“Pita rakshati Koumariye, Bharthra rakshti Yavvne Stavire rakshasiti putracha Na Stree Swatantramahryanthi”. (Manu),

Manu the setter of code of conduct for Hindu society exclaims that,

Woman is protected by her father in infancy, by husband in youth and by children in old age. She has no freedom of any kind. The above words have been practically practiced in Indian Hindu orthodox society. All through the ages she has been confined to home. The ever obedient and ever-suffering Sita who ended her life in self immolation remains the dominant feminine archetype. The dharma of the Hindu woman has always been ‘not to exist’. So to a modern Hindu writer the ideal Indian woman is the one who states categorically; “The metaphysical nothingness of woman can hardly be divorced from the social reality of the Hindu caste hierarchy in which woman is always a low caste, a Sudra as the Bhagvad Gita enjoins,’ and consequently has no right to renounce the world”. A limitation is imposed on woman even for attending her family function. They made her an idol of Gruhalakshmi symbolizing the
prosperity of home. She is Sahadharmini identifying herself with the dhrama of her husband, who is her master. As K.D Kurtkoti said, “Virginia Woolf was also aware of the fact that the actual act of creation was a result of the combined effort of the masculine and feminine principles. The artist, whether a man or woman, has to be, she argued, androgynous to reduce a work of art. Most of the women, she thought, who are easily available to men”.2 This long tradition of male-dominated thinking is one-sided. In the past, woman played a vital role in the development and growth of civilization. Agriculture is the main occupation of mankind. Thousands of years ago the ancient man lived under the shade of trees, ate sweet roots in the forests. When man learnt hunting, women discharged household activities along with rearing children. She lived under the care, concern and control of male partner. Motherly rights and earning were controlled and directed by man. Woman stood for patience, obedience, forgiveness and tenderness. Lack of education and exposure made her a prey to this injustice. There have been several ups and downs in the status of women. In the past she was not allowed to be educated. There was a belief that a married woman would lose her spouse if she tried to become literate. Before and after the Vedic period, during the times of the Buddha, Mahaveera and others she was not treated on par with her male counterpart. It is for the first time in
the history of women, the Vachana writers in Karnataka of 12th century treated woman as equal with man. Akka Mahadevi a saint poet of 12th century is an emancipated soul. She refuses worldly life and its pleasure. The discard of worldly husband led her to seek the divine. She is the first woman poet of Karnataka who has given expression to many of her feminist feelings in her vachanas. Her vachanas are called counter cultures. An eminent Anthropologist Jaques exclaimed, “Counter cultures are more ambitious. They tend to be complete as the collective heritages of the main stream societies. They are not only alternative world and value system, they are also alternative ways to organize interpersonal relationships and alternative ecological adaptation of man in his natural environment”.³ Akkamahadevi came out with her refusal of acceptance, which is said to be the first revolt. She said, “Put all the men into fire”. This is the first rejection of the male domination in Kannada literature. Later on, in the 18th century Sanchi Honamma, an employee in the palace of the king of Mysore wrote poetry, through which she expressed her inner fury as a woman. Through her writing she seems to be like a typical Indian woman with all her devotion, humanity, simplicity . According to V.P Rao “...she is to be worshipped and also to be burnt”.⁴ In her Hadibadeya Dharma, Honamma writes the guidelines for the woman.
Though Sanchi Honamma did not write as a feminist, the female consciousness is certainly marked in her poetry.

"pennallave tumma paddeda tai
pennallave poredavalu
pennu pennedeke bilagalyuvaru
kannu kanada gavilaru".

(Isn’t it a woman who gave birth to you?
Isn’t it a woman who brought you up?
Those who looked down upon women are blind people)

Men have every advantage. They denied the female equal status with them. Honnamma, though, not familiar with feminism, she tries to reveal the limitations imposed on woman to her family functions though she is responsible for their birth. Her existence is like a dependence syndrome. Simone de Beauvoir thinks, "The situation of woman is that she is a free and autonomous being like all creatures-nevertheless finds her living in a world where men compel her to assume the status of the other".  

Both Akka Mahadevi and Sanchi Honamma are self-conscious writers. It can be found in their writing. They wrote about women in general, their rights, their dreams, their problems and their sufferings.

They are general members of the society, but only a feminine version. The
early women’s labour was to fight for equality. The writing of these early poets laid foundation to the feminist movement of the later 20th century. A female myth was created by the sanatana Hindu society that provoked women to think, speak, write and evaluate the conditions, which are fully their environmental. By the end of the 19th century and the beginning of the 20th century the Kannada women writers assumed a new dimension. There is no doubt that these writers are genuinely feminine in the sense that they present exclusively a woman’s point of view, her ways of tackling the problems of life and her form of freedom. But these Kannada women writers did not present the spiritual or intellectual crisis of a woman. Most of them concentrated on the problems of marriage and problems of social injustice. In general, women writers of Kannada can be divided in three phases.

