Notes:

Chapter One:

1 The following are some of the seminars held on the issue of crisis in English studies all over India: In Hyderabad, in addition to the "Provocations" seminar, there was one more seminar in 1995 organized by the Department of English, University of Hyderabad. The papers presented in the seminar were not published but available in Department of English, University of Hyderabad. In Baroda, M.S. University of Baroda organized a seminar "The Compulsions and Possibilities of General English" in November 1998. One more conference "New Directions in English Studies" was organized at the Central Institute of Indian Languages, Hyderabad as part of the annual conference of Indian Association of English Teachers in February 2001. In Bangalore a UGC sponsored seminar "Crisis in English Literature and Language Teaching" was held at the Regional Institute of English by APS College, Bangalore. Even the undergraduate students of Mount Carmel College, Bangalore organized a seminar around this issue "Issues and Prospects in English Studies" in February 2001. Another UGC sponsored seminar "Re/thinking English in India", was held at Rajkot in February 2002, organized by Shri H.B. Jasani Arts and N.K. Jasani Commerce College. I have presented papers or participated in discussion in almost all the seminars held after 1995.

2 I am using the category dominant castes in the sense M.N. Srinivas has used it to refer to Vokkaligas and Lingayats who own lands.

3 Renaissance is often the word employed in traditional literary historiography to denote the emergence of new literature in Indian languages by their coming into contact with western literature. But I would call it as modern literature instead of using the term Renaissance in my study.

4 On survival of culture and translation in the colonial and postcolonial context, see Homi Bhaba’s 'The Postcolonial and the postmodern: The Question of Agency' (171-97) and "How newness enters the World: Postmodern space, postcolonial times and the trials of cultural translation" (212-35) in Location of Culture (1994).

5 Inden has talked about this aspect in his article "Orientalist Construction of India" (1986).

Chapter Two:

6 On Shakespeare in Indian during colonial days see, Trivedi (1993: 23-43).

7 I am using the version translated by M.E. Hubbard (1989). All the page references are to the 1989 edition.

8 It is important to note that I use words like ‘British’ and "West" interchangeably in this chapter. Though making a distinction between them and exploring their relationship may be useful elsewhere, it is not so in the context of my argument presented in this chapter.
I have culled out this information from the introductions that these scholars have written to their translations, such as *Select Specimens of the Theatre of the Hindus* (1827) by Horace Wilson.

I thought of consulting the original work of William Carey for this quote, but Muttanna's book does not mention the name of the book, so I had to rely on the practice of quoting from the quote.

It is to be mentioned that for these scholars, Sanskrit, Indian and Hindu were synonymous terms, though people like Wilson were aware of the fact that the Sanskrit theatre was the monopoly of Brahmins and part of only the upper strata of society and that there were popular plays for the public like Yatras of Bengal.

"Castra" is the spelling used by the author with diacritical marks. While quoting however, I have changed it into the way I am transliterating the non-English words into English in this dissertation.

It is claimed by today's literary theoreticians such as Tarikere (2001), that Kannada has its own poetics that is different from Sanskrit and which is implicit in prefaces, occasional writings and in opening verses of Kannada writings, and this poetics needs to be culled out from them. That is why I have used the word 'explicit' in my reference. In feet T.N. Srikantia in the appendix to his book lists out the Kannada texts that have come on characteristics of poetry. But these books basically use theoretical concepts proposed in Sanskrit texts and stop at the level of providing examples from Kannada texts. Though many of these texts are influenced by certain Sanskrit texts, they are not exact translations of the Sanskrit texts. And often in their enthusiasm to prove that "our" traditions had poetics, some of the scholars collapse the distinction between rhetoric and poetics.

Originally it was delivered as a lecture at Mythic Society and later published in the journal.

According to Indian mythology time is divided into four yugas and runs cyclically; they are Krita yuga, Treta yuga, Dwapara yuga and Kali yuga.

I have avoided the use of the word caste, as Varna and castes are not one and the same. The word Sudra that appears in *Natya Shastra* refers to the Varna system not to Caste. But this is not to say that there is no relationship between the two.

