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Nesaru Tingalole

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# THE MUSIC CONFERENCE

- Jyothi Mohan

Mysore Association hosted a music conference on the 5th and 6th November 2005, devoted to Srīngara in Carnatic Music.

Eminent scholars, musicians and

discussion was also held, in which local luminaries in the field also participated. There was a lively question-answer session at the end of each lecture-demonstration as well as after the panel discussion.



Vidwan Mysore Subrahmanya is introducing Dr. Ritha Rajan.  
Vidwan Subrahmanya compered programme on both days.

choreographers from Karnataka and Tamil Nadu were invited to present lecture-demonstrations on the subject. Since Srīngara in dance is expressed through Abhinaya, lecture-demonstrations and a performance to highlight the same were included. Care was taken to invite participants who belonged to different traditional schools, to throw light on their approach, so that a wider perspective of the subject could be provided. Utilising the presence of such eminent artists, a panel

The keynote address was delivered by Dr. V.V. Srivatsa. This was followed by a lecture demonstration by Dr. Ritha Rajan on Srīngara in Padams & Javalis in the traditional Madras & Thanjavur Schools. The evening was rounded off with a dance recital by B. Bhanumati & her troupe.

The second day's programme began with a panel discussion on Srīngara in Carnatic music. The panelists were Guru Rajee Narayan, Dr. Ritha Rajan, Prof. Nagamani Srinath and Guru B. Bhanumati. Guru Kalyanasundaram was the chairperson while Mysore Subrahmanya anchored the proceedings. This was followed by a lecture-demonstration by Prof. Nagamani Srinath on Srīngara in Dasara Padas and other forms, in the traditional Mysore School. The post-lunch part of the session saw a lecture demonstration by B. Bhanumati on abhinaya of padams & javalis in the traditional Mysore school of dance, a question-answer session followed by summing up of the conference by Shri Mysore V. Subrahmanya. The concluding concert was by Prof. Nagamani Srinath. The two-day conference was indeed an eye-opener to several rasikas as well as dancers and musicians, who had assembled

Jyothi Mohan has learnt Bharatnatyam from Guru Kalyanasundaram of the Rajarajeshwari Bharata Natya Kalamandir. She has been training students at her institution Srīranjani Kala Nilaya, Chembur for over twenty years. She is also a dance consultant at the Shanmukhananda Sangeeta Vidyalaya. She has been learning instrumental and vocal Carnatic music from the renowned Shri P. N. Krishnamurthy for several years. She has to her credit, lecture demonstrations in dance and music. She has also conducted workshops in art and craft. She holds a Masters degree in Microbiology.



at the Mysore Association auditorium.

After the welcome address by Shri S. Doreswamy, the President of the Mysore Association, His Eminence, Shri S.M. Krishna, the Hon'ble Governor of Maharashtra, inaugurated the conference by lighting the lamp and addressing the gathering.

## Keynote address

Eminent musicologist, scholar and composer Dr. V.V. Srivatsa delivered the keynote address. He stated that Srīngara, the first of the nine rāsas, enjoys a dominant place in Carnatic music. It is found in several compositions in Carnatic music and not limited to padams and javalis as is generally believed, he said. Srīngara Rasa embellishes Varnams. He quoted the Ata Tala varnam in Bhairavi Raga, Kalyani varnam, etc. as examples. A sublime form of Srīngara Rasa is Vatsalya, said Dr. Srivatsa. In kritis, Tyagaraja has composed 72 which are Srīngara-oriented. His geya-nataka, Nauka Charitram is based entirely on Srīngara Rasa. He has also adopted the Nayaki Bhava in Srīngara Rasa. So also was another ascetic, Narayana Teertha, who composed the Krishna Leela Tharangini. In Jayadeva's Geeta Govinda, we come across all types of Srīngara Rasa.

Kshetranya's padams occupy a place of pride in the Srīngara-oriented compositions of Carnatic music. Ghanam Krishna Iyer, Muwalur Sabhapati Iyer and Mutthutandawar composed padams in Tamil. Maharaja Swathi Thirunal composed



Dr. Ritha Rajan delivering her lecture on "Srīngara in Padams and Javalis"



One of Dr. Ritha Rajan's Young disciple is rendering a padam.

padams in Malayalam, Telugu as well as Sanskrit. The musical form- *pada*- is not different from the *Javali* merely because of its slow tempo. The *sahitya* structure in a *pada* has to be poetic and not casual. A *pada* is ornamented by *gamakas* and *anuswaras*, which are very limited in *javalis*. *Javalis* are fast-paced, rendered towards the end of a concert. The element of eroticism is more pronounced in *javalis*. The more famous *Javalis* are those composed by Sarangapani, Dharmapuri Subbarajier, Pattabhiramayya and Swathi Thirunal.

Music is a medium to uplift the mind and not to denigrate it. Tyagaraja has warned against a carnal interpretation of *Sringara*. In conclusion, Dr. Srivatsa, referred to the ongoing research in the music academy on *padams* and *javalis* in Kannada. Some of Kuvempu's compositions are *Sringara*-oriented, he said. He concluded his address with excerpts from Bangalore Nagaratna- mma'sy'ava/ in raga Kamas- Mataada Baaradeno.

### Sringara in Padam and Javali in the Madras and Thanjavur Schools - Lecture-demonstration by Dr. Ritha Rajan of Chennai

Dr. Ritha Rajan served in the faculty of music in Queen Mary's College, Chennai, and voluntarily retired as Professor and Head of Department of Indian music. She is also associated with Sampradaya, an archival centre for South Indian music traditions, which is based in Chennai, and with various music association and universities. After initial training in music from her mother and grandmother, who

were closely associated with the legendary Veena Dhanammal, she underwent extensive training from the late Ramnad Krishnan and later from T. Brindha and T. Muktha. She has acquired a vast repertoire of the Trinity's compositions, *padams*, *javalis* and other compositions from her illustrious gurus and from other

authentic sources. She has to her credit several performances, lectures and research papers presented all over India and abroad.

She deemed it a great pleasure to participate in the conference in *Sringara* in music and thanked the Mysore Association for giving her the opportunity to present *Sringara in Padams and Javali*, their hoary tradition in Madras and Thanjavur, and the ragas that have been handed down as most suitable for portraying *Sringara* in *padam* and *javali*. The *padam* compositions of Kshetravaya have amazing richness of *Ragabhava*, excellent *sahitya* and the most picturesque descriptions of various love situations. Thus, Kshetravaya perfected the form *padam* and set an example for subsequent composers like Sarangapani, Govindasamayya, Muwalur Sabhapati Iyer and others.

With regard to *javalis*, there is an immense contribution by composers Dharmapuri Subbarajier, Pattabhiramayya and Thanjavur Chinaiyya. These

composers were either directly associated with the erstwhile Mysore Samasthana or had strong Kannada links.

Thus, *javali* had its roots in the Kannada soil and attained great heights with the province's patronage and appreciation. Touching briefly upon the history of *padams*, she went on to showcase the *padam-javali* repertoire of the legendary Veena Dhanammal. She said, initially, *padam* was only a dance form and the credit for presenting the *padam* as an art-music form goes to Dhanammal. She learnt *padams* from Padam Baldas. It was Veena Dhanamma's rare musical genius, which gave an altogether different dimension to the *padam*. In the seventh generation of Veena Dhanamma's family, there were two streams for the same *padam* visually- the dance interpretation of dance *padams* with T. Balasaraswathi and the music concert interpretation of *padams* by T. Brinda. Dr. Ritha Rajan took up the *padam* renditions of Brindamma and analysed the complimentary role of music in bringing out the *bhava* in the *sahitya*. She stated that Brindamma limited her repertoire of *padams* to about 35, which included a majority of Kshetravaya's *padams*. She set aside, for her concerts, about 30 Tamil *padams* as well. All the *padams* had been mastered thoroughly and performed most perfectly.

She began her demonstration with *padams* in the raga Thodi- "Ennatikanni Meththu" by Kshetravaya. Shades of Punnagavarali and Asaveri are seen in the Thodi presentation. Dr. Ritha Rajan felt that these alien notes added sentiment to these *padams* and therefore ragas of a *padam* couldn't be compared with today's



Smt. Nagamani Shrinath presenting the Mysore Style of Padams and Javalis



Guru Kalyanasundaram speaking in the panel discussion with Guru Rajee Narayan, Dr. Ritha Rajan, Smt. B. Bhanumati and Smt. Nagamani Shrinath on stage.

classical rendition of Thodi strictly according to the Arohana and Avarohana. She also demonstrated "Poosa Darammu" by Govind Samayya. She elaborated that his padams sound like Kshetrappa's, the difference being that while Kshetrappa's padams start in a lower octave and reach *Tarasthayi* only in the *Anupallavi*, Govindaswamy's padams have a bright *Pallavi* leading to a *Tarasthayi*. She felt that "Poosa darammu" was one of the best padams sung by Brindamma, with conspicuous, assertive endings. She illustrated that in the word *Poosa*, *Sa* starts on the first beat of the *Dhrutham*, thus suitable for dancers who like to begin on *usi*. The long pauses in the *sahityam* enable the dancer to do justice to *Abhinaya*. In the Tamil *padam*, "Yaar Pol Solluval", she demonstrated the appearance of *Chatusruti Rishabha* - another strange *prayoga*. She mentioned that in Tamil Padams, many of them employed *Madhyamakala sahitya* suitable for dance.

She illustrated the grand *padam* "Meragadu rammanumi" of Kshetrappa in Raga *Sahana* and the Tamil *Padam* "Ini ennapechinukkudu" by Subbarama Aiyar. She rendered the famous Kshetrappa *Padam* "Vadaraka Pove" in *Kamboji* raga, where the mood is *viraha vipralambha sringara*. She also presented Kshetrappa's "Yalane Vanipai" also in *Kamboji*. She said both were great favourites of Brindamma. She mentioned about *Nokku* and *Jam*, which are plentiful in Brindamma's rendition and illustrated them while singing "Yalane". She explained that Brindamma was very particular about laying emphasis on certain words and

frowned upon deviation from her teaching. Dr. Ritha Rajan felt that *Kamboji* is capable of infusing a much greater dramatic impact than *Yadukula Kamboji* in which she sang the *padam* "E Mataladina" of *Muvallur Sabhapathi Ayyar*.