First phase of women writers

The first phase consists of the early women writers. Who had an experience of a wonderful tradition of India. Vakati Panduranga Rao pointed out, “We worship what we kick and vice-versa. The stone becomes Shiva; the cow becomes the Mata; the slave becomes the divine mother. Probably there is an under current of feudalism in us that can only make us look up and look down, but not look at. So it is with the
Indian woman. She is great mother, the crown-root of our family tree and so logically lies under the ground in mud and darkness. She is to be worshipped and also she is to be burnt".6 Usually the focus is on the inner and outer crises of a woman's life. All the women are ugly and undesirable and are unceremoniously lumped into a realistic sketch. Poets like Akka Mahadevi, Kanthi, Sanchi Honamma, Harpanahalli Bhimavva etc, all have tried to expose the condition of their contemporary women through their writings. The fact is that the operative ideology of our sanatana Hindu social structure was dominated by the male. That has been a part of the traditional society. The issues like the economic and social inferiority of woman and her simultaneous elevation in the form of mother, are basically subject to ideological mystification.

The Second Phase Women writers

They are called middle class writers. The female myth came under certain pressures when a new middleclass began evolving from the inner cases of the sanatana Hindu social formation around 1950, when an alliance was struck between this class and colonialism. What is significant is that the social aspirations of this middle class, in many ways, were new but there were hardly any changes in the ideological sphere. The Second
phase women writers witnessed a cultural shift. The younger generation writers like Smt. Shantabai Neelgar, Tirumalamba, R. Kalyanamma, Saraswathi B. Rajwade, Shamaladevi Belgaonkar, Jayadevitai Ligade and others belonged to this second phase. These writers wrote about the woman, who was confronting the social problems of her time. Emphasis on virtus like affection, goodness, kindness and divinity was continued to exist. The women characters of the women writers were not capable of rebelling against social code. In second generation short story writers, novelists, play write and poets have emerged. The new generation writers, Anusuya Shankar, Kathyayani H.S., Geetha Kulakarni, Savithramma H.V, Shanthadevi Kanvi, etc, flourished as serious writers and contributed much to third generation.

The writers of second phase are concentrated on the subjects like purity, child widow marriage, widow problems, problems of carrier woman etc.

The Third Phase Women Writers

According to the history of Kannada literature the third phase of women writers starts from 1930 onwards. It is probably in the third phase writers began writing along with Rabindranath Tagore, Bankim Chandra Chatrjee, Asha Purnadevi and Maha Swethadevi of Bengali literature.
George Eliot, Emily Dickenson, Jane Austin, Virginia Woolf, Sylvia Plath and many others inspired and influenced these Kannada writers. There is a domain differentiation where territories are carefully divided between men and women, which is at the same time intuitive and irrational. The first generation of women writers do not undergo the experience of liberation movement, i.e., the feminist movement of the West. There are two groups of women writers. One group of women writers who are consciously producing literature of women, and wrote about women. The second group is those who have written as general members of the society.

These ideologies will overshadow the writings of the first generation Kannada women writers. Shanthabai Neelagar, a prominent writer of Uttar Karnataka who wrote, Sadguni Krishnabai or Uttama Grihini (Goodwoman) (1912). It was a time when 99% of literature was a translation one. B.Venkatacharya, Tammaji Narayan Aminabhavi, Venkatesh Kuradi, Ramachandra Trayambaka, Karpura Narayan, Siddalingappa, Revanappa Sabrad and many others were the prominent translators. History and mythology are the two disciplines that supplied material to those writers. Shantabai Neelgar’s first social novel was Sadguni Krishnabai. Dr. Betageri Krishna Sharma commented, “It is a story of joint family. Among three brothers Vinayaka is the youngest.
Krishnabai is a wife of Vinayaka. While traveling to a foreign country his boat was capsized. Widow Krishnabai survived in a hope that her husband would come back. Due to her optimism and goodness, Vinayaka surprisingly comes back and the family reunites. It was just the beginning of women’s writing. The novel was not technically rich; Smt. Neelgar selected a social theme. The novel is not feministic, but pro-woman attitudes can be traced out.

