

KANAKADASA: A CARMELITE OF KARNATAKA

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Abstract: An attempt has been made in this paper to rebuild the character of Kanakadasa by revisiting his dominant works. If a population is really reluctant to push a poet into the world of oblivion then it is a testimony of his ever escalating influence on the masses. Kanakadasa (1488-1578) belongs to such a group of writers. He was born in a shepherd family at a village called Bada in Haveri district. Kanakadasa was a great soul. He had a balanced approach for all the sects and beliefs and religious ideologies of his time. He broke down the barriers like provincialism, narrowness etc., His soul/sole concern was *bhakti or priyatti*. He tried to induce the discipline and *damyata* in the society through his teachings.

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If a population is really reluctant to push a poet into the world of oblivion then it is a testimony of his ever escalating influence on the masses. Kanakadasa (1488-1578) belongs to such a group of writers. He was born in a shepherd family at a village called Bada in Haveri district. His parents were Beerappa and Bachchamma. They believed that the child was a boon of Sri. Venkateshwara of Tirupati, and therefore they called him Timmappa. His father was a feudatory ruler of a province of Vijayanagara Empire. Therefore, it seems, Thimmappa might have accompanied his father to Hampi, the capital of the Great Empire, often. He succeeded his father quite precociously. Hence he had to move into the arena quite often for protection of the territory. He was an able administrator and a ferocious fighter. As a ruler of the province, his repeated trips to Tirupati and continuous contact with the capital of the Empire brought him under the influence of Tatacharya and Vyasarayya respectively.

Once while digging to build a fort he found enormous gold (Kanaka) which he distributed among his subjects and renovated the temples of Adikeshava and Lakshmi Narasimha at Kaginele. Thenceforward he became popular as Kanakappa. We come across this name in many of his *Keertans*. We can trace four major phases in his life.

Viz : 1) His being the ruler when he wrote *The Mohan Tarangini* and *The Ramadhanya Charite* and *The Nala Charite*.

2) His coming under the strong influence of Vyasarayya and Tatacharya during his frequent visits to Hampi and Tirupati respectively.

3) His entry into the Dasa cult, a period when he wrote many *Kertanas*.

4) His attainment of the total and spiritual consummation when he wrote *The Haribhaktisara*.

They were the days of youthful passion and economic prosperity of his life when he wrote *The Mohanatarangini*. It envelops the erotic love story of three generations: Krishna and Rukmini, Pradyumna and Rati, Aniruddha and Usha. It is composed in the *sangatya* form. The narrative manner of the story is quite natural and catchy. It is presented in the form of consensual conversation between the poet and his spouse Sujnavadhuti. On reading the geographical descriptions and descriptions of the city life, we may trace enough influence of the imperial life of Vijayanagara. Here in it we find the erotic love and devotion moving hand in hand along with the poet's loyalty to Krishnadevaraya and patriotism. Considering the magnitude and meaningful descriptions, we may be tempted to ascribe to it the status of an epic, save some redundant passages and repetitions, The book advises to shake off the discrimination between Hari and Hara.

In *The Ramadhanaya Charite* which is in the *shatpadi* form he narrates the story of Rama in a short shrift and then proceeds to present the story of a quarrel between *Naredalega* (Ragi) and *Vrihiga* (paddy) and the way in which it was settled by Rama. It puts before us metaphorically the confluence of social and puranic elements. "The uniqueness of the text lies in its employment of grains as the protagonists. Probably this is the first example in the world literature of having employed the grains as the protagonists instead of personalities". (De. Ja. Gou) It reflects fervently the evil discrimination on the basis of caste that was in