Pampa is the first great poet known to us in Kannada literature, who wrote two epics viz., *Adi Purana* and *Vikramarjuna Vijaya* (popularly known as Pampa Bharatha) in Champu form a mixture of prose and poetry. He belongs to 10th century AD. See on him Mugali (1975: 21-29). Nagachandra called himself as Abhinava Pampa, claiming to be or aspiring to be as great as Pampa.

Reference here is to the birth of poetry/epic in India. It is said that when Valmiki was doing penance a hunter killed a female krouncha bird when it was with its male; seeing this he wept and out of that cry the first verse came out of his mouth and that formed the first epic of India called Ramayana.

The debate on modernity v/s tradition has been researched extensively, as the debate constituted one of the fundamental ways of making sense of the changes that were effected in the context of colonialism. For example see, Chandra (1994), Chatterjee (1993b) and Panikkar (1998). This debate played out in the context of colonialism, saw these two categories as mutually exclusive. For an early
problematization of these categories see Rudolph and Rudolph (1987). There are several studies on Modernity which have abandoned such a dichotomous position such as Alam, (1999), Niranjana, Sudhir P. and Dhareshwar eds. (1993) and Joshi (2001).

Sudras were not supposed to indulge in penance, their duty was to serve the three upper strata of people viz., Brahmin (Priestly class), Kshatriya (Warrior or Ruling class) and Vaishya (Merchant class).

The politics of using Kannada for social plays and English to rework the characters from Mahabharata is explored in Boratti (1998) and on Kailasam's plays in general, see Maithreyi M.R. (1997).

C.R. Reddy is founder of Andhra University and later became the pro-chancellor of Mysore University.

This play is not included in his collected works.

Samsa committed suicide in 1939. He was the first independent playwright in Kannada to sketch historical tragedies. His works eluded scholars for a long time and he was rediscovered only in the 1980s (Samsa, 1988).

This quotation is from Seshagiri Rao"s article in BMS: The Man and His Mission brought out by BMS Memorial Foundation and contains no publication date. As this book was brought out to celebrate the centenary of his birth we can assume that it might be in 1984, so in the text I have mentioned 1984 as the date of publication.

An imaginary sister of Parashurama and wife of Drona and in the play mother of Ashwaththama.

His own invention.

See the chapter in this thesis on "Translation in Translation: Caste. Colonialism. Nationalism in Princely Mysore" for more discussion on this text and related issues.

Chapter Three:

An elaborate discussion of canonization of this text is taken up in another chapter.

See the discussion on this by Partha Chatterjee in his Nationalist Thought and the Colonial World: A Derivative Discourse? (1985) and also the chapter "Whose Imagined Community" in Nation and Its Fragments (1993a) where he establishes the difference between western nationalism, which was popular and Indian nationalism, which was elitist in its attitude.

See on the question of language and colonialism Cohn (1985) and (1997), Sudhir P (1993). And also on the economy of language under colonialism in Western India see Naregal (2000). Another note has to be added here that scholars like Sudipta Kaviraj and Veena Naregal are aware of language-based identity formation during the colonial period on the languages, they have worked, Bengali and Marathi respectively, but the language-based identity has soon given way to a pan-Indian national identity. I shall take up this point in the concluding chapter of this work.
Kaviraj has analyzed the question of identity and language but the thrust of his work has been to understand the question of language in the context of colonialism and nationalism. His focus is on Bengali identity formation.

It is also variously called as Vachana movement, Basava movement, Lingayat movement etc.

What was the need to consider it as literature in 20th century is a different story altogether. Three are speculations that it is part of a move to integrate Lingayats with Kannada movement in the mid 20th century, but needs to be substantiated yet.

" For an argument of this sort see Shankara Bhat (2000).

The names of books and other details are taken from an article on Assamese literature for Anthology of Indian literature by Maheshwara Niyoga (Niyoga, 1983). I have used the Kannada translation of this article.