Then, another woman writer of the third phase was Tirumalamba. She has published her novels ‘Sushile’, Sabbatha, Vidyulataa, Viragini, Vikrama, Nishakanta etc., and her plays. Dakshakanya, Harini, Chandrame, Ramananda, Vivekodaya, Matrunandini, Poornakala, Manimale etc. Some Feministic views are found in these books. Though she was born and brought up in a Tamil family, she learnt Kannada and wrote more than fifteen books in Kannada. Masti Venkatesh Iyengar remarks, “It is extraordinary that women have written books in many languages including English and have achieved success. Women writers in Kannada also contributed much to Kannada people.”

‘Sushile’ is a novel based on socio-familial subject matter. The novel deals with the rise and fall of a happy family. Sushile’s husband Tharanatha has a habit of unnecessarily listening to others. Her neighbor Giriyamma always interferes in Sushile’s family matters which would
cause the destruction of the family. But Sushile's loyalty and good character prevented this destruction. The protagonist of the novel is Sushile. This book of Tirumalamba conveys many moral and ethical codes of conduct for housewives. In the same way certain 'do's and don'ts for women are dealt with at great length. A woman is the central figure of her works. Her characters like Sushile, Sashikale, Poornakala, Chandravadana, Dakshakanya etc., are the moral and model women of her contemporary life. Dr G.S. Shivarudrappa writes, "Through her characters Tirumalamba tried to express the conflict of her present and past. The problems discussed in her works are child marriage, social sanction on women education and tradition and religious control on human beings".

R. Kalyanamma established 'Sharada Stree Samaja' (1913), and provided education for women. Kalyanamma wrote novels on the problems of dowry, child marriage, widow re-marriage etc, which were the social evils of the day. Her novel 'Priamvade' reveals the facts of dowry problems. R. Kalyanamma's social play Nirmale deals with the problems of child marriage and the problems of young women. We can see that the conflict of tradition and modernity is discussed in the novels and dramas. The Notion of the traditional people is that education enlightens women and it strengthens them to protest against the social
evils. This notion of the traditional people is baseless. Education gives new bent to the human understanding.

Kodagina Gouramma, Shamaladevi, H.V. Savitramma and Saraswathi Rajawade, who belong to Karnataka, gave vent to their intellectual thought and ideas. Their way of life and thinking process are different from the former women writers. Smt. Jayalakshmi R. Srinivasan, Shantadevi Malvad, Saraswathi Goudar and others also emerged as first generation short story writers. Kodagina Gouramma was one of the promising writer of that day. Her ‘Punarvivaha’ story on hypocrisy of male widower, whose attitudes was expressed in this story. He admires a woman by calling her beauty queen, he proposes her for marriage, one day the girl herself asks him to meet. She reveals the fact that she is a child widow. The man immediately changed his attitude. The same lady of heaven seems to him like inauspicious, bad omen. “If ever I had known that you had been a child widow I would have never seen your face”. Harshly he utters “I am not ready to do which is not possible in the society. Should I be mocked by others in this society? I am not ready to see a widows face early in the morning”. Gouramma criticizes her contemporary social life through her writing. Artistically she pointed out gender injustice in her many stories. Gouramma has written stores on the problems of child widows. ‘Vaniya Samasye’ is an interesting story of
Kodagina Gouramma. The protagonist of the story Vani is a child widow; she leads a contented life within the boundaries of social and traditional restrictions. When she comes in contact with her friend’s husband Ratan, she feels embarrassed. She set fire to a letter written by him. The story deals with internal conflict of child widow who has been a victim in the cage of love. Even in ‘Ondu Putta Chitra’ Gouramma gives a graphic account of sufferings of a Woman disgraced, tortured by male harassment and domination.

Shamaladevi Belgaonkar’s stories also consist protest to the male domination but they do not have such force as Gouramma’s stories have. Shamaladevi Belgaonkar was a modern short story writer, she sketches the character that rebels against the male. ‘HoouvuBisilu’ collection consist emotions of youthfullness are naturally expressed. In ‘Kantiya Deshantara’ Kanti leaves her husband’s house due to harassment. “Hombisilu” is a collection which has the reminiscence of youthful emotions. In ‘SiteyaSamsara’, Site was disturbed by Neela another woman. This is very good example of interference of other woman in the family. In her ‘DoddammaaNodidavara’. Doddamma cheats Saroja. They showed one man but Saroja got married with a different person. He is none other than bridegroom’s father, instead of Bhaskar who is the actual...
bridegroom. Belgoankar exposed hard realities of the man’s deceiving nature and cunning step mother’s attitude at their orphan children.

Her writing devoid of complexities blends with contemporary beliefs and value in an artistic style.