In Raga *Surati*, "Intikraniccena", a major *padam* in *Triputa Tala* by Kshetrappa, was rendered. She also demonstrated "Indendu Vacchivira", the popular *padam* on *Kasturiranga*. Here, *Shuddha Gandhara* is employed and there is also the phrase *Ri Ma Pa Da* used by the Brindamma school. Dr. Ritha Rajan feels that this is probably an old version of the *ragam*. She stated that in the Kshetrappa *Padam* "Iddari sanduna", the *Nayika* asks the *Nayaka* about the other women who had come between them. She says *Sri Manchala Jagannatha Rao* of *Hyderabad* beautifully describes that the other woman has to be understood as *Maya* or *illusion* that stands between us (*Nayika*) and *God* (*Nayaka*).

She sang the well-known Kshetrappa *padam* in *Bhairavi* with great feeling - "Rama Rama Prana Sakhi" - one of the very few *padams* sung by a *Nayaka* - comparing his separation from the *Nayika* to that of *Rama* from *Sita*. She brought to our attention the rare *graha* of the *Talam*, in which the *sahitya* begins. *Punnaguvarali*, *Nadanamakriya*, *Ahiri* and *Ghanta* are *ragas*, which convey anguish and sorrow very effectively. Hence, most composers have used these *ragas* for their *padams*. She demonstrated "Ayyalayo" in *raga Ghanta* by the composer *Kailasapati*. Here, by dwelling on the *Shuddha Rishabha*, a note alien to the *raga*, the *pathos* was accentuated. She quoted *Dr. S. Seetha*

from her book "Tanjore as a seat of music", where she says the *sahitya* of the *padam* alone cannot reveal the mood of a situation. It is the music that is woven into it that brings out the import of the *sahitya*.

Compared to *Telugu Padams*, the *Tamil Padams* are simple in terms of *raga* delineation, treatment of different situations, and the overall structure and presentation. The *Veena Dhannamal* legacy of the *Tanjore* and *Madras* traditions presents artistry, sophistication and musical refinement, all at their best. The majestic slow *kala pramana*, the unique unfolding of the *raga*, the intelligent use of rich *gamakas* along with the striking use of plain *swaras* (specially for depicting *pathos*) are the salient features of the *Dhanam School* of *Padams*.

The *javali* follows the *padam*. While *padams* were originally dance forms which later found a place in a music concert, *javalis* were originally light pieces sung towards the end of a music concert, but were later presented on the dance platform. *Javalis* originated in *Mysore*, and later, were very popular all over the South. They are composed in attractive catchy tunes, and are more erotic than *padams*. The tempo is much faster in the *javali*, and lacks the grandeur and stateliness of the *padam*. A few exceptions are "Sakhi Prana" and "Charumathi Upacharamu". Usually *desiya ragas* like *Khamas*, *Behag*, *Kapi*, *Pharaz*,



Smt. B. Bhanumati demonstrating a *Shringarabhava* in dance pose.



Prof. (Smt.) Nagammai Shrinath presenting a ballet based on *Shringara rasa in Bharat natyam*.

are used. At the same time, there are many javalis composed in the well-known rakti ragas also. In Dhannama's repertory, one can find the best collection of javalis composed by Chinnayya, Dharmapuri Subbarayyar, Pattabhiramayya, and Patnam Subramania Iyer. She demonstrated "Meragadulechi Ra Ra" of Chinnayya in Raga Athana. She mentioned here that Chinnayya was the earliest composer of Telugu javalis, and were characterised by a typical rhythmic gait with emphasis on the sahitya syllables at regular intervals. This has come to stay as the Javali Gait. She demonstrated the difference between the desadi tala of a javali like "Muttavadura" and that of Thyagaraja's desadi kritis. Veena Dhannamal learnt certain javalis directly from Dharmapuri Subbarayyar. Dr Ritha Rajan demonstrated "Sameeradayegade" in Tisragati set to a charming folk tune. The great composer also immortalised Veena Dhannamal in "Smarasundaranguni sari aware", a javali set to Pharaz raga. She mentioned that four javalis of Patnam Subramania Iyer are very popular currently. "Samayamide" in Behag is very famous, while "Samayamide" in Mayamalavagoula is a very rare piece available only in Brindamma's repertory. She referred to the Behag javali of Tirupathi Narayanaswami "Vagaladi Bodhanalaku" which is very popular with dancers.

Dr. Ritha Rajan concluded an erudite and melodious lecture-demonstration with an audio excerpt of Brindamma who rendered exquisitely the famous

Gaulipanthalu padam "Kuvayalakshiro", which took the appreciative audience down memory lane.

### Srīngara Geva Compositions of Karnataka: by Prof. Nagamani Srinath

Prof. Nagamani Srinath is an A Grade artiste of All India Radio and Doordarshan. She has done her Master of Arts (Music) from Mysore University, Vidwat from Govt of Karnataka, and a postgraduate diploma in music from the govt of Tamil Nadu. She continued her music training in the gurukula system from Ramnad Krishnan. She has also had the privilege of learning from the renowned K. V. Narayanaswami, Brinda and Mukta, and T. M. Thyagarajan at Madras Music College. Arkere Narayan Rao, Viswesaran, Ramaratnam and Gowri Kuppuswami have also guided her. Several awards from the government as well as from premier music organizations have been conferred upon her.

She commenced the lecture by defining Srīngara as the king of Rasas, embodying in it all the other rasas. Though Srīngara appears as a worldly feeling, at the microcosmic level, the nine different forms of rasas or Navavidhabhakti becomes Madhurasrīngara when offered to the Supreme. If we consider Nayaka, Nayika and Sakhi as Parmatma, Jivatma and Guru, believing Parmatma to be the ocean, Jivatma as the river desirous of joining it, and the Guru as the guiding force, the

ultimate goal of the Jivatma in its human form merging with the Parmatma, the Supreme will be achieved. This is the hidden meaning in the Srīngara Geva compositions.

While Tamil composers chose Lord Subramanya and Nataraja as their Nayakas, the Kannada Haridasas chose Krishna in the form of Vithala as their Nayaka. By depicting the Srīngara Leela of Krishna and the Gopikas in a simple lucid style, these Haridasas paved the way for Madhura Bhakti Srīngara. She demonstrated in raga Bilahari a composition of Sripadaraya describing the anguish felt when Lord Krishna left for Mathura. She rendered "Yaake Brindavana" in Bageshri, a Vipralamba Srīngara composition by Vyasaraya. She sang the very popular Purandaradasa pada in raga Sahana "Krishnanna karedu tonise matadi". She also rendered compositions of Kanakadasa and Prasannadasa. All these were based on the Bhakta - Bhagavantha concept depicting the Parmatma - Jivatma union. During the 16th and 17th century, after the fall of the Vijayanagar empire, a new breed of Srīngara Geva compositions came into vogue, where the Srīngara was no longer divine, but was on a mundane plane. Since kings and kingdoms supported and nurtured artistes, devadasis gained the freedom to perform and sing such compositions in temple festivals as well as royal courts. Singing of such compositions gained popularity and resulted in the blooming of padams and javalis. Chikkadevaraya Wodeyar of the Yadava dynasty composed several srīngara geva compositions called Chikkadevaraya Saptapadi. His style resembled Kshetravaya in the slow tempo and expressiveness. She spoke about padams and their structure and the difficulties in doing justice to the composition. She rendered a vairagya pada composed by Vidwan Karapu Seshayya in raga Mukhari - "Prana sakhi yenendu pelali".

The earliest javalis are in the Kannada language. The poet Kapini had composed javalis in 1800 with the ankita of Nanjundalinga. The word Javali has originated from the Kannada word Javadi. Mummadi Krishnaraja Wodeyar and his son-in-law Aliyalingaraju composed Vairagya javalis. In Chamaraja Wodeyar's time javalis were introduced in dramas, yakshaganas, bhataranatya, apart from

music concerts. This was the golden age of javalis. All the leading javali composers: Dharmapuri Subbarao, Pattabhiramayya, Tanjore Quartet came to the Mysore courts and under the patronage of the Mysore kings composed several Kannada and Telugu javalis. She demonstrated the famous Kannada javali composed by Bangalore Nagarathnamma "Matada baradeno" in raga Khamas. The twentieth century saw a new brigade of Kannada literateurs. The sringara bhava between the Jivatma and Paramatma is brought out through the philosophy of beauty by Dr. D. V. Gundappa in his Anthahapura Geete, by Kuvempu in "Brindavanadolu", by Bendre in "Nanu Badavi Aata Badava" and by K. S. Narasimhaswami in "Payanisuva Velayali".

### Panel Discussion

The second day of the conference began with a panel discussion on Sringara in Carnatic Music and dance. The panelists were Guru Rajee Narayan (Director: Nritya Geetanjali), Dr' Ritha Rajan, Prof. Nagamani Srinath and Guru V. Bhanumati. Guru Kalyanasundaram chaired the discussion, while Mysore V. Subramanya was the moderator. The panelists were asked to speak about their experiences.

Guru Rajee Narayan spoke of her training in the learning of padams. She reiterated that while depicting padams, one should take care to get the sahitya correct, get its meaning from an authentic source, and the context in which the padam was composed, and only then attempt to choreograph it. The nayika portrayed must be the one the composer had in mind, and not what the choreographer imagines. She gave an example in a lighter vein, about a young choreographer who had choreographed Krishna Nee Begane Baro as a Nayika all dressed and waiting for her Lord Krishna! This is certainly not what Vyasaraya had in mind. His composition clearly oozes with Vatsalya Bhava. She also said in E Maguva, the nayika is a Vipralapda: one cannot depict her as a Virohakatantita Nayika. She concluded by saying that due attention must be paid to the music of the padams.

Dr. Ritha Rajan felt that musicians and dancers should get together so that the music of the padam is sung correctly. She also felt that while performing padams, help should be taken from experts in the

language, so that the sahitya is understood correctly.

Guru Bhanumati felt that the conference would have been more meaningful if more performers who specialized in padams and javalis were invited to demonstrate. She also felt the presence of scholars of Telugu and Sanskrit to correct diction and sahitya would have been of immense help. She felt the wane in the popularity of padams and javalis on the dance platform was because they are rather slow items, and audiences accustomed to fast-paced items become restless. She is hoping to present padams and javalis in group choreography to reach out to the audience. She hopes presenting padams through dance will linger in the minds of the audience, as it is an audio-visual art. This, she feels will bring padams back to center-stage again.