vogue then. As he belonged to a down-trodden section of the society he was looked down upon by the people at Vyasaraya swamy mutt. When Vyasaraya Swamy accepted him as his disciple, other followers of the pontifical caste sneered and singgered at him sulkily. Kanakadasa was much disgusted by the discrimination. He gives vent to his suppressed feelings in the form of writing. The result of his silent sustenance of the insult ultimately erupted in the form of a bestiary like *The Ramadhanya Charite*. The story is narrated by the sage Shandilya before Dharmaraya and his brothers who were in the *vanavasa*. The venerated sage narrated. Rama while going back to Ayodhya, after killing Ravana and regaining Seeta sojourned in a forest where the sage Muchukunda's hermitage was situated. On that occasion various sages from the surrounding *ashramas* arrived there and treated him with different dishes. Then Rama asked Hanuman to discern the best of the dishes. But the wise Hunuman wished to see the grains. So all the grains used in the preparation of the dishes were brought and presented in array. Then Rama asked the conference of the venerated munis to select 'the grain of the real essence'. Each went on choosing the grain of his own choice. But when Rama said to choose one grain sage Goutama on behalf of all said, "Naredalega (Ragi) is very famous among us why consider other grains"? At this *Vrihaga* (paddy) became angry and objected. The quarrel started. Each went on defending his own merit. The fervor of defence is read-worthy and holds up the mirror to Kanakadasa's capacity at the weaving of metaphors and the skill in alluding to the discrimination because of the caste system. Ultimately Rama asked to confine them for six months and afterwards he would examine and declare his verdict. Further after reaching Ayodhya he ordered Hunaman to bring the grains held in confinement. On examination it was evident that *Vrihaga* was stale and inactive whereas 'Naredalega' (Ragi) was astonishingly fresh so he was the grain of the real essence. Therefore Rama called Ragi "*Ramadhanya*" (the grain of Rama). Here the grains represent the two sections of the society, namely the upper caste and the lower. Thus we find the incisive irony flogging the back of the caste system.

The Nala Charite is a very popular book by Kanakadasa. The deified love of king Nala and his spouse Damayanti is the subject matter of the book. Written in the *Bhamini Shatpadi* it has a lucid, lascivious and luring style. The lines from the text are quoted often by the old and young alike among the *kannadigas*. Though innumerable stories in the form of prose narrative and drama are produced they are scarcely as impressive and memorable as Kanakadasa's work. This speaks more of the influence of the text.

There is a strong evidence which speaks with much authenticity that Kanakadasa came under the influence of *Shreevaishnavism* and Tatacharya- a guru belonging to the sect, much much before he came under the influence of Vyasarayaswamy, who was instrumental in inaugurating the *dasakoota*, which was a dream child or brain child of Sreepada--raya. (C.1404-1502). This could have so happened because in Kaginele, the field of action of Kanakadasa, sreevaishnavism was prominent by time Kanakadasa was a teenager. This fact is backed up by an inscription (11-12th century) found in Kaginele underscores the content that it was erected to validate the fact that a vast fertile field was donated for the maintenance of the "*desiga chatras*" and the "*jeeyars*" (native students and the gurus) of the mutt at Kaginele. This shows that Kaginele was the centre of sreevaishnava cult, because "*jeeyar*" is a word associated with the *tengalai* sect of sreevaishnavism there are two sects among the sreevaishnavites, viz: the *vadagalai* and the *tengalai*. The followers of the *vadagalai* sect attach importance to the vedas and the related Sanskrit literature. They call the heads of their mutts the *swamigal* on the contrary the followers of the *tengalai* sect hold the *Thesis of Nalayar* in high respect and follow the principales dictated in it. The followers of this sect generally use Tamil language for their religious discourse. They call the heads of their mutts the *jeeyar*. The use of the word "*jeeyar*" in the inscription referred above shows that mutt established in Kaginele area belonged to the *tengalai* sect which attached importance to devotion and dissemination of knowledge through discourse in the provincial language. So it was quite natural for Kanakadasa to have come under the influence of the mutt which was quite active in the environment and he might have been initiated into that cult. Therefore we come across many references to sri Ramanujacharya and sreevaishnavism in many of his *keertanas* such as *O Ramanuja Repeated Salutations...* etc and he also alludes to *thirunama*, *thirumantra* repeatedly in his *keertanas*. All these evidences underscore the fact that the influence of sreevaishnavism and sri Ramanujacharya was the first of its kind on Kanakadasa. Further it appears that Kanakadasa was in close contact with sri Vadirajaswamy of Sonda (Swadi) of Uttara Kannada district. Sonda was the head quarter of sri Vadirajaswamy, the place being near to Kaginele made the continuous contact of Kanakadasa with sri Vadirajaswamy grow thicker. This made sri Vadirajaswamy to know Kanakadasa from the closest possible quarters and assess his ability and craftsmanship. Later perhaps he might have introduced Kanakadasa to Vyasarayaswamy who was planning to launch *dasakoota* based on the model of the *Tengalai* sect. His intention of inaugurating *dasakoota* was to Kannadise the Sanskritised teachings of Madhwacharya and to popularise the *bhakti* cult. In order to achieve his goal he needed the support of an able man like Kanakadasa