I use the word pre-modern instead of the words like pre-colonial and traditional used by others, for example Kaviraj whom I quote below uses the word traditional community (see the following quotation and pre-colonial word used in his other article. Kaviraj, 1989: 40). I use "pre-modern" because 1. Tradition is a modern construction and to name something as traditional is to inhabit the space of that construction. 2. Though it is through colonialism that modernity appeared in India, colonialism and modernity are not inter-changeable. Also even in Europe the community that existed before modernity was also one without maps and enumeration (see Anderson. 1983). Even if we assume vice-versa, that is, that it is modernity that bred colonialism then also they are not interchangeable.

Also see Kaviraj (1989: 39-41).

Bankimchandra Chattopadhyay is one of the early Modern Bengali writers, who is often studied as the first writer with nationalist moorings.

As an example of such writings I here give just the books that are published last year, K.V. Subbanna’s Kaviraja Maarga Mattu Kannada Jagattu (Kaviraja Maarga and the Kannada World) (Subbanna, 2000), Jayaprakash Banjagere’s Kannada Rastriyate (Kannada Nationalism) (Jayaprakash, 2000) and also some of the essays in Rahamath Tarikere edited Kaviraja Maarga: Saamskritika Mukhamukhi (Kaviraja Maarga: A Cultural interface) (Tarikere, 2000).

Some of these facts and figures are taken from the book Srirangapattanadalli Mattu Suttamuttalalli Christa Dharmada Ugama by Anthappa I (1994).

Roughly two kinds of missionaries can be seen during this period. Some missionaries thought if they first convert high caste people the rest will follow them, and accordingly they dressed themselves like Brahmin sanyasis. The other group of missionaries was called Pandari Swamis, who dressed like the OBC sanyasis and mainly worked among lower castes as they were more vulnerable to conversion.

For them it was a nightmare to pass the native language examination. If we look at the archival materials of colonial administration at Fort St. George, we commonly encounter petitions by trainee administrators to extend time to pass the native language examination.
This information is based on an article written by Sham in Kannada Nudi (Vol.29, No. 2) which in turn is based on an article written by Priyaranjan Sen in Calcutta Review (May, 1942).

Another spelling is also used for Fr. Cinnami, i.e. Fr. Sinnamo

Kesiraja’s Shabdhamanvarpana was a 13th century text. It is said that he is a Jaina writer, but in his text we find borrowings from Hindu mythology and also naming certain vrittas after the names of Hindu gods such as Shiva. So people have tried to call him also a Shaivite but as his king was a Shaivite, it is natural that he might have tried to please him by such acts.


Another spelling for Srirampur is Serirampoor.

Sarvajna was supposed to be wandering poet who might have lived in 17th century. It is said that his poetry has elements of both Shaivism and Vaishnavism. One of the researchers on Christian missionaries in 17th century opines that he might have converted to Christianity at Srirangapattanam, but he is not sure about this, see (Anthappa, 1994: 185-197).

This essay is included in English version, in the English translation of the book Hermann Moegling (1997) written by Dr. Hermann Gundert in 1882.

Vachanas are sayings of Veerashaiva cult followers, which came as a reaction to orthodox Brahminism in 12th century. Basava spearheaded this movement which later converted itself into a cult and now has become a caste within Hindu religion.

Vaishnava Bhakti literature that was popular since the middle ages.

A form of Folk play but with classical movements performed in Coastal region of Karnataka.

Some of the texts in this genre are:

1. The Last Seige of Seringpatam: An Account of the Final Assault: May 4th 1799. Of the Death and Burial of Tippu Sultan; and of the Imprisonment of British Officers and Men; Taken from the Narratives of Official Present at the Seige and of those who Survived Their Captivity compiled by Rev. E.W. Thompson (1923).
2. Tippoo Sultan: A Tale of the Mysore War by Meadows Taylor (nd)
3. A View of the Origin and Conduct of the War with Tipoo Sultan; Comprising a Narrative of the Operations of the Army under the Command of Lieutenant General George Harris and of the Siege of Seringapatam by Lieutenant Colonel Alenande Beatson in 1800
4. A Narrative of the Sufferings of James Bristow belonging to the Bengal Artillery During Ten Years Captivity with Hyder Ally and Tipoo Saheb by Bristow (1794)
5. A Review of the Origin, Progress and Result of the Decisive War with the Late Tipoo Sultan in Mysore by James Salmond (1800)
6. The Captivity, Sufferings and Escape of James Scurry, Who Was Detained a Prisoner During Ten Years in the Dominions of Haider Ali and Tipu Sahib by James Scurry (1824)