Jayalkshmi R. Srinivasan, has written more than fifty short stories. Moggu (1943), Deepavali and other short stories (1944) are her collections. Her ‘Maguvina Samashye’, is, different from all other stories. In this story a child does not understand a social duality which the Indian orthodox society practiced. It discriminates that one standard to man and another standard to woman. Even elders cannot convince the children in this regard. She gives example for this embarrassing situation.

Child enquires, what’s - today’s special aunt?”

“Tomorrow there will be a marriage in our house child”.

“my sister’s? Happily asked Prakash. In this life it is not possible for your sister because your brother-in-law had died. The marriage is of your father. The child asked, Why my mother too had died?” The lady becomes voiceless. (P-57-68), Smt.Vijayalakshmi was interested in writing stories on domestic problems, like other contemporary woman writers.

Saraswathibai Rajawade, dealt with various women’s problems in her short stories. Widow marriage, dowry system etc., are the major issues. Ahuthi (1938) and Premavivaha (1958) are her collections. Ahuthi
describes the social and domestic problems. It is a tragic story of a family which believed that they need a male issue to carry the family lineage in future and met with an accident. Only male issue is important to those three people who end their lives for that.

D.A. Shankar rightly pointed out, “like Gouramma she adopted satiric style to criticize the society”10.

Shantadevi Malwad’s, Moggeyamale (1941) and Kumkumabala (1954) are collection of short stories. In Avalabalu the central character is a woman by name Mehara. Though she was married to a rich man later they became poor, She went out to work for family. Family members suspected Mehera’s character. She decided to live independently because she realized her strength. Stories like ‘Rama’ and ‘Tappu Yaradu’, consist of working women’s plight. Women join service to support the economic condition of the family. But people harass her physically and mentally in the working place. She is disturbed in the house. Tappu Yaradu raises the fact that woman is criticized by every one for no reason. Vimala, tries to run the house smoothly but her husband gets angry for every thing, he scolds and beats her. She revolts against her husband’s harassment and goes out, she starts her own life. Here Malawad expresses her view that woman should teach a lesson to the man who neglect them; Shanthadevi Malwad, naturally expresses her views of female revolt in her writing.
Other women writers like Saraswathi Goudar though contributed less, but remarkable in Kannada literary world. In her Alpavirama (1958) Punyasmiriti (1972). She remarks that there is no point in woman's becoming prey to male domination. She attempted to reveal Indian woman's condition in her stories.

Triveni, Katyani Geeta Kulkarni, H.V. Savitramma, B.N. Subbamma, Rajalaxsmi. N. Rao and others of the same generation have written short stories based on social problems. M.K. Indira was started her literary carrier as a story writer, 'Ambarada Apsare', Navaratna, Nagabeku, Navajeevana, Spoorti, and Kalpanavilasa, are her short story collections. In 1967 her first collection Navaratna won state level award, this collection consist of 12 different stories. Indira's stories are not restricted to woman and her sorrow. They are entirely different from the stories of her contemporary women writers in subject and theme. Her 'Nema' exposed how women make all possibilities to get children, they believe without issue there will be no place in the Heaven. This is the opinion created by men. Through her short stories M.K. Indira contributed much to Kannada literature.

Feministic thinking of the later phase of 1950 to 1975 includes creative and psychological view. Reformist feelings of past literature change into social and analytical interpretation. This period is rightly
called the age of modern women novelties. 1950-1975, in this particular period more than one hundred women writers have written novels. According L.S. Sheshagiri Rao, "From the last two decades, more than hundred women novelties have written novels." This provides evidence for how women emerged as good writers. Among them some writers take serious subject for their writing and some have adopted the popular form of novel. Among all of them Triveni, glances at life with an analytical view. She has her own ideology. She uses this to question man's domination and restrictions imposed on women. In her novels like 'HoovuHannu' 'SotuGeddavalu', Apaswara, Hrudayageete, Kanankana, Bellimoda, Mukti, Balubelagitu, Avalamane, etc., Triveni crosses the boundaries of woman hood, chastity and other values and proves that a woman's body and soul are above her limitations or barriers. Since the last quarter of the century employment opportunities have been change. As a result there is an emergence of poor and the middle class. The financial crisis leads a women to search for a new avenue i.e., women's independent thinking. Triveni's views are entirely different from other women writers. This may be because of the changed trend in Kannada literary world. She does not follow the traditional views in her writing. 'HoovuHannu' (1953), deals with, the male syndrome which plays dominant role. If a helpless woman tries to live independent life, the
society does not allow her to do so. On such occasion she has to choose an illegal life to lead. Her *Apaswara* and *Bellimoda* are woman-centered novels. Meera of *Apaswara* looses her temperament as she misses opportunity to go for higher education. A child born at that time will not be acceptable to her as she will not be mentally prepared for that. These two contrary happenings makes her life miserable. Indira of *Bellimoda* is brought up in a self-esteemed environment. Mohan goes abroad after their engagement thinking that he will be getting property of Indira’s father. When he returns, Indira’s father gets a male child, and Mohan is shocked at this news. Now he refuses Indira, because the child will be the sole master for all its father’s property. Indira, feels sorry for Mohan’s view and after marriage she leaves him.