who was the master of past literature endowed with enough fecundity in folk arts and craftsmanship in the indigenous style of writing and composing the songs. Therefore he might have invited Kanakadasa to join hands with him in the mission and guide the other composers of the *keertanas*. One important point to be noted here is that like Kanakadasa, Purandaradasa was also wellversed and familiar with folk literature and indigenous style of writing and composing the songs. Sri Vyasarayawamy was quite intelligent in choosing these two matchless gems-one from the north (Purandaradasa- Maharashtra, part of which upto the river Godavari belonged to Karnataka during the time of Kanakadasa) and the other from the south (Kanakadasa-Kaginele). The kind of upliftment that Sri Vyasarayawamy gave to Kanakadasa and the kind of love he bestowed upon him made the orthodox upper caste people of the Vyasarayawamy's mutt angry and they always waited for an earliest opportunity to insult Kanakadasa. But all the while Vyasarayawamy proved that Kanakadasa was a man of mettle unlike spurious orthodox upper caste people.

The *Haridasa* Movement was an offspring of the Madhava philosophy. Madhvacharya attached more importance to the knowledge and *bhakti*. His teachings were written in Sanskrit. This made it difficult for the common man to understand them. The attitude to kannadise these sanskritised teachings of Madhvacharya became more fervent by the 15th century. Sripadaraya (c.1404-1502) was pioneer in this. He was *avant garde* of the Haridasa Movement / cult. Vyasarayawamy (1447-1539) was a disciple of Sripadaraya. He founded the *Dasakoota* and brought the great *dasas* like Vadiraja, Purandaradasa and Kanakadasa etc., to the light. These are regarded as the pillars of *dasakoota*.

These and other many such Haridasas composed the *keertanas* on various occasions. The *Keertanas* are well worded songs wherein music, meaning and devotion are twisted together. Usually the Haridasas were the wordly persons but retired from the wordly activities and surrendered totally to Sri Hari. They kept on wandering from place to place. Therefore they were bothered by various types of worries. In order to overcome these worries and direct their own mind towards Sri Hari through the devotion and also to guide the people around them they composed such songs. Usually the theme of such songs was the praise of Sri Hari, His supremacy, and His love for the devotees. Thus the *dasas* derived satisfaction in their seeking shelter under the umbrosial umbrage of Sri Hari and in total surrender to Him.

Regarding his entry into the *Dasa* cult there is a legend which narrates that Kanakappa or Kanaka had frequent visions wherein Channakeshava or Lord Krishna often appeared and continuously urged him to become His Dasa. But Kanakappa was young and enthusiastic about wordly pleasures and therefore very humbly resisted and refused the call. But the call of the cosmic Force kept on insisting him. Finally once wounded mortally in the battle field Kanakappa was lying in a helpless state. It was then once again that a dark figure made for him and asked, "Are you prepared at least now to become my servant?" Kanakappa said "How can you expect me to rise up now and serve you? Then the voice said. "Yes if you are ready to accept the servitude to me I will heal your wounds" Kanakappa agreed to this condition and miraculously he got recovered soon and became a fervant follower and faithful servant of the Lord. He was initiated by Vyasarayawamy later. In spite of the traditional belief that a seeker or *sadhak* must always be in close contact with an able Guru, Kanakappa kept on meditating. In that he is a unique phenomenon among the *Haridasas*.

Kanakadasa, after entering into the Haridasa order, wrote mainly *Keertanas*. During the course of his travel to different places he observed the people and their practices around him keenly. The ill practices that were in vogue made him remorseful, resentive and ultimately reproachful. He condemns the superstitions and social inequality with derision and irony. He advises not to quarrel over the castes. In one of his *Keertanas* he says:

Do not quarrel over caste
Dost thou know the source of thy caste ?

No vagina unborn, no part of the earth untrodden;
Nothing left unrelished and unbeaten,
Big or small mystery unravelled perfectly
O man pray to the All-knowing directly.

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Discern Hari as the best and master of all
Who presides on all that rise and fall ;
He is truly a highborn who fawns on the lotus-
Feet of Adikeshava of Rich Kaginele.

When the thought totally turns towards the highest and the most excellent end of life, man's illusion towards the worldly life becomes slowly slackened. The knowledge of truth that lies behind the things or affairs becomes one with him as sugar with water. As the experience becomes inveterate, man feels that this world and the life herein it, is just like a dream. The wealth too comes and goes but the actions good forming the basis of life remain forever. Thus for the prosperity and the fall of the man no body is responsible except the Almighty. Such ideas often get reflected in the lines of his *Keertanas*. The following are culled at random :

- 1) Men donate freely understanding the ways.
This life is nothing bu a span of two days.

