

POESY: THE THEORY OF POETRY IN KANNADA LITERATURE

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Introduction:

My paper intends to present poesy or poetics or the theory of poetry is nothing but, it is specifically the study of device, structure, form, type and effect with regards to poetry. Poetry evolves from the feeling of poet. Kannada is the language spoken in Karnataka. Karnataka has eight Jnanapith award winners. The highest honour for Indian literature. From the period of adikavi Pampa, who proclaimed his wish to be reborn as a little bee in the land of Kannada. Kannada poetry has come a long way to Kuvempu and Dattatreya Ramachandra Bendre etc.

Key words: Poesy, Poetics, Kannada Literature, Composition of Poetry, etc.

Objectives:

To understand the theory of poetry in Kannada literature.

To know poesy, that is the construction of poetry in Kannada literature.

To analyse the theory of poetry in Kannada literature.

To study the theory of poetry of different Kannada poets.

Methodology:

This paper is based on a qualitative method. The theory of different poets of Kannada literature taken into consideration for analysis.

Poesy: Past- Present in Kannada Literature

Poesy is nothing but the art composition of poetry. We can see the composition of poetry from Pampa to modern writers like Kuvempu, Bendre, KS Narasimha Swamy, B. M. Shree., etc.

History:

Pampa, also known as adikavi pompa is widely regarded as the father of Kannada literature. He was a renowned poet and writer who lived in the 10th century during the reign of Western Chalukya Dynasty. The first well known Kannada poet was Aadikavi Pampa who wrote in an archaic style of Kannada, also known as Old Kannada. (i.e. Halegannada).

His theory of poetry in his composition:

[&]quot;Whenever I feel the southern breeze

Whenever I listen to pleasant speech

Whenever sweet strains of music

fall on my ears

Whenever I behold the jasmine

in full bloom

Whenever I make rapturous love

Whenever it is festive spring

Even if it be

That a Mahout's restraining hook

Pricks my temples

My mind turns to you, Oh Banavasi

My dear land (Adikavi Pampa).

Vachanas, the Kannada poetry of that grade were short and comments on the society religion and ceremony of that time most importantly are a reflection of the seed of a social revolution that led to the complete of the principles of casteism communalism and religious by abs one of the major concepts to come out of this revolution of work itself as being scared and the way towards the attainment of the divine. Vachanas, or short poems written in Kannada, were witty critiques of the social, religious, and economic circumstances of the time. But above all, they reflect the germ of a social revolution that led to a profound rethinking of caste, creed, and religion. One of the key concepts to emerge from this revolution was the idea that work is a form of prayer and a means of becoming spiritual. For instance...

What is the best decoration for kudalasangama?

For the water(Pond), water-lily is the charm;

For the ocean, tides are the charm;

For the woman, character is the charm;

For the sky, moon is the charm;

For the foreheads of the devotees of the lord of kudalasangama, the holy ash is the charm.

I shall seathe the Vedas, fetter the Shastras,

Put tarka in tongues, deface the Aagamas.

Look father, most generous kudalasangamadeva, I am a son of Madara Channayya's family. (Basavanna).

Kannada poets have the unique distinction of sowing the seeds of one of the richest forms of classical music: South Indian Carnatic music. The dasas or saints around the glory of god through poems the poems called padas where usually of 10 to 12 lines the expressed the desire of the or duty to be one with God for instance Purandara Dasa pada, Kanakadasa pada, etc. With their Dasa Sahitya, also called Devaranamas, the Haridasas propagated the teachings of bhakti, love, and peace.

Purandara dasa's Carnatic music compositions are mostly in Kannada.

The dasas are individuals who have made the decision to dedicate their life to serving God by praising him through song. To keep both the rhythm and the shruti of the music, they typically carry a tamboori. They also have anklets on, indicating that they danced to the music they composed and wrote for these tunes. One such dasa is Purandara dasa. He is a renowned poet and vittala's follower. He writes poems in Kannada. Kannada's dasa literature is significant not only for the language it uses but also for its origins. The dasas, who were mostly devotees of Shri Madhwaachaarya, composed poems on a variety of topics, including as devotion, Vishnu's many avataras, philosophy, and society's norms. These songs were meant to impart devotion and philosophy to the ignorant populace. People learnt them as songs because they are also set to music. The father of Carnatic music is regarded as Purandara dasa. He gave structure to the teaching of Carnatic music and codified its foundational elements.

Adorable!

The Lord residing on the Sheshagiri hill is Adorable!

The bestow er of all benediction, Lord Venkatesha is most adorable!

The tongue chanting the name Sriman Narayana is adorable

The feet on pilgrimage to abodes of Lord Hari is adorable

The home with sacred Tulasi Vrindavana is adorable

The ears constantly listening to pastimes of Sri Vishnu is adorable

The hands generously giving alms is adorable

The man embodying modesty is adorable

The sage propagating the right knowledge is adorable

The wife dedicated to her husband is adorable

The eyes seeing the transcendental form of Sri Ranga is adorable

The head repeatedly bowing down to the Lord is adorable

The neck decked by the sacred Tulasi mala is adorable

Adorable are the names of Ranga Vittala (Purandara Dasaru).