Guru Kalyanasundaram felt more than the sahitya, it was the raga used in the padam that evoked a feeling of Sringara. He said Adi Sankara, in Soundarya Lahari, makes a mention of Sringara, in Shive Sringaradra. That one glance that Shiva gives Parvati speaks millions, and that, he said, is Sringara. In Thanjavur, every music and dance concert concluded with a Krishna karunamratha slokam, of which Sayankale was the most popular. This slokam describes Krishna surrounded by Gopis, because his very presence aroused Sringara. He mentioned Kamban, who brought in Vipralamba Sringara in his composition Kallamadiye Kadirvanilave. He concluded with a mention of the madhura bhakti of Sri Andal and Meerabai.

A spirited question-answer session followed. A rasika wanted to know how to distinguish between a padam and a javali. Guru Kalyanasundaram explained that padam is a leisurely rendering of lyrics, with rich gamaka-laden raga woven into it, like Padarivaragadu, while a javali is faster in tempo, and is composed in lighter ragas. He compared a padam to a serene ocean, and javali to a tempestuous sea. On his request, Dr. Ritha Rajan highlighted the contrast by singing a padam: Rama Rama Prana Sakhi, and the javali Elaradayane kamini, both in Bhairavi. There was a question as to why Sringara was sidelined in Bharatnatyam recital these days. The questioner felt the performances were laden only bhakti bhava. Guru Kalyanasundaram replied to this saying in

a Bharatanatyam repertoire, normally sringara makes its appearance from the third item onwards. The shabdham, varnam as well as the padam and the javali, all center around sringara. The shabdham normally has Krishna or Kartikeya as the romantic hero. He felt that they are seen less on the stage because of dearth of talent, for it requires a lot of expertise to emote sringara. To a question as to why sringara was not more explicit in dance, Guru Kalyanasundaram stated that mundane depiction of sringara is eschewed, and the presentation is one of dignity, taking the audience to a higher plane.

All the panelists felt that sabhas should provide a platform for presenting dance and music concerts devoted to padams and javalis to educate audiences about this beautiful form of expression..

### Lecture-demonstration on Sringara in padams and javalis of the Mysore school

B. Bhanumati is the director of Nrityakalamandiram, Bangalore and has trained over 400 dancers in the past 24 years. She learnt Bharatanatyam from Padmasri Dandayuthapani Pillai at Chennai and abhinaya from Padmabhushan Dr. Venkatalakshamma, the doyen of the Mysore Palace tradition. Sringaramani, Kala Shri, Rajyotsava Award are some of the prestigious awards conferred upon her. She was the recipient of the Senior Fellowship for group choreography from the Govt. of India and has done the Archival Documentation on Gurus Padmasri Dandayuthapani Pillai & Padmabhushan Venkatalakshamma for Sruti foundation & Sangeet Natak Academy. She is also a visiting faculty at Nrityagram, Hesargatta.

She has to her credit over 2000 performances in India and abroad. The post-lunch session was a demonstration of *Abhinaya of Padams and Javalis* in the traditional Mysore school of dance by B. Bhanumati of Bangalore. Trained by the legendary Padmabhushan Dr. K. Venkatalakshamma, Bhanumati started her lecture demonstration with a *Choomika* dedicated to Goddess Saraswati. Subramanya Shastri composed this on the request of the Maharaja of Mysore. The *Choomika* is a *shloka-like* composition rendered in a single ragam without repetition of any of the lines - a feature

exclusive to the Mysore school. After the devotional offering, she touched on the *Poorva Ranga Vidhi*- yet another dance number piece unique to the Mysore school, which is performed in lieu of the *Alarippu* of the Tamil schools of dance. This also contains lyrics singing the glory of a diety. She elaborated about *Kandāpadyas*, which form a prelude to the *Javalis* and are again peculiar to the Mysore school. These give an idea of the *nayaka* or *nayika* to follow in the *javali*. The *kandapadya* *Sundara Ninnaya Mukha* normally precedes either *Maatadabaaradeno* or *Matanadu Mohanangane*. She sang the Kannada *Javali* of *Bangalore Nagaratnamma-Maatadabaaradeno*, which was beautifully performed by her student.

She performed *Idene sakhī* in the typical Mysore style. She demonstrated the different styles of walking between *pallavi* and *anupallavi* and *charanam*, which are very peculiar to the Mysore school.

She spoke about *Amarashataka shlokas*, which are performed as a prelude to a *Padam*. She performed one such shloka: *Yataha Kim Na Milanti Sundari*, in which the *Nayaka* describes the grief-stricken *Nayika*'s state on being told of his imminent departure. *Bhaamaro*, wherein the *Nayika* feels dejected that there is no word about the well being of her beloved, followed this. *Bhanumati* mentioned that *Dr. Venkatalakshamma* would portray the transition between *Nayaka* and *Nayika* only with movements of her upper body and face (while being seated) very vividly-such was the greatness of her *Abhinaya*. Another exclusive feature of the Mysore school is the rendition of a *shloka* preceding an *Ashtapadi*. She performed the sloka *Adhathanganthumashakhanchimanaurakham*, following it up with *Natha Hare* rendered very poignantly. *Bhanumati* ended her educative talk on the *Abhinaya* of the Mysore school thanking her mentor *Dr. K. Venkatalakshamma*.

*Mysore V. Subramanya*, summed up the proceedings. He described the *Jodi mela* of *Malavalli Sundaramma* and *Jatti Tayamma*, and also described how dance was performed at the palace in those days. He mentioned that the accompaniment for a dance programme was the *pungi* played like a *nadaswaram*, a *sruti box*, the *nattuvanar* with the *tala*, and the *tabla*, all played in standing position, as only the *Maharaja* was permitted to be seated. The

*mridangam* made its appearance in Mysore only in 1941, and till then the *tabla* was the only percussion accompaniment. He spoke at length of his association with *Dr. K. Venkatalakshamma*.

*Shri M. A. N. Prasad*, Hon. Secretary of the Mysore Association, proposed a vote of thanks. The evening's concert by

*Prof. Nagamani Srinath* brought the conference to an end enriching the lives of those who attended it. Mysore Association has indeed served the cause of spreading awareness about the rich legacy of our treasure house of *padams* and *javalis*.

## THE MYSORE ASSOCIATION, BOMBAY

### Forthcoming Programmes

Date	Event	Time & Venue
Friday, 23rd December 2005	Kannada Play "Beli Mattu Hola" by 'Mico Naganathapura Lalitha Kala Sangha' from Bangalore.	At 7.30 p.m. at The Mysore Association, Auditorium
Saturday 24th December 2005	<b>Sri Soundarya Laya</b> A unique blend of rhythm with melody  <i>Composed &amp; Orchestrated by</i> Sri. S. Shankarnarayanan – Mridangam Sri. B. Anantharaman – Violin <i>Co-Artists:</i> Sri. Dhimant Varman – Sitar Sri. Pravin Karkare – Tabla Sri. Sriram Gopalakrishnan – Ghatam Sri. P.N. Gopalan – Moorsing Smt. Hema Balasubramanian – Flute Sri. P.H. Ramani – Vocal	At 7.30 p.m. at The Mysore Association, Auditorium
Saturday 7th January 2006	Endowment Lecture Series  Organised jointly with Dept. of Kannada University of Mumbai And Kannada Sahitya Academy, Bangalore  On	The Mysore Association, Auditorium at 7.30 p.m. to 9.00 p.m.
Sunday 8th January 2006	"D.V.G. Yavara Jeevana Mattu Sadhane"  Speaker : Shri M. H. Krishnaiah	The Mysore Association, Auditorium at 10.30 a.m. to 6.30 p.m.

# ಕರ್ನಾಟಕ - ಮಹಾರಾಷ್ಟ್ರ ಸಾಂಸ್ಕೃತಿಕ ಬಾಂಧವ್ಯ

(ಭಾಗ - ೧೦)

- ಡಾ. ಜಿ.ಎನ್. ಉಪಾಧ್ಯ

ಕನ್ನಡದಲ್ಲಿ ಲಾವಣಿ: ಲಾವಣಿ ಉತ್ತರ ಕರ್ನಾಟಕದಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾದ ಹಾಡಿನ ಸಂಪ್ರದಾಯವಾಗಿದೆ. ಮರಾಠಿ ಲಾವಣಿಕಾರರಿಂದ ಪ್ರೇರಣೆ ಪಡೆದು ಕನ್ನಡ ಲಾವಣಿಕಾರರು ಲಾವಣಿಗಳನ್ನು ರಚಿಸಿದರು. ಸಂಗ್ರಾಸ ಅಪರಾಧ, ನರಗುಂದ ಬಂದಾಯ, ಹಲಗಲಿ ಬೇಡರ ಪ್ರಕರಣ, ಸಂಗೊಳ್ಳಿ ರಾಯಣ್ಣ, ಬೆಳವಡಿ ಮಲ್ಲಮ್ಮ, ಕತ್ತೂರ ಚೆನ್ನಮ್ಮ ಮೊದಲಾದವರ ಸಾಹಸ ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟದ ಬಗ್ಗೆ ಲಾವಣಿಗಳೆಲ್ಲ ಉತ್ತರ ಕರ್ನಾಟಕದಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾಗಿವೆ.