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Live not the life of theft

Wander not having they duty left

Think not of the vice in meeting hall

Think not thyself the richest of all. 2) Really, well-wisher is nobody,

Nobody for Nobody ;

In the hour needy.

If father is taken a well-wisher,
For Pralhada father was crusher;
If mother is believed a protector,
Kunti floated Karna into the river.

If son is taken dear,
Kamsa fettered his father;
If brother is believed dear
Wali was betrayed by his brother.

Rest not they belief in relatives firmly,
They, who trust Adikeshava are truly
Happy here and in Heaven.

There is no truth social, universal or eternal which remains uneyed by Kanakadasa. Whatever he sees his mind directly catches the truth or reality behind the appearances. Soon it becomes part and parcel of his personality and experience. He had mastered fully the skill of distilling the whole experience in to a single sentence. For instance “ Everybody acts for corn and cloth and for bread and butter”.

This single line, which forms the refrain of an eponymous *Keertana*, is pregnant with various elements. It encompasses the whole range of wordly activities undertaken by various elements. It encompasses the whole range of wordly activities undertaken by various people of various skills, and occupations, from reading to ruling and robbery ; from mathematics to music and mendicancy ; from farming to fighting and fraudulence. Thus his *Keertanas* present before us multifarious themes and thoughts, from searching the meaning of life to the yearning for attaining the *Moksha*. Inquisitiveness is a characteristic of human mind. Man tries to find out the cause for every effect. It is this kind of inquisitiveness which led Newton to discover the existence of gravitational force. But when the same is applied to the suffering in the life of a virtuous it is quite natural on his part to ascribe the sufferings to the *Karma* and accept them as Godsent. This theory of *Karma* is very intricate and occult. Sometimes the roots of our suffering may be embedded in the previous lives and the actions performed therein, or even in the fraudulent and faulty actions done by our ancestors, or they may be found existing in the society of which we are a part. Kanakadasa says it is futile to wail over such suffering. The only way is to accept and face the realities. He consoles himself as well as the sufferers in the following manner in many lines of his *Keertanas*.

O stupid it is vice to blame others,
Without knowing the lot that bothers ;

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Can thy fate writ be reversed
By thy prayer to usual Gods being confessed?
O man fawn firmly on the lotus feet
of Adikeshava of Kaginele.

In these words Kanakadasa says that man must not hold others or even God responsible for the tribulations in his life. He avers that man must maintain faith in his own soul power and try to relieve himself from the fetters of suffering.

Though the society and the time in which Kanakadasa lived were enmeshed by the superstitions, unlike many others of his time he remained a rational and reactionary. He says : Who sanctioneth the food for fauna in forest,

In their own sylvan places without rest ?
Like mother the creator is responsible,
Certain is His protection in the hour crusible.

Who supplieth the food to the frogs,
That are born and croak in the rocks?
Lord Adikeshava is Almighty,
Who will protect all with certainty”.

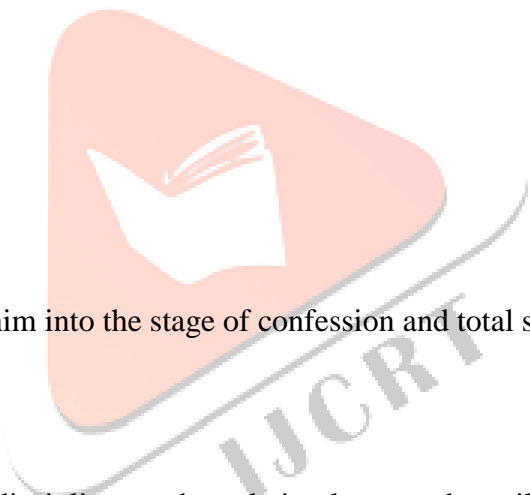
This kind of self consolation ultimately launches him into the stage of confession and total surrender.

“O Ranga this body and life are thine
So all happiness and hazards not mine”.

Purity of heart and mind, self-control and proper discipline are the only implements that will lead man towards the ultimate Truth. Kanakadas believed strongly in this. He lead the kind of life as a *dasa*. In spite of such pure devotion and total surrender when Hari does not sanction *darshana* his righteous anger becomes active and eruptive. It assumes the guise of protests and innuendoes, as in one of his keertanas.

“O God did I born and come into this world myself,
When I have worded and acted as resolved by thyself?

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Luggage thyne allegation too thyne
 Wife and children body and mind not mine
 Me be either in water or in milk inserted
 Why think of levy when the goods expropriated?
 and even in his asking Hari with friendly forcefulness as

“O Raghupati, husband of Janaki tell me
 In what glory didst Thou forget me ?

