



Gender trends in Kannada novels – the Changing Scenario

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Abstract: *The Kannada novels have undergone a great structural change in reflecting gender trends. The Kannada novels have been greatly influenced by the socio religious reform movement in India as well National political developments. The socio cultural, socio -religious, & socio –spiritual reform influenced the depiction of gender trends. This paper analyses the impact of these reform trends on characterization of women in Kannada novels & highlights the importance of women gender trends as depicted in the novels of Karnataka.*

Key words: *Kannada novels, characterization of women, impact of reform trends*

Introduction: The kannada novel has been a great channeling of Socio cultural tides of the period. The impact of socio cultural socio religious reform movement in India. It had a far reaching impact across Indian society . Novels of this period reflected women in different shades away from traditional characterization. (Giraddi Govindaraju - Sahitya Mattu Parampare Bangalore 1981). The very thought that women can raise their voice against the inequities was strikingly significant . The period can be divided into 4 phases

1. Phase -1 was socio religious impact
2. phase -2 Impact on Kannada scholarship
3. Phase-3 Impact on writings during pre & post independent India saw writing which can be considered as utopian , idealistic & objective.
4. Phase-4 the fourth phase was navy **Navyottra** literature . This period saw Impact on women who started writing about women issues

Women from very ancient times to till today gender issues have been remained the same .Women have been sidelined as

they are being considered substandard to males in all respects. Women have been sidelined because women suffered from barriers to their education literacy health nutrition welfare . The socio religious reform movements supported issues in relation to child marriage , widow remarriage , women literacy , women employment , women empowerment , women training in vocational courses , women involvement in political campaigns , women volunteership in political meetings, women in Khadi campaigns , women as working on par with men. (Giraddi Govindaraju -Sahitya Mattu Parampare Bangalore 1981).

The first stage : In this stage the writings of Gulwadi Venkata raya , Keruru Vasu devacharaya , Tirumalaba kalyanamma portrayed women issues with strong women characters. Gulwadi Venkata rayaa in his novel 'Indirabai" highlighted the cause of women education . Keruru Vasu devacharaya in his work Indira supported widow remarriage . Tirumalaba & kalyanamma decided to write in kannada about women issues such as women literacy , health , hygiene, education . Thirumalaba wote



Nava Susheela & Kalyamma wrote Nirmala , Priyamvada , Sukahalatha which portrayed women as strong characters.

1. all these writings supported women empowered through awareness. They depicted women as strong characters in search of individual identity .

Second stage : This stage was occupied by Shivarama Karantha & kuvempu . Shivarama Karantha & Kuvempu highlighted ideals of women & woman hood Shivarama Karantha gave special status for elder women are depicted as positive minded love for life supportive & cooperative (Shalini Raghunatha Dr, - Samanvitha Akshara prakashana Heggodu 1994). KUvempu reflected fight against caste , meaningless practices & religious rituals . His Kanuru subbamma heggadathi was one such portrayal.

Shivarama karantha was a prolific writer of the period. He wrote several writings popular among them are Maralimannige Bettada Jeeva, Alida Mele , Mookajjiya Kanasugalu , Mai Managala Suliyalli, Ade ooruu Ade Mara , Shaneeshwarana Neralinalli , Kudiyara Kooosu, Svapnada Hole, Sarsamma Samadhi, and Chomana Dudi are widely read.

Third stage

Women have been depicted as emotional heads Niranjana depicts women as more superior to men. His works sowbhagya & Hennagi kaadithu maye supports women as liberal thinking heads . Aa.na.kru has depicted women as central to all life strong decisive & delicate. (Shalini Raghunatha Dr, - Samanvitha Akshara prakashana Heggodu 1994).His Sahitya Rathanmaalike ensign women as more

colorful. Tarasu streamlines in feminine feelings of women Hi high lights their distress, pathos, deceitfulness, solitude , sacrifice , oppression , delicacy etc. S.L .Byrappa in his Doora Saridavaru , Grahana , Vamshavriksha , Daatu portrayed women as dilemmatic .women's fight for equality her fight against human rights , her demand for socio religious equity , her fight against casteism , were well displayed through his female characters. Byrappa has authored twenty four. His Vamshavruksha, Tabbaliyu Neenade Magane,Matadana and Nayi Neralu were made as films. (Naaneke Bareyuttene by S.L. Bhyrappa, a collection of essays about writing & S. L. Bhyrappa Badaku-Baraha by Nagaraj Neeragunda on S.L. Bhyrappa's life and works) . Shankara mokashi in his Gangavva Gamgamayi &Avadeheshwari created characters which challenged male dominance. Vani in her Indira Sadananda Phaniyamma . Triveni in her Hoovu Hannu , Serada Daari , Doorada Betta, Koneya Nirdhara depicted women as strong characters as challenging male world. She even portrayed psycho somatic analysis of relationships which was a novel beginning . (Shalini Raghunatha - Samanvitha Akshara prakashana Heggodu 1994).

Fourth stage

H V savithamma in her Vimukthi & seetha Rama Ravana depicted the protest of women against male chauvinism. Anupaama niranjana penned women differently it almost bordered communist portrayal of women feelings. Her women characterization in Runamukthalu & Madhavi were very strong. Her novels portrayed issues such as Inequality , un



equal status for women in socio religious & socio cultural sphere were all depicted . (Shivarudrappa G S -Kannada Sahitya Sandarbha Bangalore1990).

Novels in this last stage also reflected the voice of women in professional life as a protest against conservatism. Chaduranga in his Vaishakha , Yashavantha chittala in his Mooru Daari Devanuru mahadeva in his odalala , Veena in her novel Gandasaaru , Saara abubakar in her Vajragalu , Sahana , Geetha Nagabhushana in her Hasimamsa mattu Haddugalu

3. Ashok T P –Sahitya Sangharsha Heggodu 1986
4. Giraddi Govindaraju -Sahitya Mattu Parampare Bangalore 1981
5. Shivarudrappa G S -Kannada Sahitya Sandarbha Bangalore1990
6. Vijaya Dabbe -Mahila Sahitya Mattu Samaja Mysore 1989

Conclusion – Thus women characters reflected strong sense of individuality, rationality & caliber. These characters were penned on the influence of the time. The Women characters portrayed the glimpses of the societal structural change. The women' s demand for equality , human rights, awareness & access to education were denied since long. But Kannada novels breathed in a fresh air through these novels that women are the equal shareholders in societal progression. But women are facing problems other than depicted in the novels . A drive independent image building form women yet to realize. Her personality has to shower with in the male dominated social set up which is still conservative & societal patterns are yet to change towards more equitable position for women.

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