ಕನ್ನಡದ (ಕರ್ನಾಟಕದ) ಉತ್ತರ ತುದಿಯಿಂದ ದಕ್ಷಿಣ ತುದಿಯ ವರೆಗೆ ಎಲ್ಲಿ ನೋಡಿದಲ್ಲಿ ಲಾವಣಿಗಳು ಕೇಳ ಸಿಗುತ್ತವೆ, ಕಾಣಸಿಗುತ್ತವೆ. ಆದರೆ ಉತ್ತರ ಕರ್ನಾಟಕದ ಲಾವಣಿಗಳು ಒಂದು ವಿಶಿಷ್ಟತರವಾದ ಕಾವ್ಯ ರೂಪ ತಳೆದಂತಿದೆ. ಭಂದಸ್ಸು ಹಾಡಿನ ರೀತಿ ಹಿಮ್ಮೇಳ ಬಳಸುವ ವಾದ್ಯ ಮೊದಲಾದವುಗಳಿಂದ ಅದು ಸಮರ್ಥವಾದ ಲೋಕ ರಂಜನೆಯ ಸತ್ತ್ವವನ್ನು ಒಳಗೊಂಡಿದೆ ಎಂಬುದಾಗಿ ವಿದ್ವಾಂಸರು ಅಭಿಪ್ರಾಯ ಪಟ್ಟಿದ್ದಾರೆ. ಉತ್ತರ ಕರ್ನಾಟಕದ ಅನೇಕ ಜನಪದ ಕವಿಗಳು ಲಾವಣಿಗಳನ್ನು ಕಟ್ಟಿ ಹಾಡಿ ಈ ಪ್ರಕಾರ ಹೊಸತನವನ್ನು ತಂದುಕೊಟ್ಟಿದ್ದಾರೆ. ಲಾವಣಿ ಮರಾಠಿಯಿಂದ ಕನ್ನಡಕ್ಕೆ ಬಂದರೂ ಅದು ಇಲ್ಲಿ ತನ್ನದೇ ಆದ ಶೈಲಿಯಿಂದ ಕನ್ನಡಿಗರ ಮನ ಸೆಳೆಯುವಲ್ಲಿ ಯಶಸ್ವಿಯಾಯಿತು. ತಮ್ಮ ಅನಿಸಿಕೆಗಳನ್ನು ವಿಚಾರಗಳನ್ನು ಸಂಗತಿಗಳನ್ನು ಅಭಿವ್ಯಕ್ತ ಪಡಿಸಲು ಕನ್ನಡ ಜನಪದ ಕವಿಗಳು ಲಾವಣಿ ವಾದ್ಯವನ್ನು ಸಮರ್ಥವಾಗಿ ಬಳಸಿಕೊಂಡರೆಂಬುದು ಮಹತ್ವದ ಅಂಶ. ಮರಾಠಿಯ ತಮಾಶಾಗಳಲ್ಲಿ ಲಾವಣಿಗಳ ಬಳಕೆಯಿಂದಾಗಿ ಅದಕ್ಕೊಂದು ಹೊಸ ವೇದಿಕೆ ದೊರಕಿತು. ರಾಮ ಚೋರಿ ಎಂಬ ಸೊಲ್ಲಾಪುರದ ಲಾವಣಿಕಾರನೊಬ್ಬ ಮರಾಠಿ, ಕನ್ನಡ ಹಿಂದಿ ಹಾಗೂ ಸಂಸ್ಕೃತಗಳಲ್ಲಿ ಲಾವಣಿ ರಚಿಸಿ ಹೆಸರು ಮಾಡಿದ್ದಾರೆ. ಜನ ಸಾಮಾನ್ಯರನ್ನು ದೃಷ್ಟಿಯಲ್ಲಿಟ್ಟುಕೊಂಡು ಅವರ ಮನೋರಂಜನೆಗಾಗಿ ಅವರಿಗೆ ಹಿಡಿಸುವ ಐತಿಹಾಸಿಕ, ಪೌರಾಣಿಕ, ಸಾಮಾಜಿಕ, ಆಧ್ಯಾತ್ಮಿಕ ವಿಷಯದ ಮೇಲೆ ಪದ್ಯಗಳನ್ನು ರಚಿಸಿ ದೋಲಕ ತಾಳ ವಾದ್ಯಗಳೊಡನೆ ಹಾಡುವ ಮಟ್ಟು ಇದಾಗಿದೆ. ಮರಾಠರ ಕಾಲದಲ್ಲಿ ಲಾವಣಿಗೆ ವಿಶೇಷ ಮನ್ನಣೆ ಸಿಕ್ಕಿತು. ಪೇಶ್ವೆಗಳ ಕಾಲದಲ್ಲಿ ಅನೇಕ

ಲಾವಣಿಕಾರರು ಬೆಳಕಿಗೆ ಬಂದರು. ಚಾತ್ರ, ಉತ್ತಮ, ಮದುವೆ, ಹಟ್ಟು ಹಂದಿನಗಳಲ್ಲಿ ಲಾವಣಿಗಳನ್ನು ತಪ್ಪದೇ ಹಾಡಲಾಗುತ್ತಿತ್ತು. ಮರಾಠಿಯಲ್ಲಿ ಶೃಂಗಾರ ಲಾವಣಿಗಳನ್ನು ತಮಾಶಕ್ಕಾಗಿ (ಜನಪದ ಬಯಲಾಟ) ಬರೆದರು ಎಂಬ ಅಭಿಪ್ರಾಯವೂ ಇದೆ. ಒಟ್ಟಿನಲ್ಲಿ ಮೂಲತಃ ಮಹಾರಾಷ್ಟ್ರದಲ್ಲಿ ಜನಪ್ರಿಯವಾದ ಲಾವಣಿ ಪ್ರಕಾರ ಕನ್ನಡನಾಡಿಗೆ ಕಾಲಿಟ್ಟು ಅಲ್ಲಿಯೂ ಜನಮನವನ್ನು ಸೂರೆಗೊಳಿಸುವಲ್ಲಿ ಯಶಸ್ವಿ ಯಾಯಿತು ಎಂಬುದು ಚಾರಿತ್ರಿಕ ಸತ್ಯ. ಲಾವಣಿ ಎಂಬ ಜನಪದ ಸಾಹಿತ್ಯ ಪ್ರಕಾರ ಕನ್ನಡ ಮರಾಠಿ ಎಂಬ ಭಾಷಾ ಭೇದವಿಲ್ಲದೆ ಬಹುಕಾಲ ಉಭಯ ರಾಜ್ಯಗಳಲ್ಲಿ ವಿಚ್ಛಂಭಿಸಿದ್ದು ಉಲ್ಲೇಖನೀಯ ಅಂಶ. ಕರ್ನಾಟಕ-ಮಹಾರಾಷ್ಟ್ರ ಸಾಂಸ್ಕೃತಿಕ ಬಾಂಧವ್ಯವನ್ನು ಬೆಸೆಯುವಲ್ಲಿ ಲಾವಣಿ ಬಲವಾದ ಕೊಡಿಯಾಗಿ ಕೆಲಸ ಮಾಡಿದೆ. ಕನ್ನಡ ಹಾಗೂ ಮರಾಠಿ ಲಾವಣಿಗಳ ತೌಲನಿಕ ಅಧ್ಯಯನ ಕೈಗೊಂಡ ಸರಸ್ವತಿ ಕುಲಕರ್ಣಿ ಅವರು ಇವುಗಳ ನಡುವಿನ ಸಾಮ್ಯ ಹಾಗೂ ವ್ಯತ್ಯಾಸಗಳನ್ನು ಹೀಗೆ ಪಟ್ಟಿ ಮಾಡಿ ಹೇಳಿದ್ದಾರೆ. ಅದು ಇಂತಿವೆ:

ಕನ್ನಡ ಹಾಗೂ ಮರಾಠಿ ಭಾಷೆಗಳಲ್ಲಿರುವ ಲಾವಣಿಗಳ ಹೋಲಿಕೆ ಮಾಡಿ ನೋಡಿದಲ್ಲಿ ಉತ್ತರ ಕರ್ನಾಟಕದಲ್ಲಿ ಪ್ರಚಲಿತವಿರುವ ಕನ್ನಡ ಲಾವಣಿಗಳು ಮರಾಠಿ ಲಾವಣಿಗಳಿಂದ ಪ್ರೇರಿತವಾಗಿದ್ದು ಸ್ಪಷ್ಟವಾಗುತ್ತದೆ. ಗಡಿ ಪ್ರದೇಶದಲ್ಲಿರುವ ಜನರಿಗೆ ಪ್ರಿಯವಾದ ಈ ರಚನೆಗಳು ಹುಲುಸಾಗಿ ಬೆಳೆದು ಬಂದಿವೆ. ಆದರೂ ಕನ್ನಡ ಲಾವಣಿಗಳು ಬರೇ ಅನುಕರಣೆ, ನಕಲಾಗದೆ ಸ್ವಂತಿಕೆಯನ್ನು ಮೆರೆದು ಕಾವ್ಯಮಯವಾಗಿ ರೂಪುಗೊಂಡಿವೆ. ಕನ್ನಡದಲ್ಲಿ ವೀರರಸ ಹಾಗೂ ಶೃಂಗಾರರಸದ ಲಾವಣಿಗಳು ಸೊಗಸಾಗಿ ಮೂಡಿ ಬಂದಿವೆ. ಮರಾಠಿಯಲ್ಲಿ ಪೋವಾದ ಲಾವಣಿ ಪ್ರಕಾರ ಸಾಕಷ್ಟು ಹೆಸರುವಾಸಿಯಾದರೂ ಕನ್ನಡ ಜನಪದ ಕವಿಗಳು ಪೋವಾದ ಲಾವಣಿಗಳನ್ನು ಅನುಕರಿಸಲಿಲ್ಲ. ಪ್ರೇರಣೆ ಎಲ್ಲಿಂದಲೇ ಬಂದಿರಲಿ, ಕನ್ನಡ ಲಾವಣಿಕಾರರು ತಮ್ಮ ರಚನೆಗೆ ಕನ್ನಡತ್ವವನ್ನು ನೀಡಿದ್ದಾರೆ. (ಕನ್ನಡ ಮತ್ತು ಮರಾಠಿ ಲಾವಣಿಗಳ ತೌಲನಿಕ ಅಧ್ಯಯನ 1989 ಪುಟ 109) ಕನ್ನಡ ಲಾವಣಿಕಾರರು ಹರದೇಸಿ-ನಾಗೇಶಿ, ಕಲಗಿ-ತುರಾಯಿ ಪ್ರಕಾರಗಳಲ್ಲೂ ಲಾವಣಿಗಳನ್ನು ಕಟ್ಟಿ ಹಾಡಿ ತಮ್ಮ ಪ್ರತಿಭೆಯನ್ನು ಮರೆದಿದ್ದಾರೆ.

ಅರ್ವಾಚೀನ ಸಂಬಂಧ

ಕನ್ನಡ ಮತ್ತು ಮರಾಠಿ ಭಾಷೆಗಳ ಬಾಂಧವ್ಯ ಅನನ್ಯವಾದುದು. ಈ ಎರಡು ರಾಜ್ಯಗಳು ಸಾಂಸ್ಕೃತಿಕವಾಗಿ ಒಂದೇ ಆಗಿವೆ. ಭಾಷೆ ಮಾತ್ರ ಬೇರೆ ಬೇರೆ ಎಂಬಷ್ಟರ ಮಟ್ಟಿಗೆ ಇಲ್ಲಿ ಆದಾನ ಪ್ರಧಾನವಾಗಿದೆ. ಇವತ್ತಿನ ದಕ್ಷಿಣ ಮಹಾರಾಷ್ಟ್ರ ಹಾಗೂ ಉತ್ತರ ಕರ್ನಾಟಕದ ಸಂಸ್ಕೃತಿ ಹೆಚ್ಚು ಕಡಿಮೆ ಒಂದೇ ಆಗಿದೆ. ಈ ಉಭಯ ಭಾಷೆಗಳ ಹೊಂದಾಣಿಕೆಯಿಂದ ಒಂದು ಸಂಸ್ಕೃತಿ ಈ ಭಾಗದಲ್ಲಿ ತಲೆ ಎತ್ತಿ ನಿಲ್ಲಲು ಕಾರಣವಾಯಿತು.