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O Achyuta tell me frankly with amity
 Is it the glory of having measured the earth in steps three?
 Is it the glory of having Madana as thy son ?
 Is it the glory of having Lakshmi as thy beloved one?”

In these and many other such volleys of questions we may witness his strong and staunch devotion towards Sri Hari. When the knowledge, that Hari is not somewhere with out but dewells in the shrine of the devotee’s heart, dawns on him he ejaculates with great complacency.

“Oh brother eye into thyne own body,
 He is a resider inside and outside truly.”

Thus, Kanakadasa felt the existence of Sri Hari everywhere. His faith in this truth was unshakable. An intelligent philosopher never condemns the Maya (Illusion). Hari and the Maya are verily inseparable. The following Keertana seems to be the result of his continuous contemplation on this mysterious intricacy and it also seems that his thesis is summed up in it.

Whether Thou Art In The Maya ?

O Hari, whether thou art in the *Maya*?
 Or is the *Maya* in Thee ?
 Whether Thou art in the body ?
 Or is the body in Thee ?

O Hari, Whether the temple is in space ?
 Or the space is in the temple ?
 Or together they exist in the eye ?
 Whether the eyes is in the intellect ?
 Or the intellect is in the eye perfect ?
 Or together they exist in Thee ?

O Hari, whther the sweetness is in the sugar ?
 Or the Sugar is in the sweetness utter ?
 Or together they exist in the tongue ?
 Whether the tongue is in the mind ?
 Or the mind is tongue bound ?
 Or together they exist in Thee ?

Or Hari, whether the fragrance is in the flower ?
 Or the flower is in the fragrant airy tower ?
 Or together they exist in nose ?
 Whether everything exists in Thee ?
 Incompatible Adikesava of Kaginele
 I cannot make out the intricacy of Thy formulae.

This world is a medium to attain the beautiful. Therefore the attachment with this world is inevitable for the *sadhaks*. We must attempt to alleviate the odds herein and derive the possible pleasures. Through these pleasures we must understand the bliss. This idea often forms the theme of his *keertanas*. For instance the following *keertana* tells this:

Hitherto I thought
 Vaikuntha is near not
 Now it is in my sight
 O master sleeping Ranganatha,
 O sleeping Ranganatha I reached this height
 After minimising the seven and eight
 After battering the five brave enemies
 And after killing the mischievous one.

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I saw the idol of the serpent sleeper
 I saw Shiva the serpent wearer
 I saw the conference of the *Bhagavatas*
 O sleeping Ranganatha Adikeshava of Kaginele.

While hinting at Kanakadasa's knowledge of Yoga this *Keertana* seems to assert the point that this world as well as the heart of all human beings and all creatures is *Viakuntha*.

Thus His *keertanas* are full of poetic potentiality mellifluity, meaning, social criticism, irony, rationality and imagery and all these tagged to the extraordinary erudition. The purpose of writing the *Keertanas* for Kanakadasa was not to display his diligence but to pass the spiritual experience on to the masses and to induce correct understanding and discipline among them. But what becomes noticeable is that at the moment of enlightenment such poetry finds its way out spontaneously.

Kanakadasa's style of writing is as simple as his life was. We may trace enough influence of Kumarvyasa a great Kannada poet on him. Because he handles *Bhamini Shatpadi* form with ease and elegance. His phraseology too is quite akin to that of Kumarvyasa. Hence his style is like an unembellished belle. He addresses his readers directly but at the same time didactically. Such a style or writing becomes inevitable for a poet like him because majority of his *Sahridayas* were lay men. Of course we may set innumerable examples to indicate his knowledge of imagery and poetic diction. The following are samples of example.

- 1) Like the sinner caught by a crocodile
 Who dipped in the Ganges to wash away his sins.
- 2) We are shepherd Beeraiah is our God
 Who tends the herd of human sheep.
- 3) Measure your life span with two bowls
 Of the sun rise and the sun set.
- 4) A king sans mercy is a hoof of broken leg
- 5) A talk sans meaning is a pot with hole.

If what I speak is right accept, if not reject
Discern it please ye number of scholars perfect.

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Even in his questioning the God;
“When thou art there in the body
How can there be pollution?”

We may witness his moral courage and talent tucked into rationality.

