other Indian languages. Mariyappa Bhat's *Saṅkṣipta Caritre* and Shama Rao and Rajeswaraiah's *Janapriya Caritre* have been written for the benefit of students. Considered in the light of the purpose for which it was written, Mugali's book is disappointing. It is, in our opinion, incapable of introducing to outsiders the many-coloured greatness of Kannada literature.⁵² A history of Kannada literature, satisfactory in every respect, is yet to appear.

Dr. Krishnamurthi has earned a name for rendering into Kannada Sanskrit works on Poetics. He has written books like *Samskr̥ta Kāvya* and *Rasōllāsa*. M. Lakshminarasimhaiah's *Kālidāsa* and Sriranga's *Kālidāsa* are contrasts to each other, both in quality and size. B. K. Shivaramaiah has brought out a book called *Alaṅkāra Śāstra*. The appearance of a new writer in this field is welcome. M. Rajeswaraiah and P. Gurudutta's *Ūrmilā* is a good example of comparative study in literature. In this connection may also be mentioned Panchakshari Hiremath's *Kavi Kāvya Kalpane*, a book of literary essays. The attempt to make Kannada readers acquainted with writers in other Indian languages is commendable.

As part of a scheme to introduce Indian literature to the Kannada people, the University of Mysore has already published books on Marathi, Bengali, Urdu, Pali, and Prakrit literatures. A. R. Krishna Sastry's *Baṅkim Candra* and A. N. Murthi Rao's *Shakespeare* are two good fruits of this decade. *Baṅkim Candra* has won the Sahitya Akademi Award; *Shakespeare* is incomplete.

We cannot forget the works of S. V. Ranganna in the survey of works of criticism published during this decade. His critical writings on Kalidasa, the collection of miscellaneous writings—*Honna Śūla*—and *Śaili* are undoubtedly works of abundant

⁵² I have discussed this in detail in the Survey presented by me to the 45th Kannada Literary Conference at Karwar, *Kannada Nuḍi*, 28—5, p. 69 (See also the present author's *Samikṣe*, pp. 9—33.)

value. Learned in English, Sanskrit and Kannada, Ranganna has extended the horizon of Kannada criticism. None else has contributed so much as he to the technical critical terminology in our language. Though there are certain deficiencies which often make their appearance in Ranganna's criticism, like the predilection to alliteration and verbiage, neglect of the cultural milieu of an author, institution of comparisons between poet and poet, and experimenting with language and style, he is nevertheless rightly called the "doyen" of critics in modern Kannada.⁵³

Two tendencies in present-day criticism deserve to be condemned strongly. One is the encroachment of the evils of contemporary political life into the works of criticism, and the other is the attempt to judge a piece of writing not on the basis of its own merits and demerits but on that of the personal prejudices of the critic. But in spite of these obvious drawbacks, the growth of contemporary consciousness in our criticism, the desire to say boldly what the critic honestly thinks, the increase in the number of critical works published, the publication of periodicals devoted to criticism, etc., are encouraging aspects of the literature of this decade. It is the responsibility of the new generation to conserve and continue it.⁵⁴

⁵³ Javare Gowda D., "Prof. S. V. Ranganna, the Doyen of Kannada Critics" *Kannada Studies*,—3, p. 94

⁵⁴ For details see *Kannada Nuḍi*, 28-5, pp. 64—73 (or *Samikṣe* by the present author)

8 | epilogue

1956-66 :

THE SURVEY OF THE KANNADA LITERATURE of this period ends here. An examination of the works published during this period in the fields of Poetry, Drama, the Short Story, the Novel, the Essay, Travelogue, Biography and Literature of Reflection and Criticism has been undertaken by a responsive individual interested in this literature and eager for its progress. It is incomplete in every respect. It has already been said that no attention has been paid to books on Science, Children's literature and Translations published during this period. The Kannada people have not lagged behind others in enriching their language with translations. These translations have widened the scope of Kannada literature and strengthened it. This has brought about an emotional and intellectual relationship between the Kannada people and the rest of the world.

The forms and subjects represented by these translations have been many and varied—short stories, novels, plays, critical works, biographies, scientific works, and works on art, journalism, economics, sociology, history....

The languages from which the translations have been made have also been many—Sanskrit, Greek, English, Russian, French, Hindi, Bengali, Assamese, Tamil, Marathi, Telugu, Urdu, Malayalam....

The writers translated too have been many—Kalidasa, Shakespeare, Tolstoy, Sophocles, Vivekananda, Gorky, Chekhov, Ari-

stotle, Shelley, Hudson, Abercrombie, Gandhi, Tagore, Bankim Chandra, Vallathol, Bharathi, Tiruvalluvar, Vemana, Nori Narasimha Sastry, Munshi, Kostler, Premchand, Hazari Prasad Dwivedi, Pramathnath Bishi, Bibhuthibhushan Bandopadhyaya...

