



**Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”**

**Form for National Inventory Register of Intangible Cultural Heritage of India**

A. Name of the State

**KARNATAKA STATE**

B. Name of the Element/Cultural Tradition (in English)

**MOODALAPAYA YAKSHAGANA**

B.1. Name of the element in the language and script of the community

Concerned, if applicable

**KANNADA AND ALL COMMUNITY**

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)

**South Karnataka – Lingayats, Devangas, SCs Nayakas etc., were participating this performance Moodalapaya Yakshagana Tradition.**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present

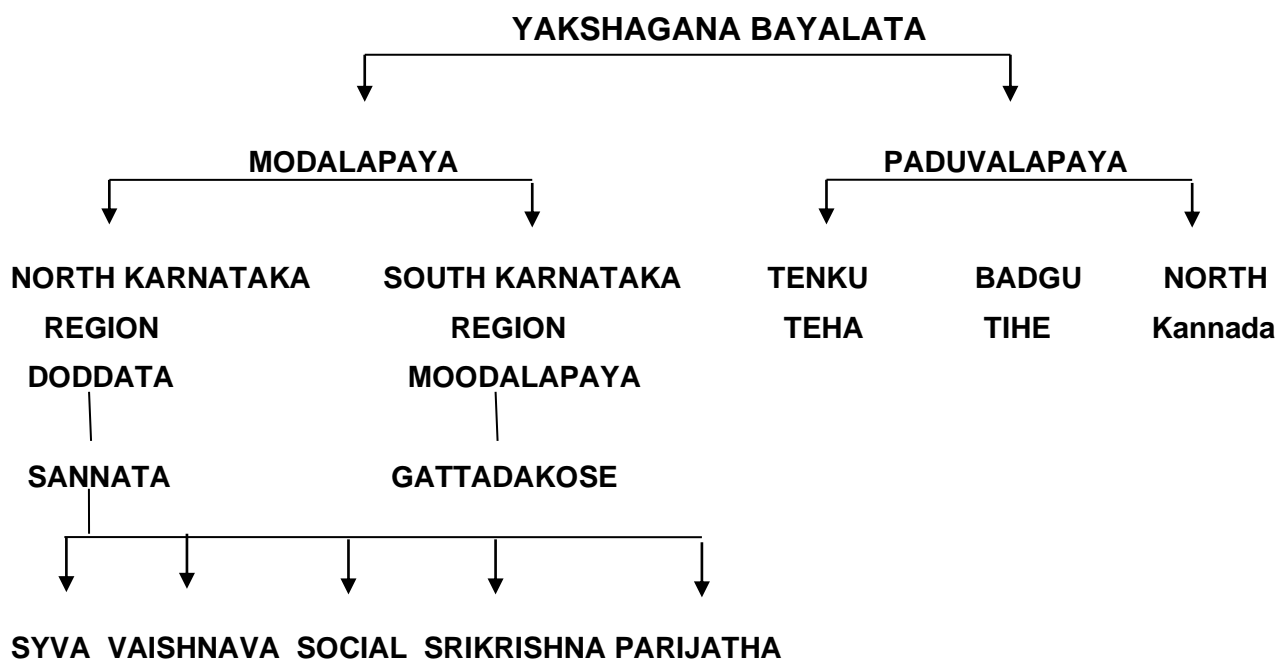
**Tumkur Districts Taluks like Tiptur, Turvekere, Shimoga, Chikkamangalur, Gadag, Bagalkot, Bijapur, Belgaum all most 50% of Karnataka South & North except Karavali, South North Canara – in other states No.**

E. Identification and definition of the element/cultural tradition of the India(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. ( **Yes** ) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. ( **Yes** ) performing arts
- iii. ( **Yes** ) social practices, rituals and festive events
- iv. ( **Yes** ) knowledge and practices concerning nature and the universe
- v. ( **Yes** ) traditional craftsmanship

F. other(s) ( **No** )Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it

**Moodalapaya Yakshagana is an Folk Performing Arts contained Music, Dance Dialogue, Rich costumes makeup according to the character, mainly based on epic story of puranas wars etc., It is can elaborated Art forms were Doddata, Sannata, Srikrishna Parijata, Gattadakose.**



G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

**So Many experts Bhagawatas were Practitioners folk Krishna like of this Art Form, Also Dr. Gi. Shan.Paramashivaiah, Basavarajunalashetty H.L. Nagegowda of Janapadaloka, Janapada Parijatha, Dr.Chakkere Shivashankarar etc., etc., were taken Responsible Role for save this Art.**

H. How are the knowledge and skills related to the element transmitted today?

**“Modalapaya Yakshagana” is divided into Doodata, Sannata, SKP Bayalata crude from yakshagana is purely Folk Art form.**

**The knowledge and skills related to the definely transmitted to the new general by way of deplying these cultural traditional to other cultural events and performance by organising workshops, Training of Modalapaya Yakshaganai children youth of high schools, Colleges and women - like these measures should taken by Government Academics or NGO organisations then this Art will be on line to new generation.**

I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

**Social Functions and cultural meanings should do cultural tradition for community to encourage the Art from to organise seminars, workshops for young is youth generation to know about the field tradition and especially for children because they learn guide in the community.**

J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

**Yes my Projects got that contribution to ensuring visibility, awareness and enclosures dialogue related to the cultural tradition by way of short description method to decrease duration of the shows instruct of whole night performance decrease to 5 to 6 hours with thee out changing main though of subject .**

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition.

**My project contribution or suggestion to this cultural tradition is to decrease the duration of the Moodalapaya Yakshagana performance play from whole night to 6 to 7 hours of the play and dialogues should be simplified to understand the public easily. In Doorsdarshan, DD1, should record these Moodalapaya Yakshagana performances and by the relay public can understand the play easily for these all things the Government, Academies, cultural organization should take participation and cooperation to save this art cultural tradition.**

- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. **Yes** transmission, particularly through formal and non-formal education
- ii. **Yes** identification, documentation, research
- iii. **Yes** preservation, protection
- iv. **Yes** promotion, enhancement
- v. **Yes** revitalization

**Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?**

**In state Yakshagana Bayalata Academy under ... culture Department local Janapada Paishad, Janapada Loka Bangalore, University etc., were trying to safeguard the tradition National level my Sangeet, Nataka Academy should taking safeguard of all types of Tradition But one suggest will be if there should Central Folk & Folklore Academy can**



**Safeguard these all type of cultural Traditions Govt. Should take interest about fairfull.**

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

**Safeguarding measures propose there should be an Folk and Folklore Academy in every state capitals from Central Government of India to safeguard all cultural Traditions of Elements and by good jumb to develop all cultural Traditions with chairperson and members of expert in different Folk categories also. The main stream Folk and Folklore Academy should in Delhi. Just like I grove there should be university of Folk and Folklore in every state then the cultural tradition of that area will found out and experts, Artists and Document action of cultural Tradition courses of Folk certificate Diploma, UG Diploma and PG Diploma by University will help and courses should be Guru Shisya Parampara. This measure will help Safeguarding Tradition.**

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

**In Tumkur .. Major Religion of Lingayathas were participating in this cultural tradition, Gadag, Bagalkote, Hubli, Dharwad some Devangas (near) in majority participating in this Art form. And other all areas all community people also participating But Major people were uneducated persons in Moodalapaya yakshagana Art forms like Bayalata Dodddata, Sannata, etc., Thats why not getting improvements compare to Paduvalapaya yakshagana because it contains qualified and educated people, they were developing the Paduvalapaya yakshagana art well so in Moodalapaya Yakshagana there should be qualified experts Artist and this art should taken in the education department such as High schools, Colleges and for**

**children & young generation can control the declining of Moodalapaya Yakshagana. This my suggestion and Government also take necessary measures for this art combining with the community people.**

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

1) Name of the entity

**Janapada Loka**

Name and title of the contact person

**Dr. Kuruva Basavaraj**

Address

**Janapada Loka,  
Mysore Bangalore Highway,  
Ramanagar – 562159.  
Karnataka.**

Telephone number

**080-27201143**

E-mail

**janapadavidyalaya@gmail.com**

Other relevant information

**www.janapadaloka.org**

**info@jaanapadaloka.org**

**- Janapada Loka consists of 10 Acres of Land established with Janapada Museum, Library, Authentic Folk Materials collections, Videos, CD's, DVD's of Folk Theatre, Folk Performing Arts and Folk Arts details. The fonder of Janapada Loka was Late Dr. H.L.Nagegowda.**

**Janapada Loka Now Started Diploma Courses in Folk and affiliated by Karnataka Open University, Mysore.**

2) Name of the entity

**Karnataka Janapada Parishat (R)**

Name and title of the contact person

**Indira Balakrishna**

Address

**4<sup>th</sup> Cross, Priyadarshini Badavane,  
Bangalore.**

Telephone number

**080-23605033**

E-mail

**janapadaavidyalaya@gmail.com**

Other relevant information

**It is Branch office of Janapada Loka which is located in Bangalore, it is also collecting relevant information about Folk and Folklore and printing of so many books about Folk & folklore.**

3) Name of the entity

**Karnataka Janapada Vishwavidyalaya**

Name and title of the contact person

**Prof. S.C.Ramesh**

Address

**Gotagodi – 581197, Shiggavi Taluk,  
Haveri Dist.**

Telephone number

**91836-2255180 & 080-23504880 (Bangalore Office)**

E-mail

**kjavivi@gmail.com**

Other relevant information

**It is only one Folklore University in Karnataka organizing certificate, Diploma, UG Diploma, PG Diploma, M.Phil, P.hd., courses in Moodalapaya Yakshagana and other folklore studies. The University publishing so many books about Moodalapaya Yakshagana traditional form and other Folklore studies. The University preserving all the details in digital videos, DVD's, CD's and audio method of all Folk Arts and organizing National International seminars and workshop on Folk.**

- 4) Name of the entity  
**Karnataka Janapada Prathistana (R)**  
Name and title of the contact person  
**Dr.Chakkere Shivashankar, President**  
Address  
**21, Pyshya, 10<sup>th</sup> 'A' Cross, Srinagar,  
Bangalore – 560 050.**  
Telephone number  
**9945003029**  
E-mail  
  
Other relevant information  
**Folklorist, Folk Researcher and writer working on Folk & Folklore.**
- 5) Name of the entity  
**Karnataka Janapada Vishwavidyalaya**  
Name and title of the contact person  
**KA.THA. Chikkanna, Chief Executive**  
Address  
**892, 1<sup>st</sup> 'E' Memban, 8<sup>th</sup> Dross, 2<sup>nd</sup> Stage,  
Girinagar, Bangalore – 560 085.**  
Telephone number  
**9448091191**  
E-mail
- 6) Name of the entity  
**Karnataka Yakshagana & Bayalata Academy (Govt. Organisation)**  
Name and title of the contact person  
**Sri.BELAGAL VEERANNA, President / Registrar**  
Address  
**Karnataka Yakshagana & Bayalata Academy  
Kannada Bhavana, J.C.Road, Bangalore.**  
Telephone number  
**080-22113146**  
E-mail  
  
Other relevant information

7) Name of the entity

**National Trust for Computation & Archival of Oriental Media (NTC-AOM)**

Name and title of the contact person

**S.A. Krishnaiah, Founder Director**

Address

**S.A. Krishnaiah, (Expert in Folk & History)**

**Syndicate Member, Karnataka Janapada Vishwavidyalaya, Haveri-581197.**

**No.7-22-C “Sumuka Priya”, Purushothama Nagara,**

**Kunjibettu Post, Udupi – 576102, Karnataka.**

Telephone number

**09741503509**

E-mail

**jiivaka@gmail.com**

Other relevant information

**From this Organisation they are preserving manuscripts, Leafscripts, and old Scripts by the way of recording by photos, Audio, Video & Digital methods about Folk and Folklore culture.**

8) Name of the entity

**Kala mythri Organization (R)**

Name and title of the contact person

**Prof. & Dr.Rama Krishnaiah,**

Address

**Department of Performing Arts (DDM),**

**Kala Mythri Bhavan, Bangalore University,**

**Jnabharathi Campus, Bangalore.**

**Karnataka.**

Telephone number

**09916655880**

E-mail

**drramakrishaia@gmail.com**

Other relevant information

**Dr.Ramakrishanaiah conducting Theatre plays in the form of Moodalapaya Yakshagana namely Dr.Shivaprakas’s “Manteswamy Kathaprasanga”, DR.Ambedkar and other Theatre plays.**

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

**Karnataka Janapada Parishat (R) – Bangalore is doing Inventory work about Cultural Tradition of Moodalapaya Yakshagana Statewise collecting Data Base, Articals etc., to preserve the Cultural Tradition by the method of digital, DVD's, CD's Videos and scripts etc., It is located at 4<sup>th</sup> Cross, Priyadarshini Badavane, Bangalore. And Trustee of the organization Smt. Indira Balakrishna Ph : 080-23605033 and E-mal : janapadavidyalaya@gmail.com**

R. Principal published references or documentation available on the element/cultural tradition (Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

**Karnataka Janapada Vishwavidyalaya, Gotagodi – 581197, Shiggavi Taluk, Haveri Dist. Ph : 91836-2255180 & 080-23504880 (Bangalore Office) kajavivi@gmail.com \_\_\_ It is meant for Folklore University conducting Seminars, workshops & certificate courses in Moodalapaya Yakshagana and also printing Books in this regard.**

Signature: .....

Name & Designation: **RAJAGOAPL.S.**

**FOLK THEATRE ACTOR, DIRECTOR  
& RESEARCHER.**

Address : **Kittadal, Mathodu Hobli,  
Hosadurga Taluk,  
Chitradurga Dist. – 577533.**



# ***PROGRESS REPORT***

**DOCUMENTATION AND RESEARCH OF YAKSHAGANA**

**MOODALAPAYA TRADITION**

**NAME & ADDRESS OF THE AWARDEE :**

**NAME : S.RAJAGOPAL M.A. (Drama), D.F.A., D.F.L.,**  
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**E-MAIL : rajagopalbsk@gmail.com & srajagopala6@gmail.com**

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**ORDER NO.: 28-6/ICH – SCHEME/44/2014-15/11243**

**Dated: 30<sup>th</sup> January 2015**



# **INTRODUCTION OF YAKSHAGANA MOODALAPAYA TRADITION OF FOLK THEATRE OF KARNATAKA**

Folk theatre of Karnataka highlights the rich tradition and culture of the state in dancing. It consists of Moodalapaya Yakshagana, Doddata, Dappinata, Sannata, Dasarata, Rajanata, Radhanata, Sri Krishna Parijatha, Bayalata all these were belonging Folk Theatre Traditions. This form of theatre is also known as “The Village Theatre”. “The People’s Theatre” and “The Rural Theatre”. The folk theatre mainly marks on the past of a nation’s theatre and also forms the basic structure of amateur and professional theatre of urban areas. Folk theatre acts as a live spring and recurrently supplies all the essential ingredients to other forms of theatre. It preserves, rejuvenates and also inspires cultural achievements of the people. It forms the supplies and source resources for the progress of theatrical art. “Real India lives in her villages”, because the village houses the folk with all its “soft green of the soul” of culture, art and tradition. The folk theatre of Karnataka- music, dance and drama, is mainly preserved and protected by the people of villages. Yakshagana and Sannata are some of the prime examples of folk theatre in Karnataka.

## **The Meaning of Moodalapaya :**

Dr. Shivarama Karanth has said that ‘the western coastal area is Paduvalapaya, and the tradition practiced in the eastern part of Ikkeri city is Moodalapaya. “ However, he does not seem to have understood the meaning of Moodalapaya. Superficially, it appears natural to divide in a simple manner the Bayalata traditions of the west and east as Moodalapaya and Paduvalapaya, keeping Sahadri as the centre. To understand the meaning and fullness of Moodalapaya, we need not go to Sahyadri or the coastal belt beyond it. Moodalapaya, is a word prevalent among the folk from a long time in the past. Paduvalapaya is a word artificially brought into usage with a relative meaning. If you ask any person of North Karnataka about the meaning of Moodalapaya, he would answer that it is Bayalata, Doddata or Hire Ata. Dr. Karanth asked the Bhagawatha of Yakshagana itself as Paduvalapaya and put it as the counter part of Moodalapaya. But this is only an intellectual gimmickry, exercised by the scholars of folk studies. It makes it very clear that those who classify Kannada Bayalata into Moodalapaya and Paduvalapaya have not understood the meaning of Moodalapaya properly.

Moodalapaya is the Bayalata tradition of the east, just like the Yakshagana below the ghats in the west. In the eastern part of Karnataka up-ghats, most familiar conventions is of Moodalapaya. In

these words of Dr.B.S. Gadinmutt also, the meaning of Moodalapaya does not become clear. None of them has turned their attention to its arrival from the east. They have haphazardly said that it is a tradition prevalent in the eastern sides of the ghats. There is a lot of difference between the sayings that it is a tradition of the east and has come from the east. If the former tells about the region where it is prevalent, the latter identifies its origin and diffusion abroad.

‘Moodala’ means of the east. Therefore, Moodalapaya is a tradition that has come from the east. The very name Moodalapaya suggests that it is a tradition fostered and honoured by the artistes of the Vijayanagara era, situated in the east, of the present North Karnataka region. They used to call Thirupathi Venkateshwara hill by the name ‘Moodalagiri. Only this statement has grasped the original meaning of Moodalapaya. They used the word Moodalapaya to a tradition that had come from the east. The practice of identifying the bullocks brought from the east as Moodalapaya. ‘Normally the play with a long story, which does not end up even after the light in the east broke is Moodalapaya or Dodddata. Therefore, it is the most appropriate interpretation of the work. These words of Simpi Linganna, that it became Dodddata because it is a Bayalata which goes on upto daybreak, is a wrong interpretation of the word.

The origin of folk theatre is to be found in the religious and ceremonial cult through which primitive peoples of all time have sought to promote the welfare of the tribe by incurring the favour of deities and placating the spirit of evil. The rituals played a crucial role in the folk theatre. Rituals, when analysed, show the effort of the primitive man to invoke the aid of the phenomenal powers to get their assistance in keeping the four-fold fears away from his doors, or to offer thanks when his wishes are fulfilled. There is perhaps no ritual which is not either an invocation or a thanksgiving to an unearthly power. Of the four, the fear of evil (Bhaya) dominated and gave rise to a number of rituals. The ritual was to please the evil spirit (Devva) which was understood to have been causing the evil, or to please its superior power (Deva) which was capable of controlling it. It was natural that the ghost (who in the eye of the folk, would express themselves by hurling an earthquake or a famine or casting a devouring plague), a master of evils was much feared and respected. The state of Karnataka, with its thunderous skies, pouring rains, thick forests and dangerous valleys, intensely feels the presence of phenomenal powers, and so, has been the home of ghost-worship.

Apart from the ritual dance, the folk theatre of Karnataka is also known for dramatic dances. The “dramatic dances” are particularly colorful and impressive because of the costumes and make-up of the

participants. The beating-drum is an inevitable accompaniment with fast and changing rhythms. The real 'dramatic' element is noticed in the dance when the group divides into two camps, one replying to the other either in music or in dance patterns.

It contains Music, Dance, Literature, songs costumes, makeup mixed with Moodalapaya Yakshagana Art form now a days declining Art. Our land of culture behind so many... of cultural Folk Art form Moodalapaya Yakshagana we are losing it. Janapada Loka of Ramanagar trying to save this Art form and organized workshop, Training in this Moodalapaya yakshagana to new Generation. This Art form has its Root vast in 14 Districts of Karnataka, but now there is no encourage to develop this Art Form 500 years ago this Art form born and continuation stage by stage in every village majority uneducated people, labors and farmers learnt the Art Form for entertainment when they were free. So organizations, schools, colleges, young generation, women can save this Art by the co-operation of teachers, MPS, MLA Govt. Academics, culture Dept. other organizations by way of conducting workshops, seminar and training camp trained by senior Guru and Bhagavats experts of Moodalapaya Yakshagana.

The Performance of Moodalapaya are mostly illiterate and unimaginative compared with Yakshagana artists, and to their performance look more physical than intellectual.

Yakshagana of Moodalapaya Tradition, a folk theatrical dance form, deals with themes built around the mythological superhuman personalities, gods, demons and dream lands. Ramayana, Mahabharatha and Bhagavata have provided suitable themes in abundance for Yakshagana. Moreover, they maintain a continuity of the Vedic influence by simplifying into didactic stories, the lofty tenets and philosophical teachings of Vedas.

The Yakshagana of Moodalapaya Tradition which has got the richest tradition among the Bayalatas of North Karnataka, is known by different names like Doddaata (Big Play), Hire Ata (Older Play), Bayalata (Open Air play) etc., But in the districts of North Karnataka like Belagaum, Dharwada, Bijapur, Bellary, Rayachur, Gulbarga, Bidar etc., the most popular name is Moodalapaya itself. (It is popular over South Karnataka too). Moodalapaya was the name used in North Karnataka earlier. Today though different names are used, including Moodalapaya it is more used by the old people than the youth. Perhaps the word may be forgotten in two or three generations. In recent days, after people

began to develop interest in folklore, it has become a practice among the literates to call it Doddata. Not that it is wrong. But it does not have as broad a meaning as the sound that it connotes. The word 'Doddaata' is used only in certain parts of Belgaum, Bijapur and Dharwad districts. Of course, there are reasons behind this. The Dappinatas (Dappu is an instrument), which are called Sannatas (small play) today, were born and brought up in these regions only Especially, belgaum district is the centre of their performing arts. Naturally it has stretched itself along the other districts in border regions. These performing arts became popular during the early decades of the 20<sup>th</sup> century, and soon they gained popularity too. Then there was the need for separating the newly added Dappinatas from Moodalapaya, which has been rooted in the region as the sole by side with a measuring look. Because Moodalapaya appeared to be big with its theme, stage setting, costumes and makeup, and the distinct qualities of grandeur in songs and dances, it was called Doddata. And since Dappinata, with its relative simplicity, looked small compared with Doddata, it was called Sannata. The word Doddata is popular all over the Belgam district, and in parts of Bijapur and Dharawada districts. Therefore, giving it a broader meaning and classifying it as given below, does not look correct :

- 1) Beluvalanadu Doddata – Moodalapya (Of the East)

2) Doddata of Gulbarga region – Thenkapaya (Of the south)

3) Doddata of Malnad (Thipatoor) – Badagapaya (of the North)

Restricting Moodalapaya to Beluvalanadu is still more misleading. There are some other opinions too, of the same tone. There are two types of Moodalapaya – Northern Tradition and Southern Tradition. It does not look right to stretch Doddata to the whole of North Karnataka and say that the Northern tradition itself is Doddata. “It cannot be said that Moodalapaya is the Thenkathittu (Southern style) of the Doddata of North Karnataka.

Questions are asked in the districts of Bellary, Raichur and Bijapur (East) as to what these Doddatas are. In these regions, names like Bayalata, Moodalapaya, Hire Ata etc., are in vogue, though of late, the Dappinata of Belgaum side have traversed along this side. Then they called it ‘Hire Ata’ in order to differentiate it from their earlier Moodalapaya Bayalata. This name is popular in and around Rayachur district. In Bellary district, Moodalapaya is called Bayalata only. Moodalapaya Bayalata might have been abridged as Bayalata. According to the people of this region, Bayalata is nothing but Moodalapaya. But they did not change Dappinata. Some people use Dappina Kathe (or Dappu Story). But both in the past and at present what is found every where is Moodalapaya only. The words Doddata,



Hire Ata and Bayalata are mere regional variations. Since Moodalapaya is present everywhere here and it suggests a whole, undivided theatrical tradition, it is a more appropriate word than Doddata, which is limited to small region. Therefore the same title has been given to this chapter.

## **AREAS DISTRICTS OF MOODALAPAYA**

### **YAKSHAGANA**

The places of Moodalapaya Yakshagana were Kappahalli, Shikaripura Taluk, Shimoga District, Halebedu, Gundlupet, Devannur, Kollegala of Mysore District, Hosaholalu, Agachehalli, Bellale, Moodanakoplu, Doddenahalli, Bellur, Villegere of Mandya District, Kottianakere, Boodalumath, of Hassana District. Kaikere, Dandinsivara, Muniyur, Aruluguppe of Tumkur District. Nagavara, Suradenupura, Doddaballapur of Bangalore Dist. The people were performing this Moodalapaya Yakshagana, But it was slowly Declaiming Art because of lac of encouragement, Finance no sponsorship.