ಉತ್ತರ ಕರ್ನಾಟಕದಲ್ಲಿ ಪ್ರಚಲಿತವಿರುವ ಕೀರ್ತನೆ, ಸೊತ್ತದ ಗೊಂಬೆ, ಯಕ್ಷಗಾನ, ತೊಗಲು ಗೊಂಬೆ, ಗೊಂದಲ, ಲಾವಣಿ, ಬಹುರೂಪಿ, ದಶಾವತಾರ ಆಟಗಳು, ಜಾನಪದ ಆಟಗಳು, ಆಚರಣೆಗಳು ಮಹಾರಾಷ್ಟ್ರದಲ್ಲಿ ಇಂದಿಗೂ ಚಾಲ್ತಿಯಲ್ಲಿವೆ. ಮೇಲೆ ಉಲ್ಲೇಖಿಸಿದ ಎಲ್ಲ ಕಲೆಗಳ ಮೂಲ ಸ್ಮರೂಪ ಬಹುಮಟ್ಟಿಗೆ ಒಂದೇ ಆಗಿದೆ.

ಮರಾಠಿ ದಶಾವತಾರ ಆಟಗಳಿಗೆ ಕರ್ನಾಟಕದ ಯಕ್ಷಗಾನವೇ ಸ್ಪೂರ್ತಿ ನೀಡಿದೆ ಎಂಬುದರಲ್ಲಿ ಎರಡು ಮಾತಿಲ್ಲ. ಶ್ಯಾಮಜೀ ನಾಯಕ ಕಾಳೆ ಎಂಬಾತ ಕರ್ನಾಟಕದಲ್ಲಿ ಕೀರ್ತನೆಕಾರನಾಗಿದ್ದ. ಈತ ಯಕ್ಷಗಾನವನ್ನು ಕರಗತ ಮಾಡಿಕೊಂಡು ಮುಂದೆ ರಾಜಾಪುರದಲ್ಲಿ ಒಂದು ಮೇಳ ಸ್ಥಾಪಿಸಿದ ಬಗೆಗೆ ಉಲ್ಲೇಖಗಳು ಸಿಗುತ್ತವೆ. ಇದಕ್ಕೆ ಪೂರಕವಾಗಿ ಇನ್ನೊಂದು ನಿರ್ದರ್ಶನವೆಂದರೆ ಕರ್ಕಿ ಮೇಳದ್ದು. ಕರ್ಕಿ ಗ್ರಾಮದ ಒಂದು ಯಕ್ಷಗಾನ (ಕರ್ಕಿ ಹಾಸ್ಯಗಾರ ಮೇಳ) ದಶಾವತಾರ ಆಟದ ಮೇಳವು ಕ್ರಿ.ಶ. 1842 ರಲ್ಲಿ ಸಾಂಗಲಿ ಸಂಸ್ಥಾನದ ಅಧಿಪತಿ ಅಪ್ಪಾ ಸಾಹೇಬರ ಆಮಂತ್ರಣ ಸ್ವೀಕರಿಸಿ ಸಾಂಗ್ಲಿಯ ಗಣೇಶ ದೇವಸ್ಥಾನದ ಪಕ್ಕದಲ್ಲಿ ಎರಡು ಮೂರು ಆಟಗಳನ್ನು ಆಡಿತು. ಈ ಆಟಗಳನ್ನು ನೋಡಿ ಅಪ್ಪಾ ಸಾಹೇಬರು ವಿಚ್ಛಾದಾಸ ಭಾವೆ ಎಂಬ ತಮ್ಮ ನೌಕರನಿಗೆ ಮರಾಠಿ ಭಾಷೆಯಲ್ಲಿ ನಾಟಕವನ್ನು ರಚಿಸಲು ಸೂಚಿಸಿದರು. ಅದರಂತೆ ಕ್ರಿ.ಶ. 1842ರಲ್ಲಿ ಸೀತಾ ಸ್ವಯಂವರ ಎಂಬ ನಾಟಕವನ್ನು ಆತನು ರಂಗಭೂಮಿಯ ಮೇಲೆ ಪ್ರದರ್ಶಿಸಿದನು. (ಕನ್ನಡ ರಂಗ ಪರಂಪರೆ. 1995, ಪುಟ 52) ಎಂಬುದಾಗಿ ಪ್ರಹ್ಲಾದ್ ಮುದ್ದಲ್ ಅವರು ಅಭಿಪ್ರಾಯ ಪಟ್ಟಿದ್ದಾರೆ.

19ನೇ ಶತಮಾನದ ಆರಂಭದಲ್ಲೇ ಕನ್ನಡ ರಂಗಭೂಮಿಯ ಪ್ರಭಾವ ಮರಾಠಿ ರಂಗ ಭೂಮಿಯ ಮೇಲಾದುದು ಐತಿಹಾಸಿಕ ಸತ್ಯ. ಮರಾಠಿ ರಂಗಭೂಮಿಯ ಪಿತಾಮಹ ಖ್ಯಾತಿಯ ಅಪ್ಪಾ ಕರ್ಲೋಸ್ಕರ್ ಸಹ ಕರ್ನಾಟಕದ ಜನಪದ ರಂಗಭೂಮಿಯಿಂದ ಪ್ರೇರಣೆ ಪಡೆದು ಕೃತಿ



ರಚಿಸಿದ್ದಾರೆ. ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ 1866ರಲ್ಲಿ ಪುಣೆಯಿಂದ ಮರಳಿ ಭಾರವಾಡಕ್ಕೆ ಬಂದು ವಕೀಲಿ ಅಭ್ಯಾಸ ಪ್ರಾರಂಭ ಮಾಡಿದರು. ಬೆಳಗಾವಿಯಲ್ಲಿಯೂ ಅವರು ಕೆಲ ಕಾಲ ಕೆಲಸ ಮಾಡಿದರು. ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತವು ಅವರ ಗಮನ ಸೆಳೆಯಿತು. ಅದೇ ಮಾದರಿಯ ಪಾರಿಜಾತವನ್ನು ಅವರು ಮರಾಠಿಯಲ್ಲಿ ರಚಿಸಿ ಪ್ರದರ್ಶಿಸಬೇಕೆಂದು ಬಯಸಿದರು. ಅನಂತರ ಸಾಂಗಲೀಕರ ನಾಟಕ ಕಂಪೆನಿಗೆ ಈ ನಾಟಕ ಬರೆದು ಕೊಟ್ಟು ಪ್ರಯೋಗಿಸಲು ಕೇಳಿಕೊಂಡರಲ್ಲದೇ ಸ್ವತಃ ದಿಗ್ಗರ್ತನ ಮಾಡಿ ಯಶಸ್ಸು ಪಡೆದರು. ಕನ್ನಡ ಶ್ರೀ ಕೃಷ್ಣ ಪಾರಿಜಾತದಂತೆ ಮರಾಠಿಯ ಶ್ರೀ ಕೃಷ್ಣ ಪಾರಿಜಾತದಲ್ಲಿಯೂ ಪದಗಳನ್ನು ಪಾತ್ರಗಳೇ ಹಾಡುತ್ತವೆ. ಮರಾಠಿ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತದೊಡನೆ ಕನ್ನಡ ಪಾರಿಜಾತವನ್ನು ತುಲನೆ ಮಾಡಲಾಗಿ ಮರಾಠಿ ಪಾರಿಜಾತದ ರಚನಾಕಾರರಾದ ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಮೂಲ ಅಪರಾಳ ತಮ್ಮಣ್ಣನ ಕೃತಿಯನ್ನು ಮತ್ತು ಕುಲಗೋಡು ತಮ್ಮಣ್ಣ ಚೋಡಿಸಿದ ಭಾಗವನ್ನು ಅಳವಡಿಸಿಕೊಂಡಿದ್ದ ನೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ. ಮರಾಠಿ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತದಲ್ಲಿ ಬರುವ ರಾಗ ತಾಳಗಳು ಕನ್ನಡ ಸಂಗೀತ ಪರಂಪರೆಯವೇ ಎಂದು ಹೇಳಬಹುದು. (ಕನ್ನಡ ಮರಾಠಿ ರಂಗಭೂಮಿ- ಪುಟ 55) ಎಂದು ಮುದ್ದಲ್ ಅವರು ಹೇಳಿದ್ದಾರೆ.

### ಕನ್ನಡ ಮರಾಠಿ ರಂಗಭೂಮಿಗೆ ಜನ್ಮವಿತ್ತ ಶಾಕುಂತಲ

ಕಾಳಿದಾಸ ವಿರಚಿತ ಸಂಸ್ಕೃತ ನಾಟಕ ಶಾಕುಂತಲದ ಅನುವಾದ ಪ್ರಕ್ರಿಯೆ. ಕನ್ನಡ-ಮರಾಠಿ ಭಾಷೆ ಸಾಹಿತ್ಯ ಸಂಸ್ಕೃತಿಯನ್ನು ಹತ್ತಿರ ತರುವಲ್ಲಿ ಮಹತ್ವದ ಪಾತ್ರ ವಹಿಸಿದೆ.