The details of these writings are collected from various sources.
The Kaifiyats related to Karnataka are now available in a book form, see Karnatakada Kaifiyattugalu (Kannada) ed. M.M. Kalburgi (1994).
Devachandra later added a few more chapters in praise of the Mysore king and read out the text to the Queen to obtain some favors.
On the survey of Nepal, Assam and other regions of extreme north, see the chapter "Misinformation and Failure on the Fringes of Empire" in Bayly C.A. (1999)
Even today these volumes are seen as sources of information for people working on the colonial history of Princely Mysore or of Kannada speaking regions than as a certain form of colonial discourse, which tried to represent the orient in a particular way.
A Queen who fought the British Army against their policy that adopted children had no right to rule.
There were nearly 21 small such princely states in Kannada speaking regions. The Kannada speaking region of Bombay presidency was called then Southern Maratha Country.
See "A Selection of Canarese Ballads" in Fleet (1885), (1886), (1887). (1889), and (1890).
See for more detailed information on use of Kannada in British Administration, Banakar(1986).
Kannada University was established here in 1991 for the same reason.
The word diglossia is used to refer to two varieties of a language but Kaviraj uses it to refer to the use of two languages within a nationalist language economy. I have used the word diglossia in the sense Kaviraj uses it, though bilingualism is the technical word for such a situation in linguistics.
Kattu means, construct, fix, boundary, rule. I think this is used in all its senses here.
This point about the language of Srikantia being the upper caste language of Mysore regions is also pointed out by H.S. Raghavendra Rao (1995)
It would be interesting to work on Bandaya - Dalit notions of Kannada community to see how it is different from the one fashioned by nationalist elite like Srikantia.

**Chapter Four:**

72 Sirigannada is Kannada with the adjective rich.

This tribute to Srikantia is in Sonnet form. It is interesting to look at the emergence of Sonnet form in Kannada in the context of colonialism and nationalism. The present collection in which this sonnet appears was published in 1934 and it is the first collection that comprises only Sonnets. There were others who had written sonnets before like K.V. Puttappa and Narasimhachar. *Malara* makes interesting reading in terms of analyzing the literary situation that existed then in Mysore. Some of the sonnets at the beginning of this collection are about the then existing literary situation in Kannada. They are addressed to Kannada literature in general, to elders who criticize the new kind of writing and also to youngsters who are coming up. This collection also addresses a few stalwarts of literature like Shakespeare, *Kalidasa*, *Kumaravyasa* (Kannada poet) along with B.M. Srikantia. Bendre and *Shivarama Karanth*, who were writing in the new mode and were contemporaries of *Masti* Venkatesh Iyengar.


75 Dasa literature came as part of Vaishnava movement after 16th century. Kanaka Dasa and Purandara Dasa are the main exponents of this genre. It continued till the 20th century.

6 According to Havanur this hand prepared text is still available in United Theological College Library, Bangalore.

77 This suggestion is made by Srinivasa Havanur (Havanur, 2000: 369).

78 R. Narasimachar dates it as 1873, but Havanur says it cannot be earlier than 1879, as it includes poems from the Kannada translation of *Shakuntalā* by Churamuri, published in 1879.

79 Parts of the poem are quoted in (Havanur, 2000:378).

80 Excerpts of the poems are quoted in Ananatanarayana (1991: 46-60).

81 *Arati* is a religious/auspicious ritual wherein a light is used to welcome or worship god or someone.

