INTRODUCTION

'Mudrāmanjūṣa' written by Kempunārāyaṇa is a unique Kannada literary work of the 19th century. The language of the text portraits the linguistic features of the transitory period of medieval and modern Kannada. This is a work worth mentioning from the linguistic point of view.

Even though Kannada literature starts from the 5th century a thorough study of the said literature upto nineteenth century shows that literature in prose are very few in number. The literature in poetry and a mixture of prose and verse (Champu literature) are found in abundance. "Vaddāraḍ' ane" is said to be the first available prose literature. The beginning of the prose literature is usually related to the "Vacana sahitya" according to scholars. But 'Vacana' literature cannot be accepted as prose literature. During the period of Odeyars (the Kings of Mysore) some prose literature were written but most of them are not available now. "Mudrāmanjūsha" written by Kempunarayana is the only significant work available in this area. The poet calls his work as "Champu" (Kempunārāyaṇa kavi mattu kriti - By H.M.Sankaranarayan Rao) but except first poem and one more poem in the end the entire work is purely a prose one.
The changes in Kannada literature over the centuries have made the identification and description of the changes in the language most important. "Mudrāmanjūṣa" is a very rare work that was written in Kannada before the influence of English language on Kannada literature.

The language of Kempunarayana may be called as the language of transitory period. It was the period when the old and the middle Kannada were over and the new Kannada was in the offing. Therefore it is firmly believed that the scientific and linguistic analysis of the said work which is written during the transition of Kannada language will be helpful for future studies.

Though English rulers are found to be bad politically, the literary and linguistic contribution of them is considerable. Scholars like Rice, Kittel toiled a lot for the preparation of Kannada English Dictionary and editing of 'Pampa Rāmāyaṇa'. They made such literary pieces available for the first time in Kannada. They also brought "Mudrāmanjūṣa" hidden in manuscripts of Mysore Kingdom to light. R.C. Stevenson, for the first time published the text in the year 1873, from Wesley press after fifty years of its writing by Kempunarayana.
So far it has seen more than ten editions. On the eve of "Vishva Kannada sammelana" the directorate of Kannada and culture department of Government of Karnataka brought out a edition of this rare book in 1985 and this text is taken for the present study.

1.1 The poet and his work:

The writer of the famous Kannada prose text "Mudrāmanjūṣa" is a Smartha brahmin belonging to Hoysala Karnataka who was a scholar in the kingdom of Mysore Odeyar (1794-1868). The real name of this poet is Narayana sarma. This is confirmed by the last sentence used by him in his campu text in which he says "the work of Nārāyana sharma". In the introduction, the poet has addressed himself as 'Kempunarāyaṇa'. It must be the pen name of the poet. As stated by him the work was completed in the year 1823. Except these details no other informations is available about the life of the poet.

"Mudrāmanjūṣa" is the only work by Kempunarayana. The work has been divided into eighteen divisions. The work 'Mudrāmanjūṣa"', a very detailed depiction of a story containing varieties of situations and personalities. It contains the historical events that took place about two thousand years back, in a country called Magada.
The story of 'Mudrāmanjūṣa' is the story of 'Chandraguptamaurya' who became the king of Magada kingdom by killing his agnates called Navanandas with the help of Chanakya a well-known political expert of bhramin origin. Even though the poet claims that his work is the detailed expression of legendary story it can be noted that the work "Mudrārākṣhasa" of Vishakadatta is the basis for Mudramanjusa of Kempunārāyaṇa.

It is difficult to say whether the story has actually taken place or not in all the details but the story is very popular and is adopted by Baudhāya, Jainā and vaidika literature.

After the fall of Vijayanagara dynasty the literature was completely protected and developed by the Mysore kings. Mummadi Krisnaraja Odeyar who ruled the first half of the present century was himself a poet and encouraged and protected the poets. The work by the King Krishnaraja Odeyar himself is said to be the base for new Kannada prose literature. Kempunarayana was inspired by not only the interest, protection and the encouragement by the king but also due to the company of the contemporary scholars. He presents the drama of "Mudrārākṣasa" in modern Kannada prose as "Mudrāmanjūṣa".

The poet has mainly collected political thoughts from "Kādambarī" of Bhāna, "Nītisāra" of Kamanda, "Shatakatraya" of
Bhartrihari, the poet expresses special gratitude to "Shukraneeti grinta" by introducing his own innovative thoughts, ideas and situation. The poet has given a complete renowned prose to Kannada world from the original story without romance etc.