The Bhagwats of Moodalkapaya Yakshagana like Araluguppe Siddalingappa Konehalli Narappa, Dasachar of of Muniyur, Raghavendrao Shettykere, Thimmegowda of Bommanahalli, Doddamuniyappa of Suradenupura, Thimmappachar of Nelligere,

Puttashamachar of Bellur were became depressal and worried about the decling Art Moodalapaya Yakshagana. At this circumstance Janapada Jangama Dr.G.M. Paramashivaiah taken action, searched the troupes and gave support to them to perform Moodalapaya Yakshagana. The started Moodalapaya Trust “Sri Bioereyamma Yakshagana Manadi” in Konehalli Village Tiptur Taluk, Tumkur District. They started Training Institute of Moodalapaya Yakshagana Festival. By all Bhagawats like Patel Narasappa and Konehalli Nanjundappa helped Dr.G.M. Parashivaiah and Dr.Gi.Shampa Tried a State Level Moodalapaya Yakshagana Music Festival Seminar at Jahaapala later with . . . . . H.L.Nagaraju . But by death of Dr.G.M. Paramashivaiah this art form lost at Konehalli Moodalapaya Yakshagana Training Institute ends.

Now in Front as and our Responsibility is to encourage Decling art of Moodalapaya Yakshagana by combined Moodalapaya Yakshagana Festivals, Training, Scripting of subjects and printing Record etc., Then only this Art will like to next Generation by editing Lengthy dances and Unnecessary Entry exit, using limited Music instruments playing with whenever it needs – All experts, lecturers, Researchers, with help of Academic, Organisations, Bhagwaths can Discuss this matter and how to save this Art form by country Seminars, Festivals and to announce by new medic like Audio, Video etc/., Then only this Art will Alive.

This Traditional Art Form Moodalapaya Yakshagana, Bayalata were Active in every corner of villages in between uneducated people, community and creating with developing Folk culture Media in Rural part of South Karntaka. It was an entertain media of culture which has no caste, community and taken all people to its form by also educating people is Moodalapaya Yakshagana. It grown between uneducated people who were not learnt more were developed this Art Form. It was an oral literature but any were if has no record in writing. Karvali yakshagana had history, writers and record by scripts. But the Moodalapaya Yakshagana had 500 years old ancient history, only some prasangas were recorded but so many scripts were not recorded till now also.

It was an Art like Actors, Tala Maddale, Mukhaveene instruments, costumes like different characters, Dance form, oral literature etc., with combined expertise performance. It has got 500 years. In this Art Form Worked Artists like Jeerige Kempaiah grand son d/o Kempanna Gowda Veeragase Puttanna Balaksha etc., In Karnatakas Folk theatre forms different visual form is Modalapaya Yakshagana contained literature, songs, Dailywages makeup, Acting, Dances, Music costumes etc., and mainly easy to understand and convey Rural people entertainer.

Bayalata was not only entertainment from, it was their life for Folk people. By this the people found modulation, education, system for their life span also. Bayalata was lengthy Drama Divided by songs, Dances, Acting makeup, costume music art set properties movement combined from of Folk Art, It religionses our Indian culture. This Bayalata from all our Karnataka established according to areas bifurcations from Bidar To Karnataka.

Folklorist, experts declared Modalapaya Yakshagana by scholars like Dr.H.K.Ranganath, Dr.Shivaramkaranth, Dr.Chandrashekar Kamar, Dr.Gi.Sham. Paramashivaiah, Dr.D.K.Rajendra, Dr.Basavaraj Malashetty, Dr.M.T. Dupal, M.Prabhakar Jain, Dr.Hi.Shi. Ramachandregowda, Dr.K.Chinnappagowda, etc., were Researched Yakshagana in different Angles and Areas.

The performing shows of (Bayalata) Modalapaya Yakshagana Prasanga were Seeta Swayamvara, Droupadi Swayamvara, were Romantic subjects Tripura Samhara, Gadaparva, Shalyparva, Babaruvahana Kalaga, Karibantanakalaga, etc., were based on epic puranas and war oriented. Veera Rasa of Wanarasa expressions.

Shrugara, Hasya, Karuna, Roudra, Veera, Bhayanaka, Adbhutha, Beebasadbutha, Dukka.

Yakshagana of Moodalapaya Tradition a combined Traditional Folk Art which consists of Music Dance, Rich costumes, Makeup, Himela, mixed with Happy, sorrow, war etc., subjects and followed nearly 8 to 10 hours performance with Bagavata Himmela follows Ragas in high pitch. This is the specialty of Moodalapaya in music instruments Mukhaveene, Maddale, is plays beautiful Ragas with songs and Dances. According to situation scenes. Hanumanayaka comedy character like Rama, Lakshmana, Seetha, Srikrishna, Pandavas Dharmaraya, Bheema, Arjuna, Natkula, sahadewa, karna, Duryodha etc., for the audience Gods. Ravana, Gandarvas were extraordinary people for Audience. Every characters costumers Jewellaries, makeup, wigs, Mastak, Dadis etc., were neatly designed by Bhagwats. The set properties like palace, Swarga, Naraka, Angels etc., sceneries were also created differently and symbolically on the stage by Decoration. These forms were according to Bhagavats Imagination and subject. And stage Divided in to two divisions horizontally to represent gods on upper stage, and others on low stage to establish different. Sceneries to impact Audience. The Daitya characters also Designed differently. Entrance exits of characters were with different dance steps opening the scences.

## **STAGE YAKSHAGANA OF MOODALAPAYA TRADITION**

### **RANGAMANTAPA (STAGE) :**

The stage is built commensurating with the gorgeous look of Moodalapaya. The Moodalapaya stage is called Atta. Chappara, Handara, or Chatta (Raichur). Though it is Byalata, it is not performed in the people of high status, or in front of the Village, Either in front of the houses of the people of high status, or in front of the village temple, a large attic is built. Its construction work starts two days in advance. Nothing is done till the auspicious hour is fixed. If the auspicious hour is fixed cartwheels on both sides, and connecting them with beams, they form a foundation at first. Then, a large wooden plank (large beams) is put across oil barrels kept on both sides. The rear portion is covered with a tent. The left-rights of the front portion are kept open. The portion above it has a pendal, also covered with a tent. The tent is spread over the planks too.

The construction of the stage, of late, now has lost its grandeur and has been made simple. About the stage that was built at Hirebagewadi Belgaum district in 1905, for the Bayalata on the episode, 'Thripura Sambara' a performer has written like this 'We had been decorated in three floor on which thripuras (three towns) had been decorated in three

colours and we had made arrangement for their fast rotation. The pendal was looking splendid. Some renowned artistes had drawn a number of beautiful pictures related to the gist of the story and had stuck them on the pendal. This statement throws light on the elegance and beauty of the stages of those times, as well as the technical skills of the folk. There are some old people who talk about such constructions even now. So it is not based on imagination. But today it is common to see the Bayalata stages imitating the artificially built stages of company dramas.

#### **LIGHT :**

Earlier, the arrangement of light used to supplement the sound and fury of Moodalapaya. Fixing three high pillars on the left side of the stage in triangular shape, keeping a cauldron on its top, and putting cow dung patties soaked in kerosene, two persons used to sit by its side. Its next step is making a torch. They used to tie huge torches on both sides. The terrifying quality of this light cannot be created anywhere else. When the monsters dance passionately, aradala powder was sprinkled on the torches in order to make their flames up suddenly. Such lights, and the torches have disappeared now, and in the place of gas lights, electricity lights have come.

Stage of Modalapaya Yakshagana called as "RANGASTALA" It was construct Temporarily between four pillars on open Field in nearby Temple, village. The Rangastala of Moodalapaya is bigger than Paduvalapaya Rangastala. The Hinmmela and Bhagavatas of Modalapaya Yakshagana were standing front of upstage. But in Paduvala Paya they sit one side. The Dances of Modalapaya Kunita steps different from paduvalapaya so it need more place top of 4 pillars and around Mango leaves and Banana Trees were to decorate and also good resemble symbol. That time they use light on Deevatiges filled with oil to lighting the lamp. (But now technology they were using General lights). The glory and Groundem of the Art and imposing make up and fabulous costumes could be fully appreciated in the aim reddish light of oil lamp (Devatig). The Rakshasa or (Daitya) characters were brining 2 Divatiges in hand both hands and entering by shouting center of Audience, it will look different and devil style to the vileness. There characters entertain midnight of the play because the Audience becoming sleepy at that time so almost all Daitya characters will taken entry at mid night and it looks mystery to audience. These Divatiges were burn with mixed hippe oil honge and Beeu oils. It gives different look to the characters on the stage.



Gas-lamps and recently, electric light have taken the magic out of rural drama and magnified the loud make-up and shining costume meant originally for display under the gentle wick of the oil lamp or torch. Regrettable though this development is, its pace is fast and unmistakable for the performers and directors themselves wish to have brilliant light, little realising how much it exposes them. However, the oil lamp is not yet played out altogether, for the sanctity of tradition of tradition can still prevail. Stage will be constructed by the wheels of cart fixed in the earth, slope firmly on that fix wooden plat forms. Lightly so that the stage will not move when the characters Dance on that stage. This stage will construct in front of Temple or on Road to view every side some times they cover 3 sides if the place very big. 3 sides covered and 1 will be opened.

### **STAGE TRADITIONAL RITUALS**

The performance starts with NANDI song with nepathya (covering) and performance show starts on stage. The First pooja of vinayaka God with all jewels, daggers, equipments the pooja Gruha and all artists and technicians participate in pooja and after that they will take Ashirvada from Bhagavata and stage paduvalapaya pooja ad Bhagawat theatre Vinayaka on stage with hemors dialogues Bhagawat and Himmela prays God with Arathi.

“Pahi Gajamukha Parashuhastane / Pahi papa Vinayaka pahi  
karna varuna Devane / pahi sevaka palaka”

After the Vinayaka song and pooja they prays Eswara, parvathi,  
Nandish, Brungi, Veerabhadra and offer Sharada Stuthi then Sharada  
Devi enters on stage with Dance, Next Bala Gopal will enter on stage.

Gopala Baalance Gopeejaara chorane/ Govardhana giriyaneththi  
govugala kaaydaathane /Garudagamanaa kamalanayanaa /  
Kausthubhaabharanaa gopala balance.

**SCREEN WILL BE CLOSED WHEN TRADITIONAL RITUAL FOR THE  
PERFORMANCE SHOW**

**PRAYER :**

It is a convention with us to start writing a poetic work with a prayer to  
one’s favourite God. As far as Moodalapaya is concerned, personal  
God; but to their own favourite Gods like Vishnu, Shiva, Hanumantha,  
Rama, Venkatesha, Viroopaksha etc. the convention took a diversion  
later. As far as prayer was concerned, a substantiated form was brought  
into use. Lord Ganapathi became the supreme God and He being the  
favourite of all, prayer to Him became inevitable. Though the poet  
referred to the rest of the Gods, no one turned their attention to them.

The important distinctive qualities of folk theatre. The earlier poets had given third, fourth or fifth place to Ganapathi after praying to their own favourite Gods. There are no Sanskrit dramas that start with prayer to Ganapathi. If so, how did Ganapathi become so important? Lord Shiva and Lord Vishnu are Gods of Primary importance. If you hear the words of the theologians that Ganapathi is the God of the common folk, you will understand the reason for Ganapathi getting the first place in the Bayalata of the common folk.

When prayer to Ganapathi became imperative, the poets (without considering their caste, religion or theme) added prayer songs to Ganapathi at the beginning of their works. Depending on the poets and their compositions, naturally these songs varied from each other. Both the convention did not stop at this. It chose one or two songs among the many songs of these poets and confirmed them. These chosen songs became popular too. Whatever be the poets, writings, people did not care for them, and they began to sing, in the beginning, only those songs chosen by convention. While copying the works, they wrote those songs in the place of the original poets, songs. That is why in all the available manuscripts of Moodalapaya, the number of Ganapathi prayer songs does not go beyond two or three. Thus whoever be the writer, it becomes clear that the prayer song is not his.

Among the Ganapathi prayer songs, the most prevalent and popular all over North Karntaka is :

Sreegowri Varaputra sathatha Shuba charithra

Yogi sajjana sthotra janani bagatra...

Kodu enage mathiya

For this song, sufficient text variations are there. The name of Kudutini Bheemesha at the end suggests that the song is written by a poet of the same place. It must have got diffused all over at a later stage. “ The prayer song mostly prevalent in the eastern districts is as follows :

Sri Vignaraja Pahimam .....

Salaho nee mudadi .....

The name at the end of the verse suggests that it has been composed by a poet of Kampali. Several other prayer songs have been composed on various other Gods. (An elaborate discussion of them will be done while telling about the Moodalapaya, stage performance).

After performing puja in the greenroom, the Suthradhara comes over to the stage with the background singers and musical instruments. Then the prayer begins. The method of prayer is not alike everywhere. In

some regions, five songs called 'Sthutipanchaka' are sung. But really they are only three songs. The prayer starts with 'Sri Vighnaraja Pahimam' (this song has been already referred to in the 'Sthuthi' part of this book). The next song is "Sri Shambhavi Sukumara'.

### **BALAGOPALA :**

The tradition of Balagopala coming and blessing in the Poorvaranga (Prologues of Yakshagana is prevalent in the eastern region. A boy performs this role. This is like a preparatory course. The song and about him is normally as follows :

Beginning after Nandi song pooja with all Artists, then the entry. All Artists celebrate pooja in Backstage and taken Ashirvada of Bhagavataru, enters from stage front portion, from backstage Bhagavataru and Himmelas, from right portion of the stage on stage the First pooja to Vigneswara Ganapa Bhagavatharu with himmela prays the songs pooja after poojari with famous dialogues from (Bhagavata). Both pray song on Ganapa and then offer all Gods like Parvati, Parameshwara, Nandi, Brungi, Veerabadra all Shivaganas and call offer to Sharada Devi then on stage Sharada come person dance. Then the all characters of the performance show starts accordingly to scene by scene. In Moodalapaya main character enters first back of the front

scene the dances and after some time the screen opens slowly, then the character appears given curiosity to audience defaily. The Rakshasa characters enters from audience with his followers and bringing panju lighting giving shouting to audience and in midnight because to wakeup audience from sleep and all Rakshasa & group enters by through the audience, first entry only it is generally in the from of procession. On stage himmela music, singing, sounds and also in the procession they also coming with group. The character will dancing is important. And all other characters will entry from back stage.

Women characters already sit on stage by posture when the screen opens they start slowly dancing there character enters from back stage except Rakshi character. Anjaneya character will came top of the stage with rope. Almost all Prasangas content war, fight and death end of Rakshasa character according to story. The death scene also presents on stage. Lastly the story of Moodalapaya Yakshagana ends with Mangalarathi & Bhajana there all characters will present on stage. The at early morning. The bhagavata on stage and all were went to make up room by back walk then remoras make up & costume.

## **MOODALAPAYA – From Musical Style to Bayalata:**

Just like the Yakshagana, which had been a musical style, was a poetic genre at first and then turned to be a Bayalata, Moodalapaya treaded on the same route. Moodalapaya is originally a musical style. It is just another branch of Dakshinadi music. It was more prevalent in the eastern region and has slowly moved to the west. In Hanagal, Haveri and Ranebennur, in the southern part of Dharwada district, this style is called Moodalapay. The songs of Moodalapaya Bayalata have been divided clearly as 'Yakshagana' and Moodalapaya. The moment you pick up one song, its Bhagavatha (the background singer) immediately identifies it as either Yakshagana or Moodalapaya. The Yakshagana style resembles the coastal Yakshagana to a great extent. In the regions where Yakshagana is prevalent, in order to show the distinction, they began to use the word 'Moodalapaya'. But in regions where it has the monopoly, the need for showing the distinction did not arise. For the present, it can be easily said that in the eastern districts only pure Moodalapaya musical style is in use. But its purity gets diluted as it moves towards the west. One may observe this difference clearly in the Moodalapaya a music has been formed here, which looks like a blending of the two. The Moodalapaya music style, of course, stands within the frame of Carnatic classical music. Just like Yakshagana became a

separate branch because of its special features, Moodalapaya also forked as a branch of Carnatic classical music. The thalas of Canatic music are its assets. But only the style of presentation is different. The method of presentation is different. The method of presentation of the compositions by the classical singers with Adithal, Atathal and Jhampe that is different. The style of singing the same songs in Moodalapaya is different. Though the ragas and thalas are the same, Moodalapaya does not stick much to the classical rules. Moodalapaya style, which has come out of the fetters of rigid classical rules and has developed its own rhythms and presentations style, is very much entertaining, therefore, it is more popular than the classical music. The Yakshana music style, before getting identified as Bayalata, had relied on songs and verses. When dialogues were added to the same verses. When dialogues were added growth applies more or less to Moodalapaya. The only difference is that it did not have the need to rely on the verses. Because the Moodalapaya music and dialogues were simultaneously added to the already created Yakshagana works, the Moodalapaya Bayalatas directly came into existence. Therefore, unlike some poetic works like Sharma Leelamritha, which were none composed for singing in the Yakshagana style, there were none composed for singing in Moodalapaya. There are no evidences to show that poetry was recited in the Moodalapaya tune as used to be done in Yakshagana. This makes it



clear that Moodalapaya came to the theatre directly and not through poetic works.

**Scripts of Moodalapaya Yakshagana** -The scripts of Moodalapaya plays performed before 150-160 years are not available now. "It is impossible to come to the conclusion that they had been composed even before that. These Bayalatas started at the same time as the Yakshagana works. Because the Yakshagana literature has been a popular literary genre, it had been in practice all over Karntaka. The simple works of Yakshagana had been familiar to all the literates of the 19<sup>th</sup> century, and they loved them. Therefore their composition and collection continued unobstructedly. Almost around 1840, some Yakshagana episodes had been printed in Dharwada. They came into sufficient limelight in Bangalore and Bellary. The educated people of those times had the habit of reading and collecting these works like any other literary works. The educated people of middle class added dialogues to Yakshaganas and produced Moodalapaya Bayalatas.

The system of adding dialogues to Yakshaganas was started in the early part of the 19<sup>th</sup> century. A pack of 18 Yakshagana scripts of this class was found recently in the Muragoda village of Belgaum district. Among them four were written by a poet called 'Duradundeesha' (The information regarding the rest of the writers is not yet available). The real

name of the poet is Shiva Basava. 'Duradundeesha' is his pen name. His place of Birth is Bailahongala and the period is about 1800 A.D. His works are (i) Prabhudevara Yakshagana, (ii) Krishnarana Yakshagana, (iii) Seethaswayavara Yakshagana and (iv) Cholongana Yakshaagana. The scripts of these have been copied after 1858. So it is clear that they have been written in the early part of the 19<sup>th</sup> century. The poet has said in his 'Prabudevara Yakshagana' that the faultless poet Duradundeesha has written this virtuous story called Yakshagana, fully knowing about its greatness and fully aware of fact that he is writing Yakshagana. 'A copy of Krishnarana Yakshagana, has been reserved for swara signals, Instructions for raga and thala also have been given. The blend of folk flavor in dialogues is brightly seen, the moment we look at it, it is important that these Yakshagana Bayalatas of the coastal region, are present in the Moodalapaya Bayalatas. There is no doubt that these have acted as the foundation for Moodalapaya Bayalatas. This view is strengthened by the themes of most of the Moodalapaya Bayalatas, having the same names of Yakshaganas. The Moodalapaya Bayalatas. Were produced by incorporating Moodalapaya music of the east to these champ-styled yakshaganas. At present, the oldest manuscript available of Moodalapaya is 'Kumara Rama.' This is a duplication of the copy printed in 1856 by Surja Singh in Dharawarada. (This has been brought to the author's notice by Sri.S.B. Nayak, Asst.

Director, Prasaraṅga, Karnataka University, Dharawada. This copy is available in his collection). The Moodalapaya Bayalatas, printed at Bellary, in about 1900, are available now. Therefore we may easily come to the conclusion that, before 1900, in the later half of the 19<sup>th</sup> century, these shows might have entered the theatre. At the same time, it could also be noted that a Bayalata troupe of North Kannada District had given performances in the districts of North Karnataka. These shows might have inspired to Moodalapaya. But this is a very feeble guess.

When this is the background of Moodalapaya, it is in vain that we take its origin to unknown places, There are people who place it in parallel with Greek plays, though it does not have a history of more than one and a half centuries. It is far from truth if one says 'Moodalapaya scenes, the purpose of its background and foreground, its story based on heroism etc. take it very near to the Greek plays. What kind of relationship can exist between the Greek plays having the distinctive qualities – like use of masks, tragic elements, three unities, background consisting of a large number of people and the characters not going beyond three in number - and our Moodalapaya? This has already been discussed in detail in the second chapter, 'Moodalapaya' must be the most ancient one among all the theatrical performances. The scholars have logically come to the conclusion with evidences that the sources of

Sanskrit plays (B.C.) Kannada language had not even risen to the level of literature, If so, how did Moodalapaya give rise to Sanskrit? Plays? A number of elements of Sanskrit drama are clearly mixed in Moodalapaya. Just by that, how is it possible to say that it became the mother of Sanskrit drama? It is said that both Yakshagana and Moodalapaya have come from Prakrith origin. They seem to be the two forms of the same Prakrith plays, and branches of the same theatre, evolving differently in different environment. Just like the views expressed above, this also is a guesswork. What is the use of these misguided words of false pride that take satisfaction in toiling to search for the origin of our dramas and Bayalatas in some ancient tradition and relate it to the present practice? Moodalapaya is a written Bayalata. Definitely it did not come down to the script form after being passed on from mouth to mouthun like the other early folk forms. Like the other early folk forms. When the written documents do not back to date more than 150 years, it is wrong to remember or connect it to the traditional Sanskrit, Greek or Prikrith dramas.

### **WORKS (SCRIPTS):**

The Moodalapaya Bayalata entered the theatre largely during the later half of the 19<sup>th</sup> century. By that time education had reached the doorstep of the common man, crossing the limited circle, Schools had been

opened in villages. In those schools, In those schools, a student who passed his matriculation gathered a good knowledge of language, literature and grammar. No one could those who studied further in Teachers Training College, for two or three more years. They studied Sanskrit in a systematic way. Most of the Moodalapaya poets are teachers studied Sanskrit privately, at home after their matriculation. Knowledge of Sanskrit Language and literature, the accomplishment of the composition of Shatpadi, Sangathya and chaupadi (stanzas of four lines) gained naturally through practice, in close contact with rural life, and the scarcity of folk dramas were the factors that drove the educated of those days to compose the Moodalapayas. These educated middle class people took Sanskrit dramas as their models. The moment they added dialogues – the Yakshagana literary works were ready for performance. When the Sanskrit drama was distilled through Yakshagana, Moodalapaya took its birth with a folk flavor. A close look at Moodalapaya enables one to see these three elements blended in it.

### **MUSIC OF MOODALAPAYA YAKSHAGANA**

Already in the beginning of this Chapter, Moodalapaya, musical style has been described. This style, which is only another variation of Carnatic music originally, has got its own distinct qualities. It is clear that it has evolved within the frame of the raga and thalas of Dakshinadi

music. But in the manuscripts of Bayalatas, ragas and thalas have not been mentioned. Even if there are, rarely are they found in very old works. The ragas and thalas are found to be suggested in some works, which belong to the first one or two decades of this century. That means there was a time when Moodalapaya, music had been identified with Yakshagana music and its songs were set to ragas and thalas. Subsequently, these ragas and thalas became ready tunes, set in a particular style. In the confusion created by these tunes, the ragas and thalas disappeared. For each and every song of Moodalapaya, there are particular ragas and thalas of Dakshinadi music, However, the Suthradhara who sings it does not have a clear idea of them. Because, they learn about ragas and thalas. A custom that is there in the eastern districts signifies their faith in convention. Here, if the song of a script is sung in a particular tune, the same tune is followed in a far away place also, where that script is popular and known to all. Perhaps the Moodalapaya, poets must have been musicians too. They must have been setting tunes to their songs, and getting one or two of the disciples ready, by training them how to sing. After that they used to get publicity, passing from mouth to mouth. Has they not known music, how would they suggest ragas and thalas in their initial works! However, after these ready tunes were set, for the recent poets the need for the knowledge of music did not raise. They set out straight on the old tunes passing on

from place to place. Sometimes these changes went to the extent of spoiling their original form too.