1870ರಲ್ಲಿ ಚುರಮುರಿ ಶೇಷಗಿರ ರಾಯರು ಕನ್ನಡದಲ್ಲಿ ಮೊತ್ತ ಮೊದಲ ಬಾರಿಗೆ ಶಾಕುಂತಲ ನಾಟಕವನ್ನು ಅನುವಾದಿಸಿ ಪ್ರಕಟಿಸಿದರು. ವೃತ್ತಿಯಲ್ಲಿ ಇಂಜಿನಿಯರ್ ಆಗಿ ಮುಂಬಯಿಯಲ್ಲಿ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದ ಚುರಮುರಿ ಅವರಿಗೆ ಮರಾಠಿ ಭಾಷೆಯಲ್ಲಿಯೂ ಒಳ್ಳೆಯ ಹಿಡಿತವಿತ್ತು. ಉತ್ತರ ಕರ್ನಾಟಕದ ಜಾನಪದ ರಂಗಭೂಮಿಯ ಪರಿಚಯವಿದ್ದ ಅವರು ಶಾಕುಂತಲ ನಾಟಕವನ್ನು ಅಕ್ಷರಶಃ ಅನುವಾದ ಮಾಡದೆ ಅದನ್ನು ಕನ್ನಡದಲ್ಲಿ ಪುನರ್ ಸೃಷ್ಟಿಸಿದರು. ಚುರಮುರಿ ಶೇಷಗಿರಿ ರಾಯರ ಶಾಕುಂತಲ ನಾಟಕವನ್ನು ಓದಿ ಪ್ರೇರಣೆ ಪಡೆದ ಮರಾಠಿ ನಾಟಕಕಾರ ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಮರಾಠಿಯಲ್ಲಿ ಇದೇ ಮಾದರಿಯ ನಾಟಕವನ್ನು 1889ರಲ್ಲಿ ರಚಿಸಿದರು. ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ವಿರಚಿತ ಈ ನಾಟಕ ಮರಾಠಿ ರಂಗಭೂಮಿಗೆ ಹೊಸತನವನ್ನೇ ತಂದು ಕೊಟ್ಟಿತು. ಆಧುನಿಕ ಮರಾಠಿ ರಂಗಭೂಮಿಯ

ಏತಮಹ ಎಂಬ ಕೀರ್ತಿಗೂ ಅಣ್ಣಾ ಭಾಜನರಾದರು. ಹೀಗೆ ಕನ್ನಡ ಮತ್ತು ಮರಾಠಿ ರಂಗಭೂಮಿಗೆ ಜನ್ಮವಿತ್ತ ಶ್ರೇಯಸ್ಸು ಶಾಕುಂತಲ ನಾಟಕಕ್ಕೆ ಸಲ್ಲುತ್ತದೆ. ಈ ಕುರಿತು ಪ್ರಹ್ಲಾದ ಮುದ್ದಲ್ ಅವರು ಹೀಗೆ ಅಭಿಪ್ರಾಯ ಪಟ್ಟಿದ್ದಾರೆ. ಮರಾಠಿ ರಂಗಭೂಮಿಯ ಇತಿಹಾಸದಲ್ಲಿ 31 ಅಕ್ಟೋಬರ್ 1880ಕ್ಕೆ ಮಹತ್ತರ ಸ್ಥಾನವಿದೆ. ಅಂದು ಮಹಾಕವಿ ಕಾಳಿದಾಸ ಶಾಕುಂತಲ ನಾಟಕವನ್ನು ಮರಾಠಿ ವ್ಯಾಸನಾಯಕ ಸಂಗೀತ ರಂಗಭೂಮಿಯ ಏತಮಹರಾದ ಅಣ್ಣಾ ಸಾಹೇಬ ಕಿರ್ಲೋಸ್ಕರ್ ಮರಾಠಿಗೆ ಪರಿವರ್ತಿಸಿ ಪುಣೆ ಪಟ್ಟಣದಲ್ಲಿ ರಂಗ ಪ್ರದರ್ಶನ ಕೈಗೊಂಡರೆಂದು ಮಹಾರಾಷ್ಟ್ರದ ನಾಟಕ ಸಂಶೋಧಕರು ಅಭಿಪ್ರಾಯ ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾರೆ. ಲೋಕಮಾನ್ಯ ತಿಲಕರು ಈ ನಾಟಕವನ್ನು ನೋಡಿ ಮನವಾರಿ ಕೊಂಡಾಡಿದರು. ಕನ್ನಡ ರಂಗಭೂಮಿಯ ಸಂಶೋಧಕರು ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಮಿತ್ರಶೇಷೋ ರಾಮಚಂದ್ರ ಚುರಮುರಿ ಕನ್ನಡದ ಕನ್ನಡ ಶಾಕುಂತಲ (1870)ದಿಂದ ಸ್ಪೂರ್ತಿ ಪಡೆದು ತಮ್ಮ ಮರಾಠಿ ನಾಟಕದಲ್ಲಿ ಅದೇ ಬಗೆಯ ನಾಟಕಗಳನ್ನು ಕೆಲವು ಮಾರ್ಪಾಡು ಮಾಡಿ ಬಳಸಿದರೆಂದು ಅಭಿಪ್ರಾಯ ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾರೆ. (ಕನ್ನಡ ರಂಗ ಪರಂಪರೆ 1995, ಪುಟ 1) ಚುರಮುರಿ ಹಾಗೂ ಅಣ್ಣಾ ಒಳ್ಳೆಯ ಸ್ನೇಹಿತರಾಗಿದ್ದರು. ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಅವರಿಗೆ ಕನ್ನಡ ಚೆನ್ನಾಗಿ ಗೊತ್ತಿತ್ತು. ಅವರು ಕರ್ನಾಟಕದಲ್ಲಿ ಕೆಲಕಾಲ ವಾಸವಾಗಿದ್ದರು. ಅವರ ಕನ್ನಡ ಭಾಷೆಯ ಅರಿವಿನ ಕುರಿತು ಮುದ್ದಲ್ ಅವರು ಹೀಗೆ ಅಭಿಪ್ರಾಯ ಪಟ್ಟಿದ್ದಾರೆ. ಮರಾಠಿ ರಂಗಭೂಮಿಯ ಏತಮಹ ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಇವರು ಕನ್ನಡ ಕವಿ. ಇವರು ರಚಿಸಿದ ಕನ್ನಡ ಕವಿತೆಗಳಲ್ಲಿ ರಾಧಾ ವಿಲಾಸ ಹಾಗೂ ಹರಿಶ್ಚಂದ್ರ ಎಂಬವು ಉಪಲಬ್ಧವಿದ್ದು ಅವುಗಳಲ್ಲಿ ಕನ್ನಡ ಜಾನಪದದ ಹಿನ್ನೆಲೆ ಸಾಕಷ್ಟು ಇದ್ದದ್ದು ಕಂಡು ಬರುತ್ತದೆ. ಅಪರಾಳ ತಮ್ಮಣ್ಣ ಮತ್ತು ಕುಲಗೋಡ ತಿಮ್ಮಣ್ಣನವರ ಮೂಲ ಮತ್ತು ಪೂರ್ವರಂಗ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತ ಕಿರ್ಲೋಸ್ಕರ್ ಅವರ ಮೇಲೆ ಪ್ರಭಾವ ಬೀರದೇ ಇರಲಿಲ್ಲ. ಮರಾಠಿ ಭಾಷೆಯಲ್ಲಿ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತವನ್ನು ಬರೆಯಲು ಕನ್ನಡ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತವೇ ಕಾರಣವಾಗಿದೆ. ಅಣ್ಣಾ ಬರೆದ ಮರಾಠಿ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತವನ್ನು ಸಾಂಗಲೀಕರ ನಾಟಕ ಕಂಪೆನಿ ರಂಗದ ಮೇಲೆ ತಂದಿತು. ಕನ್ನಡ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತದಂತೆ ಮರಾಠಿಯಲ್ಲಿಯೂ ಶ್ರೀಕೃಷ್ಣ ಪಾರಿಜಾತದಲ್ಲಿ ಸಾಕಷ್ಟು ಪದಗಳನ್ನು ಪಾತ್ರಗಳೇ ಹಾಡುತ್ತವೆ. (ಅದೇ ಪುಟ 16) ಅಣ್ಣಾ ಕಿರ್ಲೋಸ್ಕರ್ ಕನ್ನಡ ನಾಡಿನ ಜಾನಪದ ಸಾಹಿತ್ಯದಿಂದ ಹಾಗೂ ಚುರಮುರಿ ಅವರ ಕೃತಿಯಿಂದ ಸ್ಪೂರ್ತಿ ಪಡೆದು ಮರಾಠಿ ನಾಟಕಗಳನ್ನು ರಚಿಸಿದ ವಿಚಾರ ಉಭಯ

ರಾಜ್ಯದ ಬಾಂಧವ್ಯಕ್ಕೆ ಒಂದು ಉತ್ತಮ ನಿದರ್ಶನ.

ಹೊಸಗನ್ನಡ ಸಾಹಿತ್ಯದ ಶ್ರೇಷ್ಠ ಕವಿಗಳಲ್ಲಿ ದ.ರಾ. ಬೇಂದ್ರೆ ಅವರೂ ಒಬ್ಬರು. ಅವರ ಮನೆ ಮಾತು ಮರಾಠಿ. ಆದರೆ ಅವರ ಸೇವೆ ಸಂದದ್ದು ಕನ್ನಡಕ್ಕೆ. ಕರ್ನಾಟಕಕ್ಕೆ. ಕರ್ನಾಟಕ ಮಹಾರಾಷ್ಟ್ರ ಸಾಂಸ್ಕೃತಿಕ ಸಂಬಂಧವನ್ನು ಅವರು ಹೀಗೆ ಕಂಡಿದ್ದಾರೆ. ಮಹಾರಾಷ್ಟ್ರದ ಸಂಬಂಧವು ಕರ್ನಾಟಕಕ್ಕೆ ಅತಿ ನಿಟಟವಾಗಿದೆ. ಗಂಗ, ಕದಂಬ, ರಟ್ಟ, ರಾಷ್ಟ್ರಕೂಟ, ಚಾಲುಕ್ಯ, ಯಾದವ ವಂಶದ ಕೃತ್ರಿಯರೂ, ಅಯುಧೋಪ ಜೀವಿಗಳೂ ವಿಜಯ ನಗರೋತ್ತರ ಕಾಲದಲ್ಲಿ ಮಾತ್ರ ಮಹಾರಾಷ್ಟ್ರದ ಮರಾಠರ 96 ಕುಲಗಳಲ್ಲಿ ಕಲಬೆರಕಿಯಾಗಿ ತನ್ನ ಯುರಾಗಿ ಕನ್ನಡಕ್ಕೆ ಹೊರತಾಗಿದ್ದಾರೆ. ಅವರಲ್ಲಿ ಕೆಲವರ ಕುಲದೇವತೆಗಳು ಈಗಲೂ ನಮ್ಮ ನಾಡಿನಲ್ಲೇ ಇವೆ. ಮೈಲಾರ ವಿಂಡೋಬ, ಫಂಡರಪುರದ ವಿಶೋಬಾ ತಿರುಪತಿಯ ವೆಂಕೋಬಾ, ಗಾಣಗಾಪುರದ ದತ್ತ ಈ ದೈವತೆಗಳೂ, ಗುರ್ಲಹೊಸೂರಿನ ಚಿದಂಬರ ಸ್ವಾಮಿಗಳು, ಅಕ್ಕಲಕೊಟೆಯ ಅಪಧೂತರು, ಹುಬ್ಬಳ್ಳಿಯ ಆರೂಢರು, ಸೊಲ್ಲಾಪುರದ ಸಿದ್ಧರಾಮದೇವರು, ಗೋಂದಾವಲೀಕರ ಬ್ರಹ್ಮಚೈತನ್ಯರು ಇವರೇ ಮೊದಲಾದ ಸಾಧು ಸಂತರೂ ಕರ್ನಾಟಕ ಮಹಾರಾಷ್ಟ್ರಗಳನ್ನು ಸೂಕ್ಷ್ಮವಾದ ಭಾವ ಬಂಧನದಿಂದ ಬಿಗಿಹಾಗಿ ಕಟ್ಟಿದ್ದಾರೆ. ಈ ಎರಡೂ ರಾಜ್ಯಗಳು, ಜನಗಳು, ಭಾಷೆಗಳು ಭಾರತ ಮಾತೆಯ ವಾತ್ಸಲ್ಯ ಸಾಮ್ರಾಜ್ಯದಲ್ಲಿ ಸಹೋದರ ಜೀವಗಳು (ಮಹಾರಾಷ್ಟ್ರ ಸಾಹಿತ್ಯ, ಪುಟ 1.2)

