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## Column writing in Kannada Literature

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**Abstract:** Columns are now a prominent and inseparable part of newspapers. The writings published in a fixed spot on the newspaper on fixed days can be broadly identified as columns. The Britanica Encyclopedia defines columns as 'a contribution to a newspaper, magazine or website, usually under a permanent title and devoted to comment on some aspect of the contemporary scene.' Irrespective of a permanent title the content is diverse. But a common link amongst those diversifiers something you get to find usually in columns. Politics, finance, literature, art, religion, personality development, sport- keeping any such topic on spotlight, a column is written. This research article gives some aspects of column writing in Kannada Literature.

**Introduction :** Column writings differ from reports and news analysis. A news report speaks of an event exactly the way it happened. There is no predominant opinion required for it. The honesty of the reporter is all that matters. News analytics state the reasons and results of that event based on a few different perspectives. For this, a reporter with deep knowledge on the subject is a necessity. For instance, an observation on Karnataka's recent political developments and figuring out the role of geography, communalism and socio-political groups in it. This, also is mostly objective. The analyzer just needs the aid of a few reports in the recent on the topic.

American intellectual Walter Lippmann stated that, "Opinion writing and editorial writings, even if are not identical twins, are brothers of close relationship". Ha.Ma Nayak mentioned this statement in the foreword of Gulvadi's book "Antaranga Bahiranga". It was actually the answer Walter gave to the question whether editorials are opinions. "A columnist has the freedom of choosing a topic to write whilst the editor in the editorial must fulfil his commitment of responding to the newfangled political happenings." says Dr.U Maheshwari (in "Madhurave Karana, Page 87). But still, the editorials of Masti's Jeevana Patrike, the critical comments of Lankesh, Gulwadi and Champavara have the quality and beauty of a column.

### Early Stage

The first column of Kannada was published in "Mangaluru Samachara". Religion was the theme of the column "Nytika Vicharagalu" by Herman Mogling. In the future, due to the contact of a few Kannada writers, specially with the newspapers of the time, interesting topics of the cultural world were discussed through columns and a new awareness program spread out in the world of words. Clubbing his own desires with the demands of his community, the columnist began penning columns. Here columns that "had opinions, queries and doubts on cultural occurrences, disregarded raffishness, established a relationship with the reader and debated on his behalf and advised the villain" were born (as said by Muralidhara Upadhyaya, in the epilogue of "Lokabhirama").

"Kanteerava" by Huruli Bheemaraya published in Mangalore, "Allilli Ishtistu" , a column written by Kadengodlu Shankara Bhat in the magazine "Rashra Bandhu", Siddhavanahalli Krishna Sharma's "Matina Mantapa" in the magazine "Vahini" are the first steps of column writing with literary value. After that, giant of Kannada literature such as J.P.Rajaratnam, Tarasu, Niranjana, Rav Bahadoor, T.S.Ramachandra Rao, Langoolacharya, Ku.Shi.Haridas Bhat, Shreeranga Inandar, L.S.Sheshagiri Rao, Nisar Ahmed, Vaidehi, Jayanth Kaykini and Abdul Rasheed entered the scenario and began writing columns.

J.P.Rajaratnam used to chalk columns in the magazine "Sudha" under the pen-name "Bhramara". With the assistance of aesthetics, phylosophy and stories J.P.Rajaratnam wrote his columns in a witty and impressive manner. All his writings are accumulated and published under the name "Vichara Rashmi". Later on people like C.P.K, Dr. C Hosabettu, V B Moleyara, Gururaj Karjagi, V B Artikaje enhanced the richness of column writing by following his path.

During the age of progress in Kannada Literature, wordsmith Niranjana penned columns for many magazines for a period of 3 decades and gave a special glaze to column writing. He was the first to write letter-type columns in Kannada literature. Starting by the year 1945, in the magazine "Prajamata" under the title "Saroo Kelideya", Niranjana's column writings are published in his books "Sahitya Sadhana", "Pushpahara", "Aidu Nimisha", "Kalakshepa", "Rajadhaniyinda", "Dinachariyinda", "Nanna Ankana". From the episodes occurring in national and international stages to the responsibilities of present day writers,

Niranjana discussed a wide range of topics in his columns. His columns "Bevu Bella" in "Prajavani" and "Rajadhaniyinda" in "Karmaveera" were favored by many. An interest on human inlay and impartial progressive perspective was his uniqueness, also, his letter styled columns. "The letter type columns of Niranjana, as they are addressed to a fellow being, naturally have a closeness and some attraction in its style. Although the dialogues and endings are addressed to his companion in the letter, the content, instead of being just private, is regarding the whole Kannada population. Sahityapriye, Aragini, Samanye, Yodhe- all lovely names he gives to his companion remembers me of Muddanna's Ramashwamedha" (Dr. U Maheshwari in "Madhurave Karana", Pg 88).