The number of Dakshinadi ragas commonly used in Moodalapaya, songs does not go more than ten or fifteen. The touch of ragas like Mohana, Regupthi, Kalingada, Kethara, Gauli, Kalyanai, Ketharathodi, Bhimapalas, Bhairavi etc., could be clearly identified. But it is impossible to obtain any information about them from the singing Suthradharas. The thalas used are Adi, Roopaka, Ata Thriputa, Jhampe and Bilandi. There are some other layas (speed), but they depend on the same thalas. When you consider them from this perspective, the singing style of Doddata songs is endowed with a regionally distinct quality. The style of these Moodalapaya, songs is neither Carnatic nor Uttaradi appear to be a wrong opinion. The Moodalapaya, song which we hear today may not sound like either Dakshinadi or Uttaradi classical music. Just because of this, if they are denied of Dakshinadi or Uttaradi origin, it is not right. It has already been clearly established that the style of Moodalapaya, music has its origin in Dakshnadi. It is true that the regional qualities have been added to them. The Moodalapaya, musical style was formed by the combination of Dakshinadi. It is true that the regional qualities have been added to them. The Moodalapaya, musical style was formed

by the combination of Dakshinadi with the regional distinctions of the east.

It is a significant historical event that the Moodalapaya, music that is drifting away from Dakshinadi is being fascinated by the Uttaradi style. During the period between 1910 and 1960, Uttaradi developed a craze for Uttaradi more than they have done with Dakshinadi music. In Belgaum, Dharawada (west) and Bijapur (west) districts, Uttaradi has achieved a harmonious blending with Moodalapaya, Bayalata. The blending is so thick and fast that they cannot be separated by a line. The new style that is the outcome of this blending is miles apart from the original Moodalapaya style. In eastern districts, though Hindustani music has entered into Moodalapaya, they are not perfectly blended. They are standing on the stage for competition with the old tunes. Hindustani music is specially used for women characters (people recognize this as Hindustani songs). The tunes of these songs of female characters have been set, imitating the cheeses (songs) of popular ragas of Uttaradi. For these songs tabla is being played at the background, whereas for the other songs Maddale (mridangam) is used. They are well aware that these songs cannot be sung either as background or as foreground. Therefore the Uttaradi songs of the female character are sung by the performer himself/herself. These songs, which are set to the simple then



the, have been received with great honour and appreciation by both the performers and the audience.

The Suthradhara himself sings for the male characters. As is said earlier, in some of the songs, gap is given after each stanza, giving space for speech, and then the next stanza is sung. This system is prevalent in the eastern districts.

No other folk drama has as distinguished a background music as Moodalapaya has. In it, invariably four to six people are there in the chorus. The who perform small roles, come and join the chorus after finishing their performance on the stage. Thus, naturally the number of singers in the chorus grows upto 10-12. All of them together taking up the grandeur of the heroic rasa of Bayalata. As the character is on with its speech, the chorus sitting behind passes its comments through exclamation like 'Shabash' vahvah 'shahabo' shoba which makes way for the further heroic movement. Thus the chorus is a very significant part of this Bayalata.

### **MUSICAL INSTRUMENTS MOODALAPAYA OF YAKSHAGANA**

The main among the musical instruments is the maddale (mridangam). It is said that in olden days empty gourds were used for supporting swaras. Or inserting a string to kerosene tin and attaching a

stick to it, they used to bring out the musical sound, by pulling it at regular intervals. Its jeem jeem sound was the shruthi for their songs. After the advent of harmonium, these instruments disappeared. Today, harmonium has become inevitable in Bayalatas. Maddale is sufficiently huge in size. Some experienced artistes play the regular boles of Carnatic music. The others play, following the rhythm on the basis of calculated guess work. It is place along time after the use of maddale' was stopped in the western region. In its place they are using tabla. The bronze cymbals are used everywhere. They are called by different names like 'gundadala sottedala, aatada thaala, etc., Suthradhara and three – four background singers use these cymbals. The violin, which was common earlier in Moodalapaya has become rare nowadays. This also has stepped back because of harmonium. Instruments like mukhaveena and sanaadi are used at the background. The combined music of all these instrument has filled Bayalata with life.

## **DANCE OF MOODALAPAYA YAKSHAGANA**

Moodalapaya is a Bayalata in which dance is the major item. Normally a performed is asked What role are you dancing? And not what role are you performing? Here, dancing is more important than understanding the character, wearing costumes and makeup and acting

according to it. When Moodalapaya rose to the stage from its musical style and assumed the form of Bayalata, number of folk dances have influenced it directly and indirectly. Therefore we must know that these dance styles have not come from any classical origin. So, it is difficult to agree with view that Among the three major varieties of dance programmes found in Poorvaranga (introductory part) ritual – shuddha, Gondali and Perane, Yakshagana has accepted Gondali system, and Moodalapaya has accepted perane system. This is as obvious as the gooseberry on your palm. More research work is needed to be done on this. At present anyway, we have to agree with the opinion that the Doddata dance resembles the simple folk dance.

It is not right to say that in Moodalapaya, there is only a small difference between the dances of male and female characters. Undoubtedly, their forms are different. The male dance is in accordance with impetuous and violent attitude of male characters. The dance of the female characters is gentle and pleasant. There is the possibility of the dance of the male characters moulded as the combination of Hejjemela, Purvanthara Kunitha and Datta Kunitha. Here, more importance is given to the calculation of steps. These dances are identified by the number of steps in it like three-steps, five – steps. As the performer's complete attention is focused on the movements are there. For suggesting the

emphasis on the main point in speech, it is common to leap up once and stamp on the ground with force. What might be the condition of the wooden planks used for the attic? The performer who leaps up a lot and breaks at least one plank, gets a good name as a successful performer. By the time he finishes performing this crude dance in three or four styles, he becomes totally exhausted. After performing these leapings, which is meant only to show one's strength and energy, the performer will be panting so much that he cannot deliver his speech further. Still, the rustics feel greatly thrilled to see these characters in splendid costumes, dancing and thundering.

The dance of the female characters, though unable to articulate finer feelings, is not as rough as that of the male character. They do not go to break the planks. Their dances, based on the calculation of steps, take two, three, four, five – upto nine steps. When the male character moves her hands and neck, shaking her body a little bit. Once upon a time, it is said that the dance of female characters and used to give rise to fine feelings. Dr.B.B. Hendi says that, in about 1935, when he saw Bayalatas, the dancers of female characters used to express feeling and passions appropriate to context like love, sorrow etc., Subsequently the efforts for learning dances were not required. Things were managed through artificial means of imitation.

Earlier, there was the system of bringing the female characters in between the play and make them dance. They danced rising up and bending down, moving forward, and showing simple mudras (gestures with palms and fingers). For example the dance of plucking flowers. It is a simple and beautiful scene where the performer puts her steps forward softly and acts like plucking flowers from the plant. We may see that these different dances have symbolize the actions of softening the cotton, breaking the corns, heaping the crops-connected with agriculture, The kisagala dance (dance pressing the front part of the feet once and then the heels), prevalent in some places remind us of Bharatha natyam. This might have come a long time ago as imitation. Moodalapaya dance on the whole, does not have the dancing facility to articulate delicate feelings which yakshagana has got.

In some regions, as the dance proceeds, uttering the boles of the maddale following the rhythm is done by Suthradhara. This is not done in a haphazard manner, but goes according to counts of roopaka, adi and ata thalas for which for which the dance is performed. You can identify them only if you are sensitized to them through practice. The suthradharas, of late, have stopped uttering them. They are also called 'gattu' They come at the end of the dance.

**I. The 'gattu' that are common to all characters:**

- 1) Thaitbaka dhinna thaitbaka dhinna thaita dhinna thai thai thai  
dhinna thai thai / Thaitbaka dhinna thai/ Thadaginitha Thadaginitha  
Thadaginitha
- 2) Dhiththai thaita kitatha / Kita thath thath kitatha / Tai thalangu  
thadagith thontha
- 3) Taa thayaa Thaa thayaa dhigithathuaya dhigi thathathayya/ dhigi  
thathathayya/ thai thalanga thadagith thadagitha thomtha.

**II. For the dance of the male characters :**

- 1) The thonga dhithonga kadathaijanam daghithaijanam / Kadathaka  
thaathaya kadathaka thaathaya kadathaka tahathaya.
- 2) Kadakadathom jantha jantha migithaka / Dhinna kidathaktha dhinna  
kadathaka tha dinna kadathaka tha.

**III. For the dance of female characters :**

Kadathaka dhaathai dhaathai kidathaka dhaathaka dinam

Thadhim gidathaka thadhim gidathaka thadhim gidathaka /  
Thaathridhirthai thata kadathaka data.

## **SUTHRADARA : (THE STAGE MANAGER)**

It has already been said that the Moodalapaya poets had the Sanskrit dramas as their model. They imported the Suthradhara and Vidushaka (clown) from there. Though they have come to them from Sanskrit, they are completely owned by them. Suthrahara is called by other names like Bhagawatha, Nayaka, Mummela Master, Kathegar, Methithal etc., The word Nayaka is more prevalent in Raichur regiona. In Belgaum district calling him Mummaela Master and Metihal is more appropriate, because they actually describe the function performed by the Suthradhara.

The Suthradara's function is more at the preparation of the Bayalata, off the stage. That is why h is called the master. In the eastern districts, there are artistes who have taken it as their profession. Their whole asset is their thorough knowledge of 8-10 stories. They keep moving from village to village. In the western districts there are no such professional artistes. The best singer of the village is the master. He learns songs from his elders and practices them. He gives training to the performers in singing and delivering dialogues for months. Teaching them dance is not his responsibility. The dance learning process comes from tradition. The elders of the village train the youngsters.

The Suthradhara is greatly excited on the day of performance, The 'master' who works for payment till then, is respected as 'Guru' on that day. Everything should be done following his instructions. As he is the person conducting the show, in a way he is the 'Nayaka' of the day. He will be standing on the right side of the stage with the background instrumentalist. The initial Rangapooja (stage worship) will be done by him and the show starts with the prayers songs. After Ganasthuthi (prayer), he humbly prays Ganapathi who comes on the stage to bless him so that the show will go on smoothly, without any obstructions. In the same way, he appeals to Goddess Sharada and Balagopala and his request will be sanctioned. (This episode is clearly described with details in 'Rangaprayoga' (Stage performance). After finishing his affairs with Gods, he begins to talk to the Saarthi' who comes on the stage. Ordering the saarathi 'to introduce the lords and kings on the stage to the audience, and withdraw from there is his job. He will be standing aside, singing the songs connected with the due respect. It is clear that this Suthradhara who is not having any organic connection with the story, is the shadow of the Suthradhara of Sanskrit dramas. Since his main job is singing, he is called 'Mummyala. The name 'Metithala must also have come for the same reason.



It is said that the Suthrdhara, who present is only signing songs for the performers, used to tell things related to the episodes to he audience in between his singing.

These aspects of the story that act as a link between two episodes, which help the development of the stories, and which cannot be told through the performers, used to be told by he Suthradhara who sang them. The Vachanas and Kavipadas that come in Markandey's story reach the audience through suthradhara himself.

The Vachana is sung by Suthradhara himself. This is in fact, a prose piece. Perhaps it should be sung in a systematic tune with alapana, and not in the tone used by the performers speech. In the same work, there is another Kavipada (poet's words):

### **SAARATHI :**

Though there are instances of the poets having called the saarathi a vidushaka (baffon), he is familiarly known as saarathi. Originally the vidushaka of Sanskrit plays has taken a new form here, adding ssome regional features on himself. The Vidshaka who is called either Kodangi or Hanumanayaka in Yakshagana has become saarathi in Moodalapaya. His power in the stage goes beyond limit. He is the

unanimated hero of the entire show. There are no restrictions on his tricks, songs and speeches. The actions and activities of this character that crosses the line of decency are loved by the audience. In the serious atmosphere created by the veera and raudra rasas, the Sarath's runs through. The suthradhara of Moodalapaya appears once and withdraws in the Poorva ranga and does not appear again. All the duties to be done by him like controlling the entry and exit of the characters etc., are executed by the saarahi. Sometimes he performs the Rangapooja which is the portfolio of the Suthrdhara and he receives boons from Ganapathi and sharada. As he has the freedom which the vidushaka of Sanskrit drama does not have, he should be considered he combination of both Suthradhara and the Vidushaka.

Most of the themes of Moodalapaya are related to battles. One should go the battlefield on a chariot, Saarithi of the Bayalata, in the beginning, with the purpose of helping the elaboration of the story, suggests the driving of the chariot to the battle field (sometimes to other places too). Hence his name became Sarathi. However, the sarathi runs not only the characters confide their worries, sorrows, pride, pain of separation etc., with the Sarathi. He is the faithful and trustworthy servant to all characters. The characters very freely tell the sarathi to do their work or fulfill their needs. Sometimes their words are in the form of

songs. If someone sets off for battle, it is common to sing 'Drive the chariot fast O Saarathi. Suppose Indra wants to call Shachi (his wife) to the stage. He sings:

You bring O Saarathi my dear wife here

Hurry up O Sarathi

After the prayer songs and boon-granting ritual is over, the Sarathi comes over to the stage. There is a short song related to the Sarathi's entry to stage, prevalent at Chennamma's Kittur of Belgaum District. As the suthradhara sings this song, saarathi enters the stage dancing.

Here is the Vidushaka

Coming on to the stage

On to the splendid stage

Holding the bitter leaves

Bunch in his hand

Coming on to stage.

According to the rhythm of this song, the Sarathi dances in his own style. After the dance is over taking rest for a while, he begins to talk to the Suthradhara. In this context, the words that the Saarathi speaks at

first are very pleasant and lively. They are filled with alliterations at every step.

### **COSTUMES AND MAKE-UP MOODALAPAYA YAKSHAGANA**

Unlike the special attention given to the veshas of Yakshagana, much care has not been taken about. Moodalapaya veshas. Though fixed costumes for fixed characters have been identified, those rules are not followed strictly. The characters have been classified on a common ground. All these characters belonging to ones class have the same costumes. E.g. If Karna, Arjuna, Lakshmana, Dharma, Abhimanyu and Indirajithu belong to one class, Duryodhana, Ravana and Kichaka belong to another category. Since the women characters are mostly Goddesses and Queens, it may be generally said that much difference are not there among them. Normally the facial makeup of all the characters is done by smearing rose coloured powder (except Rama, Shiva and the monsters). Mixing a little red and blue powder to some white powder called saphead, the rose powder prepared. Earlier, it is said that they used to prepare it by sing aradala (yellow orpiment of slphur). The king wears a wig, letting loose his long hair at the back. He has a crown too. If the performer does not have a moustache, a thick, artificial moustache made of wool is stuck. The monstrous characters have still thicker moustaches. A coloured cloth is tied to the shoulders

which touches the ground at the back. They wear a silk or white shirt. Bracelet, armlet and abundant amount of coloured chains are worn. In eastern regions, such characters have shoulder crowns even today. They should be holding either a sword or a bow and arrow in their hands. In some regions the tradition of holding a big bouquet is found.

There is no much difference between the monsters and fierce characters. Grand shoulder-crowns, giant moustaches seen prominent on the face, huge crowns that reach the ceiling of the attic, large amount of garlands hanging on the neck-these are the special features of these characters. They are holding either a mace or an arrow in one hand, and a read cloth in the other. There are socks and anklets on their legs.

Special crowns are worn by female characters. All the gorgeous silk clothes of yellow colour are seen on the stage on the day of the Bayalata show. As all women characters wear shining sarees, it is difficult to identify the difference between the queens and maids. They are fully laden with ornaments – either real gold or artificial from head to foot. Hands are covered with bangles, and necks are filled with chains.

Blue colour is smeared on Hanuma, Shiva, Rama and Krishna. Hanumantha is adorned with a hairy shirt and red trousers, and red colour is smeared on his nose. Sages like Narada have long beards and

moustaches of white fibre and a robe of organ colour. Saarathi's costumes do not have any restrictions. The freedom that he takes in his role, he takes in his vesha also. He wears coloured shirt and breeches. A turban wound around the head in a hodge-podge manner, or a coloured cap, peculiar designs of white stripes on the face, one or two chains around the neck, and a bunch of neem leaves in hand this is how the Sarathi is adorned with. Earlier he used to have a crown, shoulder – crown, sword and mace – all made of wood. But, because of the influence of drama companies, of late, these gorgeous vehas are dwindling.

### **The Entry of Characters :**

The mild characters enter the stage from the green room wearing a mask on their face. The demons and monsters come, dancing all the way from the green room. As they come fast towards the stage jumping and hopping in a frenzy, in the light of torches, with the beating of drums, the audiences suddenly wake up from their doze and sit straight. Crackers are burst to create horror. Sometimes these characters climb the stage from amidst the audience dancing all the way. Sometimes the mild characters come dancing by the side of the curtain. When there is a court scene, the bed-sheet, carpet or shawl held across the characters are removed, after all the characters are seated.

In the eastern part of Karnataka, there is practice of nullifying the effect of evil eyes on every character, Depending upon the size and status of the characters, lemon, coconut and ash-gourds are cut open in front in front of them. In some regions, coconut is normally broken before each character. But this system, which is so strictly followed in the east, is not at all known in the west.

### **LALEEMA :**

Laleema is the letters of the song sung with systematic notations at the background in the contexts of the chariot drive, battle-march etc., These are bound by the dignified beats and boles of the maddale. The variety that is seen in the old Suthradharas cannot be found in the present generation. The pieces, with refrains of 'La' sounds like 'Lali Lali Lalitho lali lali" are melodious to hear. It is also called 'lalibidthi" Lalima is also of the same type. But here, they sing thee boles of mridangam. When they sing 'Thanthaka Jana dhinthaka jana thom thakajanatha; Dhim thaka jana thomthaka jana dhim thaka janatha. Thaitthaka dheem thaka beats of thala and maddalee and the music of mukhaveen, it varies from region to region, its purpose is the same.

## **OTHER THINGS :**

Normally, a single episode is performed for one night. But there are three independent stories in an episode of a single title. There are a number of trilogies, like this. Though the name of the episode is 'Prameela' the stories of Sudhava, Prameela and Babruvahana are incorporated in it. (The episodes of Subdhanava and Babruvahana have been written independently too). Similarly, in the story of 'Devi' three independent narratives of Madhukaitabhavadha (The Goddess killing of the demons Madhu and Kaitabha), Mahishasuramardana (killing the demon Mahishasura) and Shumbha –Nishumbha vadha (killing of the demons Shumbha and Nishumbha) are incorporated.

The general impression is that Moodalapaya was born and brought up amidst the matenur theatre artistes. But many may be surprised to hear that the Harijanas of Kappagllu of Bellary district have made it their occupation. It is said that the company used to be run by only four or five people. The strange thing is that a girl used to perform the role of 'Suthradhara'. They had given their performance outside the district of Bellary also. Now this company has stopped working.

The present folks are losing their enthusiasm for Moodalapaya. For the youths of the villages, who are fascinated by the artificial glamour of



modern civilization, Moodalapaya looks like a stupid show. They do not have any interest in learning its dances. They have given their minds to the company dramas of low quality. The heat of the influence of these dramas has affected Moodalapaya also. The men performing women's roles had been a tradition in Moodalapaya. But, of late, women are brought to Bayalata called 'Janguteyata' Dr.B.S. Gagimutt says: The Nattuvina (Story Teller) plays on the Jaagate (a metal disc) and sings, and gives an idea to the maddale dance the sogu's and puts an end to it after breaking the thala. The Janguteatas are especially, the stories of Adishakthi. Those who perform this are goldsmiths, pot makers etc., who are the worshippers of Adhishkathi. These details make it clear that they used to play on the Jagate at the time of performance. Apart from jagate, another instrument they used was maddale, perhaps Gadgimutt has called the Moodalapaya, where jaagate was used with maddale, the janguteata. There are changes from region to region in Moodalapaya, in the use of instruments (E.g. sanadi, violin etc.,) Hence there is the possibility of jaagate being used only in one region. Besides, there is nobody who has seen it, or who can tell about it, for throwing light on it now.

**PERFORMANCE SHOW PHOTOS OF  
MOODALAPAYA TRADITION**

**GROUP : SRI KALLESHWARA YAKSHAGNA  
MANDALI (R), ARALAGUPPE, TIPTUR TALUK,  
TUMKUR DISTRICT**

**TITLE OF THE PRASANGA “DEEVI MAHATHME”**



















**PERFORMANCE SHOW PHOTOS OF  
MOODALAPAYA TRADITION**

**GROUP : SRI RANGANATHA YAKSHAGANA  
MANDALI (R), MUNIYUR, TUMKUR DISTRICT.**

**TITLE OF THE PRASANGA "KRISHNARJUNA KALAGA"**



























**BIO-DATA OF MOODALAPAYA YAKSHAGANA**  
**ARTIST, DIRECTOR, MUSIC DIRECTOR, COSTUME DESIGNER**  
**& BHAGAWATHARAU, A.S.NANJAPPA**

NAME : **KALMANE NANJAPPA.**

FATHER'S NAME : KALAMANE SHIVANANJAPPA  
BHAGAWATH ARTIST

GRAND FATHER : MALLIKARUNAPPA BHAGWAT  
ARTIST

MOTHER : RUDRAMMA

WIFE : SIDDALINGAMMA

EDUCATION : L.S.

After L.S. because of poor condition he worked as labour for life and at the age of 7<sup>th</sup> year. He started his carrier in Moodalapaya Yakshagana by Guru & Grand father Bagawat Siddalingappa Bhagvat acted in the performance shows like Devi Mahathme, Dakshayoga, Shivajalaadara, Krishnarjuna Kalaga, Adhi Ravana, Mahi Ravana, Lava Kusha, Markandeya Charitre – in these shows. He acted, Directed. Costume Designed and also played Music & Singer.

He written some Moodalapaya Prasanga, Shanimahtme, Gaja Shirapradana, Bhaktha Markandeya, And the Rewirted some

Moodalapaya Yakshagana like Kurukshetra, Tripura somhara, Shivajaladara, Bhaktha Markandeya.

Actor - Balakrishna Laxmi, Srihari Satycharitra ketu, Raktha Beejasura,, Daksha Bramaha, Mahiravana, Indrajith, ShivJalandara, and composed Music, songs, costumes and Direction with acting.

A.S. Nanjappa trained nearly above 100 students as his shishaps some names favour Artist were.

Siddalingaiah - Brother-in-law, Actor & Bhagawatharu  
Moodalapaya Yakshagana

Chennabasawaiah - 72 years, Moodalapaya Yakshagana  
and his sons an Jagadish, Actor, Moodalapaya Yakshagana  
an Virupaksha, Actor, Moodalapaya Yakshagana  
an Yogesh Actor, Moodalapaya Yakshagana  
an Manjunath Actor, Moodalapaya Yakshagana  
all were doing Agriculture also

A.S.Nanjappa learned Moodalapaya Yakshagana by Siddalingappa Bhagavatraru.

He get so many awards  
Janapada Yaksha Academy 2004  
Karnataka.  
H.L.Nagegowda – 2003 Doddamane  
Rajyotsava, Tumkur Dist – 2003  
Karnataka Rajyotsave – 2008  
Sri Janapadasri – 2015

He started his own Troupe Sri Kalleshwara Swamy Yakshagana Mandali in 1995 Registered 2003-04 at Araluguppe Tiptur Taluk Rural Place and Given Training from this Troupe to Rural people, children Ladies, college students etc. And performance his shows all over Karnataka. Also he given perform for AIR.

***SOME OTHER PHOTOS OF  
YAKSHAGANA MOODALAPAYA  
TRADITION***













## STORIES BASED ON MOODALAPAYA YAKSHAGANA

Folk Root & Based Stories	Purana Root Based Stories		Historical Base Stories
	Vaishnava Based	Shyva based	
Karibantana Kalaga	Lavakusha	Tripura Samhara	Kumararam Sathyendra Chola
Sarangadhara	Krishnarjuna Kalaga Prahalada Charitre Abimanyu Kalaga Krishna Sandana Droupadi Swayamvara Sundara Kanda Hanumadvijaya Subhadra Parinaya Seetaswamyamvara Rukmini Kalyana Kamsasura Kathe Bheeshmavijaya Gadaparva Shalyapava Ahiravalamahiravala Jarasada Vade Pandava Vijaya Seeta Vijaya Rajsuyayaga Babruvahana Kalaga Karnaparva Sudarvanavade Dushyasana Kalaga Myravana Kalaga Banasurakathe Ghatodgajana Kalaga Indrajitu Kalaga	Devi Mahatme Markandeya	

## **SOME TROUPES OF MOODALAPAYA YAKSHAGANA**

- 1) SRI KALLESHWARASWAMY UAKSHAGANA MANDALI (R)  
ARALUGUPPE, TIPTUR TALUK, TUMKUR DIST.
- 2) KARNATAKA MAHILA YAKSHAGANA (R) BANGALORE.
- 3) SRI RANGANATHA YAKSHGANA MANDALI (R), MUNIYUR,  
TURUVEKERE TALUK, TUMKUR DIST.
- 4) SRI BIDIREYAMMA YAKSHAGANA MANDALI (R), KONEHALLI,  
TIPTUR TALUK, TUMKUR DIST.
- 5) SRI RENUKACHARYA YAKSHAGANA MANDALI (R)  
NONAVINAKERE, TUMKUR DIST.
- 6) TURUVEKERE KALAVIDARA OKKUTA (R), TURUVEKERE,  
TUMKUR DIST.
- 7) YADALATTI PAPANNA YAKSHAGANA MANDALI (R), NO.713,  
KALASIPALYA, GANDINAGAR, DODDABALLAPUR,  
BANGALORE RURAL DIST.
- 8) SRI RENUKAMBA YAKSHAGANA SANGHA (R), KOPPANANA  
HALLI POST, SHIKARIPURA, TALUK, SHIMOGA DIST.
- 9) KALLESHWARA YAKSHAGANA SANGHA (R), ARALAGUPPE,  
TIPTUR TALUK, TUMKUR DIST.