Triveni in her novels like *Sharapanjara*, *Sotugeddavalu*, crosses the boundaries of traditional values and places a woman and her views above everything. In *Keelugombe* she expresses the inner furry against marriage. Her *Doorada Betta*, is based on the Psychology of the protagonist Sunanda. A child-widow, Sunanda goes to college. Her brother creates an environment that she never should feel that she is a widow. Sunanda and Sridhar loves each other and they decided to marry. Triveni knows the fact that widow marriage is not so easy in Indian social context. According to L.S. Shesagiri Rao, “Triveni purposefully uses
psychology. It is true that the writers and poets use psychology before it has been used as study of human mind. Triveni cultivates psychological views in her writings and becomes successful. Triveni adopts her own way to write novels. She does not follow contemporary women writers, who are traditional and even some of them are used popular literary form to express their views.

B.N. Subbamma who is known as Vani, has written novels like Bidugade (1955), ChinadaPanjara (1358), EraduKanasu (1960), Mane Magalu (1961), SubhaMangala (1962), AvalaBhagya (1964), Kaveri Madilalli (1965), Anjali (1968), HosaBelaku (1969), Baleyaneralu (1971), Anirikshita (1971), HoovuMullu etc., Among them BalayeNeralu, and EraduKanasu, follow the model of description of the traditional Indian women writers. ChinnadaPanjara and Bale are very good examples for the expression of conflict of the unsatisfied woman. Another well-known woman novelist of Kannada literature is Anupama Niranjan. The novelist adopts a rare logical connection in her writings. Anupama’s characterization and the subjects are unique in quality. Her novels like AnanthaGeetha (1954), Sankoleyolaginda (1954), Swethambari (1957), Nuluneyada Chitra (1969), HimadaHoovu (1966), SnehaPallavi (1967), Akshagange (1969) etc. Express a stress for emancipation. Her novel Kamini portrays the great stress of the need for elimination of conflict,
clash and bossism. It gives vent to the freedom of woman. It also gives a new shape to feminist movement of Kannada literature in Karnataka.

In this same period came H.S. Savitramma's novel 'Mayada Nenapu', P. Mandakini's Honeyaru, B. Bharati's 'Rahasya Bheda' and so on. They deal with the same problems. Arayamba Pattabi also contributed much to Kannada literary world through her novels like 'Kappu Bilupu', EraduMukagallu, Priyasangama, Honganasu, Badukina Bavanegallu, etc. Which are clearly women based. Woman fights to re-establish her right, on her body and soul. In the 80s new ideas and an overall awareness entered in the female world. The world scripts, scriptures and historical writings got new interpretation. The Indian society believes in morality. The society restricted women for doing only certain things. There is no doubt that there are two types of women writers, who emerged in this period. The first type is those who write as women. They are self consciously produced women's literature and Write about women, their rights, dreams, problems, sufferings and so on. The second type is those who write as general members of the society. The literature of this a completely different stuff. There is rejection of male domination. It is leading towards a perverse negation of all accepted moralities. It is usually a woman who plays the central character in their writings. The protagonist is a woman. The inner tensions and external
crises usually take place in the life of a woman. M.K. Jayalakshmi tries to expose men's false establishment, values, absurdities which are framed for women. In her novel 'Mangala Vadya Molagitu' she made an effort to show how an innocent girl like Kamala is tempted by the gift presented to her younger brother on his thread bearing ceremony. She asks her father, "When is my thread bearing ceremony, father"? From her father's reply she immediately realizes the hard reality that this is a male dominated society. It is like a creeper depending upon a tree for support the woman always depending on a man. Man can live without marriage but woman cannot. This peculiarity of the society is clearly identified in this novel.