These letter-type columns were followed by Edanadu Ganapati Divana in his column "Magalige Patra". In recent, such letter-type columns are being published in the Manjuvani Magazine published from Dharmastala.

The one who gave a special standard for column writing in Kannada was Ha.Ma.Nayak. The one who said that "My first love was Kannada... Last one too" brought immense privilege to column writing. He wrote columns in many dailies like Prajavani, Prajamata, Kannada Prabha, Grantha Loka, Taranga and Sudha. "Sankeerna", "Sangraha", "Sanchaya", "Sandharbha", "samvada", "Saptaka",

"Sameekshe", "Singara", "srijana", "Stavana", "Smarana", "Smprati", "Samprata", "Sampada", "Sangati", "Samparka", "Samputa", "Samvahana", "Samooaha", "Sallapa", "Spandana", "Sanhitya Sallapa" and "Soolangi" are the collections of his columns. Among these, in 1968, "Samprati" bagged the first Kendra Sahitya Academy Award given for column writings.

The array of topics chosen by Ha.Ma Nayak were vivid. Not being limited to only literary activities, his thoughts on its complete culture were reflected in his writings. In his words, "The topics of my choice are open ended. With a wish to make it possible for Kannada readers to be introduced to discussions that are easily not available, I'm doing this job. So, I have discovered this new path in my columns. That is to tell what you have to tell, in a more attractive way.". So, even if his columns are fact filled, they become more attractive than a mere report. The perception to review the topics he choose to write, a straight-forward mannerism of writing with suerity, a moral sense which made his speech respectable and a positive intention to bring the topic's prominence into light, is what made his columns important.

Another one of Kannada's famous columnists is Gavreesh Kaykini. His long-term column in "Janasevaka" magazine are collectively published with his other works. A resercher's stand point and strict resistance to injustice and crime are his strong suits.

U.Shi. Haridasa Bhat, who was the man behind the column "Lokabhirama", in Udayavani gave column writing an acceleration in its flow of thoughts. Ku.Shi, who was an economics lecturer in a collage in Udupi portrayed himself as a worshipper of literature through his writings. His columns had the beauty of an elegant essay. Him using the slightly edited lines of some poems as the title to his columns were proofs of his literature love. For example- "Idu Bari Belagallo Anna", "Innu Yaake Barallillamva.. T.Vyaamva" etc..

Tarasu's "Tochiddu Geechiddu", H.S.K's "Varada Vyakti", Keerthanatha Kurtakoti's "Uriya Nalige", Patila Puttappa's "Papu Prapancha" which was published in Taranga, L S Sheshagiriraya's "Sahachintana" in Prajavani, Y N K's "Wonder Kannu" in Kannada Prabha, C N Ramachandran's "Aashaya Aakrti" in

Muungaru magazine, Dr B A Vivek Rai's "Gilisoove", Ramachandra Deva's "Matukate" in Udayavani, Vaidhehi's "Mallinaathana Dhyana" in Lankesh Patrike, Jayanth Kaykini's "Bogaseyalli Male" in Hai Bengaluru, Veeranna Dande's "Kalburgi Kalarava" in Prajavani, Siddhalinga Pattana Shetty's "Cahada Jodi Choodadhanga", NaDa Shetty's "Tenkanagaliyaata", Abdul Rasheed's "Alemaariya Dinachari" in Vijaya Karnataka, Vasanta Kumar Perla, who used to write a column in Hosadiganta, B Janardhana Bhat's columns- these are examples for a few columns with literary value. Presently, columns are deriving attention only due to concentration of political matters in them.

Conclusion : If we observe Kannada columnists , until the last decade, most of them came from a literary background. Thus, preferences and opinions on Kannada's literary and cultural topics have already been induced and discussed. Most of the columns, as we see, can be observed to have started of constructing cultural history and then shift towards reviews and debates. Hence, a columnist, at the same time , becomes a debater and a historian. Column articles are now before us, as a must for anyone who wills to do Kannada's cultural research.

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