(ಮುಂದುವರಿಯುವುದು)

### Bharata Natyam Arangetram (Ranga Pravesham)

by

Kumari Sowjanya Harinarayana

Disciple of

Guru S.P. Srinivasan

Daughter of

Smt. Shailaja H.

&

Sri. V. Hari narayana

on

Saturday, Jan. 15th 2006

At 11.00 a.m.

Venue :

Vishnudas Bhave Natyagriha

Vashi, New Mumbai

All are cordially invited

# सुभाषितानि SUBHAASHITAANI

## Words of Wisdom

महाजनस्य संसर्गः कस्य नोन्नति कारकः ।

पद्मपत्र स्थितं वारि धत्ते मुक्ताफल श्रीयाम ॥

Mahaajanasya Samsargah Kasya onnati Kaarakh  
Padmapatrasthitam Vaari Dhatte Mukta Phalasyam

Whom does association with great men not lead to progress i.e. association with noble souls certainly leads anyone to greater heights in stature. Look at the ordinary drop of water, when it is seen on a lotus, it looks like pearl.

कीटोऽपि सुमनः सन्गादारोहति सतां शिरः ।

अश्मापि याति दैवत्वं महद्भिः सम्प्रतिष्ठितः ॥

Keetopi Sumanah Sangaat  
Aarohati Sataam Sirah  
Asmaapi Yaati Devatvam  
Mahadbhiih Sampratishthitah.

Even an insect when associated with flowers is able to climb on to the heads of good people. Even a stone acquires divinity when it is consecrated by great people.

सन्तप्तायासि संस्थितस्थ पयसो नामापि न ज्ञायते ।

मुक्ताकारतया तदेव नलिनी पत्रस्थितं राजते ॥

स्वात्यां सागर मध्यपतितं तन्मौक्तिकं जायते ।

प्रायेणाधम मध्यमोत्तमा गुणः संसर्गतो जायते ॥

Santaptaayasi Samsthitena Payasah  
Naamaapi na Dnyayate  
Muktaakaarataya Tadeva  
Nalini Patrasthitam Raajate  
Swaatyaam Saagavamuktimadhya  
Tanmauktikam Jaayate  
Praayenaadhama Madhyamothama Gunah  
Samsargate Jaayate

Continuing with the importance of association, the effect of various associations of a thing is brought out in this verse by viting the example of a droplet of water. Bhatruhari says in the verse . A drop of water, when it falls even it identity as it disappears. A drop of water when it falls on a lotus leaf sparkers like a pearl. The same drop of water when it falls in the oyster in the sea an night dominated by 'Swati' star turns into pearl. So, Says the poet the infegnior , mediocre and superior qualities are the outcome of the company that are keeps.

किं वाससा तत्र विचारणीयम्

वासः प्रधानं खलु योग्यतायाः ।

पीताम्बरं वीक्ष्य ददौ स्वकन्याम्

चर्माम्बरं वीक्ष्य विषं समुद्रः ॥

Kim Vaasasaa Tatra Vichaaraneeyam  
Vaasah Pradhaanam Khalu Yogyataayaah

Peetaambaram Veekshya Dadau Swakanyam  
Charmaambaram Veekshya Visham Samudrah

Shifting from the importance of 'Association' to that of appearance let us see what is the importance of the way one dresses. The poet says, it is good for one to know the importance of one's attire. Clothes are really an important indication of one's stature. He cites the example of what happened when the ocean of milk was churned by asuvaas and devaas and a variety of things emerged from it in the process and were given away to those who were best suited to receive them. The ocean saw the golden yellow robes of Mahaa Vishnu and gave him his own daughter- Mahalakhmi- the goddess of wealth and the poo Shiva clad in animal skin, the ocean handed over the poison!

कुसुमं वर्णसम्पन्नं गन्धहीनं न शोभते ।

न शोभते क्रियाहीनं मधुरवचनं तथा ॥

Kusumam Varnasampannam  
Ghanhaheenam na Sobhate  
Na Sobhate Kriyaaheenam  
Madhuram Vachanam Tathaa

Here is one which advocate the importance of intrinsic qualities and the hollowness of having just an outward charm. The poet says just as a flower though very colourful and attractive does not enchant one if it does not have a fragrance, so too sweet sounding words are of no use if not supported by them being translated into actions.

यथा ह्येकेन चक्रेण न रथस्य गतिर्भवेत् ।

एवं पुरुषकारेण विना देवं न सिद्ध्यति ॥

Yathaa Hyekena Chakrena  
Na Rathasya Gatirbhavet  
Evam Purushakaavena  
Vina Daivam na Sidhyati

Just as a Chariot cannot run on a single wheel, so also the Chariot of life cannot run on the wheel of one's hard work alone, it needs the wheel of good luck to for success.

कृपणेन समो दाता न भूतो न भविष्यति ।

अस्पृश्यन्नेव वित्तानि यः परेभ्यः प्रयच्छति ॥

Krupanena Sama Daata  
Na Bhoota na Bhavishyati  
Asprushanneva Vittani  
Yah parebhyah Prayachhati

Now on a lighter vein, a certain poet states that there is no charitable person greater than a miser. It is so because he is the one who gives away all his belongings without even touching them! (i.e. without enjoying any of it by himself).

Compiled by Mrs. Janaki S. Mani

Mumbai

# ಪ್ರಸಾದ್ ದಂಪತಿಗಳಿಗೆ ಆತ್ಮೀಯ ಬೀಳ್ಕೊಡುಗೆ

೨೨ ವರ್ಷಕ್ಕೂ ಮಿಗಿಲಾಗಿ ಮೈಸೂರು ಅಸೋಸಿಯೇಶನ್‌ನ ಕಾರ್ಯದರ್ಶಿಗಳಾಗಿ ಅವಿಶ್ರಾಂತ ಸೇವೆ ಸಲ್ಲಿಸಿದ ಶ್ರೀಮ. ಅ.ನಾ. ಪ್ರಸಾದ್ ಹಾಗೂ ತನ್ನ ಬಹುಮುಖ ಪ್ರತಿಭೆಯಿಂದ ಮೈಸೂರು ಅಸೋಸಿಯೇಶನ್ ಕಲಾ ವಿಭಾಗದ ಅಧ್ಯಕ್ಷ ಅಂಗವಾಗಿ ಅನೇಕ ನಾಟಕಗಳು ಹಾಗೂ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ಜೀವ ತುಂಬಿದ ಶ್ರೀಮತಿ ಭಾರತಿ ಅವರನ್ನೂ ಅಸೋಸಿಯೇಶನ್ ತುಂಬು ಆತ್ಮೀಯತೆಯೊಡನೆ ಶುಭ ಹಾರೈಸಿ ಬೀಳ್ಕೊಟ್ಟಿತು. ದಂಪತಿಗಳು ತಮ್ಮ ಬಹುಕಾಲ ವಾಸದ ಮುಂಬೈಯನ್ನು ಬಿಟ್ಟು ತಾಯ್ನಾಡಾದ ಬೆಂಗಳೂರಿಗೆ ತೆರಳಿದ್ದಾರೆ. ಅಲ್ಲಿಂದಲೇ ಅವರು ತಮ್ಮ ಅಸೋಸಿಯೇಶನ್ ಚಾಂಫರ್‌ವನ್ನು ಉಳಿಸಿ ಬೆಳೆಸಿಕೊಂಡು ಬರುತ್ತಾರೆಂದು ನಿರೀಕ್ಷಿತ.



'ಜುಗಲಬಂದಿ' ಕೃತಿ ಬಿಡುಗಡೆ



ಸಾಹಿತಿಗಳಲ್ಲಿ ಸಾಹಿತ್ಯ ಅಸಕ್ತರಲ್ಲಿ ಸಾಹಿತ್ಯದ ಒಳ್ಳೆತನದ ಬಗೆಗೆ ಹೊಸ ಎಚ್ಚರ, ಹೊಸ ಉತ್ಸಾಹ ಮೂಡಿಸುವ ಆವಶ್ಯಕತೆ ಎಂದಿಗಿಂತ ಹೆಚ್ಚಾಗಿದೆ. ಸಾಹಿತ್ಯದ ಸೃಷ್ಟಿ, ಅಸ್ತಾದನ ಹಾಗೂ ಮೌಲ್ಯಮಾಪನ ಮನುಷ್ಯನ ಸೃಜನ ಶೀಲತೆಯಲ್ಲಿ ಬೇರು ಬಿಟ್ಟು ತ್ರಿಯೆಗಳಾಗಿವೆ. ಎಲ್ಲ ಸೃಷ್ಟಿ ಕಾರ್ಯದ ಹಿಂದಿನ ಪ್ರೇರಣೆ ಶಕ್ತಿ ಜೀವೋತ್ಸರ್ಪಿಯಾದ ಪ್ರೀತಿ ಎಂಬುದಾಗಿ ಹಿರಿಯ ಸಾಹಿತಿ ಯಶವಂತ ಚಿತ್ತಾಲ ಅವರು ಹೇಳಿದರು.