As Kanakadasa was greatly influenced by Vyasarayawamy also, automatically it is inevitable for him to come under the influence of Madhva philosophy. Though in the beginning he was satisfied by chanting and memorising the name of Sri Hari in due course through familiarity, the sense of distress, obstinacy, introspection and total surrender to Him he seems to have reached the stage of *Advaitic* santhood. Because he is not satiated only by parroting Hari’s names He hankers to see Him, be in His company permanently. This kind of chain of desires makes him anxious and he consoles his mind in such moments. Some of his *keertanas* reveal this state of mind. For instance -

“Be not anxious, have patience my mind
Certainly His protection thou shouldst find.

Who watereth the tree that
Groweth on the top of summit?
When the creator is responsible,

Certain is His protection in the hour crusible. For his inname phraseology we may set the following examples-

Hiranyaksha - Chinnadakanna (golden eyed)

Hiranyagarbha-Bhangaradola (Golden Stomached) etc..

Thus he makes use of the poetic devices like contrasts, epithets, similes and metaphors and also far-fetched similes often like John Donne.

Another of Kanakadasa’s works which enjoyed enough popularity is *The Haribhaktisara*. It was probably the final and last work by Kanakadasa. Extolling Hari, relation between the devotee and the God, renunciation, introspection and the like form the major themes of the text. It is full of references taken from *The Mahabharata*, *The Ramayana* and *The Bhagavata*. These references tempt the readers to feel that the text seems to propose to epitomise these great works, while inducing the mind of his contemporaries towards the *bhakti*. Here and there we also come across the lines of social criticism. He becomes quite loquacious when he speaks of caste discrimination, and ostentatious behaviour of the upper caste people. His knowledge of the *Upanishads*, the *Agamas* and the *Yoga* are seen in his alluding to the experiences.

There is a popular belief among the Kannadigas, especially among the localites that Kanakadasa was an *avtara* of Vidura of the *Mahabharata* and therefore so intelligent he was. There is also another belief which runs high among the lovers of Kanakadasa that he was an incarnation of Yama. This is associated with his chanting of ‘*he-buffalo mantra*’, Which was given to him by Vyasarayaya. For when Kanakappa approached Vyasarayaya and requested initiation the sage had given him the mantra sarcastically before other disciples. But as is believed by the Indians many times a disciple’s devotion in the words of teacher becomes greater even than the giver of the knowledge himself. So when Vyasarayaya initiated this *mantra*, Kanakappa practised and penanced severely. Ultimately he became instumental in removing a boulder which blocked the spring way of a tank which Vyasarayawamy was getting dug then. There is a place called Kanaka jubu in Andhra Pradesh associated with this incident. When Vyasarayawamy witnessed it he accepted him as his disciple before all. His devotion was unmatched. He went to Udupi andwhen prevented there by the people of upper castes he prayed so devotionally that soon to the surprise of all present the statue which faced the East formerly turned to the West. Even to this day the chlink in the wall through which Kanakadasa had the darshna is called ‘*Kanakana Khindi*’.

Thus Kanakadasa whom we may call a Carmelite of Karnataka, lived a spiritually fruitful life of a saint-poet, breathed his last in 1578 at his beloved place Kaginele. His dead body was burried on the bank of the placid pond which engirdles the village. Even to this day the saint-poet's 'Samadhi' is worshipped reverentially. Beside this 'Samadhi -Shrine' itself Kanaka Guru Peetha is established. Thus Kanakadasa hallowed the hamlet which attracts innumerable tourists, devotees and researchers even from the astonishing distance.

Kanakadas was a great soul. He had a blanced approach for all the sects and beliefs and religious ideologies of his time. He broke down the barriers like provincialism, narrowness etc., His soul/sole concern was *bhakti or pripatti*. He tried to induce the discipline and *damyata* in the society through his teachings. As Russell says somewhere everybody who is endowed with special talent has 'a social responsibility, to guide and help the society to be happy and healthy'. Today we have many changes and improved a lot. But on evisceration of human mind it becomes quite an evident fact, that though times and tools of life have changed, human predicament is the same. Though national leaders declare that there is lot of improvement, it is only the external aspect. But internally there is a lot of vaccume. Many of Kanakadasa's words seem to criticise the present plight of society severely. The consumeristic and materialistic life has aggravated the corruption at the individual, familial, political and social levels at large. A study of literatures and litterateurs must go hand in hand with social concerns and social criticism then only one can dream the dawn of new era. Kanakadasa and his contemporaries were the heralds of such an epoch. The thoughts propounded and propogated by them must be contemplated meticulously and inculcated in our day to day life to make it veritable gold.

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