# DODDATA

## YAKSHAGANA OF MOODALAYA TRADITION

**Doddata** in many ways resembles Moodalapaya. The orchestra is also the same. Even the costumes resemble much. The dancer movements have many echoes from Natyashastra. The again is an almost extinct art form.

Doddata, the northern variant of Yakshagana, also became popular in several parts of the state. Literally the word Doddata means big or large theatre. Almost everything in Doddata is larger than life. The themes belong entirely to the epic world, the dance is stylized, the speech patterned, and the costume and makeup predominantly non-realistic. Like regular Yakshagana, Doddata blends songs and speech in a fast-paced narrative, the only difference being that it uses scripted dialogue. The Bhagavata that is sometimes called Sutradhara remains the central performer and his companion, Sarathi, provides the humour. Doddata employs varied themes, always excelling in capturing heroic sentiments. Climatic combat, and supernatural elements.

All these varieties of Bayalata are enacted during village fairs and community festivals on a raised wooden platform, about 5m by 4m in the case of Doddata and 3m in the others. A back curtain separates the



stage from the green room and in front of a large harmonium placed in the middle of the stage has the troupe's name written on it. The other instrumentalists i.e. tabala, horn, and cymbal players sit or stand around while the main singer and his companion keep changing their places during the performance. In Doddata, men do the female roles, while some genres like Parijata, women take part. The costumes and make-up in Doddata are slightly simpler versions of those in Yakshagana, but in most other Bayalata forms costumes are still simpler, with almost no make-up.

### **History of Doddata – Yakshagana of Moodalapaya Tradition**

'Doddata' Folk theatre art form was an history before 150 years. Beginning Doddata basically consists of music & Dance mainly. In 1800 Bylahongala of Belgum District poet named by Duru Dunders written "Prabhudeva" and "Krishna" Yakshagana story got Dialogues in between songs and Dance and a form of Folk Theatre performance. Now Available Script "Kumaravyasa" is the ancient "Doddata" Folk theatre Art form. In 1900 some scripts were Published in Bellary Doddata were popular in 19<sup>th</sup> Century North side Karnataka. After this publication of Doddata so many Folklorist written in pen some scripts of Doddata. The scripts were shiting place to place so it is difficulty to find main writer poet of the script of Doddata.

Doddata is the theatrical form which is recognized under various names such as Ata, Bayalata, Moodalapayadata etc. in north Karnataka. Doddata which is full of grandeur, has grand costumes, rich stage settings, vigorous dances, strong dialogues, fighting etc. Illiterate villagers are the actors in a doddata.

The content of doddata plays are chosen from Rmayana, Mahabharata, Bhagavatha etc. The costumes are in accordance with the characters. Kings, emperors, Raakshassas, Yakshaas, Gandharvaas, common man –all appear in the episodes. Costumes are prepared based on the nature of the character. The head crowns are prepared out of light weight wood and decorated with red coloured thin sheets. Small round and different shapes of mirror pieces are stuck, which makes the crown too rich. There are shoulder badges, wrist bands, chest shield, necklace, a number of beaded necklaces, sword in the hand, arrows, bows, mace- long flowing coloured robes – all these are prepared by the artist themselves. The costumes and properties of the lady characters include sarees, bangles, pearl and different types of necklaces etc. One of the main characters in Doddata is the Sarathi(Charioteer) who wears a long coloured robe, a conch shape hat, white dots on the face, a necklace, a small branch of the neem tree or a wooden rod in the hand.

The stage for Doddata is grand. The wheels of a bullock-cart are buried deep into the ground, over which wooden beams are placed. On these beams wooden platforms are placed. The rear portion is covered with tents. Behind these tents, the dressing and make-up rooms of the artistes are erected. The front portion and the sides are kept open and the top portions covered.

Dancing is more prominent than acting in Doddaata. Violent characters dance with vigour quite often. They jump into the air and crash into the platform with a loud thud. Normally they adopt the three step, five step and six step dancing. The subtleness and grace found in the dance steps of coastal art form of Yakshagana cannot be expected in Doddata. The Saarathi and lady characters do light dancing steps. The uniqueness of Doddata is the ferocity in the male characters with rich costumes.

Mridanga, Tamate, tala, mukhaveene, and pungu or Harmonium for the tune is used in Doddata. All the musical instruments used here have thunderous sounds. In the Moodalapaya music, we can find the melody of the tunes and the rhythm of the talas. In a single song, we can find madhyama(the middle note), dhruva ( ) and dheemantha(grandeur) notes. In the songs of the ladies, we can find excitement, aghast, pleading, angry and love denoting ragas. In the battle songs, there will

be ragas depicting ferocity, accusing each other, angry and creates a situation of a ferocious war. The speciality in the doddata is that when the song gains pitch, the background music too gains pitch and matches accordingly.

Background will be diverse in Doddata. The musicians stand to the right side of the stage. They keep standing holding talas in their hands, until doddaata is over. There will be a minimum of four to ten persons in the background music. The raised pitched songs sung by the background musicians along with lead singer is soothing to ears. The dialogues of the doddata will be in vey critical and there is no chance for on stage dialogues. As dialogues are beginning and ending rhymes, battle dialogues, the rural folk simply by heart them and render them on the stage at once breath, hence there is no chance for much acting. As there is no stage language that encourages acting, emotional relationship between the characters.

Ramayana, Mahabharatha, Devi Purana are the themes for staging doddaata. Battle scenes are compulsory. War because of marriage and marriage because of war. Subhadra Parinaya, RAti Kalyana, Karnaarjuna Kaalaga, Indrajitu Kaalaga, Bheema Vilaasa, Tripura Samhara etc. are the stories. Scholars have defined Doddata as

the Gumbaz in grandeur. But of late, that grandeur is slowly losing ground.

## **DODDATA YAKSHAGANA OF MOODALAPAYA TRADITION OF INTEGRATING DANCE FORM**

Doddaata specialist, Basavaraj Malshetty, keeps the finger nuances of this indigenous form that has a history of 170 years alive in his town of Hospet. “Sangeetha Shailee or musical intonations are integral to Doddaata”, explains Malshetty, adding, “For instance, during the rendition of Yakshagana, one person sing in front, with four people to back him up from behind. In Doddaata, voices of all performers rise and fall according to the mood of the piece. The leg harmonium and piteelu or violin, are integral to the rendition”.

Over time, practioners of such dance forms have adapted their skills to emerge with dynamic renditions. As a result, several Stree patras are being played by Women themselves, as opposed to the tradition of male-only performances. “Over the past 50 years, a stree group in Bellary has been performing Doddaata. But, whether its women or men, what’s lacking among newer performers is that they don’t pay attention to the minute detailing, which defines the intensity of Doddaata”, observes Malshetty. So, twenty years ago, this Doddaata

exponent composed the Girija Kalyana, which had parts for women performers as well.

Meanwhile Doddata, the northern variant of Yakshagana, also became popular in several parts of the state. Literally the word Doddata means big or large theatre. Almost everything in Doddata is larger than life. The themes belong entirely to the epic world, the dance is stylized, the speech patterned, and the costume and makeup predominantly non-realistic. Like regular Yakshagana, Doddata blends songs and speech in a fast-paced narrative, the only difference being that it uses scripted dialogue. The Bhagavata that is sometimes called Sutradhara remains the central performer and his companion, Sarathi, provides the humour. Doddata employs varied themes, always excelling in capturing heroic sentiments. Climatic combat, and supernatural elements.

### **DODDATA - YAKSHAGANA OF MOODALAPAYA TRADITION FROM GADAG DISTRICT.**

Gadag North Karnataka Dryland is famous for Cultural Activities. Art, Literature, Culture, Tradition, Devotion and also Geographical it has got its own different place. And also it has got different Folk Art culture and Folk performing Arts performing this areas speciality.

The Gadag District contain of Talks we Naragunda, Rona, Gadag, Shiruhatti and Mundaragi, Gadag had given gift of poets like Kumarayasa chamarasa, and Folk literary poets like Nayanaseen & Durgasimha to the Karnataka. The people of Gadag Dist. had lot of cultural , Folk and Tradition Folk Songs, Folk dances, Folk Music Melas, Folk stories etc., Mall fields.

The Folk Art forms of Folk Artists 1) not only performing the Folk Art but they also train new youths, Generation women etc., by arranging workshop, Train camps in villages, Temples schools etc., in between their leasure periods.

The Yakshagana Form except Karavali, South Camera called Padmavalpaya but Folk forms of the North Karnataka called as Moodalapaa Yakshagana. In these Moodalpaya forms also north Karnataka named as Doodata. North Karnataka almost all these Folk Art forms also called as Modalapayaddata, Bayalata, Doodata, But Artists & Publics Recognized by aata. In Folk theatre Art form a new Folk form of Aata basics Folk Art form Aata Newly named by Sannata.

Doodata Yakshagana of Moodalapaya Tradition form stories were based on Mythological subjects and it Consists involved veeradase. In all Folk theatre Art forms stories consists of war is the main subject. My

Rich costumes Heney Dances, Music Melas, Decorated stage and seneries, length Dialoges and Sanskrit mixed lyrics languages all of these category ... mainly Doddata more than Sannata Folk Art from so they called this Doddata Yakshagana of Moodalapaya tradition form the characters were Gods, Rakhas. Ghost, Veeradiveeras, Kinnara Kimpurashas, Angels, and more imagionry Rich sets contained in Doddata Yakshagana of Moodalapaya Tradition.

### **Doddata Stage Yakshagana of Moodalapaya Tradition :**

Doddata : Is a form of Yakshagana of Moodalapaya Tradition found in southern Indian region of Karantaka featuring stories of from Indian epic poetry and the Puranas rendered as dance and drama. Doddata literally mean open theater drama and marks the end of harvest season. The most popular theme for Doddata is the story of Koti and Chennayya, which has deep-rooted significance or the people of Tulu Nadu.

The Doddata Yakshagana stage is set before the village temple of a sandy beach or in open fields. A low platform about 16' and 10 20' with bamboo poles at each corner garlanded with flowers, plantain and mango leaves, and roofed with matted palm leaves, At sunset the sound of chande, a high pitched drum, announces forthcoming performances.



Almost all Stages of Bayalata, Doddata, Sannata, forms of Traditionl Folk theatre of Karnataka under “Moodalapaya yakshagana. This Yakshagana form was creative form native of all villages of Karnataka with uneducated people, community of Rural Folk theatre art form and performing our culture to public by the way media know as yakashagna Bayalata. It was not meant for one religion community, or caste and takes every one to under it Folk form performing arts with humanity entertainment and education file art. This named in Moodalapaya Yakshagana. Doddata was a Group of People general activity like Actress, Singers, Instrumental players ---- like Taala, Maddale, Mukhaveene, Tamboori, Chande and rich costumes of mythology, shoulder rings, Kisetas, Folk style dances – like there with encouraging Audience and public co-operations. On that time under lighting lamps like Panju, Petromax, Lartins, etc., those Folk art forms performing to the Audience because at that time there no current. Thus performances were performed by Folk Artists without rest example whole night nearly 10 to 12 hours there performing the shows with voice variations, dances, dialogues etc., really it was a wonderful Folk performing arts. This Moodalapaya Yakshagana, Bayalata was an Ancient traditional Folk theatre performing arts, It has got nearly five centuries history of Folk Art. This Folk art of a mixed of Jeerege Kempaiah’s grand son Kempegowda was reading, Veeradase Puttanna

Palaksha etc., In Karnataka Traditional Folk theatre of Moodalapaya Yakshagana had different sceneries, Yakshagana Literature, songs, dialogues, makeup, costume and acting etc., involved by Rural entertainment media.

In Rural areas before starting Doddata of Moodalapaya Yakshagana tradition. The senior persons of village gathered a meeting and decide to perform which show, Bhagavatha i.e, Director, Guru for that prasanga to train the young and Rural people there village. The Guru i.e, Bhagavatha will select the subject of Moodalapaya Yakshagana and select suitable characters of the Bayalata Prasanga. Guru or Bhagavatha got script of the prasanga in written this scripts contained with lesson says and composed music to the sequences according to prasanga. In Bhagavathas 2 categories till namely qualified and uneducates, but both were experts in teaching the prasanga the Folk Theatre performing arts.

Bhagavatas also called has Mobile Gurus which are travelling and giving training to villagers. They were good singers and also literary people good in directing the Folk performing.

Bagavatharu selection the characters of the Folk theatre play daily the artists will Rehearsal evening to Midnight. When Rehearsal in

Bhagavata had harmonium or maddle instrument help directing the play. On the staging of the of the Folk theatre play totally village will participate and they made sheets in all villagers house, offering relations for to view the show. Before the show day costumes, weapons, properties, sceneries were ready. Food also control by Bhagavat and artists to keep voice good. The village goddess temple open field was the stage. One good muhurtha they start. Poles fixing in Bamboo, the first Bamboo has fixed in North east is Eshanya, they dig earth and in an cloth with Arisna and 9 type of Gurus made and field it with cloth and put in the dig pole and after pole was fixed, then other 3 total 4 poles were fixed and top will conosed with coconut leans for shelter, then the stage ready with flowers banana leaves decoration. For Drusti a old slipper was hanged one corner of the stage. From Ground 1 feet height wooden stage was placed to got stage height. Some times they are doing one more stage with height in some shows because to byfercate God, Godess in 2<sup>nd</sup> stage which was height than regular stage and sceneries of Devaloka Vaikunta, Swarga etc., performed in 2<sup>nd</sup> fight stage, Totally the stage was open theatre not closed theatre. After Gandha pooja all artists will take make up and costume and the performance show will take start with a prayer. Then they continue the subject Folk theatre play. On the stage the music Mela also participating with performance of the play. Like this method of stage every villages constructed by

performance. All characters were introduced when Mela singing two person take a screen cover to character and introduce by opening screen. Character and introduce by opening screen Character like stree (woman), Daitya (Rakshasa) veera (Hero), Kodangi (comedy), king, Queen etc., were introduced firmly and by dancing. Doddata Traditional Folk theatre of Moodalaya Yakshagana was gift of uneducated Rural people, The majority of lower community in the society was representation of culture and prestige. Commonman will present and perform their inner built messages to the audience and public by Doddata Traditional Folk theatre form Moodalapya Yakshagana play. These Doddata were our Folk people's life ambitions also, Bayalata was Big Folk theatre play and when divisions or consists of song, Dance, Acting, makeup, action (fight), choreography picture, Music and Navarasa of Veera, Roudra, Karuna, Hasya, Bhayanaka, Bhebathsya, Shrungara etc., totally mixed with all Folk theatre performing art forms.

### **Doddata - Moodalapaya Yakshagana Tradition Performance show**

On the day of performance show all Artists of the Doddata on Those before days all Artists of Doddata were gathered in a villages Godess temple or Anjaneyaswamy Temple and perform Pooja after they Ready with makeup, Jewelleries, other ornaments and costumes. Then they were came to stage to perform the Doddata. First beginning a prayer

of the native village Grmadevate or Gods the performance of Doddata Folk theatre Art Starts. The First they will pray Lord Ganapathi in center of the stage on a wodden chair or stool and all Artists including Himmadha.... Stamb on Right portion of stage called "Ranga Mantapa" Sarathi or Sutradhara will do pooja to God Ganapathi and all instruments of Music Mumelas Bhagavata starts Ganapathi Stotra by

" Sri Gowrivatsa Sathata shubha charitra

Yogi Sajjana Stotra | Gajanida Gatraha||1||

Nitila Netrana Sujane | Wigamagama Vanditane|

Suchita Sunnita Karna | Kunchalabharana || 2 ||

This was prayer for to protect the show and artist from any damages in Doddata, and show should be go on nicely they request God Ganesha in prayer after order, Saarithi Sutradara one artist take lime fruit or coconut and with his left hand he circles the stage of Doddata. From three times and through it to left and right of the stage. After that they pray other Gods like Sarashwathi, Grama Devates, Eswara Rama etc., in prayer and request all gods to complete show with out any damages to all. In Belgam, Dharwad, Bijapur District. Bhagavat or Sutradara or Mummela learn will do this Act after this procedure the main "Doddata" will starts. This is a pattern and Urthodex form of Doddata Folk theatre and performing Art every where in Karnataka.

**PHOTOS OF DODDATA YAKSHAGANA OF  
MOODALAPAYA TRADITION  
PHOTOS OF TROUPE OF GRAMARANGA (R), INGALIGI,  
KUNDAGOL TALUK, DHARWAD DIST.**















## **Some interviews of Senior Artists of Doddata Moodalapaya Yakshagana Tradition from Gadag District.**

- 1. Doddata Artist “Eeranna Virupakshappa”** Eranna Lingappa acted “Karala Character in “Bhakta Markadeya” Doddata Folk theatre art form Several times and also famous by name “Karala Erappa Virupakshappa” He Senior Artist of “Hosa Banashankari Doddata Mela.

Father Virupakshappa and mother Chowdamma son born on 15<sup>th</sup> February 1948, He studied upto 5<sup>th</sup> std middle school he left school and he joined for weaving of cloths by profession. He belonging to Karuhina Shetty community and he joined to act Folk theatre. Doddata at in ..of 13 years childhood. In Beside of his house in Banashankari temple the Rehearsal of “Doddata” Veera Abhiman Kalage” on every day night and the in day on that time yought Virupakshappa daily attending Rehearsal one he Bayalata. If story writer Rangappa Narayana to act in that Mela. Bhagath because of is install given a small character with 8 Dialogues Lakshman Kumar character to him. He learnt very well and done given that character and got appreciation from everybody and become permanent Artist of that Doddata Mela. Hosa Banashankari Mela Doddata of Gadag Betegeri performing Folk theatre Doddata of different subjects plays. Virupakshappa got main characters in

“Dakshayagna” Role of Nandi. In “Girija Kalyana” as Tarakashura some times Henanta Rajas Role in “Lakshman Kalyan” Karna in “Ramayana” Tripurasura Kumba Karna, Ravana – like Rakshda Charters But He got very favour name in “Bhakta Markandeyas” Karala Character.

A Seminar Artist of is Folk Art characters Relayed in Folk Art characters rekaye in Dharwad A/R Tripurasura Sunhall and “Bgha and ‘Bhaktmarkandeya In Directly of Mallappa Mahantagoda “Girija Kalyana” was relayed in Dooradarshan in 1997. He performed in Hamipi Utsav, Lakkunalli, Delhi, Bangalore, Dharwad, Udupi, Horanadu, Dharmastala and so many places of Karanataka and Andhra also Folk Artist and become famous Artist entered with Doddata and doing small Characters in Doddata. By his Talent Director of Doddata Ayyappa given him Uttare Role in “Veera Abhimanyu Kalara” and Devagami Role in Gayathri Eswarappa was lean and smart he was suitable for there Roles of Doddata. He performed there character very well and got appreciation from audience and Guru Ayyappa at the age 25 he become Folk theatre Artist in Doddata Ayyappa take him to other places for performance he given Pramela Role in “Pramela” Doddata, “Vanaakanda Yuddakanda” Seeta Character, Eshwarappa was very famous in these women characters and Guru Ayyappa Prasie him. Like this his life starts as Folk theatre Doddata Artist in “Karnapura” Arjunas Role, in Ramayan

“Ravana’s Role in Hanumantha Lingadarana” Ramas Role he acted in different Male, Female characters in Doddata. Gradually Eswarappa himself become director in this Folk theatres Art Form Doddata. At his age of 60, he is doing Characters in Doddata characters like yamadheru Imanta Raja and also He is going training to young generation by workshop of Doddata so many organizations recognize his talent and gave appreciation award him.

## **2. DODDATA ARTIST “ESWARAPPA BASAPPA KUTHAKOTI”.**

“Eswarappa Basappa Kurthakoti” famous Director & writer of Doddata in Gadag District. He born in Jakkali Village of Rona Taluk in 1927, Father Basappa, mother shantavva. He studied up to primary in Jakkali Village. This father so poor not able to continue his education further. He put Eswarappa to the hereditary Agriculture.

Once a Doddata Director Arahunasi Ayyappa from surackot came to give training in Doddata to villages of Jakkali. Eswarappa First Eswarappa Directed and Trained Doddata Folk theatre Art form in their village Jakkali people and youths. The other he also giving training to like Surandig Villages in Gadag Dist. namely Chowdi, Sanknar, Karmuli, Kodathagere, Kodikoppa, Harapur etc., he directed and trained nearly 58 Doddata learning will take 3 months Rehersal regularly for new

people to perform the show. Eswarappa trained youth and people like Harmonium, Maddale Folk dance steps and dialogues – like 3 months effort he trained the people to one ‘Doddata’ performance show Even now a days also these doddata performances of Eswarappa “Doddata” repeating in Festivals, Fets and Functions performing shows. Now he is 80 years old, nearby 60 years he performed and trained this Doddata Folk theatre Art form in life. He got Award from so many organizations. Now also he is happy with his work in Jakkali Village.

### **3. Doddata Artist “Umeshappa Jagannatappa Amrade”**

Umeshappa was famous as Leader of Doddata. He born on 15 December 1957 in Gadag Betageri. He belonging to Kuruvina shetty community, He studied up to primary 4<sup>th</sup> standard because of financial problem House he discontinued studies. Hos father Jaganatha also a famous Doddata Artist. By his opinion Jaganath Joined Doddata Mela at the age of 15 years. When he joins Mela at that time Hosa Banashankari Doddata mela splits and become 2 groups. In the Mela Sarathi Role Artist left and gone this “Sarathi” Character came to Jaganath to do the “Sarathi” by the acceptance of Jaganath Father and writer Ullappa. Jaganath done very good performance and become permanent Artist of Doddata in the Mela. Sarathi character does not have more length Dialogues but he should control like Sutradhara and should create new



dialogues spontaneously in between all characters and addi.... Also, he should interfere all characters to audience like male Female, Rushi – Music, servants, Daityas, Rakshak, Veeras etc.,, this work fantastically done by Sarathi is Jaganath and sarathi should have Humor scene, by him audience will get Relief in the performance show “Sarathi” Character is very important in Doddattamela and also he is the key Role of the show narrating story, introducing all characters, new characters and without getting boring to audience he should control the Doddatta Mela. Jaganath was expert in doing this and they got so many awards from organizations of Karnataka.

#### **4. Doddatta Artist “Ganapathasa Revanasa Aaravatagi”**

Ganapathasa Revanasa Aaravatagi was famous in was playing Maddale for Doddatta Folk Theatre Art form and known by “ Maddali Ganapathara. He born on 1946, Father Revanasa, mother Gangubai, he studied upto middle class and because of Financial problem he worked in wearing by profession of their hereditary ancestors work. “Hosa Banashankari Mela of Doddatta musician in Maddale expert Devareddy was Aged and not able to do the work. He was searching a interested student to teach Maddale. Once he observed a boy who was playing Tamali for Bhajanas Ganapathasa and take him as his student taught Maddale Playing to him and also characters to him in Doddatta Mela

Ramayana and Ganapathisa become very good player of Maddale. The Doddata troupe. Hosa Banashankari Mela's performing should like "Bhakta Markandeya", Dhaksha Brahma, Girijakalyana, Lakshmi Kalyana, Tripura Samhara, Gadhayudda, Karnaparva he played Maddale They and night for the pregramme. These ... replayed from Dharwad AIR also, These all performance shows also replayed from Bangalore Doorudarshana. He also performed Doddata shows in Delhi, Bangalore, Udupi, Horandhu Happi Lakkundi Utsav. He was expert in playing Maddale in was scences. Nearly 30 years Gnapathi and playing as Maddale Artist in Doddata and below famous.