82 The one who had translated *Shakuntala* into Kannada.

83 Mystic poets, a detailed list and analysis of most of these poets are given in Dharwadkara, 1975: 107-184).

84 Halasangi is a village in Bijapur district of Karnataka. It is a very remote village that had only a small number of people who were educated up to the mulki exam (7th standard) during the early 20th century.
Gadhadhara must have been a pseudo name of the writer. This poem "Prasanindakange Katuvari" (Scolding the abuser of Alliteration) is quoted in Ananthanarayana, 1991:41.

I am using the male gender pronouns consciously as we hardly find any women poets.


8 This poem is quoted in Havanur, 2000: 394-395.

9 This poem is quoted in Havanur, 2000: 395-396.


The reason for changing the name is interesting. There was a big debate during the period about the correct form of the word Karnataka, whether it should be Karnata or KarNata. It is known as naNa controversy! Unable to resolve the issue, the name was changed to Kannada Sahitya Parishat by Srikantia.

I am using the term modern in the sense of denoting a time period. So I have used the term non-modern to denote the period prior to modern.

3 See Javaregowda (1970) for the efforts of Mysore University towards rejuvenating Kannada and Karnataka culture.


95 See Joshi (1998) for British novel in India; and Padikkal (2001) for the emergence of Kannada novel and the reading public.

96 See Hosagannada Arunodaya (Havanur. 2000) and Hosagannada Sahityada Udayakala (Dharawadakara, 1975).

7 These reviews have been edited in Appendix -2 of Panditaradhy's book. The magazine Swadeshabhimani April 11, 1919 has listed the book in the section "accepted for review" saying that in the next edition the book we will be reviewed. A review appeared in Kannada Kogile, July 1999, Vol.4, No.4 , P. 103:104. Another review appeared in Kannada Sahitya Parishatpatrike, October 1919. P. 185-186.

8 Dravidian refers to South India in general and specifically to the non-Aryan race. here it is used to refer to Kodavas.

19 Purushartha are the goals of life and the vedic texts have identified four of them as important for the life viz., Dhanna (Being religious), Artha (Material aspect of life), Kama (Want, desire) and Moksha (escape from the cycle of birth).

See Naregal (2001a), "Figuring the Political as Pedagogy: Colonial Intellectuals, Mediation and Modernity in Western India".

101 Today the influence of Sahitya Parishat is not so all-pervasive with alternative institutional structures coming up for the sake of Kannada language and literature. But during those days it was very crucial for the issues which dogged Kannada language such as Re-unification of Kannada speaking regions. This year (2002) Dr. U.R. Anantamurthy, the Jnana Peet Awardee was the Chairperson for the conference.

102 This wish of B.M. Srikantia seems to have been fulfilled in the 1980s, when Muslim writers started writing in Kannada. The critics, who were shaped by the
sensibility created by B.M. Srikantia, hailed it as expanding the horizon of Kannada literature as they brought experiences of Muslims into Kannada for the first time. Also it is apt to remember here that B.M. Srikantia translated Mohammad Abbas's *Islam Culture* into Kannada as *Islam Samskriti* 1948.

Usually *kula* is used to refer to *clan*, but here B.M. Srikantia is using it in the sense of caste. Thus caste becomes a category that can also be used interchangeably with clan like categories.

Gotra denotes lineage of a particular clan and is normally used to refer to subcastes or sects within a subcaste.

*Bharatambe* is the goddess of India and literally means mother India.


This information by V. Seetaramaiah is based on Srikantia’s introduction to the collected version (Srikantia, 1983: 57).

A similar opinion is articulated by Viranna (2001) about B.M. Sri's patriotism. His main contention is that the leader of the Navodaya movement in Kannada is not B.M. Sri but Panje Mangesha Rao. Similar discontent about giving exclusive importance to B.M. Sri has been aired in Nayak (1988).

This article is in English. I have left unchanged the transcription of names, which are not consistent with my transcription of the same.

It is similar to the argument that Bhashanthara Vairy makes. I have discussed this issue of translation and transcreation (adaptation) in the next chapter “Translation in Translation”.

*Coronach* means elegy in Ireland and Scotland.