Sara Aboobakar's 'Sahana' and 'Vajragalu' expose the social evils of her society. She observes that, early marriages in Muslim community is as bad child marriages in Hindu society. Such marriages impose restrictions on women. Polygamy forces Naseema on of the characters of sara to become free and to revolt against the age old torture from male community. She conceives at an young age and poverty compels her to earn her livelihood even during her pregnancy. Her husband marries another woman and loves her in the very presence of Naseema, to add oil to fire. She protests her husband for this. Sakeena, Naseema and Roshani, the three chief characters belong to three generations present a clear
evidence for Aboobakar’s feministic thinking in her writing. Sakeena
knows the tradition and society and decides to take revenge on her
husband who causes her misery. Naseema finds out the way to revolt like
her mother, who prefers long life. Naseema’s revolutionary ideas inspire
Roshini to continue the feministic trend to the next generation. At every
step woman is made to feel insecure and guilty by man. She becomes
subject to his anger. But she hits back and becomes very strong protestor.
Another prominent writer Geeta Nagabhushan’s novel ‘Hasimamsa
Mattu Haddugalu’ gives enormous evidence for woman’s struggle. Lachi,
a low caste village woman suffers a lot in the midst of rigorous system of
the society. Her protestation, though failed is strong.

“Yaak poojari hing nanna kai mutalak hattidi? ninaga
makkalagidra, nanna vayasina momakaliratidrallo?”. (Why priest, why
are you touching my hand like this? Had you begotten, you would have
grand children of my age?). She escapes from a rape. But the Police
seduced her. Kashinatha a young man whom she believes neglects her.
Her husband Bassanni’s behavior makes her feel frustrated. When she
gives birth to a male child, she thinks that in future that child too will
become a man and will takes away a woman’s life. So she decides to kill
the baby. But the conscience alarms her. She feels that he will make her
pregnant again. She takes the ten-day-old male infant and jumps from a
very high place to end her life with the child. She fails in her attempt. She remains unhurt but the child dies. Lachi now becomes a criminal, and the judge enquires her why she killed her child. She replies that, she killed that boy because her husband did not accept the child as his son. She gives such an answer in order to make her husband also guilty in her crime. Dr. Veena Shanteshwar is known as a leading feminist writer of Karnataka. Mullugal (1968), and Koneyadari (1972), two short story collections of her consist of stories of feministic sensitivity. An unmarried woman should have courage to stay away from the marriage and survive. For instance, the protagonist of her Mullugal, finds thorns not only human beings of all the age, categories but among male animals too. At last she decides to overcome these thorns and starts dreaming. The story, ‘HoratuHoodanu’, (form Koneyadari collection) starts with protagonists train journey from Hubli to Pune. While she is traveling in the train, her memories starts haunting her. In most of her stories she satirizes the male who tortures female. Dr. Veena Shanteshwar’s novel ‘Gandasaru’ as the very title suggests is a novel of protest on the male dominant hierarchical society. The protagonist tries to merge into the family atmosphere is refused by Shankar who is her husband. She feels guilty when Ramakant Sindhe her teacher break her relation with Jhon the Irish traveler. Even then she tries to continue the relation ship on account of the love for
physical relationship with him which gives her pleasure. She thinks she has broken all the sexual boundaries, which are fixed to a woman. Dr. Veena Shanteshwar expresses her view in the article, ‘Bandaya Soshane Ityadi’, “Women should protest strongly the evil practices as it is essential for their all round development.” This protest seems to be justifiable as many hurdles are there on the way of their development. In the article it is said that “Dalit and (Protest) Bandaya Movement gave a force to Kannada literary world. It goes even to the huts of down trodden, working woman, agricultural, and many classes of women. Its aim is to bring the people to the main stream. Caste system, gender discrimination, class hierarchy, are all criticized. It is the revolution for the people. It is the cultural revolt” - Writers of this literary movement wants the women writers to revolt against ‘male chuvinism’ and fight for gender justice. Geeta Nagabhushan, B.T. Llaitha Naik, Nemichandra, Dr. Veena Shanteshwar SaraAboobakar, Vaidehi, Bhagirathi Hegade, Kamala Hampana, Ganga Padekal, Kamala Hemmige, Dharani Devi Malagati and many others belong to this movement. Dr. R.K. pointed out that, “The total knowledge of exploitation not only means that, the women should fight against the male domination but also the male exploitation. In this social system the male are exploited by the class system. Now it is necessary that the men and women together should question and
approve that social evil of exploitation”. In this regard the poetry, story, novel and play all responded equally.

In B.T. Lalitha Naik’s novel ‘Gathi’ all female characters stand against this system. The reason for this protest may be their work and economic strength. In feudal system woman has to live in a cage, where as in working class a woman has the same strength. Soni and Chandri argue in front of the elders’ assembly Soni refuses her husband in front of elders and removes her mangala sutra.