#### **5. Doddata Artist "Jaganath Shivappa Ambrada"**

Jaganatha Shivappa Ambrala was famous in performing Female Character in Doddata and he was native of Gadag Betageri. He was born on 15-02-1936. He studied upto sixth standard and Financial problem of house we selected in profession as weaver belonging to Kurvinashetty community. At the age of 12<sup>th</sup> he entered "Doddata" Folk theatre performing arts.

Director Bannada Benakuppe Bannada, came to train dramas at Tulajabhavan Temple "Selta Swayamvara and Banasa. The young Jaganath interestly to see the Rehearsal was going these by observing

his activity Benakappa given a small female Role to him. This was Route cause to him to join Doddata some timed after that troupe stipped. Benakappa Bannada gathered some now youths and started “Hosa Banashankari Gudi Mela” a Doddata performing troupe with story writer Rangappa Narayanakeri and Manmatha Gonda in 1940 started a Doddata Folk Theatre performing Arts.

This team stated “Girijakalyana” and Jaganat got Menaka character and in Bhatha Markandeya yamadarma servant Guptas role and narada “Tripura Bamhas Uravashi” Role, in Lakshmi Kalyana “wife of Duryodan Bhanumathi character in “Dhaksha Brahma wife of Dhaksha Prasuti --- Like this he acted only female character and become famous. There perform an our shows in Dasara of my any Hampe Lukundi utsav and all over Karnataka performed by ten he got many awards from so may organizations, he was sensor arts Gadag Betageri.

#### **6. Doddata Artist “Pundalikappa Ramachndrappa Bannada”.**

Doddata Folk theatre performs Arts “Ramayana’s Dasharath Maharja means pundalikappa Ramachandrappa Bannada. He was native of Gadag-Betageri in “Rathikalyana” as vasista “in Lakshmi Kalyana” Balachanda – like he performed different characters in Doddata He was

famous in these characters were “Ramayanas” Dasharatha & Bhaktha Markandeya Chitra character, in Ramayana” as Dasharatha had got popularity. Some of these Doddata form also relayed in Dharwad AIR also. His performances also in Bangalkore, Mysore, Udupi Horandly Dharmasthala, Hampi, Delhi and all over Karnataka and out states also. Now his age 62 and so many organizations Lonored him all over Karantaka.

#### **7. Doddata Artist “Phakeerappa Virupakshapp Kenchgondi”**

“Phkeerappa Virupakshappa Kenchagondi Senior Artist famous for the character “Narada” in Gadag Betageris “Hosa Banashankari Doddata mela” father Virupakshappa and mother Neelamma. He born in 1942. He Belonging to the community Kuruvinasheety. At the age of 8<sup>th</sup> he done “Dhaksha Brahma” character in Doddata Mela, fee was every daily oing to saw the Rehearsal of Folk theatre Doddata mela in Banashankari Temple. Once the story writer and director of his father in-law Mallappa Mahathagowda observes his fale and told to do time the Ganapathi character to Pakeerappa. He done the charcter very well and this role become permanent to Pakeerapa. When the was in 4<sup>th</sup> standard of studies the Doddata Mela “Dhaksha Brahma” performance show in Bangalore. He went with group, at that time 4<sup>th</sup> std exams were going on. When he was balk the exams already finished. So he left school and the

learnt weahing which was his community job for profession. He become permanent artist of Doddata Mela and performed his performance in “Daksha Brahma” lakshmi Kalyana Veerabhimanyu Kalaga, Tripura Samhara, etc., every shows he was doing Naradas character and his presentation was different he was doing action. In “Bhakata Markandeya” Guptas role, in “Ramayana” Rama Role also. In Andrapradesh Ananthapur he perfomed “Narada” Character in doddata” and got very good name and appreciation from audience every “Doddata Narada character performed by him was improving. Play to play differently, Nearly 60 years he was action in “Doddata” Folk theatre play and he was satisfied by his venture. Artists like to do different characters but Phakeerappa Majority of character was “Narada”.

#### **8. Doddata Artist “Babusaheb Hasensab yamanur”**

Senior Artist Moodalapaya Doddata was male and female characters native of Gadag – Betageri, this father Husen Sab, mother Sydabi and he was born on 1945. He studied up to 3<sup>rd</sup> standard, because of house problems he was doing labour work. At his age of 12 he was acting in Doddata. The Troupe “Hosagaradi Mela” “Krishna Gardui” Doddata Rehearsal was going on near by his house. He daily went to saw rehearsals. The story writer & Director Mallappa given him character of

Ganapathi. He done very good performance in the show and became permanent Artist of Doddata doing different characters. "Hosagaradi Mela's Doddata Folk Theatre performance he actual as Drowpadi in "Sri Krishna Garadi" and Karaparava as chandrabhanu in "Ranjaneya Yudda" as mandodari in "Sri Rama Pattabhisheka" as Chandrasena in "I Ravana Mahiravana" as Veerabhadra is "Daksha Brahma" as Vali in "Ramayana" like he performing different Male & Female characters and Doddata. He was also doing "Sarathi" character "Sri Krishna Garudi" and "Karna Parva" Doddata also relayed in AIR Dharwad. "Sri Krishna Garudi" and "Ramanjaneya Yudda" relayed in Bangalore Doordarshan. He performances also in Delhi, Bangalore Udupi, Horanadu, Dharmastala of Karnataka and also out of state like Andra Bombay. Dasara of Mysore, Lakkundi Festival also the shows were repeated, Babusab also a good singer in Bhajans. About 40 year he served in Doddata and got so many awards from associations all over Karnataka.

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# DAPPINATA YAKSHAGANA OF MOODALAPAYA TRADITION

## **Introduction :**

Dappinata, which is also known as Sannata was born and brought to light in the later half of the 19<sup>th</sup> Century. Dappinata is a Bayalata involving songs sung to the tune of an instrument called Dappu. A deep thinking is required to realize how meaningful the word is. The sannata of the initial stage, performed using the Dappu music was a mere chain of songs. (We may call it a musical drama). The accompaniment of other instruments spoils their beauty. Since the character of the song and the character of the instrument are mutually blended together, the word Dappinata incorporates the three things-instrument, song and theatre – and thus gives a broader meaning to it.

Dappinata was called sannata during the second stage of its development. That means, after the second decade of 20<sup>th</sup> century, when the need arose to differentiate Dappinata from Moodalapaya, it was called sannata. Moodalapaya became doddaata because of the grand and majestic show it made with its splendid stage setting, costumes and themes. Measured from the same criterion, the simple and easy show of Dappinata on the grand stage looked small, and was

called sannata. But the word 'sannata' is in use only in a use only in a very few regions. It is unfamiliar in all other regions except in some parts of Belgaum district. In the remaining part of entire North Karnataka, peoples call it Dappinata only. In Bellary, Gulbarga and Raichur districts it is called 'Dappinas Kathe' (Dappu story). Though its form has been changed a little bit, the meaning is the same. The Dappinata, which moved from the west to the east, has retained its name in the place where it moved to. After it went across to the east, the new word 'sannaata' came into use, but it did not go away anywhere, leaving its birth place. Though the word 'sannaata' became popular, 'Dappinata' was not forgotten. Both words are in use. Since Dappinata is more in use than sannata, and since it has got a broader meaning and a longer tradition, it is the most appropriate name of this particular genre.

Some scholars, who have not understood the correct meaning of 'Dappinata' use the word sannaaata instead of Dappinata. Have they understood the meaning of 'sannata' at least? The tone of the mistaken notion of Doddata has been voiced here also. Instead of the long duration of doddata, which went on till the sun-rise in the east, the sannata ran only up to 2-3 o' clock in the small hours of morning. Therefore it is Sannaata and its meaning is a 'brief show' Considering its duration, it is sannata. It comes to an end in the early hours of



morning at 3 or 4 a.m unlike doddata, which runs till morning M.T. Dhoopadavar, who has given these two statements, has misunderstood the meaning of sannaata. In villages, not only Bayalatas but company dramas also are performed till morning. The villagers, feel contented only if they fill their eyes with whatever they see till daybreak. Though due to shortage of time the last portions of the episode are would up in a hurry, the day breaks up by that time. Some people not correct. It is very obvious that both of them belong to two different traditions from the point of view of their themes, performance, music and costumes. So it is not right to say that sannata was born out of doddata.

The later half of the 19<sup>th</sup> century was the period that resurrected the folk theatre of North Karnataka. A number of cultural charges took their birth. Dappinata is one among them. To view on the basis of the statements given by the elders of today, the ancientness of Dappinata might not go back more than 1860. It got its own Independent form between 1880 and 1900. By 1900 Dappinata had confirmed its position in the theatre as an independent theatrical form. Moodalapaya and Dappinata have come along together thus far. Therefore it is wrong to say that Dappinata was born after Moodalapaya was fully grown up, or that Dappinata by Thamasha of the neighbouring Maharashtra and the Dasarata of Karnataka. These people got interested in Dappinata due to

the harmonious blending of the inspiration and influence of both of them. It is not right to say that 'Sannatas' are the intermittent creation of old Yakshagana, Dashavanthara play, dolls play and company dramas. Though the Dappinatas, which came later, were very much close to company drams, of definitely they have not come from Yakshagana, Dashavathara play or dolls play. When the execution of characters, went out of control in Doddata, Sannata became more popular. "Moodalapaya or Dappinata never tried to mutually weaken each other for becoming more popular. Of late, both of the reason, not be inspiration for the other.

### **First Stage – Musical Drama :**

The history of Dappinata could be split into two parts. The first stage is from the beginning to the second decade of 20<sup>th</sup> Century. From there, it is to be considered the second stage. All the Dappinatas of the initial stage were musical dramas. Plays like Radhanata, Sangya-Balya, Roopasena, Station Master are full of songs. The system of those days was such that the Mummela man (in the foreground) sang the songs followed by the performer's speech. The speeches were not readymade or prepared, but extempore. Only the songs are the poet's creations. The speeches are made on the spot. In old manuscripts we find only songs and no speeches. The recent manuscripts writers have added

speeches also, to make it look like a drama. That means, the speeches added today are not their own creations. They are the readymade extempore speeches, which were passed on from mouth to mouth traditional from a long time. In the production of these total works, the credit that goes to the poet should equally be shared by the performers who prepared those speeches. These Readymade speeches with properly tamed folk expressions, and idioms, rhythm and grace are in no way inferior in quality to the text written by the poet. Therefore, for the present, the Dappinata produces of this category are two – the poet and the performer.

### **The Drama of the Second Stage :**

It was Kadrolli Neelakantappa who initiated the tradition of writing Dappinatas in the form of dramas, intertwining songs and speeches in them. The work Thiruneelakantha, which he wrote around 1920, created a new era in the development of Dappinata. A perfect novelty was seen in its theme, the written dialogues and the tune of songs. The play 'Thiruneelakanha' which opened a new style, completely giving up the old one, immediately became popular, and thus set a new tradition called Kadarolli Ata or Kadarolli Dharathi. The poet Shivananda of Hannikeri, who had written and popularized a number of Dappu stories during the fourth decade of the 20<sup>th</sup> Century, trod in the same path of

Neelakanthappa, and strengthened the tradition started by him. Because their works contain deliberately written purposeful speeches, they are closer to dramas. These Dappinata could be successfully presented as musical dramas with a few changes here and there. It is said that 'Nijaguna Shivayogi' was performed in this way. The influence of the contemporary company dramas is obvious on these two poets, who have brought Dappinata close to the drama form, from its typical musical dramatic mode. The Bayalatas, which have provided the revolutionary social imaginations, provide the visions of the social aspects present today in company dramas. This is only partially true. It is true that the social themes were presented by Dappinatas before they were seen in the company dramas. But, just because of this, it cannot be agreed that the Dappinatas have given rise to the company dramas. The above mentioned works of the poets are example. It has been confirmed that Neelakantappa had received inspiration from the company dramas. It is said that at Itagi near Kadrolli, there was a small drama company; they had invited the young Neelakantappa to play the role of a woman character. Its head was a Brahmin gentleman with a fair knowledge of music. He trained Neelakantappa not only drama, but also in music. That company did not survive for long. After coming out of it, Neelakantappa wrote, Thiruneelakantha making the fullest use of his experiences in the drama company. Perhaps his purpose was to write a drama on his own.

Because he was more strongly fascinated towards the folk a audience he might have written a Bayalata.

Long before this Bayalata tradition in the drama form started in this region, the company dramas has become popular here. Some of the drama companies had made a name developing their own tradition. Neelakanthappa must have been influenced by those dramas. Some of the famous drama companies popular in these regions till Neelakantappa wrote his works could be enumerated below.

- 1) 1869 – Halasige Nataka Mandali.
- 2) 1872 – Veerangarajana Prasdita Krithpura  
Nataka Mandali, Gadag.
- 3) 1880 – Thanthapura Sangeetha Nataka  
Mandali, Dharwada.
- 4) 1904 – Shirahatti Venkobarayara Sri Laxmi  
Prasadita Nataka Mandali.
- 5) 1908 – Konnuru Nataka Mandali, Bailahongala.
- 6) 1913 – Vamanarao Mastharara Vishwa Gundarsha  
Nataka Mandali.
- 7) 1916 – Garuda Sadashivarayara  
Sri Dattathreya Nataka Mandali.

Neelakanthappa and Shivananda Kavi, though they were greatly influenced by the company dramas, retained individuality in their works, which neither resembled nor were beaten by the company dramas. But of the Late, when the trouble caused by the company dramas went beyond limit, their Dappinatas lost their original folk flavor, and spend towards dramas. For the present, Dappinatas are becoming the blind imitation of dramas. Sometimes these company dramas themselves have been converted into Sannatas by adding a few songs and dances. Bhagyalaxmi Mallamma is an example.

### **Classification :**

Dr. M.S. Sunkapur has classified the Dappinatas as:

- 1) Sharanarata 2) Rajanata 3) Dasarata 4) Social, based on their distinctive singing styles. This classification, though it seems to be correct outwardly, is full of confusion. The tunes of Dappinatas cannot be held under such easy classifications. The tune of 'Thiruneelakantha. Mayi Ata etc., which they call them Sharanarata. There are no evidences for Rajanata retaining its own tradition based on its tunes. It is not right to call Rajanata tradition, by giving undue importance to it. Though it used to be show similar in its style to other contemporary plays, it is true that Dasarata has influenced

Dappinata. But there are no clear evidences to prove that its tunes have been mixed with the tunes of Dappinata. Besides, Dasarata is a means of living for the professional artists. Dasarata did not survive unlike the Dappinatas, which have adopted similar tunes and similar presentation methods. How many Dappinatas there having their own patterns and presentation methods? Which are they? Therefore it is wrong to consider Dasarata as a tradition by itself. In their last shows on social themes, there was a distinctive tune. But old tunes also had been mixed with the tunes of Dappinata. Besides Dasarata is a means of living for the professional artistes. Dappinata is the show performed by the amateur artistes. Dasarata did not survive unlike the Dappinatas, which have adopted similar tunes and similar presentation methods. How many Dappinatas, are there having their own patterns and presentation methods? Which are they? Therefore it is wrong to consider Dasarata as tradition by itself. In their last shows on social themes, there was a distinctive tune. But old tunes also had been mixed up with it. Only 'Sangy Balya' has independent tunes. But more than half of the tunes in 'Station Master' and 'Roppasena are old. On the whole, it is not easy to classify the Dappinata tunes, where the old and the new run along together, the one mixed with the other.

In the meantime, the tragedy that has fallen on the interpretation of Sharanarata and Dasarata should definitely be mentioned here. There is an opinion that the 'Sannatas' began to grow with a right competition among themselves, as though they have come up for the propgaganda of the Shaiva and Vaishava creeds. The tradition of learning and performing the shows, supporting Shaiva creed for one's own pleasure, and the pleasure of the audience, continued for long. But the performers playing Vaishnava themes built up their own troupes and made it their profession. Later, their performances became famous as Dasaratas. There is no relation between Dasarata and the religious creeds. We cannot attach the caption of religious creed to these shows, based on the names of its protagonists. The themes that are commonly discussed here like devotion, knowledge, renunciation of family life, salvation etc., have been depicted in a way agreeable to all religions. They do not have any intention of propagandizing the principles of any religion or creed, Allama Prabhu has not upheld the superiority of Veerashaiva creed anywhere. Otherwise, why did the same poet who wrote about about Nijgunashivayogi use the stories of Jodhabai and Kabir Das for the Bayalata? Thus it is clear that these poets never saw their heroes and heroines wearing the coloured glasses of religion and creed.



The very word 'Sharanarata' is an imaginary creation. This word does not come from the mouths of anyone of any region. It is true that Thiruneelakantha and Allama Prabhu were Sharanas and the devotees of Lord Shiva. But it looks very artificial if we call their shows Sharanarata, there are stories of Sharanas as well as of devotees of Vishnu, and kings and lords. (Jodha Bai and Vishwamithra). How do we interpret this? Perhaps the word 'Sharanarata' was born as a relative word to 'Dasarata' But this takes us once again in the wrong track. Because, these Dasas are not Haridasas (servants of Lord Hari) like Purandaradasa or Kanakadasa. They are not Vaishnavas; neither are they missionaries of the Vaishnava creed. They are of ?Devadasi Lineage, They belong to the lower class. Entertaining people through their performance is their occupation. Normally, their plays do not have stories or the propaganda of Vaishava Dharma here. By wrongly calling them Haridasas and by calling them propaganda of Vaishnava Dharma here. By wrongly calling them Haridasas and by calling them propagandists of Vaishava creed, the mistake has been aggravated. Another mistake is added to the chain of errors, by calling the plays of the Shivasharanas Sharanarata.

Sharanas belonged to the 12<sup>th</sup> century. That is why it has been guessed that Sharanarata also must have started at the same time. The

Sharanas of the 12<sup>th</sup> century used Bayalata as their medium, in order to drive home the ideals and principles of the Sharanas of the mass and spread the principles of their religion. That itself became popular as Sharanarata. Sharanarata was born in the 12<sup>th</sup> Century. It sprouted at the time when Sharanas like Ambigara Choudayya and Kalikamba exhibited the games played by Lord Shiva. These words cannot be trusted. This proves how the fanciful word 'Sharanarata' has given rise to disasters.

The Dappinatas are so complex that they cannot be classified easily. If required, we may classify them based on their themes, for the convenience of our study. This may not drive us into any confusion:

- 1) Pauranika (Legendary) – Anasya, Bhakta Prabhalada, Lava-Kusha, Vishwamithra, etc.,
- 2) Aithihasika (Historical) – Sangolli Rayanna, Keladi Chennamma, Bhama Samrajya, etc.,
- 3) Smjika (social) – Sangya – Balya, Savukaranata, Kattechenna, Roopasena.
- 4) Folk – Basavantha – Balavantha, Dharmadevata, Madagamasooru, Kenchamya, etc.,

5) Devotional – Thiruneelakantha, Nijaguna – Shivayogi, Kabiradasa, Thukarama etc.,

**Work – Prayer – Preface :**

The prayer in Dappinata is not as complicated as that performed in Moodalapaya. In all plays, there is prayer to Ganapathi there is in the beginning. Since the prayer song varies from play to play, any fixed prayer song has not come in the tradition. Some of the prayer songs of Moodalapaya have been well received by the general public. But the prayer songs of Dappinata vary from one play to another, and they are independent. Besides, it is to be noted that they are different in different works of the same poet. In each and every work of Neelakanthappa and Shivananda Kavi, who have composed a number of Dappinatas, there are different and independent prayer songs. Normally, it begins with a prayer to Ganapathi. But in Neelakanthappa's works, it begins with a prayer to Shiva. In the 'Nijaguna Shivayogi' of Shivananda Kavi, there is a prayer to Devi after prayer to Ganapathi. This is not found in other plays. In the other works of the same poet's we find prayer songs only to Ganapathi. If we observe the poet's skill in composing that song, we might not say that it is a part of it. It is as follows :

I would worship you O Goddess chanting your name  
Protect me and take care of my well being You are the  
essence of Vedanta, you are Omkara, You are the  
heavenly shelter to those who bow to you One who  
protects your devotees, one who destroys the demons  
One who gives joy to the sages.

The song to Goddess Sharada in the Moodalapaya of these regions might have stood as inspiration to the composition of this song. The Ganastuthi in the beginning is straight and simple, and normally suggests the poet's name, pen name and the name of his place. But there are instances of the manuscripts moving from place to place. But there are instances of the manuscripts moving from place to place, assuring the names of the Gods of that particular place. After the Ganastuthi the story begins straightway. There are no more prayer songs after that. Depending on the situations and characters here and there, the reference to the favourite God of certain characters may come in between. But there are certain rare instances of adding prayer songs, which are not at all relevant to the development of the story, just for the sake of prayer to create the feeling of devotion. In the Basavantha – Balavantha episode, Basavantha's wife Tharavathi, as soon as she enters the stage, begins her Shivastuthi without noticing her husband

standing before her. The sorcerer Siddha of the same story sings two Rmastuthi songs as soon as he enters the stage as well as before his exist from it. These songs, that are completely irrelevant in the context of the story, look like an appendage.

In the Dappinata of the first stage, in the form of a musical drama, there is an introductory song. In this song, which comes after the Gnashuthi, the broad details of the further story are told briefly, addressing the audience directly in an appealing tone. As an example for this, we may see the introductory song of the play 'Kadlimatti Station Master'.

Listen to us, our story from the beginning, You elders sitting here, we'll tell you, The audience overcrowded here, Kadlimatti Station Master, Did muschiefs unaware of, It was a very bad time for him, He was mad after women, Seeing the beauty became lustful, When asked she spat on him saying get out. He wrathful chopped the child's neck  
The precious pearl of Devalapur A new son was born

The same type of song in 'Sangya – Balya' namely 'Please do not make noise O you people gathered here has become very popular. But in it, the story elements are not clearly mentioned. Only he account of 'Sangya-Balya' has been suggestively denoted. Such songs are not found in the Dappinatas of the second stage. They might have been dropped because of the strong influence of dramas.

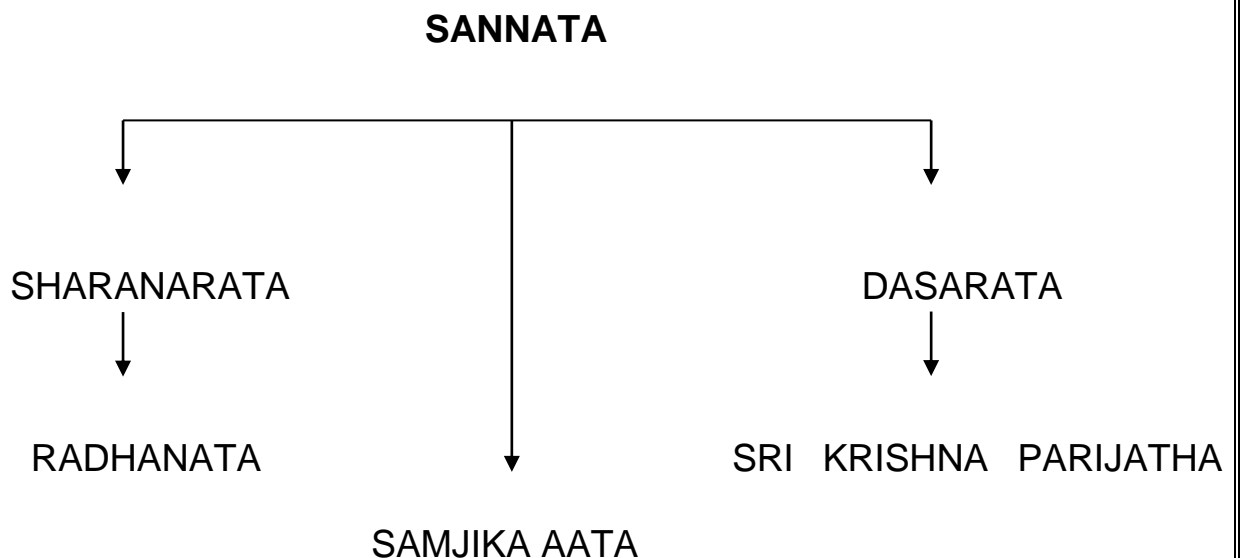
## INTRODUCTION OF SANNATA

### YAKSHAGANA OF MOODALAPAYA TRADITION

“Sannata” is poor’s Aata, General is common people Aata. The song forms coming these category is different Sannata has in four Divisions.