I have used *English Geetagalu: Mula Angla Kavanagaldige* (English Geetagalu: With Original Poems) as the source to quote English poems, See Srikantia, 1985 for details.

This modification is also pointed and commented by Ramachandra Sharma in an article. But he cites it just as the best example of good translation. He has translated the Kannada version back into English thus:

> Oh, where in hiding
> Is the tenderness
> Of the noble faith.
> And where, the compassion
> Of the noble clan-
> Only the burning one knows! (Ramachandra Sharma. 1985: 72).

We can clearly see here that Ramachandra Sharma instead of trying to draw our attention to the factors that shape the politics of *mediation*, by translating Aryan religion and Aryan people as "noble faith" and "noble clan" respectively, tries to hide it by mediating it back into English in a different way.

See for modernization of Hindu religion or construction of Hindu religion during colonial period essays edited in *Dalmia* and Stietencron (1995).
Though Srikantia had translated one or two Tamil texts into Kannada, none of them were published. And the scripts have been destroyed over time and only some pieces remain.


It would be interesting to analyze all these writings that have come up on Vijayanagara Empire during this period.

Bhuvaneshwari Devi is equated with mother-Kannada in the 20* century writings. Bhuvaneshwari Devi is a goddess in Hampi.

119 See Manor (1977) for this event and the immediate reason for it. But the immediate reason alone cannot explain the coming together of Backward class movement leaders and the Congress party, as till then Backward class movement was accusing the Congress of being a Brahmin group. This aspect is yet to be researched.

Chapter Five:

In another seminar in August 1999 organized by the Kannada Language and Literature Department of Kannada University on Kviraja Maarga - the first available Kannada text, a treatise on literature and language- most of the speakers echoed a similar opinion that Kannada texts though inspired by Sanskrit texts are not translations but recreations, through which Kannada tries to negotiate the hegemony of Sanskrit on it. The speakers who aired their views on this issue were again K.V. Narayana, Basavaraja Kalgudi. Ki.Rum. Nagaraj and K.V. Subbanna. Some of these papers in English have appeared in the special issue on Kviraja Maarga of Aniketana (1999, Vol. X-4, XI-1).

1 There are as many as 29 such translations of stories of Shakespeare’s plays published in Kannada till 1968. And quite a few of them are not direct translations from English but either from Bengali or Telugu.

12 These details about the family background of M.L. Sreekantesh Gowda is as narrated by Hakki Gowda of Desha halli in 1970 to H.K. Rajegowda, who has edited the complete works of M.L. Sreekantesh Gowda (Sreekantesh Gowda, 1974). But an article written by H.K. Rajegowda in 1995 gives a different kind of background (Rajegowda, 1995). According to this article by the same author the forefathers of M.L. Sreekantesh Gowda left Nagamangala during 4th Anglo-Mysore war fearing the atrocities that might take place when the combined army of Marathas, Nizam and British pass through Nagamangala. This article says that Linge Gowda, the grand father of M.L. Sreekantesh Gowda studied in a Christian missionary school, as suggested by the Ayya of Lingayat Math of Keregodu near Desahalli. Thus Linge Gowda got English education and he was a favorite student of a Christian Father.


I have not crosschecked the veracity of the author of this history book. Name of the author is mere transliterated from Kannada as provided by M.L. Sreekantesh Gowda in his preface.

This is in spite of a few enthusiastic Vokkaligas trying to reprint his writings and organize seminars on him in the 1970s and in the 1990s. A few faculty members of Institute of Kannada Studies in Mysore University formed a committee and with the active support of few Vokkaliga Community members were able to bring out the complete works of M.L. Sreekantesh Gowda. In 1995, again the same enthusiastic members organized a seminar on Sreekantesh Gowda's contribution to Folklore.

Poetry written by mixing both poetry and prose; A prosody specially found in Kannada literature from the beginning.

Poetry written in stanzas of six lines.

See an article on him by D.V. Gundappa "Basavappa Shastrigalu" (Kannada) in Gundappa (1996:336-338). See also the collected works of Basavappa Shastri (1977).