Nemichandra exposes male hypocrisy. She makes women to reveal themselves. Her protagonists talk about themselves. In Kappu Moda Belliya Neralu, and Nanadallada Baduku are stories in which the writer deals with it. Women can live without a man and his control. Women have to change their attitude. They are finding solution for their problem only in death. Which is of no use. D. Saraswathi’s, “Eegen Madiri”- is a story against male domination. The Protagonist alone fights against the social sanctions insisted on her. Modern short story writers and novelists are more advanced in this regard. Even modern poetry has evidences of female protest. Vachanas of 12th century and the first phase women writers, as mentioned else where laid foundation to the feministic movement of later 20th century. The women poets squarely criticize male domination. The poets of next generation (old middle generation) like
Tirumala Rajamma, Jayadevitai Ligade, Belagere Janakamma, Shailaja, Belagere Paravatamma, G.Shankaramma, Dr. Vijaya, Hadina Venkamma, M.B. GourammaHegde, HadinaHuchamma, Karveera Shetttra Sangama, Vasanthi Tikkannanavar etc, have tried this in verse form. Most of them are firm believers of religion. It is from their own experience and from the great epics they drew and selected their subjects to write poetry. For this reason most of them have written metaphysical poetry. They concentrated much on their contemporary society and their issues. Some of them seriously regarded the woman sensitivity. The modern literary movement was inspired by western culture Most of the poets expressed their fury, protest through their poetry. Belagere Janakamma is the first modern feminist poet rise the voice against pro-male values in her poetry.

Kasakinta kadeyaithe
Hennu janmau ninage
Ee bhara horisuvudeke?
(Has your womanhood become cheaper
than dust in the house to bear this burden)

Generally, illiterate and oppressed woman is a mother-myth. Janakamma interrogates and protests the fact that the woman meant for their offspring. She uses trees, fruits imagery to highlight her revolt. After the age of traditional songs, the next generation poets' hit back at the
'master culture', which was practical for many centuries. Their subject is changed. Poet’s like Malati PattanaShetty, Muktayakaa, B.T.LalitaNaik, Mallika Ghanti, Hema Pattan Shetty, S. Usha, Vijayadabbe, Dr. Vijaya, Sukanya Maruti, Mahadevi Bandari, Cha. Sarvamangala, Sashikala Vastrad, Anasuya Kamble, Gudibande Poornima, Kavita Kusagal, Gurudevi Huleppanavarmath and so on and many other feminist poets have emerged with new prosperities. Shasikala Vastrad’s Gubbimane is a collection of her poems. It consists enormous life experience.

Hasiyarada ee
Masiyaksharagala
Naduve bettalagutta
Uttasiregaseragu
Jaradante
Kalasa tumbi gudige
Horatiddene
(kavite mattu nanu)
(These letters are still wet
Meanwhile I become nude
I take much care by covering my head with my saree not to fall down
and with the burning lamp
I am going to temple.)

Vastrad expresses woman's dilemma, with all hard realities and she accepts the conditions of the society which insists them. Our burguea culture keeps them insecure condition. All these feelings are exposed by the poet. Woman suffers through out her life for the life which is not hers. She burns herself like a candle, look at this lines.

Evana ramanage
Menada battiyagi
Suttu kolluta
Olage uriyutta
Bisige karagutha
Heppugattutiddeme
(For his palace
Burning like a candle
Burning inside
Melting by heat
Again I am clotting)

Here, Smt. Sashikala Vastrad gives complete picture of woman's life. She compares her to a burning candle, which gives light to others
through burning itself. If man looses his grip of hug over the woman, she feels insecure; she thinks that she is becoming aloof.

B.T. Lalitha Naik expelles the desperate situation of modern woman. Woman’s condition remains the same of the age of Sita.

Bhoomi baite radu  
Nungibidabarade enna  
Ide koogu mathe mathe  
Aranya dhwaniyagutide site  
Badalagilla enenu illi eeginatanaka.  
(Let the earth open its mouth  
And swallow me  
The same cry often rises  
No change occurs her till today)

These poets portray the inner conflicts of the woman. It is important to notice their early surroundings which will give us the clue to their mental formation. The women poets have written against the orthodox, rigid strangling values. Ha Ma Nayak says, “The survey of women’s poetry proves their poetic genius”\(^\text{16}\)

Thus we see that an era of new women has begun in most of the major Indian Languages like Kannada, Telugu, Tamil, Malayalam, Hindi,}

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Bengali etc., simultaneously. Their problems are of different kinds. Probably in the next few decades life will throw up new challenges when her personality will have to become more challenged and sharper. She may yet offer the best solution to the dilemma of women the world over.