1) Sharanarata 2) Dasarata 3) Rajanata 3) Samajika Aata

By hearing these names Divisions sharanarata about sharanas, Dasarata about Vysnavas, Rajanata about kings life .... Samply art about social common subject are not similar to the names, other than story the songs are very importance in Bayalata. It is the basic performance of Sannata. These was differences in cars between haranpata and Dasaraata. The 50 years back people called named called these forms as Koudralikate for Sharanarata and “Engalikate” for Dasarata Sannata Forms Decide as below



Sannata played Music by Dappu instrument because it matches it the says other thang any instrumenr of skin. Therefore Sannata also called by Dappi Nata". The subject for this were Epic, Puranas, History, Social events History of Shivasharnas, Haridasas, Sannathas, Markkamlya Purana, Sati Anusuya, Sangya Balya, Santha Sakkubaya, etc., costumes were according to seasons of theme subjects and period. Make was Bright and songs will narrate the story. The songs of sannor were Folk pythum and also from like Lavani, Tarapada style these Sannata will perform by different forms one type of Folk forms using different folk style stories narrate and performed by "Sannata" The people if heard these songs of Sannata they decide the Aatas different by knowing the theme. Sharanatha singes i.e., thimmela did not have lower high pitch but one common pitch stagently so singing by them fastly. In Dasarata pitich variation is more by starting song Arohana high pitch and slowly came to Avaroha pitch and slowly sustain the song by pitch same is the special style of Dasarata. The other forms if Daasarata were Raadanata. Sri Krishna Parijatha, Shiva Parijatha etc., we came to know these style of Dasarata.

Like this the Authors namely Neelakantappa Pattur, Yellappa Master and other written "Thirunelakanta" Allam Prabhu' were be longings to "Sharanarata form. In Raajanata form songs will little

different from sharanarata and near to the songs pitch and also this raja form called are category of Sharanarata. We find other than this different folk forms like sangya balya and Sathi Skkubaye, stories. These forms belonging to “Saamajika Aata” The First songs starts short form and slowly the sustaining song follows in there form. Totally Folk Theatre Sannata Style is fast method of necessity and follows “Dappi” instrument Rhythm is specialty of Sannata.

### **Story Pattern in Sannata**

Sannata usually taken by Historical, Folk, and also in Beginning social subjects like” “Sagya Balya, Mahalinga Shetty, Kadlimatti Station Master, Roopa Sena were important in that. These are called as “GeethaDramas” which belongs to Folk Style performing arts theatre. In second stage of these Folk forms theatre, the stories of lifestyle of SHARANAS, Daasaru Vibhuti Purushas and other Folk Theate forms part of this. In second stage, Sannata Folk theatre form Epic, puranas and Historical (Without War) were in lows. Especially second stage subjects of Sannata Folk theatre forms of especial Devotional, Science despirate, Life, family, Maya, women, honey, soil and Devotional subjects were taken plan with Devotion, Navarasa’s like Hasya. Shrungara Karuna and social event subjects he in Sannata Folk theatre form to inform people, public. In this Design Haradesi – Nagesi is a



special customers also added in sannata. The male – female stands in opposite to each other and discussing about Aata the public got entertainment by this.

Belgaum district is home of Sannata. The contribution of Belgaum district in evolving developing Sannata, which began about 160 years is immense. Sannaata is a stage performance that was born as a competitor to the Doddaata of the Uttara Karnataka's folk stage play. When the huge expenses for the grand stage, costumes, long hours of staging, were unable to be borne, Kenchanayaka of Inchala, Channabasappa of Hulakunda, Neelakanthappa pattara and others, found out sannata and developed it.

Dappu is an important instrument Sannata. Because of this instrument, the play came to be called as Dappinata too. It is called as Dappinata in Raichur Gulbarga Districts.

### **Sannata play and performing arts in Belagaum Dist.**

Belgaum District of North Karnataka famous for Folk Theatre Artists. This District has its own contribution for Folk Theatre literature. In Belgaum District. Savadattiyellamma famous Godesess praying y Chowdike Sampradaya, Ramadurga Talu Hulukunda's poet Bheema kavis Ge Ge Pada Kittur Taluka Feedom fights Folk songs called

“Dundume padas” Sannata and Dappainatas Native place Bylahongala Taluks “Bykawada Rayappa Pattur master’s Sangya Balya social sannata from same Byatlough Taluks “Tirwnee (Akoanta” and also above 35 Sannata Folk theatre plays. By la... Taluk flannikere villages writer fact yallappa Munneavars Writing by pen Name Shivanalus Allamaprabhu (Maya Aata), Nijagum Aata with above 20 Dappinatas. ByIntecongda Chivatagunli Village Pen name Dura Dunlira of puranikamata Paladayya’s Prabwdevara some yakkshgana performances. Chikkodi Taluk’s Basagi Village Kumbari poet “Radhanata” GokaTaluk’s Kurgigoda Tammana and the First Lady performance in this Folk Theatre Sri Krishna Parijatha “Kowjalagixligamma” These details were gift to Folk Theatre from Belgaum Dist and 1922 famous writer fact Gokak’s Betagri Village “Betageri Krishna Sharan given lovely Folk literature from Belgaum.

## **PHOTO OF SANNATA**

## **Some Artists Interviews of Sannata Yakshagana of Moodalapaya Tradition**

### **1. Sannata Artist of Srikanth Harijan**

'Sangya Balya's Talented Artist master Srikantha Harijana. In Sannata talk theatre plays one Artist is greater than another Artist by there own method of performance. "Srikanth Harijana" Master ex-client used different style of dances in the Sannata performance shows. He born in the Madamakkanala Village of Hukkeri Taluk and he studied upto primary 3<sup>rd</sup> standard. He joined "Sangya Balya" Aata and step he grows and because Master is director. He belonging to scheduled caste community. Father Halappa and mother Sharanavva, wife Ningavva were enchased him to become master in Folk Theatre performance "Sagya Balya" At his age of 13 Husensab master of Bastvad came to is villages Makkamal to train "Sangya Balya" Aata. Husensab observes Srikanth Harijane talent and gave a Role of Poojari He trained same character in the Folk theatre play nearly 2 years and Director become satisfied by his acting and gave main character of 'Balya' to him. He actual nearly 3 years in this Role. Srikanth Harijan By hearful the folk theatre play "Sangya Balya" i.e, dailayes songs and dances etc., become expert Artists. He is very talented and he

started training to Rural Youth Artists by his own troupe “Basaweshwara Janapada Natya Sangha – Madumekkuala” performed “Sanghya Balya” in the troupe so many shows belong Director. Sangya Character by Kempanna bulappa Sanadi, Balya by Prasavanna Gurusidda by Arjun Basavannanayaka were Co-artist of the Folk theatre play “Sangya Balya” Now also these artists were performing in same Troupe directed by Srikanth Harijan Danas, leulic style presentation by new different steps concession of the method the he am got good name. ‘Sangya Balya’ character dance completed three Putta kunita Back, front enjoy dance, also Bangalore.

The Dance called Girake Kunita and this Folk Dance Form used by the character Sangya Bhalya Ganga-heraive, Paramma character also same Dance. This Folk Dance style compared by master Srikanth Harijan and guided to all main characters. The Sangya Balya also composed by him according to the characters. This troupe perform very well with dialogs singing and Dancing Folk form. Srikanth Harijan Trained 3 groups of “Sangya Balya performing Artists by Hosur Mayappa Talvar Basavanna Doddamane. Vasantha Basappa Patil, Yellappa Balappagasti, Kadappa Chennappa Patil, Mudukappa Ramappa Gasti were .. learnt by Srikanth Harijan. The Folk theatre performs arts of

“Sangya Balya” performed in Karnataka Yaragula Bastavada, Benavada, Hukkeri, Halatage Geejani (Maharashtra), and other places. The famous Folk Artist of Radhanata Shivalingaiah Kuruvina Koppe Sangya Balya also Srikanth Harijan doing Hemmala, Harijan in Madumakkanala Village all started Folk theatre Group “Basaweshwara Bajan Sangha” the performs Bhajan also. In this troupe pavadi Guruppa Harijan Siddappa Holeppa Harijan, Lakshman Guru Siddappa Sarikadara, Pavadi, Balappa Harijan, Vijajaya vital Harijan, Jukkaram Shivappa Harijan and others were the members and permanent Artist of this Group and will perform Villages of Belgam Dist. But these artist were by taken profession. This Folk art, originally they were doing labour for lie leading.

## **2. Sannata Artist Nlingaiah Swamy Poojari – famous in Lady**

### **Character**

Ningaiah Swamy Poojari is a great Actor in Folk theatre and famous in Karnataka. He was performing Prameela (women) character in Sannata “Nijaguna Shivayogi”. He was wonderful Actor doing Lady characters in the shows. This Folk theatre performance in character was differently impact to the Audience. In that Folk Theatre Play he was performing Lady prostitute character – by look, Manarism, Movement, dance etc., he is doing perfection with character, he is doing perfection with character. He composed dance in Sannata and typical movements

for the character. He is expert in doing that character. In dance movements he adopted some classical dance, steps, Folk dance in Prameela character, of Sannata, this makeup, costume, movement were very different. People will very craze about him and if "Nijaguna" performance famous by him only from 1949 to 1968. This .... Shows performed in all our Karnataka. This son Siddalingaiah also combination with him doing opposite character. Since 1980 they performance with Sutradara Sir. Gadabari Sannata troupe Sri. Balabhema Natya Sangha Ambigeri is Gokak from 1948 to 1994 "Nijaguna Shivayogi Bayala to performance more than 1000 shows. After death of Gadakari Bayalatas Complete controlled by Nijaguna Swamy. He has given so many donation to schools, temple construction poor students etc., He helping Co-Artists also he got Karnataka Nataka Academy Award 1984, Karnataka state Folk and Yakshagana Award 1985. He Born poor Janguna community in 1924, at age of he worked as cleaner in garage and driver also. By force of friends he joint Sannata Nijaguna and become famous in Prameela character. By that popularity 1962-63 he become member of Gokak Municipality and (1971 to 85) also become President.

## DASARATA

The statement that 'The Dasas organized a troupe for performing plays, supporting Vaishnava creed and they made it their profession and these plays were subsequently known as Dasaratas is not correct. Though the word 'Dasaru' has meanings like servants and slaves, one should not forget that it has a broader meaning in Kannada region as 'Haridasas. However, Just by this, we cannot come to the conclusion that they are the performing Dasas. There is not at all any relation between them and the performing Dasas. There are no evidences to show that Purandarasa, the other dasas or any of the people of their community were performing plays wearing veshas. There are no evidences to say that they had developed a tradition, also suggests a different caste. So the word 'Dasa suggests caste. Naturally, the plays performed by the people of this caste are 'Dasaratas. The people of this caste are widely spread all over in North Karnataka. They are divided into a number of sub-castes too.

- 1) Golladasa (Cow boys) : These are the devotees of Krishna. Only men go about from house to house singing, and collecting corns and grains for their daily needs. They give training to people in Bayalatas. The women sell needles, threads, ribbons and pins. These women do not know anything about the songs and

performances of their husbands. The people of this class consider themselves great as they earn their living wandering about lanes, taking the assistance of their women.

- 2) Goledasaru : These are also called Ooradasas. They wander along different places with their women. The other sub-castes look down upon them. There is the tradition of inviting them and serving them special meals at the time of some pooja – rites in the houses of death, or on returning from pilgrimage.
- 3) Ambigdsaru : They re not nomads. They are settled in one place. Fishing and weaving baskets are their occupations.
- 4) Puttadasaru : They are also called Upparas. Cutting stones for building construction is their occupation.
- 5) Ramadasaru : Though these people also do the work of cutting stones, they are not upparas. They are the Gurus (masters) of Upparas and shephers.
- 6) Kabberadasaru : Role playing is their occupation. The custom of leaving woman as 'Basavi' (similar to the devadasis) is found among them. They wander from place to place performing plays with the Basavis and the members of their families. The plays performed by them are Dasaratas.



Besides, there are still more sub-castes among the dasas like Dandigidasas, Chatthedasas, Bedadasas, Dombaradasas. Etc., It is not correct to consider these Dasas as Dasys as name by the Aryans.

### **The Birth of Dasaraas :**

Keeping the present form of Dasarata before us, it is difficult to find out about its birth. It is impossible to answer precisely the question whether it has come along from its worn out remnants. The Dasas of Dasaratas belong of Devadasi were appointed for the service Gods, They used to offer dance services at the stage set before God, at the time of the Pooja. This convention is continued in the Venkateshwara temple at Naragunda even to this day. We have got sufficient records to show how these Devadasis and their family members performing God's Service were given donations and endowments. But all these are stories of the Past. The Power of those Kings and lords who patronized Devdasi system has subsided. The faith of the people in temples also has come down. This had its effect on the Devadasis. They found it difficult to earn their livelihood. Therefore they got into the streets with the men of their family to perform plays. Originally, they are not the ones who have formally studied about dramas and other shows. What they knew was relished only by a limited number of audience, who were the prestigious

citizen of the society, who used to gather around the temple stage. Perhaps they might not have liked the same, when they were shown at the streets before the common folk. Therefore, the performers brought changes in their shows, giving up the refined style, they turned to folk style. Naturally, commensurating with the folk taste, songs and dances were added to it, giving rise to Dasarata.

### **Merry – Making Pastime :**

Dasarata does not require much setting on the stage. It is usually performed at festivals. On other days it is being shown on a public platform, or before the temple, or at the courtyard of wealthy houses. They have never got an opportunity to be presented on a regular stage. Some five or six Dasas perform this, standing in the middle of the crowd. Normally, they belong to one family. There are only three characters in it – Chimana (heroine), Goddibhima (hero), and Javari (buffoon). The rest of them accompany them with background music. After singing prayer songs to Ganapathi and other deities, two young women in the guise of Balagopala appear on the stage and begin to sing. Bala has come, O Gopla has come, After that is over, they sing other songs along with dancing, and other withdraw. The next scene is Goddibhima - chimana episode. In between, Javari, peeps in to crack jokes. Sometimes he talks a lot, just to cause disturbance. With the songs and performance of

Chimana and Go dibhima, what follows is only this. The first meeting between a young man and a young woman, both of them getting attracted to each other, falling in love, begging for love, the woman suffering, and Javari, who had been assisting both of them so far, acting as a mediator to bring about their union. To show this much they make use of love-ballads, Javali and other light songs. They compose songs to suit the occasion. But subsequently, importance was given to contemporary dramas and films, and singing and dancing to the tune of the audience's taste became a convention. Therefore the Dasarata should be considered a pastime for pleasure. There is no fixed story here. Throughout the night, there are the amorous audience also had the craze for joining the performers in the middle. It seems that it is the influence of the 'Thamasha' of Maharashtra.

This tradition of satisfying the low taste of the audience, which became a part of Dasarata, did not come from 'Thamasha' It came from something of similar sort called 'Jalasa' of Maharashtra. There is difference between Thamasha and Jalasa. In Jalasa, three or four women dance exhibiting some lewd mudras. Commensurating with that, there is the background of amorous folk songs or film songs or dramatic songs. Sometimes these women sing the songs suggested by the audience written on a rupee note and say 'Daulath Jao (Salute) to

them. With them there is a prankster cracking cheap jokes to arouse the audience to laughter. The Maharastians have decided that this is not a play for decent people. There is no doubt that this Jalasa has influenced and has led the actresses of Dasarata to lure the audience towards them to their lustful movements.

The Dasarata, which ran with only some tattered pieces of conversations without any fixed story, was not considered as a play by the people of Karnataka. It simply became a pastime for them. That is why there is a saying about it that. The play of the Dasas is not a play, and the meal of dosas is not a meal. But still, the contribution of the Dasas to the folk theatre is really wonderful. The distinctive quality of Dasarata is the entry of women as characters. From the Bayalata point of view, it is revolution. The actresses of Dasarata subsequently began to freely play the roles in other amateur Bayalatas like Dappinata and Parijatha. This new method of women action the roles of women is a landmark in the history of Bayalatas. Even today, most of the women earning their livelihood by acting in dramas belong to the Dasa community.

Due to the competition among other Bayalatas today, Dasarata has become poor. Unlike the systematic Bayalata presentation with songs of

good taste, dialogues and attractive themes that became successful in turning the entire folk audience towards them, the Dasaratas that had lived for satisfying the needs of some people with a taste of low quality met with failure. At Manvi in Raichur District, some people belonging to the 'Jathigara' community live. There is no difference between Dasas and these people. They perform Dappinatas going about from place to place with their women.

### **Dasarata and Thamasha**

Our folklore scholars have been telling from long time that Dasarata has given rise to the famous folk genre of Maharashtra called 'Thamasha'. In the 'Thamasha' of Maharashtra, Goddibhimanna of Dasarata assumed a new name of called Galapogi, Chimana became Radha and Javari Sakharama became Thatya. Thus attempts have been made to find the origin of Thamasha in Dasarata. But these words are said without making any research work about the birth and growth of Thamasha. But simply out of admiration for it. Thamasha is an independent art form born in Maharashtra towards the end of the 17<sup>th</sup> century and reached the peak of its success in the 18<sup>th</sup> and 19<sup>th</sup> centuries. In the 17<sup>th</sup> Century, the Marathas fought group wars against Aurangajeb for long time.

The armies used to hide in hilly regions for a number of years. These soldiers, who did not have any contact with the people, felt the need for

some entertainment. Then they brought female singers and dancers from the North. After a few years, the people who belonged to a local tribe called Dombari Kolaata learnt those songs and dances of the Northemerss and later hey too jointed those troupes. Subsequently, the songs and dances of the Northemers, the regional song composition called Poovada, thee songs, dances and instruments of the Gondaligas all of them merged together to form a new theatrical genre called Thamasha. Shahoo (1907), in his autobiography, has referred to the system of giving away charities and endowments to the Thamsha artistes. At the time of the region of Bajirao - I (1720-40), Thamasha received a lot of encouragement. It saw speedy growth. By the reached the peak of its achievement. The three great poets who composed Thamashas – Rama Joshi, Anantha Pandith and Prabhakar lived during the end of the 19<sup>th</sup> century. When this is the truth, it is wrong to say that Thamasha was born of Dasarata. It is impossible to take Dasarata back more than 150 years. There are no records to mark the existence of Dasarata before that. Thamasha had acquired its complete state of perfection so many years before the birth of Dasarata. These opinions, Said with a sense of pride about Dasarata, are far from truth. The major female character in Dasarata is called Chimana (heroine). This word has come from Marathi. How can the same Chimana go back to Marathi assuming the name 'Radha'?

## RAJANATA

The scholars have mistaken Rajanata, which has disappeared from us today. The first mistake is that Radhanata itself has assumed the name of Rajanata. They believe that Radha has been transformed as Raja. But that is impossible. Another interpretation is stunning. 'Radhanata is a transformed version of Dasarata. Thee people who felt happy watching the play were so impressed by the touch of philosophy and the popular music in it that they thought they could enjoy it like a Raja (King) did, and gave it a second name called Rajanata. Rajanata means a play that could be enjoyed without any disturbance of mind and sitting comfortably like a king. This statements is misleading, as well as dangerous. Since there is a fancy that Radhanata itself is Rajanata, it has been misunderstood that the naker of Radhanata, Basaragi Kambaara himself is the maker of Rajanata too.

The second mistake notion about Rjanata is that it is a Bayalata tradition about the stories of kings. There is an opinion that the sannatas written about kings and lords are called Rajanatas. Bayalatas like Sathya Harishchandra, Vikramaditya, etc., belong to this category. But no evidences have been found so far to prove that there was the convention of making the stories of kings and lords as Rajanatas. Besides, such a traditions is not known among the people. Just like a

Dappinanta, having the stores of Sharanas is named as Sharanarata by applying it to all the Bayalatas of that type, Rajanata also has been interpreted wrongly. Besides, opinions have been expressed that Rajanata is a variant of Sharanata. From the point of view of the tone, speaking style and dance of the Shaiva plays, there is no difference between Kadrolli Katha and Rajanata. In Rajanata they wear, gorgeous costumes. In Rajanata they wear, gorgeous costumes. In Rajanata they wear the costumes that the courtiers wear on special occasions. Only the female character shines like a queen. The rest of the characters simply smear colours on them and wear simple costumes. This statement, considering only the Dappinatas of the second stage, appears to be wrong. No one has called the plays of this type Rajanata, based on their costumes. If this method is continued, one day perhaps we will have to call the play Nijaguna as Shivayogi play and the play on Vishwamithras as sage's play.

The truth is that Rjanata is an independent Dappinata. It was in vogue during the later half of 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. The famous Parijatha artiste Sri Molerama remembers having seen a Rajanata, in which his brother had performed a role, when he was a small boy, about 70 years ago. He says that it was very popular in those days, but disappeared all of a sudden. It got its name because it



was story of two kings. Since the contemporary Dappinatas like Roopasena, Sangya-Balya, etc., contained social themes, the stories about kings appeared to be distinct and different. they named it as Rajanata. Of thee two kings, one was Chitrasena. He had a daughter. The problem of her marriage was the main theme of the story. A piece of its song goes like this:

Come O daughter come to me,  
Deer-eyed virtuous beauty.

Earlier, there used to be the Goulagithi (like a prologue) part in the beginning of Radhanata also. But the one who pulled her to talk was Galapoji. There was no relationship between this Goulagithi part and the rest of the story. Subsequently, Rajanata disappeared altogether and Radhanata became more popular in this region. Therefore Radhanata.

## **RADHANATA**

Radhanata is the combination of Dasarata and Thamasha of Maharastra, which came to light in the later half of the 19<sup>th</sup> century. Since the elements of Dasarata that might have inspired it in the beginning are lost now, at present it is only the Kannada version of the Tamasha. The characters, story, mode of presentation on the stage – everything is the imitation of Thamasha. Chimana, Galapoji and

Sakharama Thatya – all these three characters Marathi origin have been transformed as Kannada in Radhanata. We have to admit this adaptation. It appears to be tricky if Goddibhima, the heros of Dasarata became Galapoji of Thamasha, and came back to Kannada once again through Radhanata. This is only a wild guess from the historical perspective. Goddi means the main story teller. sGulp means story and Galpoji is coincidence. It has already been discussed that the Marathis, who have developed their Thamasha tradition from somewhere, cannot be influenced by Dasarata, and there are no evidences to prove it. It is purely imaginary if we say that the Dasas, who used to give their shows only in certain limited regions of Karnataka, went to the central part of Maharastra, to perform their plays there.

## **PHOTO OF RADHANATA**

# **BAYALATA OF YAKSHAGANA OF MOODALAPAYA**

## **TRADITION**

In southern region of Karnataka the people are found very creative and well versed. They even know various kinds of dance forms before Bayalaata is one such kind of dance form which is widely enjoyed by them. This dance form is even recognized in the form of Yakshagana. Also in this dance the Indian epic poetries and the Puranas are rendered. The performers are well versed in this dance form and by their dance they aim to depict various mythological stories and poetries. Moreover in this Bayalaata dance as Karnataka not only dance is executed but performers are asked to frame or act as well. The word Bayalaata actually means open drama theatre and it even marks the end of the harvest season. This Bayalaata dance consists of the most important story and theme which are known story of Enayya and Koti. In this story it contains deep rooted importance for the Tulu Nadu people.

### **History of Bayalata**

Bayalaata is a folk and traditional dance form which is performed by the people of Karnataka especially living in the southern region. This dance is even considered as a religious performance in honor of deities. Furthermore this Bayalaata dance form has taken its form from a religious ritual which is considered as one of the most important aspects

in the imitation of divine. This dance Bayalaata has basically five types which are commonly known as **Sannatas, Parijata, Doddatas, Yakshagana and Dasarata**. In this dance form Bayalaata which is very identical to Yakshagana only one single narrator is required. Also this dance is performed with a theme which is totally based on epic poetries or Puranas.

### **Description of Bayalata**

Bayalaata dance is one of the most intriguing and fascinating dance forms which is widely carried out by the people of Karnataka specially living in Southern areas. This dance is also performed by both of the sexes that are by men and women. Additionally in this Bayalaata dance form single narrator is required who narrates the stories or poetries. Also in this dance the performers perform, act and dance on the stories or poems related to epics. Even they perform on the acts of Puranas in order to make their dance or act more religious and divine. In addition the stage is set up before the village temple and also on a sandy beach. Bayalaata dance is performed in open area or fields along with bamboo poles which are garlanded with flowers, mango leaves and plantain. Even the stage is roofed with matted palm leaves.

## **Types of Bayalata**

There are 5 types of Bayalata variations which have evolved since the past centuries. They are Sannatas, Krishnaparijata, Doddatas, Yakshagana and the Dasarata. Dasarata is the earliest kind of Bayalata art. It dates back to Dasas of the 12<sup>th</sup> Century. It is believed that the Bayalata art was taken to the state of Maharashtra, where it influenced the art of Tamasha in the state. The basic set up of the stage of Bayalata performance includes a platform with curtain at the back, which separates it from the green room of the artists. A harmonium is placed at the centre, on a raised platform and the name of the troupe performing the art is displayed herewith. Bayalata in-corporates are romance, adventure and intrigue in the epic poetries of the erstwhile era.