So also the translators—K. Krishnamurthy, S. V. Parameshwara Bhatta, Haridasa Bhatta, D. Javare Gowda, C. P. Krishnakumar, Ananda, Balasubramanyam, K. V. Raghavachar, D. L. Narasimhachar, A. N. Krishna Rao, A. R. Krishna Sastry, K. Chidambaram, K. Chennabasappa, K. Sampadgiri Rao, Kumara Venkanna, K. Narasimha Sastry, Siddavvanahalli Krishna Sharma, A. N. Murthi Rao, Sujana, T. V. Venkatachala Sastry, Gopala Krishna Adiga, M. Rama Rao, C. N. Mangala, Ahobala Shankara, K. Venkataramappa, A. P. Srinivasa Murthy, K. V. Subbanna, Shivarama Karanth, and Adya Rangacharya. In the same way, it cannot be said that in the forms that have been subjected to this survey, all the names that should be mentioned have been mentioned. It would be presumptuous to say so. But an attempt has been made to point out all the writers and writings of significance of this decade. Except in the case of one or two instances, only writings appearing in book form have been included in this survey. Stray writings have not been taken into account. The writer regrets the drawbacks that may be lurking even within this limited scope.

Lastly, a few words should be said about the critical opinions that have been expressed here. These are my own opinions. They state what I felt when I read the books concerned, and I take the responsibility for them. A periodical adjudgement of literature should be undertaken and the direction in which literature has proceeded should be clearly traced and the defects in it pointed out. I agree with the opinion expressed by T. S. Eliot that this is the function of criticism,⁵⁵ and I believe in it. I am aware of the

⁵⁵ Eliot, T. S., "The Function of Criticism" in *Selected Prose*, p. 17.—
"From time to time every hundred years or so it is desirable that some critic shall appear to review the past of our literature and set the poets and the poems in a new order. This task is not one of revolution but of readjustment."

fact that criticism of contemporary works and writers is likely to spoil personal relationships. I also know that even those who want the growth of criticism in Kannada become displeased when there is no appreciative criticism of their own writings. But it is not proper to hide truth for the sake of safeguarding happy personal relationship with our contemporaries. I know that the opinions expressed by some of our heroic critics in private letters and conversation are of one kind and what they say in their critical writings is of another kind. The critic may deceive a writer this way. But surely the writer cannot deceive Time : for Time is a very great critic.

Appendix I

SAHITYA AKADEMI AWARDS

1. *Ś'ri Rāmāyaṇa Darśanam* (Epic) : Kuvempu (1955)
2. *Kannaḍa Sāhitya Caritre* (History of Literature) :
R. S. Mugali (1956)
3. *Araḷu Maraḷu* (Poetry) : D. R. Bendre (1958)
4. *Yakṣagāna-Bayalāṣa* (Research) : Shivarama Karanth (1959)
5. *Dyāvā Pṛthivi* (Poetry) : V. K. Gokak (1960)
6. *Baṅkim Candra* (Criticism) : A. R. Krishna Shastry (1961)
7. *Mahā Kṣatriya* (Novel) : Devudu Narasimha Shastry (1962)
8. *Krānti Kalyāṇa* (Novel) : B. Puttaswamaiah (1964)
9. *Raṅga Binnapa* (Prose poems) : S. V. Ranganna (1965)
10. *Hamsa Damayanti mattu Itara Rūpakagaḷu* (Operas) :
P. T. Narasimhachar (1966)

Appendix II

ANNUAL PUBLICATION OF KANNADA BOOKS

The following is the number of Kannada books received at the National Library, Calcutta, during 1956-1966 :

| Year | | | | | Number of Books |
|------------------------------------|----|----|----|----|-----------------|
| 1956 | .. | .. | .. | .. | 423 |
| 1957-58 | .. | .. | .. | .. | 724 |
| 1958-59 | .. | .. | .. | .. | 587 |
| 1959-60 | .. | .. | .. | .. | 463 |
| 1960-61 | .. | .. | .. | .. | 443 |
| 1961-62 | .. | .. | .. | .. | 441 |
| 1962-63 | .. | .. | .. | .. | 619 |
| 1963-64 | .. | .. | .. | .. | 784 |
| 1964-65 | .. | .. | .. | .. | 306 |
| 1965-66 (Up to September 17, 1966) | .. | .. | .. | .. | 241 |
| Total : | | | | | <u>5031</u> |

23680
12.3.68

