

Maratha Mandal's Arts, Commerce, Science & Home Science College, Belagavi

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Abstract – Kannada literature is the corpus of written forms of the Kannada language, a member of the Dravidian family spoken mainly in the Indian state of Karnataka and written in the Kannada script.

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INTRODUCTION

- ◆ Karnataka's cultural heritage is rich and diverse. Kannada literature saw its first work during 9th Century and in modern times it has created eight winners of Jnanapeetha Award for their literary talents. Literary activity in other languages of neighboring areas in this state and purely local languages like Tulu and Kodava is also considerable.
- ◆ Journalism in Kannada has its history dating back to 1843 and has many achievements to its credit.
- ◆ Karnataka has thrown up outstanding personalities of historical significance. In the musical map of India, the State has bright spots, whether it is Hindustani or Carnatic, the latter having originated in this land. In the field of dance and art too Karnataka has creditable achievements. Yakshagana, both a folk and elite art is flourishing here. The State's tradition in folk arts is also colorful.

When one thinks of the cultural scene, Shivaram Karanth, Kuvempu, Dr. Rajkumar, Maya Rao, Mallikarjuna Mansur, T. Chaudiah, K.K.Hebbar, Pandith Bheemasen Joshi, Gangubai Hangal, B.V. Karanth U.R. Anantha Murthy, Girish Karnad, Chandrashekar Kambar are a few bright faces that shine forth

GROWTH AND DEVELOPMENT OF KANNADA LITERATURE

The dawn of the 20th century saw a new burgeoning of the spirit of Kannada literature.

- ▶ This was mainly due to two forces at work. One was the vision of few far-sighted the first decade of this century, who with a

missionary zeal, sought to bring about re-unification of Karnataka at least in the domain of Art, Literature, and Culture. This vision took tangible shape in the establishment of the Kannada Sahitya Parishat in 1915 with its headquarters at Bangalore. This All Karnataka Institution has been, ever since then, the rallying point for the literary, artistic, and cultural pursuits of all Kannadigas, be they of Mangalore or Mysore, of Karwar or Dharwar.

- ▶ The second force a much greater force responsible for the new spirit in Kannada, was of course the impact of English thought and culture on the educated youth of Karnataka, the very impact under which Kannada had reeled only in the previous century. Down the ages, Sanskrit and its thought and literature had been the sole fountain head of inspiration for all our poets and writers, who had drawn upon it freely with never ending variations. But, as we have just seen, this inspiration had burnt itself out in the 19th century as far as Kannada was concerned. Only the life-giving waters of a new stream of thought, as great and sweeping in its scope as Sanskrit had been till then, could give life to the drooping spirit of Kannada literature. And this new life-giving stream came with full force from English literature and thought in our present century.

The makers of our Kannada literature during the past four decades have been precisely those who have drunk deep at the springs of Western thought and culture, either through our Universities or otherwise.

- ◆ In the field of the Drama,

- ▶ The name of the late T. P. Kailasam stands supreme. He revolutionised the Kannada drama of our times by taking up our everyday common life on to the stage and making us see for ourselves what we really are. His deep insight into the character of men and women, his irrepressible sense of humour, and boundless sympathy outgiving to them from an overflowing heart, have made his plays bristle with men and women we meet in the home, in the office, in the club, or in the street. We are afraid to laugh at the characters or the situations in his plays, we should be laughing at ourselves. And too often, while our laughter is on our lips, a tear invariable glistens in our eyes. Such is the consummate artistry of this master dramatist, who has been rightly called the Father of the Modern Kannada Drama.
- ▶ Prof. R. V. Jahgirdar of Dharwar is another of our well-known dramatists. His plays are characterised by clever, quick-firing dialogues, trenchant humour and a keen analysis of human motives and action.
- ▶ K. Shivaram Karanth of Mangalore is still another of our great dramatists. His dramatic genius has flowered in many ways. In a number of his One-Act plays he is a powerful realist, but in most of his full length plays he combines high idealism with a vein of satire. He is unique among our dramatists in that he has written a number of operatic plays—operatic, not in, the Indian sense, but in the Western one. And these are not all our dramatists.
- ▶ On the non-creative side, literary criticism of a high order has been largely fostered by our leading writers. C. K. Venkataramiah and G. P. Rajaratnam have given us historical biographies, and the latter also an autobiography, the first of its kind in Kannada. A. N. Krishna Rao has specialised in Veerasaiva literature, and G. P. Rajaratnam in Buddhistic literature, based on which he has given us some outstanding works in Kannada. Other religious and devotional literature also has largely come into existence. Folklore has been revived, and a large amount of a delightful 'Literature for Children' has been written, chiefly by the late Panje Mangesh Rao and by G. P. Rajaratnam and Hoysala Shivaram Karanth himself has given us single-handed a magnificent Encyclopedia for Children, called *Bala Prapancha*, probably the first of its kind in any Indian Language. Political literature also is fast making its way into Kannada. Popular books on Science are slowly trickling in, but we are still at the beginning in this field.

- ◆ In the field of Fiction, the outlook was rather bleak in the beginning of this century, the works published being mainly translations of novels from other languages. However, Shivaram Karanth's remarkable novel *Chomana Dudi* (The Drum of the Pariah) and another equally good one, although in the satiric vein, called *Devadootaru* (The Messengers of Gods), were early exceptions to this state of affairs. But the ground has been broken anew. K. V. Puttappa has given us his *magnum opus*, *Kanur Subbamma Heggadhi*, a novel with 'Malenad' life as its background. A. N. Krishna Rao's brilliant novels of the middle class social life are highly idealistic in outlook and deeply emotional in content. Shivaram Karanth himself has turned again to fiction, and has given us some superb novels of life in South Kanara.

CONCLUSION

Kannada literature has survived the forgoing trends from historical period to modern period. Literature in Kannada today is a big enterprise, with bustling centers like the University of Mysore, Bangalore, Mangalore, Hampi, Dharwad, Gulbarga, Kuvempu University etc. which are striving towards amelioration of literature.

Kannada Sahitya Parishad is organizing many programs to perceive a good scholastic temperament along with promoting literature.

PEOPLE RESPONSIBLE FOR MAJOR DEVELOPMENT AND CHANGES IN KANNADA LITERATURE



SHIVARAM KARANTH



KUMEMPU



GANGUBHAI HANGAL



DR. RAJKUMAR



PANDIT BHEMSEN JOSHI



B. V. KARANATH



D. R. BENDRE



ORIGIN KANNADA SAHITYA PARISHAD
FOUNDERS (GROUP) 1915



GIRISH KARAND



CHANDRASHEKHAR KAMMAR

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