In the culture – rich districts of Uttara Kannada, Yakshagana, Veeragaathe, Dollu Kunitha, Doddaata, Sannaata and Jogi Kunitha stay alive at jathers and habbas. Exponents who have taken this offspring of Veeratgathi from their hometowns to several states in India, talk of the bhavas of emotions that lend a distinct identity to each form.

Niranjanamurthy V, a Janapada Artist, talks of the intensity of Veeragaathe and Dollu Kunitha. “These Janapadas trace their link to Veerabhadra Swamy, who emerged from Shiva’s locks of hair even as

the Lord shed tears on learning that his wife Parvathi was treated with disregard by her own father Daksha. Just as Veerabhadra set out to Vanquish Daksha, with fire in his tread, the implicit vigour is carried through to this age as Veeragaatje in its fiery form and Dollu Kunitha in miler rhythm, “explains Niranjnamurthy.”

Bayalata is a form of Yakshagana found in southern Indian region of Karnataka featuring stories of from Indian epic poetry and the Puranas rendered as dance and drama. Bayalata literally means open theatre drama and marks the end of harvest season. The most popular theme for bayalata is the story of Koti and Cennayya, which has deep-rooted significance for the people of Tulu Nadu.

The Yakshagana stage is set before the village temple on a on a sandy beach or in open fields. A low platform about 16’ 10, 20’ with bamboo poles at each at each corner garlanded with flowers, plantain and mango leaves, and roofed with matted palm leaves. At sunset the sound of a chande, a high pitched drum, announces forthcoming performances.

The term Bayalata, as its etymology indicates bayelu means open-air field and ata means theatre. So, Bayalata refers to virtually forms of traditional Kannada theatre, in southern Karnataka. Both the eastern and

western varieties of yakshagana are termed Bayalata, whereas in the north several other district genres are also included under the name. The most prominent of these are Daarata and Radhanta, Parijata that is Popularly known as Srikrishnaparijata, Doddata that is also called the Mudalapaya style of Yakshagana, and various others grouped collectively as Sannata. All these emerged from the coexistence of many Bayalata forms in the nineteenth century. The Bayalata has taken its form from religious ritual of which the most important aspect is the limitation on the divine UNDERTONES. All folk performance are part of a ritual festival conducted in the name of the local deity as well.

Dasarata, Sannatas, Doddatas, Parijata or Yakshagana are the five types of Bayalata commonly performed in Karnataka. In Parijata and Yakshagana a single narrator i.e. utradhar controls the story whereas the others have a chorus of four or five narrators aided by a vidhushaka or a clown who adds the local colour.

Dasarata is perhaps the earliest of them all, tracked back to the Dasas. Dasas are saint poets and singers of the twelfth-century Bhakti tradition. However, it has adapted and localized the Krishna legend so much that in the prefatory episode of every performance, Krishna appears as a cowherd, extracting toll from the milkmaids. Then enters Chimana, the heroine, who confronts Goddibhimanna, the hero. They

engage in a long and lively duel wits, by turns attacking mankind and Womankind, through songs and dialogue replete with Puranic and contemporary references. Interludes bring variety into the narrative.

According to scholars, Dasarata, which appears to have been popular in the eighteenth century, was taken to Maharashtra where it influenced the formation of Tamasha. In the nineteenth century, the influence of Tamasha flowed back to Karnataka to shape Radhanata, which looks like a distant cousin of Dasarata. Around the same time, in the eastern district of Raichur, a poet named Aparala Timmanna wrote a play based on the Telugu Bhama-Kalapam of Andhra Pradesh. This variation soon spread all over north Karnataka, becoming known as Srikrishnapatijata i.e. 'Krishna and the Parijata. The key performer i.e. Dute coordinates the songs, improvised dialogue, and continuous interaction with each character. This form, too, begins with the Krishna-and-milkmaids episode but the main plot concerns the rivalry between Rukmini and Satyabhama. They were Krishna's two wives, over acquiring the coveted celestial Parijata tree. Narada's meddling in the affair turns it into a complicated battle of egos. With vigorous, high-pitched songs, energetic percussion, and witty verbal exchanges, Parijata combines the mundane and the philosophical in an extraordinary manner as well.



All these varieties of Bayalata are enacted during village fairs and community festivals on a raised wooden platform, about 5m by 4m in the case of Doddata and 3sq. m in the others. A back curtain separates the stage from the green room and in front of a large harmonium placed in the middle of the stage has the troupe's name written on it. The other instrumentalists i.e. tabala, horn, and cymbal players sit or stand around while the main singer and his companion keep changing their places during the performance. In Doddata, men do the female roles, while some genres like Parijata, women take part. The costumes and make-up in Doddata are slightly simpler versions of those in Yakshagana, but in most other Bayalata forms costumes are still simpler, with almost no make-up.

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Bayalata forms in the nineteenth century. The Bayalata has taken its form from religious ritual of which the most important aspect is the limitation on the divine UNDERTONES. All folk performance are part of a ritual festival conducted in the name of the local deity as well.

### **Subject of Bayalata**

Bayalata – Folk Theatre Art performance not only for entertainment with devotion, Religion, culture, law etc., to aware people these forms were helpful. The subject stories for Bayalata were select from epic, Puranas, Ramayana, Mahabharata, Bhagavatha etc., for public known these facts that's why the Folkorists Artists, writers selected these subject for public to know easily. Bayalata for common man not performing Arts of only entertainment it was a school of teaching method to the people also.

These Folk performing arts not only performing shows and also impact on publisher by observing epic stories from Puranas Rama.

Lakshmana, Seeta, Dharmaraya, Sri Krishna --- their law life introduction, religious orthodox etc., on the audience here these characters were not Artist to the Audience they treats then God and Guides to their life. Also the public tally with bad character and characters of Dhuryoden and Ravana character and compare with them Good and Bad. These Bayalata was not only Folk performing Art theatre also a school to teach audience by epic stories subjects for uneducated villages and guiding them. So she subjects of Bayalata Mainly from Ramayan, Mahabharata, Purana & Bhagavatha for performing arts.

If a Human being when he was happy he sings, Dramas, shouts and singing by doing is nature. It was not yesterday or today, it was very ancient and it was perfectly in ansiltes real fact. Like this method also they were praying God, Godess one tape of system. Folk theatre performing arts were came from ancient Folk. The subjects based in this performing Arts were by Ramana, Mahabharat epic stories, Bhagavatha & Purana also ancient. But These was all Folk stories Basic.

Folk Theatre has got perfect before it came to performance the subjects was different, in the different types of dramatic poetry and the most conspicuopus characteristics of the Indian drama we find travels party of paremative religious ballas or of dane – songs and party those of the popular minus.

[ Ref : M.Winterniz., History of Indian literature].

After yakashga a one type of Folk song form famous by its performance, at that time they taken mahakavya Puranas stories, selected form their important subject were involved in yakshagana Bayalata style.

The declining of Moodalapaya gradually because of youth in villages went cities for jobs this effects lack of young generation to the Bayalata Folk Theatre Art form. Some Ph.d doing people used this and Art form for Doctorate only but they did not help to develop this Folk Art form. Like paduvalapaya got good encourage from Shivaramkaranth but this was not happened in case of Moodalapaya Bayalata. Urbanisation. Mobilization and Govt. unnecessary projects declined this Folk Art. T.V. Media Captures all villages, Villagers. This Folk art declined like no Body will do Bayalata and for doing artists Bayalata there was no audience to see now also some places Balata performs, musicians, masters are these but there nurse no Folk Balata for next Generation, it ends with this generation there was trader every where, no Agriculturist addicted to commercial crops, TV medias encourage other modern Arts in between these competition the nature rural Bayalata Artist declining. The meeting also doing encourage Foreign culture and leaving the nature Folk Art from now a days all dies are under the control of corporate

companies for T.R.P. an media people addictful to Foreign western Art forms. For example Govt. started yakshagana Academy – Karnataka of paduvalpaya, Yakshagana of Karavali to encourage and leaves moodalapaya your Bayalata Folk theatre form not included in the Academy. By this incident Karavali areas yakshagana got sponsored from Govt is yakshgana Academy but the rural theatre Folk Art Moodalapaya, Bayalata were not supportful from Govt. This got opposition from people are govt. changed the name yakshagana & Bayalata Academy president belgal veranna but all members and were from Karavali yaksagana experts and representation of Moodalapaya Yakshagana were limited. Yakshagana and Bayalata both here mother art of Folk performing Arts, both Folk Art formsshould develop. Once upon population, of Folk Art forms Bayalata why now a days defining, what problems of the Artists of Bayalata, what are the defects of Bayalata? According to modern seasons shall we can make out change in Bayalata Folk Art form? Mainly the etc., the epic, Purana themes in Bayalata, deleted shall we add this trial, social subjects and to change Bayalata Formatrix, The main songs Music Dance in Doddapa, Folk Art form can change with modern Technology These all remedies will leave by, universities, organizations, Govt. If the any Art cannot live with out change according to using to Technologies and time. Now an Haveri a Troupe called “Gruma Ranga” organized 10 days on Dodddata Folk

theatre Artform. Villagers, youth irrespective of male, Females of Rural people attended their Doddata workshop and experts of Moodalapaya Gurus given practical Demonstration to the Trainers. Workshop a Doddata Folk form by little changes only women Artist learnt Veera Rani Kitur Channamma a historical theatre play get really instead of epic or mythological subjects. In Doddata usually women will not participate, but here ladies participated and simply method of Doddata Veera Rani Kitur Chennamma performed by then got succeed written Directed by us Malvala workshop Director Veereen Bhatiger Sunanda Basavaraj, Rajasjekar Malvad performance the Trainers to perform Doddata, Bayalata.

Last Century middle decades “Bayalata” in Karnataka Rural Folk Theatre from culturally shined by “Bayalata” before starting of company theatre Activity all villages captured by Rural Folk theatre performing art Bayalata entertained all rural people. There was no readymade theatre stage to perform these Bayalata but temporarily on ground open field stage constructed by Folk performing Artists and performs shows named by Bayalata. Like these Folk theatre performly arts had so may forms namely Moodalapaya and Paduvalapaya were important forms, These two forms divided Regionals and equality Karnataka State. These depends on Agriculture and activity accordingly to their Region Sector

they performs. Among the North Kannada and south kannada Dist. Shimoga, Chikkamagalur Parts Regional got famous by pauluwala paya, Bayalata, Yahksha gunata Bayalata. Like that The like that there Folk Theatre perform Art forms of middle Karnataka. North Karnataka Bombay formwere named Doddata, Sannata, Radhanata, Attadata, Ghattada Kore were presenting therefore now also these forms were there in rarely. Moodalapaya Bayalata called us especially Dharwad, Belgam and Bijapur District. by Doddata. Bidara and Gulbarga Attadata, Raichur and Bellary Dist. Hiredata, Mysore, Mandya, Shimoga, Tumkur, Chhikamagalur Moodalapaya Yakshagana. Excepts Karalli Karnataka, Uttara Kannada and Dakshina Kannada all other part of Karnataka Folk Theatre Moodalapaya Yakshagana.

Folk Traditional performing Arts of these Bayalata were not only entertainment performances and also Rural Cultural traditions. The Agriculture life of formers are one form of Folk theatre performing Arts of Rural people. So Many formers in between leisure time of their Agriculture they developed Bayalata Folk theatre contained of all communities irrespective of caste. And also help in co-ordination between every community. For life ... profession is Agriculture and by profession by Bayalata Folk Art Theatre form of Rural Artist of Folk given a big cultureal Richness to0 the society. Bayalata is one of Moodalapaya



Yakshagana in control of High committies and got sponsorship by then to grow. Shivaram Karunath of Yakshagana developed this Art form Audience and so many people of karavali were lienesses of Yakshagana. Total area of Karavali of South Districts the Folk theatre paduvalapya yakshagana the educate people entered and well developed the Art form and it got more audience in this form. Dharmastala devotional piligrime places given encourage to this Folk art form. Govt. started yakshagana academy for 2 districts. Paduvalapaya yakshagana. By the co-operation of mutts, publics and Government this Art form developed very well.

But this type of encouragement is not given to Moodalapaya Yakshagana. In Villages 2 to 3 troupes of Bayalata started and performing with competition in song festivals, etc., villagers were help to develop perform Bayalata.

## **THE BAYALATAS OF NORTH KARANATAKA**

### **DRAMA – THEORY OF RELIGIOUS ORIGIN**

It is not easy to tell precisely about the birth and growth of drama, which is one of the effective means of articulating human feelings and thoughts. The origin of this complex art has been deduced from various perspectives. When the primitive man realized the capacity of the

natural powers around him and the good and evil effects they have on his life, either directly or indirectly, there was a significant change. He began to consider all those natural powers as his deities. When he realized that his life will be safe only if he propitiates or keeps them contented, he began to worship them. The opinion of some people is that this kind of worship of Gods and Goddesses itself has given rise to drama. Propounding the theory of the religious origin of drama, Julius Bob says, The origins of drama, Julius Bob says, the origins of the theatre are to be found in the religious ceremonial cult through which primitive people of all time have sought to promote the welfare of the tribe, increasing the favour of benevolent deities and placating the spirits of evil. Another example could be given to prove that a number of other scholars have also concurred with this opinion. 'Drama is an imitation of the acts of worshipful beings and this implies that to the primitive mind, the actor is, for the time being, the deity whom he represents.

To those who reject the above statements as based on mere guesswork, the strong and valid proof that these people give is the Greek theatre. The Greek play, which is the most ancient in the world, was born for the purpose of worshipping God Dionysius. The growth of Greek drama is closely associated with the Dionysian festival. Besides, there are people who find the rise of Sanskrit drama in Yajnas and

Yagas (the religious ritual of worshipping God, through fire). The dialogues between Yama (God of Death) and Yami, and between Urvashi and Purava of Rugveda are given as examples for this. However, we cannot come to any conclusion only through these. Since drama is a complex art, which is rather a combination of dance, music and acting, we cannot think of it as originated wholly from religious rituals, Religion only cannot become the central point for the component of dramatic art, must have been originated by itself, and after gaining independent existence, its different components must have merged with drama at some point to arrive at the full-fledged drama. It should be noted that to the growth and development was given by religion at a later stage. Because religion had a strong hold on the life of the ancient man, all the fine arts needed its support for their growth. But will it be right to say that religion was the taproot of drama? Firmly denying the opinion that the rise of Sanskrit drama could be seen in the Vedas and Mantras, the renowned play right Sriranga says, it is not right to say that, just like the Greek Drama, Sanskrit drama also is an evolution of religious reituals. During the Vedic Age, Vedas and Mantras had been the centre of religious rituals. But they never used to fall on the ears of anyone, except the Brahamins. Then how is it possible for the theatre to take its birth based on Vedas and Mantras? But the contribution of religion to the growth and development of drama cannot be denied, as

stories of religious men were the themes of these dramas, and the contexts of religious worship provided opportunities and encouragement for their performance.

### **The Theory of Imitation :**

Drama is more ancient than religion, One Opinion is that there is the possibility of man thinking of drama, before he thought about observing religious rituals. This opinion may be called the imitation-based theory of drama. Drama and theatre are older than religion. They begin with the first man who thinks that by imitating animals around the campfire he can increase the game and ensure good hunting. These words say that the imitating tendency of man, which is one of the basic human instincts, is responsible for the rise of drama. What might the primitive man have tried to mimic at first? In those times, all his struggles were limited to the hunting of animals. That was more important than anything else for him. Therefore he found some pleasure in mimicking their walking styles, pranks, voices and cries. This imitation, apart from giving pleasure to him, helped him learn the techniques of hunting. He began to catch hold of his prey by cheating those wild animals, crying like them. He loved to mimic in this manner. Imitating the gaits and sports of the animals became a habit to him and this gave rise to dance. Seen from this perspective, it should be agreed

that dance is the first art of man. After fulfilling his fundamental physical needs, what man created first and foremost was dance. The dance, which was done for pleasure, was later used for various purposes. It received increased importance in religious worship. It will not be wrong to say that dance itself is the first language of man. The primitive man expressed his joys and sorrows through dance, conversed with the deities whom he worshipped and performed his prayer. Thus we have to identify the origin of the other arts in this ancient art itself. As the forms of dance developed, music and songs also progressed simultaneously. Subsequently, they gained independent existence though once they had stood as the background to dance. First it was dance, then music and rhythm and then words were added to music and rhythm. This argument makes it clear that drama must have been moulded by the slow evolution of words into speech. Thus we have to believe that imitation, which gave inspiration to dance, has given rise to drama. It is said that in Cambodia the meaning of drama hall is dance hall. The sources of the word 'Nataka', which is in practice in our region are Nrith, Nat, Nritha, Natya, Nataka and Nata and all these words originally mean dance. These words and meanings justify the theories of imitation through dance and drama, explicated above.

## **Sophisticated and Folk Theatre :**

The further growth of drama is nothing but the growth of civilization. With the growth of civilization, music dance and literature also grew up. When script came into existence with the evolution of language, drama, which used to be communicated orally, got into the written form and was firmly rooted in records. It lost its simplicity and assumed a complex nature. The drama which evolved in this way, received a respectable status in the civilized society and attained glory, standing within the frame of certain rules and regulations. When one branch of the original tree of drama began to shine with flying colours in the royal garden, achieving supple growth through the inspiration and encouragement from the civilized society, another branch grew up in the poor lanes of the common folk, nurtured by their love and concern. The sophistications of the refined type of drama did not suit the folk drama, which was born and brought up amongst the poor illiterate people. It did not get any opportunity to acquire grace and elegance. The construction of the history of folk drama, which moved along the larger history, without being noticed much, is a herculean task.

There is no doubt that the folk theatre is more ancient than the sophisticated theatre. When the folk theatre moved along the track of

the original drama tradition, and remained as the property of the lower classes, the sophisticated theatre paced up with slow steps of civilization, addition refinement and polish to it, and became the privilege of the upper class. That means, we may say that the folk theatre itself had its evolution in due course and gave rise to sophisticate theatre. This view, which is universal, could be applied to all sorts of folk and sophisticate dramas. The inspiration of folk tradition stands invariably behind any sophisticated drama. The Scholars have recognized this kind of a tradition for Sanskrit drama. From a very long time, there used to be an 'Uparupaka' sort of dramatic presentation. After some time, at some stage, it came down to the inferior and 'unrestrained' level described by Bharatha. It was at the same time that either the God or the Brahmins decided to interfere and refine the theatre by systematizing it with finer tastes and objectives. It is not possible to pass a verdict that the folk drama, which stood as an inspiration to sophisticated drama, is the best art, or the sophisticated drama, which grew up among the educated and the wealthy is superior to the other. History tells us that they were complementary to each other. Though they developed in two different environments, the internal relationship between the two is amazing. That too, in the ancient times, when there was a deep gulf between the upper and the lower classes in the society, it is really astonishing to see that these two mutually influenced each other so much. It is believed that the

role of 'Hamsoda' in folk drama has been adopted for the 'Vidooshaka' (clown) in Sankrit drama. It is also said that the 'Suthradhara' (the stage manager) of 'Gombeyatas (doll play) of South India. On the contrary, the obvious influence of Sanskrit drama is seen in the stage-setting techniques, costumes and poorvaranga of Bayalatas. It is impossible even to guess at one level which aspect of the one has influence or inspired the other.

Though these two genres have given and taken a lot from each other mutually, and though they have existed in the same society from a longtime, both of them have retained their individualities too. Very easily we can recognize a number of significant and differentiating elements between thee two. 'Folk drama is unselfconscious, spontaneous, boisterously naïve. The classical theatre is rigid. One is rural, the other is regal. Folk theatre can make a whole community take part. The classical is for the elite and demands previous knowledge from the spectator. The folk theatre has a universality which the classical lacks.

### **THE FOLK THEATRE :**

The folk theatre, because it grew up in villages, it delineates the realistic pictures of life of the rustics – their customs and beliefs, their skills and talent, their ideals and the values of life. Therefore, we can say that the folk dramas act as a mirror to the essence of rural life. Here



lies the life and soul of the Bayalatas. Though it is based on the traditional elements, it has undergone several changes in its form. Though the various folk dramas, spread across our country, look different because of their regional differences, the internal thread that binds them together is the same. Their unity in diversity is astounding. The selection of stories of great men from our legends for their theme and an ever – awakened social consciousness are the two common qualities that we may find in the folk theatre of our country.

Though we may conclude that the theatre, on the whole, did not originate in religion, there are people who say that religion has played a very important role in its subsequent development. The sophisticated theatre has always stood away from the religious zone. However, it is not have positive records. In some regions, the religious institutions might have encouraged it, for this, people give examples of the Yakshagana troupes working under the shelter of different temples. But thee troupes that depend on the temples in this way are very few. Then, how is it possible how is it possible to conclude that the folk theatre has been support by religion?

It may be said that the folk theatre is the inevitable creation of the cultural life of common people. Is it possible to deny the fact that they had their own way of life, social environment, desires, ambitions, values

and ideals? It is very much natural that they developed a strong desire to articulate the thoughts and feelings of their minds. As their feelings were given a shape in concrete forms on the stage, their life itself was reflected in it. The theatre too. Therefore we have to agree that the folk theatre, instead of growing under the limited shelter of religion, developed freely in the open air, as an important part of the pastime and entertainment of the common people.

It has been observed that the festivals have boosted the folk theatre to a great extent. Perhaps there may not be taken place. Once a year, some festival of some sort, in honour of some God, does take place everywhere. The basic intention of the festival may be the worship of God. But that is to the minimum. The festival of one village is not limited to that particular village. The people of the surrounding villages come there without any kind of invitation. All of them revel together. Festivals have played a very important role in the social life of the village folks in many different ways. One cannot forget their cultural and economic backgrounds. Today the tremendous growth of towns and cities has brought about great changes in the nature of festivals. Earlier, festivals used to be substantial trade centres. It used to be an opportunity for free exhibition of things. The village folks bought their requirements during the festival only. That was their sole chance of purchasing things.

During festivals, folk theatre developed as a means of entertainment. The troupes of professional as well as amateur artistes busied themselves to please the folks at the festivals by entertaining them.

During big festivals various troupes compete among each other to perform Baylatas. The Twin performances of Yakshagana is very famous. At the Sonepura Festival of Bihar, which is one of the biggest festivals of our country, a number of Bayalata troupes give performances. Just because the themes of these Bayalata performances are the stories of some great characters from our legends, it is not right to connect festivals with them and say that the religious consciousness is responsible for these Bayalata shows, Haven't the Bayalatas taken up social folk themes, though accidentally? Festival is only an excuse, an opportunity. When the purpose is to provide and receive entertainment, how far is it sensible to associate these Bayalatas with festivals and religion?

In every village, situated on the frontiers of Belgaum and Bijapur districts, they celebrate a festival called 'Okali' Playfully throwing coloured water on each other in sport in honour of Lord Hanuman. This small festival does not have a fixed, auspicious day for celebration. Almost during the period between January and June, different villages celebrate 'Okali' on a convenient day for them. During this festival, they

make arrangements for the performance of 'Shreekrishna Parijatha'. This period brings a lot of income to the Parijatha troupes is so strong that the performance of Parijatha is considered inevitable for 'Okali' After all, what is the relationship between Lord Hanuman and 'Shreekrishna Parijatha' or Sangya Balya? During Basavanna's festival also, they perform Shreekrishna Parijatha. During Kamanna's festival also, they perform 'Shreekrishna parijatha'. During Kamanna's (God of Love) festival at Devagaon near Kittur, themes like 'Shree Nijaguna Shivayogi, During Dyamavva's festivals Doddata (Big play) like 'Lankadahana' and Yayathi have given their service. At a place called Thukkayivade near Sankeshwar, they celebrate a festival. That day the performance of 'Radhanata is imperative. It is said that it is customarily conducted every year. It is very clear that there is no relation between Bayalatas and festivals. Therefore they are more pleasure – oriented than being performed for a religious purpose. These festivals themselves are responsible for the growth of folk theatre. The Thamasha (Humour) meals of Maharashtra achieved their growth mainly through their performances at thee festivals.