1.2 Language of the text:

Usually the writing of an author reflects his mental makeup and his culture Kempunarayana was in the association of Sanskrit scholars and was himself a scholar of high calibre. His work has satisfied the scholars in the kings council. First half of the work is full of rich Sanskrit language as the author was highly influenced by the style of author Bhana. The author has not used old Kannada language for communicating the thoughts as done by Muddana but has used transitory Kannada language in such a beautiful way that it is liked by the old and the young alike. The crisis of the transitory period is found throughout the text of the prose. The use of spoken language, charm and beauty of the local dialect, portrait of social life, the style of conversation and the use of the language prevalent during that period have given the work a modern look. Even though the said work of Kempunarayana is critically analysed and appreciated by the great critics like R.S. Muguli, Hampanagarajayya, M.Mariyappa Bhatta etc they have
referred the work as the linking bridge between the old Kannada language and the new one. Usually Muddana is referred to as the father of modern Kannada language. The present study of this earlier work of Kempunārāyaṇa shows that actually the title given to Muddana should have gone to Kempunārāyaṇa.

1.3 Opinions of literary scholars about "Mudrāmanjūśa" :

Given herebelow is the English translation of the opinion of some experts about Mudrāmanjūśa.

"Even though 'Mudrāmanjūśa' is called a modern Kannada prose actually it is a mixture of old Kannada, Kannada of transitory period and modern Kannada".

Mariyappa Bhatta,
Sanksipta Kannada sahitya Caritre,
Bharatiya prakasana Mysore

"Truly speaking 'Mudrāmanjūśa' is the first novel in Kannada. It is the Historical novel in Kannada which came out much before Kannada language was influenced by English literature".

Hampanagarajayya (1983)
19th century Kannada sahitya caritre,
Kannada sahitya parisattu,
Camarajapete Bangalore

"Kempunarayanas only work 'Mudrāmanjūśa' is the beginning of modern Kannada which is evident from the work. It
contains the difficulties and the confusions that are faced at the time of conversion of old Kannada to modern Kannada.

R.S. Mugali (1971)
Kannada sahitya caritre
Usha sahitya male
Mysore

"The era or the period of modern Kannada started when Mudrāmanjūṣha was written by Kempunārayaṇa. So it may be presumed that modern Kannada prose started from around 1820".

S.S. Malawad (1970)
Sahitya sangama
Jayapракasana
Dharwad

"Kempunārayaṇa's Mudrāmanjūṣa may be taken as the beginning of modern Kannada prose".

Harikrishna Bharanya (1990)
Hosagannada sahitya ugama.
& vikasa
Prabasa bidugade Madurai.

"Kempunarayana's 'mudrāmanjūṣa' is very important novel in Kannada .... The period of mummadi Krashnaraja Odeyar is a period of prosperity in Kannada prose literature. A detailed study of this work is to be done".

C.P. Krishnakumar (1971)
Samavesa
Tavem smaraka grantamale,
Mysore.
"Kempunarāyaṇas 'Mudrāmanjūṣa' which was written in the beginning of Mummadi Krishna Raja Odeyar's rule is a very popular text in Kannada prose. It is a representation of modern Kannada. The style of the text is sometimes, of a very high level and sometimes it is equally simple. We find here the confluence of modern Kannada and Kannada of the earlier period.

K. Gopalakrishna Raya (1968)
Adunika gadya sahitya
Kannada sahitya parishattu
Bangalore.

From an examination of the opinions of scholars as given above, we come to know the significance of the text "Mudramanjusa" of Kempu Naryana. Kannada literature is very rich but prose works are very few in it up to the 19th century and 'Mudramanjusa' is one such work with its own speciality. The beginning of new Kannada is identified with the beginning of the Kannada novels. It is considered earlier the first novel in Kannada literature was influenced by English literature. The perplexity of the language reflects the effect of the transitory period when the old Kannada literature was on its last legs and new Kannada was in its dawn. A linguistic study of such a work which has significance of both time and language is the need of the hour.
1.4. Purpose of the study:

'Мudrāmanjūśa' has been chosen for linguistic study because this is the most representative work of the 19th century literary Kannada.

So far the studies have been done on the literary aspects and the manuscripts of 'Mudramanjusa' but none of the studies concentrated on the linguistic aspects of it. The text contains sufficient material to invite the attention of linguistics scholars. The language of this work is of the period between the middle and modern Kannada with a very heavy sanskritised dictions. The work has been selected with an intention of revealing the linguistic insights of the said work representing the language that might have been present at that time. The main aim of this work is to describe and classify the linguistic aspects of the language of the 'Мudrāmanjūśa' in the light of the modern linguistic principles.