Here when I say "caste-class configuration" I am not using it as an ahistorical, unchanging, reified category; it represents a certain kind of cultural capital and material position that comes with it in the then context of Mysore princely state.

Actually this sentence is taken by the critic from Sreekantesh Gowda's preface to Pratapa Rudra Deva (1895 (1974: 10)).

It is to be noted that this positive comment about the language of translation is only of Pramilarjuniyam of Pratapa Rudra Deva. In feet Ramachandra Deva points out that the use of New Kannada and Old Kannada respectively for prose and poetry is improper in Pratapa Rudra Deva (1993:47). But he quickly adds that this is the problem of finding a suitable form for Shakespeare's blank verse in Kannada and this was faced by almost all translators till mukhachandassu was discovered for that purpose. He says that pioneers like Sreekantesh Gowda were in search of such a form.

I am not going to offer here my comments with regard to mixture of old Kannada and new Kannada, i.e.; old Kannada for poetry and new Kannada with rural/rustic language for prose/dialogues as the issue has been dealt with separately in Chapter 3.

It is a reference to a verse in Kumaravyasa Bharatha, where the poet explains why he has not written his epic on Ramayana. He says that the Phaniraya (The snake - a reference to the myth that the earth is standing on the head of the Snake) is already burdened with many Ramayanas and he doesn't want to burden him more by writing an epic on Ramayana. M.L. Sreekantesh Gowda's claim is that if we make proper changes to make it new, it won't be a burden to Phaniraya, in fact would be a positive addition.

Ramachandra Deva also identifies it as the one of key texts on translation in Kannada (Ramachandra Deva, 1993:44-46)

When I say pan-Karnataka, there was nothing like that then, it was still in the making. A certain kind of Kannada nationalism was getting evolved at this point of time. In feet these theatre companies played a major role in it.
For more details on the situation of Kannada theatre during this period see Ranganath H.K. (1982).

In K. Vasudevacharya’s translation of *Merchant of Venice* as *Surata Nagarada Shrestiju* (1929) the Jew - Shylock becomes a Maarvadi (the merchant community, that has settled down in South India but originally belonging to Gujarat and Rajastan).

Saraswathi is the goddess of learning, so Sreekantesh Gowda uses it to name the girls who are getting modern education.

Dr. Sreenivasa Havanur, a well-known historian of Early modern Kannada literature gave this suggestion to me. And he also helped me with the type script copy of the preface of the book.

I have not been able to look at the book. All page references here afterwards to this preface would be based on the typescript provided by Dr. Sreenivasa Havanur.

I have not been able to trace the details of the book Shivaji. there are other books on Shivaji, which have been translated from Marathi, and other languages but they are after 1915.

Hittu is the staple food of Mysore people, made out of Raagi. It acquires a generic name - food in this context.

*Sana Kala Shaale* literally means The School of all Arts; he is using it to as an equivalent to University. And Chenna Pattana is an old name of Madras.

Literally means money for Brahmins. Here it means some where you will get a job of around Rs. 25.

Arishadvargas are bad emotions in a man and six in number like *Kaama* (sex/desire), Khrodha (Anger), *Moha*, Mada (Pride), and Maathsarya (Jealousy). Kumara *Swamy* is the lord of these emotions.

Chapter Six:

*Ulsavamoorthy* the idol that is taken-out in procession from the temple once a year or whenever there is a need, and represents the installed idol that is in the temple. Here Venkatarao, is using it to denote that the concrete manifestation of the world to us is visible only in the notion of India, and in-turn the manifestation of the essence of India and access to that is possible to us through Karnataka.

For the relationship between Hindi language Nationalism and Hinduism, see Rai (2002).

Also see Pandey (1990) for the construction of Other in the context of religious communities and communalism in colonial India.

See for his complete collection of novels Galaganatha (1999).

The early phase is a kind of cultural nationalism, where the West is seen as a single entity and the second phase is marked by the entry of Gandhi and the knowledge derived from Marxism, indicating a refusal to consider European modernity as a homogenous process.