ಅವರು ಹಿರಿಯ ಪತ್ರಕರ್ತ ಹಾಗೂ ಸಾಹಿತಿ ಕೆ.ಟಿ. ವೇಣುಗೋಪಾಲ್ ಮತ್ತು ಅವರ ಪತ್ನಿ ಶ್ರೀಮತಿ ತುಳಸಿ ವೇಣುಗೋಪಾಲ್ ಅವರ ಜಂಟಿ ಕಥಾಸಂಕಲನ 'ಜುಗಲ ಬಂದಿ'ಯನ್ನು ಇಂದು ಕರ್ನಾಟಕ ಸಂಘದ ಸಮರಸ ಭವನದಲ್ಲಿ ಜರಗಿದ ಸಮಾರಂಭದಲ್ಲಿ ಬಿಡುಗಡೆಗೊಳಿಸಿ ಮಾತನಾಡುತ್ತಿದ್ದರು.

'ಜುಗಲ ಬಂದಿ' ಕೃತಿಯನ್ನು ಪರಿಚಯಿಸಿದ ಡಾ. ಜಿ.ಎನ್. ಉಪಾಧ್ಯ ಅವರು, ಸುತ್ತಮುತ್ತಲಿನ ಬದುಕಿನ ಅದೃಶ್ಯ ಕೊರತೆಯನ್ನು ಈ ಸಂಕಲನದಲ್ಲಿರುವ ಕಥೆಗಳು ತೋರಿಸುತ್ತವೆ. ಯಶಸ್ವೀ ಕಥಾಸಂಕಲನವಾಗಿ ಈ ಕೃತಿ ಗಮನ ಸೆಳೆಯುತ್ತದೆ. ಮನುಷ್ಯನ ಮನಸ್ಸು ಮತ್ತು ಮೂಲ ಪ್ರವೃತ್ತಿಯ ಜಿಜ್ಞಾಸೆಯಲ್ಲಿ ಜುಗಲಬಂದಿ

ಸಾಗುತ್ತದೆ ಎಂದು ನುಡಿದರು. ಅಸ್ತಿತ್ವವಾದ ಮತ್ತು ಮಾನವತಾವಾದಕ್ಕೆ ಸಂಕಲನದಲ್ಲಿರುವ ಕತೆಗಳು ಮಹತ್ವ ನೀಡಿವೆ. ಮಾನವೀಯ ಸಂಬಂಧಗಳನ್ನು ಎತ್ತಿ ಹಿಡಿಯುವ ಕಾಳಜಿ ಕತೆಗಾರರಲ್ಲಿರುವುದು ಗೋಚರಿಸುತ್ತದೆ. ಸಮಕಾಲೀನ ಬದುಕನ್ನು ಕತೆಯಾಗಿಸಿದ ಸಂಕಲನ ಇದು ಎಂದು ಡಾ. ಉಪಾಧ್ಯ ಅವರು ಈ ಕೃತಿಯನ್ನು ಸಮಗ್ರವಾಗಿ ವಿವರಿಸುತ್ತಾ ನುಡಿದರು.

ಸಮಾರಂಭದ ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿದ್ದ ಹಿರಿಯ ಲೇಖಕಿ ಡಾ. ಎಂ. ಸುನೀತಾ ಶೆಟ್ಟಿ ಅವರು ಮಾತನಾಡುತ್ತಾ, ಸಾಹಿತ್ಯ ಏನು ಹೇಳುತ್ತದೆ ಎಂಬ ಪ್ರಶ್ನೆಗೆ ಈ ಕಥಾಸಂಕಲನದಲ್ಲಿ ಉತ್ತರ ಸಿಗುತ್ತದೆ. ತುಳಸಿ ಹೆಚ್ಚು ಭಾವನಾತ್ಮಕವಾಗಿ ಬರೆಯುತ್ತಾರೆ. ವೇಣುಗೋಪಾಲ್ ಅವರ ಕತೆಗಳು ವಾಸ್ತವಿಕೆಗೆ ಮುಖಾಮುಖಿ ಯಾಗುತ್ತವೆ ಎಂದು ಹೇಳಿದರು.

ಕೃತಿಕಾರನಾಗಿ ತನ್ನ ಅನಿಸಿಕೆ ವ್ಯಕ್ತಪಡಿಸಿದ ಕೆ.ಟಿ. ವೇಣುಗೋಪಾಲ್ ಅವರು, ಎಲ್ಲ ದಂಪತಿಯಂತೆ ನಾವು ಕೂಡಾ ದುಃಖ ಹೆಚ್ಚಾದಾಗ, ಸರಸ ವಿರಸವನ್ನು ಹಂಚಿಕೊಂಡು ಬದುಕಿದವರು. ಕೈಮೀರಿವಾಗ ನಮ್ಮನ್ನು ಸಾಂತ್ವನ ಪಡಿಸಿದ್ದು ಸಾಹಿತ್ಯ, ಜತೆಯಾಗಿ ಮುನ್ನಡೆದಿದ್ದು ಸಾಹಿತ್ಯ. ಕಲೆ ಮತ್ತು ಸಾಹಿತ್ಯ ಜೋಡಿಸುವ ಕೆಲಸ

## ಸುತ್ತಮುತ್ತ

### Matrimonial

Smartha Sankethi Hindu Brahmin girl MBA Marketing, Bank Employed, 26 years/ 5'2", slim, fair, Bhardwaja, Rohini seeks well qualified settled Brahmin boys - Call Mr. M.N. Nagraj 2554 6010 / 98920 90307 (Mumbai)

Wanted Smartha Kannada Brahmin Boy for 22 yrs girl, Kashyapa gotra, Makara Rashi, Uttarashada Nakshatra, B.Com. (Gold Medalist Specialised in Foreign trade), working in Citi Finance as Personal Loan Officer, Slim Fair, Hyderabad based. Father: Industrialist. Contact: Sudha Rao Tel.: 93223 69936 / 2849 2323

### Letter to the editor

To  
Shri M.A.N. Prasad,  
Hon. Secretary,  
The Mysore Association,  
Mumbai.

Dear Sir,

It was indeed great pleasure to participate in the conference on " Shringara in Music" conducted by The Mysore Association, Mumbai, on 5th and 6th of November, 2005.

I had a very useful and purposeful time interacting with connoisseurs like all of you.

The conference was a great success and the credit goes to you and other office bearers for all your commitment and involvement. I thank you very much for having given me this wonderful opportunity and also for the nice photographs that you have sent.

With regards,

Yours sincerely,

Ritha Rajan.

ಮಾಡುತ್ತದೆ. ವಿವಾಹದ ಬೆಳ್ಳಿ ಹಬ್ಬದ ಸಂದರ್ಭದಲ್ಲಿ ಜಂಟಿಯಾಗಿ ಕಥಾ ಸಂಕಲನವೊಂದನ್ನು ಪ್ರಕಟಿಸುವ ಕಲ್ಪನೆ ಮೂಡಿಸುತ್ತೆ. ಅದು ಕಾರ್ಯರೂಪಕ್ಕೆ ಬಂದದ್ದು ಈಗ ಎಂದರು.

ಬದುಕಿನೊಂದಿಗೆ ಬರಹ, ಬರಹದೊಂದಿಗೆ ಬದುಕು ತೀರಾ ಸಹಜವೆನ್ನುವಂತೆ ಸಾಗಿ ಬಂತು. ಈಗ ಬದುಕಿನ ಈ ತಿರುವಿನಲ್ಲಿ ಪ್ರವಣ ಕುಮಾರನಂತೆ ನಮ್ಮಿಬ್ಬರನ್ನೂ ಅತ್ತಿತ್ತ ಕೂಡಿಸಿಕೊಂಡು ದಾರಿ ಸವಿಸುವ ಪ್ರೀತಿ, ಮಮತೆಯನ್ನು ಈ ಬರಹ ತೋರಿಸಿದೆ ಎಂದು ತುಳಸಿ ವೇಣುಗೋಪಾಲ್ ಹೇಳಿದರು.

ಸಮಗ್ರ ಸಾಹಿತ್ಯ ಪ್ರಕಾಶನ ಪ್ರಕಟಿಸಿದ ಕೃತಿಯನ್ನು ಕರ್ನಾಟಕ ಸಂಘದ ಉಪಾಧ್ಯಕ್ಷ, ಖ್ಯಾತ ರಂಗತಜ್ಞ ಭರತ್ ಕುಮಾರ್ ಪೊಲಿಪ್ಪ ಕಾರ್ಯಕ್ರಮ ನಿರೂಪಿಸಿದರು. ಸಂಘದ ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿ ಓಂದಾಸ್ ಕಣ್ಣಂಗಾರ್ ವಂದಿಸಿದರು.



ಹೊನ್ನ ಹೊಸ್ತಿಲದ ಮುನ್ನಡೆಯಲ್ಲಿ  
ವಕೀಕೃತ ಕರ್ನಾಟಕ

# KARNATAKA

*Marching into  
its Golden Era*

ಕರುನಾಡ ಸರಿಸುಡಿ - ಕನ್ನಡ  
ಕೊಠಿರಿ ಪರಿಮಳದ ಕುಡಿ - ಕನ್ನಡ ನುಡಿ  
ಹಾಲ್ವೆನಿನ ಮಧುರ ರುರಿ - ಕನ್ನಡ ನಾಡುಡಿ

The Kannada language, its culture and heritage has a history of more than 2000 years. 50 years ago, this land of unique identity and culture integrated into a beautiful State of Karnataka fulfilling the long cherished dreams of Kannadigas. Today Karnataka is not only a role model for India, but also for the World with spectacular progress in IT & BT sectors besides Electronics, Medicine, Agriculture, Horticulture, Automobile, Apparel and Sports.



Sri N. Dharam Singh  
Hon'ble Chief Minister



Sri M. P. Prakash  
Hon'ble Deputy Chief Minister

Hearty Rajyotsava Greetings  
to the  
People of Karnataka

ಅಪಾರ ಕೀರ್ತಿ ಗಳಿಸಿ ಮರವ ಭವ್ಯ ನಾಡಿಗ... ಇಂದು ಸುವರ್ಣ ಸಂಭ್ರಮ