The story and novel, of course, in the beginning was a gentle literary form and suitable for woman. M.K. Indira naturally, opted story and novel to express her views. Like many other Kannada women novelists her writings too show some artistic and intellectual characteristics. Most of the novels deal with sentimental love affairs and problems of marriage. M.K. Indira’s writings have feministic elements, though she is not aware of feminism. Unconsciously such a trend has crept in to her writings in those days, and in fact it had not entered Karnataka during her period. Her novels like 'Tegginamane Site', Jatikettavalu, Phaniyamma, Giribale, GejjePooje, and so on have feministic elements.

In 'Tegginamane Site' as the novel proceeds the protagonist’s attitudes are revealed. She is a born bold and adventurous. Site reads the Ramayana, the Mahabaratha and the Puranas and becomes aware of life portrait in the Ramayana and the Mahabaratha. She realizes how women were treated as subordinates and baseless. She says in these great stories, when the wife wants to die at the feet of her husband, he is not here where
is he? What sort of husband he is?, if it were in my case, I would not bother about the person. Geeta Desai observes, “Teggina mane Site’s character is vivid when Annapurnama is dying she is anxious to see her husband. It is raining heavily, even when a boatman fears to venture to take the boat into the roaring river, Site takes the boat and brings Shamanna. The modern women widens their eye lids, when they read Site’s adventure.17” Even men critics praised M.K. Indira’s writings. She never thinks of taking revenge against the male. S.A. Kundapur points out “women novelists thought that men dominate them. But Indira’s treatment of Tegginamane Site is entirely different. The revolutionary nature of woman like that of Site gives pleasure to the reader.18” Pro-woman attitudes are expressed here.

In the story, Jati Kettavalu the widow expelled from the society. The novel exposes the double standards of the high class brahmins. M.K. Indira speaks through her characters in this novel. One can compare M.K. Indira’s ‘Jatikettavalu’ and Thomas Hardy’s Tess of D’Urbervilles, and find some striking similarities. Some sort of positive influence can be found in M.K. Indira’s novel. Tess gives birth to a child outside the wedlock and in the same way Bullamma, a widow gives birth to a child which is intolerable in the Hindu society. But even in Christianity with
relatively liberal attitudes we spot characters like Tess who subjected to unbearable suffering by men.

M.K. Indira gives reference from the Mahabharatha to similar incidence “Like Kunti Yojana Gandhi too gives birth to a child before marriage which is in tolerable in the society.” This is inflicted by the male. But society rejects it.

**Phaniyamma** is the story of a child widow, who is denied of all the feminine rights are forced to become a drudging machine and whatever pretty pleasure she gets is always vicarious. Phaniyamma is a woman in ‘athe’ in the same sense in which the western feminists use the term. But Phaniyamma is no saint and the service that she renders is of a different kind since she is not free from servitude. She never opposes tradition, because this is a story of 150 years before Independence when the society was clumsy and rigid. The clinched fists of male held woman’s throat tightly. Phaniyamma represents Indian rural traditional society. Phaniyamma is like Norha of Ibson’s Doll’s House, silent observer of all changes. But Dakshayani breaks all bondages. When she becomes a widow, she refuses to shave her head. When people forced her to obey, she said,

“I’ll go with you”, she said. “I’ll tell the Swamy all that you did. I’ll, see how he can ex-communicate. If he does, then I’ll drive you all from
the house and live here by myself. What will you do to me? If you try anything, I'll bring un-touchable's into the house.” (P-113)

For the first time a woman breaks all the ties and gives bold answer to the male, who never expected this embarrassing situation in his life.

It is a good example that, the inner tensions and external crises usually take place in the life of a woman. M.K. Indira's novel is to probe into sources of feminine creativity. The novels, although good in their own way, have severe limitations both aesthetically and technically. There is no doubt that these works are genuinely feminine in the sense that they present exclusively a woman's point of view. M.K. Indira who writes of women's experience often brings in some aspects of those experiences that have angered her and roused her strong feelings. All the writings show the world as it appears looks to her protagonist. It is natural that the protagonist is a woman. She shows the world as it appears to a woman, particularly after so many years of silence. Many Kannada women writers have given vent to their feministic views in their works of art. Their contribution in this regard is laudable. Feministic can be seen not only in the works of Kannada women writers but also in the works of other Indian English women writers.
NOTE

3. H. Dundappa (Article) Maddy Kalian Sahityadalli Stree Samvedanegalu. (Kannada Sahityadalli Stree Samvedane Swaroopa. Published, Karnataka Sahitya Academy 1993), p 105
4. Literary Criterion, p. 69.
5. Sushila Singh, (ed) Feminism and Recent Fiction, p. 22
7. This Information collected from 10.1.1979 Interview of Dr. Betageri Krishna Sharma
11. Ibid. p. 96.