Modern Kannada Literature and Theory Of Poetry:

The contemporary kannada which emerged in the second half the 19th century is often refered as Naanavivati Kannada. The growth of kannada as language and Literature was very fast. The freedom to express powerfully and unreservedly fostered the development of the language to great extent. Both thw romantic and modern forms of poetry are also similar in that they one both forms of poetry. They have fully exploited freedom of expression and the variety extensive introduction of new themes and new metre which was the innovation from outside but modified to suit indian conditions contributed to it's growth of Kannada Literature. Navodaya (Modern) is a metaphor for a fresh start. Kannada poetry, which had lain dormant for several centuries due to British rule over India, sprang to life again in the early 1900s. Great poets like Srikanthaiah, Kuvempu, Bendre, and Shivaram Karanth wrote poetry during this time. Romantic English poetry had a significant influence on this genre. This movement was initiated, in a sense, by B. M. Srikanthaiah, who translated several highly regarded English poems from the Romantic era. B. M. Shri promoted a shift in Kannada poetry from traditional Sanskrit-based forms to more contemporary English poets and genres. Educated Kannadigas, particularly those in the teaching profession, began producing poetry in Kannada after realising the importance of expressing oneself in their own tongue. As an illustration, consider Kuvempu, who was persuaded to write in his mother tongue by his professor a British native. Kuvempu proceeded to become a national poet known as a "Rashtrakavi". His appreciation for the natural world, his recognition of the magnificence of human nature, and his ability to perceive the unity of God and nature distinguished him from Kannada's Wordsworth. Shivaram Karanth, a man of exceptional intelligence, unwavering convictions, and keen social awareness, is another fascinating example. He was dubbed the Karnataka equivalent of Leonardo da Vinci.

Compositions:

Oh mother, Blessed I am, to be born to you

Blessed is my soul, to be nourished by your love

I don't care if you are adorned like a queen

I don't care if thou grant every wish, like surabhi

All I know is my courtyard is filled with the fragrance

Of your sacred presence

Of the criticisms about your lacking, I am aware

The ridicules of being backward, you had to bear

Those adorned by gold, I shun

I regard you as the glorious one

In the luster of your eyes I open my eyes

With joy I'll grow in your holy land

Thy glory I'll pen; thy name I'll call

For the fortune of your service, I reject all

(Kuvempu)

Wordsworth believed that good poetry seldom expresses strong feelings at a moment. A skilled poet needs to give these things a lot of thought and reflection. Poetry originates from "feelings remembered in peace." Before a composition can be considered successful, it must go through a minimum of four stages. Poetry seeks to inspire love for human nature in order to bring "the valiant and the vain to Noble Rapture". Wordsworth has an elevated definition of poetic enjoyment. His idea of the poet as someone who uses poetry to convey happiness and the "overbalance" of pleasure is equally praised. Like this our Indian Wordsworth Kuvempu talks about kavyamimamshe that is theory of poetry. Poetry by Kuvempu combines contemporary with heritage in a pleasing way. His poetry, which are full of allegories and deep philosophical meanings, show a keen understanding of both social issues and human emotions. For instance...

Flower of philosophy, thou teacher great

Of cosmic creeds, O spiritual giant,

O soldier of God, thou mighty-hearted saint,

O thou commander of suspicious fate,

All hail to thee! For thee the death-less date

Shall dazzling e'er survive! No shreik nor plaint

Thy brave devotee gives; he'll be a giant

Commanding earth and heaven; he ruleth fate!

Like a great dazzling meteor did'st thou come

Enlightening all, and flashed across the sky.

Then wonder thrilled each slumbering heart, while dumb

All stood adoring thee with winkless eye!

Again and yet agian, O Ascetic blest,

Way-Shower sweet, thy orient rays blaze WEST!

(Written by Sri KUVEMPU: 3.2.1924)

The eye saw, the tongue tasted,

This my body experienced touch,

The ear heard, the nose smelt,

My mind, temple of God, forgot itself in ecstasy.

Immeasurable is space, beyond the grasp of the mind,

The colour, unseen, is hidden from the eye,

Only the rasa of peace bodies forth in love,

This, my brother, is no mere dawn.

(Translated by G.S. Amur)

D. R. Bendre

Conclusion:

Thus my paper presented the development of poesy and theory of poetry in kannada literature. The study of poetry or compositions are very significant to understand, why because poetry is very easy and effective way to connect and covey the messages to the audience. Modern kannada poetry having it's own genre like Over the past fifty years, social issues have been a major theme in Kannada poetry. The poetry genres of Bandaya and Dalita originated with the caste system. Woman poetry genre emerged as a result of the crimes committed against women and the overall mistreatment they endured in Indian society. It represents the structure and meaning of poetry related to the social issues. Poetry's level of popularity is determined by the reaction it receives from the knowledgeable and engaged upper class. However, poetry truly gains popularity when it is sung by regular people. Any kind of poetry has a difficult time becoming popular, especially if audiences are not taken into consideration. There aren't many examples of Kannada poetry enjoying such wide appeal.

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