We cannot forget the encouragement given at the private level for the growth of Bayalatas. A number of wealthy people of prestigious families had invited such troupes for their pleasure and made them

perform Bayalatas. In Uttara Pradesh and East Punjab, 'Swang' performances are arranged during weddings and birthday celebrations. It cannot be said that Rasaleelas are performed only during festivals and other rituals. In Brijpradesh, the connoisseurs take pleasure in arranging for Rasaleela performances of their own interest. This does not mean that the Bayalatas fully depend upon individual sponsorship. In fact, the common folk themselves are their true masters. Though the Folk theatre has not depend on God or divine worship for its development, it has made use of thee temples for it. The reason for this is not faith in God, but thee relationship of the people with the centres of worship, but also the cultural centres of the society. Just like the marriage halls of today, during those days, marriages and other rituals, trails at courts and sports and games used to take place in temples. In rural areas, we can see this even today. In several places, the Bayalata rehearsals are done only in the temples. Therefore, it is natural that the folk theatre has taken temples as its shelter right from the beginning. There is no doubt that temple as its shelter right from the beginning. There is no doubt that temple itself was their platform in the beginning, and subsequently when the audience felt that the space was too small for them, they shifted to the open air, and hence, they came to be known as Bayalatas. In Uttara Pradesh, in a number of temple premises at Brijapradesh , which is centre dedicated to Lord Krishna, permanent

theatres have been built for Bayaltas. They are named 'Rsamandapa's. The Jathra of Bengal takes place in the temple premises. The Bayalata called 'Kariyala' prevalent in Himachal Pradesh, is performed at the temple of the local deity called 'Bijja Devata'. In Kerala, they construct a stage called 'Kottamavbalam' in the temple premises, for the performance of Sanskrit dramas mixed with the regional language. In Assam, the stages where dramas are performed at Vaishnava temples are called 'Bhavanathar'. In Karnataka, bayalatas are commonly performed in the premises of Mutts or temples. All these details tell us how much encouragement temples have given to the development of Bayalatas.

#### **PHOTO OF BAYALATA**

# SRI KRISHNA PARIJATHA YAKSHAGANA OF MOODALAPAYA TRADITION

## **An Independent genre :**

Because of its distinctive method of presentation on the stage, its musical style, its innovative themes and distinct dialogues, Sri Krishna Parijatha has been considered an independent variety of Bayalata. It has developed a distinguished tradition of its own. Therefore it does not look proper to call it a variety of Dappinata (sannata), or a part of any other tradition. The statements made by the scholars about Parijatha, without knowing properly about its form and features, are objectionable.

It seems wrong to say There are two types of Dasaratas : 1. Radhanata 2. Sri Krishna Parijatha. In what way Dasarata, which does not have any definite theme, or independent musical style, or a methodical presentation, and Sri Krishna Parijatha, which consists of all these and has developed its own tradition, are related? If Dasarata is a pastime with no restrain or discipline, Sri Krishna Parijatha is a gorgeous presentation, faced towards a disciplined refined style more than the other Bayalatas. Therefore those two can never be compared.

It is unfair if one says that 'among the popular Sannata genre of North Karnataka theatre, Sri Krishna Parijatha is an important composition. It is true that Parijatha has accepted two elements of Dappinata (Sannata) like the Gollathi part of the prologue and the Doothi's character. But just because of that, it cannot be said that this is a variation of that. When you consider it as a whole, there is a lot of difference between the two. Neither the simple narrative style of the first stage Dappinatas nor the didactic lesson of the second stage Dappinatas is the purpose of Sri Krishna Parijatha. If you observe closely except for the creation of rasa (appreciation of art) it does not have any pre-conceived intention in it. The most important element in Sri Krishna Parijatha is its music. Without comprising the element of any of the other Baylata varieties, Parijatha has moulded its own independent musical style and so, no more proof is needed to call it an independent style, And, the main feature of Dappinata (Sannata) is the use of Dappu as an instrument. That Dappu has never risen to the attic of Parijatha tunes will never compromise with Dappu. In Dappinata, the man of there in Parijatha too (here he is called Bhagavatha), he sings only one each song related to prayer and narration of the story. The characters sing their songs themselves, as in a drama. This method is not followed in any of the other Bayalatas. When so many differences



are there, it is misleading to compare Parijatha with Sannata or say that it is a variety of Sannata or call it the King of Sannatas.

Calling Sri Krishna Parijatha a refined form of Moodalapaya also is misleading as above. The possibility of its originating from Doddata or Moodalapaya is still farther than the possibility of its belonging to the category of Dappinata or Sannata. In their methods of composition, language of dialogues, style of music, presentation costumes, etc., Moodalapaya and Parijatha stand on the opposite poles. There is no relation at all between the birth and development of Parijatha and Moodalapaya.

Sri Krishna Parijata is based on one of those mythological tales that is widely popular in Karnataka. This art form depicts the rich and vibrant culture of the land. The belief and customs of the people are reflected in these art forms.

Sri Krishna Parijata is a folk theatre that heavily draws from the ancient religious books. Revolving around Lord Krishna, it is a delight to watch drama being performed on stage. It I often presumed that Krishna Parijata is an amalgamation of the themes of the other two popular dance dramas- Yakshagana and Bayalata.

Parijata really means the wish granting trees. These are various legends that are related to this anecdote. But the one, which is more popular, is the one that involves Lord Krishna. According to the legend, Parijata tree emerged from the ocean of existence. It was planted in the garden of Lord Indra which was one of the gift received from the samudra manthana, and thus was a celestial plant, not available on earth.

### **MYTH ABOUT SRI KRISHNA PARIJATA**

The story of Sri Krishna Parijata narrates how and why Lord Krishna, assisted by narada tames the egoistic Satyabhama bringing home to her the point that the Lord always gave importance to Bhakti, like Rukmini did and Satyabhama did not. Narada brings a parijata flower from Lord Indra's garden and gifts it yo Krishna. On krishna's advice he gives the flower to Rukmini, his favourite consort. Narada then goes to Satyabhama and narrates the whole stoty adding some salt and pepper that Rukmini is Krishna's favourite.

Engraved with anger and jealousy, Satyabhama, the second wife of Lors Krishna, compels him to bring the tree from Indra's garden. A war followed in which Indra was defeated. Indra cursed that the plant would never bear fruits, though it might bear flowers. Finally, the tree was

planted on earth so that it proves beneficial for men. This entire story is enacted through Krishna Parijata.

### **Performance of Sri Krishna Parijata**

The store of Sri Krishna Parijata is performed in group. It beautifully portrays the rivalry and jealousy between the two consorts of Krishna- Rukmini and Satyabhama.

The dancers usually wear glitterati attires and decorate themselves with beautiful jewelleries resembling Lord Krishna, Rukmini, Satyabhama and other important characters. The wonderful performance of this drama takes the audiences to the mythical story of Krishna Parijata.

### **Popularity of Sri Krishna Parijata:**

Sri Krishna Parijata is mostly popular in various districts of Northern Karnataka. From village squares to open markets, it continues to be a popular folk religious theatrical form.

Sri Krishnaparijatha Unlike the Kootu, Kathakali, Yakshaganam and Koodiyattam (which belong to the genre of Rupaka as per the classical tradition of Bharata) Sri Krishnaparijatha and Sannata represent the tradition of Uparupakas as explained in the classical texts of Abhinavagupta, Bhojaraja, Sardatamaya etc., But unlike several

(Upaupaka varieties which are mainly nrtya patterns (dance measures), these are typical natya varieties. Sri Krishnaparijatha of Northern Karnataka evolved during the second half of nineteenth century (1870 A.D.)

## **PHOTOS OF SRI KRISHNA PARIJATHA**



## **SOME ADDRESS OF MOODALAPAYA YAKSHAGANA, DODDATA, SANNATA ARTISTS :**

- 1) A.M.Hallaiah Swamy, Sogi – at Post,  
Hadagali Taluk, Bellary Dist.
  - 2) Dharmanna Siddappa Nargunda,  
Sri Balyaseva Doddata Mela, Kerura,  
Badami Taluk, Bagalkote Dist.
  - 3) B.B.Bannada Janapada Kala mela  
Opp. Jerman Hospital, Betegere,  
Gadag Dist. – 582182.
  - 4) Dyamalappa Jampalappa Lamani  
Singataharayana Keri Tanda,  
Mundaragi Taluk, Raichur Dist.
  - 5) T.B.Salabakkanavar, Hulasogi,  
Shiggavi Taluk, Haveri Dist.
  - 6) Fakeerappa Gowrakkanavara  
Kalakeri, Hangal Taluk, Haveri Dist.
  - 7) Basappa Siddaramappa Hatti,  
Opp. CCI, Kurukunta Factory,  
Kiranimanche, Kurukunta Post,  
Gulbarga Dist.
  - 8) Revanasiddappa,  
Shamnur at and Post,  
Davagere Taluk & Dist.
  - 9) Maridevaraya Muragaiah Mutt,  
Purada Voni, Mulagunda,  
Gadag Taluk & Dist.
  - 10) Kallappa Mallappa Tali  
Renukadevi Natya Sangha  
Hosura, Bagalkote Dist.
  - 11) Ramalingegowda  
Mallarajapur, Hulikere Post,  
Nagamangala Taluk,  
Mandya Dist.
  - 12) Yadalatti Papanna Yakshagana  
Mandali, No.713, Kalasipalya,  
Gandhinagar, Doddaballapur.  
Bangalore Rural Dist.
  - 13) Doddamuniyappa  
Suradenuapura, Jaggalige Post,  
Bangalore north Taluk & Dist.
  - 14) Narayanachar  
Anjaneya Krupa Poshitha  
Mandali, Tagginalli, Venkata  
Pura Post, Kortagere Taluk,  
Tumkur Dist.
- SANNATA**
- 15) Shivalingappa, Basappa  
Karuvina Koppa, Marihala  
at & Post, Belagavi taluk  
& Dist.
  - 16) Sakravava Yellava Patrota  
No.4604, Badakala Galli,k  
Belagavi.
  - 17) Kamalavva Beemappa patrota  
Navadagatti, at & Post,  
Bylahogala Taluk, Belgavi Dist.
  - 18) Krishnaji Bheemappa Kambara  
Kulugoda at & Post,  
Gokak Taluk, Belgavi Dist.

### **Moodalapaya Artist :**

- 11) Ramalingegowda  
Mallarajapur, Hulikere Post,  
Nagamangala Taluk,  
Mandya Dist.

**S.RAJAGOPAL M.A., (Drama), D.F.A., D.F.L.,**

Folk Theatre Actor, Director & Researcher

Mob : 098457058715 / 08310934249

E-mail : srajagopala6@gmail.com

rajagopalbsk@gmail.com

Kittadal, Mathodu Hobli,  
Hosadurga Taluk,  
Chitradurga Dist. – 577533  
Karnataka.

Date : 24-08-2019

To

**SUMAN KUMARJI,**

Deputy Secretary, (Drama / ICH)

Sangeet Natak Akademy,

National Academy of Music, Dance & Drama, Government of India,

Rabindra Bhavan, Feroz Shah Road, New Delhi – 110001.

Sub : Regarding submission of 3<sup>rd</sup> and Final Report and UC  
ICH scheme.

Ref : 1) Your office order No.28-6/ICH-scheme/44/2014-15/11243

Dated : 30-01-2015.

2) According ICH Department E-mail dated. 14-08-2019.

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Respected Sir,

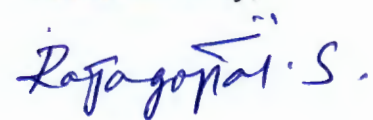
I am hereby submitting Final Report and UC of “**Documentation & Research of Yakshagana of Moodalapaya Tradition for the year 2014-15**”.

The Reports of the Project sending by E-mail to your Department and  
Script file of 3<sup>rd</sup> Report sending by speed post today to **ICH Department**.

Please take necessary action and oblige.

Thanking you,

Yours faithfully,



**RAJAGOPAL. S.**

M.A. (DRAMA), D.F.A., D.F.L.

Folk Theatre Actor, Director & Researcher

Kittadal, Mathodu Hobli, Hosadurga Taluk,

Chitradurga DISTRICT - 577533

Karnataka State

**Contents :**

1. UC by Chartered Accountant.
2. Final Report script.
3. DVD's of Moodalapaya Yakshagana.




28-6/ICH-Scheme/44/2014-15/11243

30 January 2015

To,  
S. Raja Gopal  
Kittadal, Mathodu Hobli  
Hosadurga Tuluk  
Chitradurga, District-577533  
Karnataka

संगीत  
नाटक  
अकादेमी



Sangeet  
Natak  
Akademi

NATIONAL ACADEMY OF MUSIC, DANCE AND DRAMA, INDIA

RABINDRA BHAVAN, FERROZE SHAH ROAD, NEW DELHI-110 001

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FAX: 91-11-23382659, 23385715 GRAM: NATAKADEMI

E-mail: mail@sangeetnatak.gov.in

Website: http://www.sangeetnatak.gov.in

**Subject: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"**

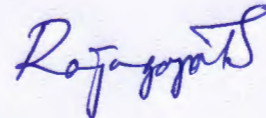
Dear Sir/Madam,

This is in reference to your proposal received by the Akademi regarding the Scheme as mentioned in the subject above. In this connection this is to convey the sanction of grant from the Ministry of Culture, Government of India via the Sangeet Natak Akademi, New Delhi to the payment of an ad-hoc non-recurring grant of **Rs. Rs.2,00,000/- (Rupees Two Lakhs only)** for the purpose mentioned below:

Purpose	Amount of Grant (Rs.)	Remarks
Documentation & Research Of Yakshagana of Moodalapaya Tradition	Rs.2,00,000/-	DVD/VCD/CD of the Documentation/ Data creation / Cataloguing along with periodic report and other research documents are required to be submitted to the Akademi

**The grant is subject to the following conditions:**

1. The grant will be released in three installments - 50% in advance, 25% as 2<sup>nd</sup> installment after appraisal and balance 25% after completion of the project/ activity and submission of relevant documents as proof thereof.
2. The first installment (50%) will be released immediately after receipt of **Assurance Certificate** in the form enclosed duly completed and signed by the Competent Authority of the Institution or by the Individual along with a **certificate of non-receipt of grant**. (Both attached with the letter)
3. The second installment (25%) of the grant will be released after **appraisal**. An appraisal/ inspection of the beneficiary may be done by the Expert Committee/ Sub-Committee or officials of Ministry of Culture at a point of time which will be intimated accordingly in time bound manner. Progress report of work done out of the 1<sup>st</sup> installment received will have to be submitted along with other relevant documents, work reports, documentation (Audio-Video or any other format).



**RAJAGOPAL. S.**

M.A. (DRAMA), D.F.A., D.F.L.

Folk Theatre Actor, Director &amp; Researcher

Kittadal, Mathodu Hobli, Hosadurga Taluk,

CHITRADURGA DISTRICT - 577 533.

Karnataka State,



No.83, "SAPTHAGIRI", A.G.'s Layout, Arehalli, Subramanyapura Post, Uttarahalli, Bangalore - 560 061.

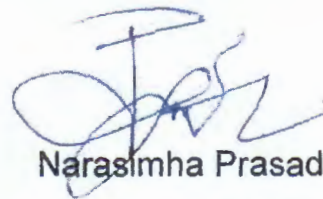
## UTILISATION CERTIFICATE

This is to certify that **Sri.S.Rajagopal**, Folk Theatre Actor, Director & Researcher residing at Kittadal, Mathodu Hobli, Hosadurga Taluk, Chitradurga District – 577533, Karnataka State as actually utilised **Rs.1,50,000/- (Rupees one Lakh Fifty Thousand only)** i.e., First Installment of sanctioned amount vide order No.F.No.28-6/ICH-SCHEME/44/2014-15/11243 dated 30<sup>TH</sup> January 2015 and 2<sup>nd</sup> Installment Rs.50,000/- (Rupees Fifty Thousand only) of Sangeeth Natak Akademy, Rabindra Bhavan, Feroze Shah Road, New Delhi-110001 against the sanctioned amount **Rs.2,00,000/- (Rupees Two Lakhs only)** for the year 2014-15 for the **Project Titled Documentation & Research of Yakshagana of Moodalapaya Tradition**

The audited receipts and payments accounts specified to the grant under the scheme and details of made of the Grant for the year 2014-15 is hereby enclosed.

Date : 20.04.2016

Place : Bangalore



Narasimha Prasad

CHARTERED ACCOUNTANT  
M.NO. 202502



**S.RAJAGOPAL,**

Folk Theatre Actor, Director & Researcher  
residing at Kittadal, Mathodu Hobli, Hosadurga Taluk, Chitradurga District – 577533,  
Karnataka State

Receipts & payments account of the Grant Sanctioned from Sangeet Nataka Akademy,  
Rabindra Bhavan, Feroze Shah Road, New Delhi – 110001, under scheme of  
“Safeguarding the intangible cultural Heritage and Diverse Cultural Traditions of India”  
for the **Project Titled Documentation & Research of Yakshagana of Moodalapaya  
Tradition**

RECEIPTS	AMOUNT	EXPENDITURE	AMOUNT
To Grants received from Sangeet Nataka Akademy vide order No.28-6/ICH-SCHEME/44/2014- 15/11243 dated 30 <sup>TH</sup> January 2015	1,50,000-00	Scripting of the Project Photos Printing of the Project Travelling for Research all over Karnataka Lodging Charges Boarding Charges	20,000-00 35,000-00 65,000-00 30,000-00 20,000-00
To Hand Loan received	50,000-00	Remuneration to Artists of Yakshagana performance shows	30,000-00
To Personal Contribution	15,000-00	DVD's of Photo, DTP Typing of script, E-mail Expenditure Miscellaneous	13,000-00 2,000-00
<b>Total</b>	<b>2,15,000-00</b>	<b>Total</b>	<b>2,15,000-00</b>

Date : 20.04.2016

Place : Bangalore

Complied as per information  
& Explanations furnished  
For N. Prasad & Co

Chartered Accountants

( Narasimha Prasad )

Chartered Accountant

M.No. 202502

*Rajagopal S.*  
**RAJAGOPAL S.**  
M.A. (DRAMA), D.F.A., D.F.L.  
Folk Theatre Actor, Director & Researcher  
Kittadal, Mathodu Hobli, Hosadurga Taluk,  
Chitradurga District, Karnataka State.





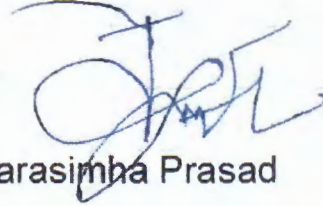
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Statement of expenditure for the amount is enclosed.

Date : 20.04.2016

Signature



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# **FINAL PROGRESS REPORT**

## **DOCUMENTATION AND RESEARCH OF YAKSHAGANA MOODALAPAYA TRADITION**

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## DOCUMENTATION AND RESEARCH OF YAKSHAGANA

### MOODALAPAYA TRADITION

The Moodalapaya Yakshagana is the most colourful form in the Karnataka folk theatre. It is a rural entertaining theatre are which has song-music-acting – dancing – costume-facial masks. While the form that is found in the coastal regions is called as the Paduvalapaya Yakshagana, the Yakshagana that is performed in the plains is called as Moodalapaya Yakshagana. At one time, the Moodalapaya Yakshagana would be found and spread across fourteen districts of Karnataka. But as time passed, it started across fourteen districts of Karnataka. But as time passed, it started fading out because of non-encouragement, and has been still in vogue only in some parts like Tumkur, Mandya, Bangalore rural districts.

Scholars opine that the history of Moodalapaya Yakshagana dates back to about 500 years ago. There is also a opinion that a piece called “Karibhanta” written by poet called Kempanna Gowda is as old as 1480. Grand costumes, glittering stage setting, male dances, hoarse dialogues, war and marriage are the main themes in Moodalapaya Yakshagana. The illiterate villagers are the characters in the Moodalapaya Yakshagana. The Moodalapaya Yakshagana is performed during fairs and festivals, and free time after the harvest season. This is purely an amateur art. Only the lead singer will be a professional. They start practicing three or four months prior after, deciding the theme of the performance in a meeting called by village heads, and they invite the Bhagavatha (lead singer) to train the characters. They distribute the characters and start by hearing the dialogues. Along with the training. They also prepare the costumes.



Usually there will be four types to characters in each episode of Moodalapaya Yakshagana. The character of king, demon women characters and common characters. The demon costumes in Moodalapaya Yakshagana is grand and attractive. A black-mixed red length (long skirt) with broad stripes and more pleats, red or black blouse, big beaded chain for the neck, a broad bangle, crooked teeth, black, red or green paint with white dots in between to the face, over it, a basket shaped crown which is decorated with glass pieces, massive breasts-these are the costumes of the demon, especially demoness.

The king character wears silk threaded long shirt, veeragachche, an anklet for the foot, bracelet for the forehand, shoulderplates, a broad necklace hung down the neck, decorated silken trips for forearm, biceps, and a chest plate. The shoulder plates will be broader, and gives the illusion of yaksha and kinnara (divine messengers) who are ready to fly. The necklace provides grace to the Character. The shoulder plate and chest plate are made out of wood is painted in gold, decorated with glass pieces, and shining bee feathers. The characters wear crown. The characters of Bheema and Duryodhana will be painted red according to their ferocity and others with yellow paints.

The female characters wear silk sarees with zari borders and blouse, they knot the hair at the back of the head, and wear flowers in the shape of half moon, a arched crown over it. A decorative small chain for the partition in the hair, waist band, golden decorated metal strips for forearms, wrists and biceps and thick bangles. The ordinary characters will not have much decorated costumes. They wear ordinary costumes.



While the Paduvalapaya Yakshagana is the creation of learned men, the Moodalapaya Yakshagana is the creation of the folk people. The characters here are illiterates. Memory power and an interest in the art is their only capital here. Even the lead singer will be an illiterate. In some rare cases, he might be educated, that is all. They perform the Yakshagana play purely on memory. The dialogues are lengthy, with rhyme in the beginning, middle and end. They learn the dialogues by rote and render it in a single breath as if reciting a poem. But the musical tradition of Moodalapaya Yakshagana is just fantastic. There are some really good lead singers who have a good knowledge of music, who follow the southern tradition. The lead singer stands the entire night and leads the play with his musical mridanga, taala, mukhaveene plays a prominent role during the performance. The mukhaveene plays a prominent role during the performance. The cubit long air instrument mukhaveene brings the same effect to the Moodalapaya Yakshagana, as the chande brings effect to the Paduvalapaya Yakshagana. It brings beauty to the alapane (beginning notes) and the conclusive song of the lead singer, which is marvelous.

The main character in the Moodalapaya is the character of the jester called as Hanumanayaka. He brings the characters to the stage, introduces the characters with his unique dialogues, joking on the stage, teasing, breaking the monotony of the play by cracking jokes in between the dialogues, all these create excitement and energy in the spectators. The themes of Moodalapaya Yakshagana are Ramayana, Mahabharata, Bhagavatha etc., They are mostly themes relating to Vaishnava cult. Rarely Shivit and other folk themes are also played.



It mostly contains war themes like Panchavati Ramayana, Ramaanjaneya Kaalaga, Gaya Charitre, Devi Kathe, Rathi Kalyana etc.,

Long ago, before the invention of silver screen and small screen, the townsfolk derived entertainment from dramas staged by artistes on stage. The lives of villagers were filled with work from morning till evening and at nights, they listened to Gamaka Vachanas, recitals of Mahabharatha and Ramayana and various folk forms.

Yakshagana ruled the summer nights where the whole village- young, old and womanfolk- squatted on the ground through the night to watch Yakshagana, being performed mostly by amateurs of the village and sometime by professionals. Yakshagana is still the most favourite art form and pastime for the coastal people, with many family functions for the entertainment of the relatives and as vows, which has become a tradition.

### **Forms of Yakshagana**

Yakshagana forms vary in different regions across the state. There is the Moodalapaya staged in some areas of Hassan, Mandya, Mysore, Tumkur, Chitradurga and Uttara Kannada and the Paduvalapaya staged in western and northern parts of Kerala, Dakshina Kannada, Kasargod, Udupi and also in Uttara Kannada. Paduvalapaya Yakshagana has the well-known Tenkuthittu and Badaguthittu apart from Uttara Kannadathittu. Once considered a common man's art form by the scholars, yakshagana has now enraptured people from all walks of life. It is the only art form which has retained its tradition in the matter of dresses and story-line. Apart from a few experiments, it has also long clung to mythological stories and epics,



depicting them through the navarasa expressions including anger, serenity, courage, romance, terror, comedy etc.

Temples have been the cultural and religious centres of the land and thus, most, most Yaksha-gana troupes have been patronized and carry the name of famous temples. The 400-year-old Yakshagana art, which was earlier limited to Karnataka and was slaged Kannada and Tulu, has now spread is wings beyond the State and country with the art being staged even in America and other Abroad Countries also. Yakshagana very popular in outside countries.

## **MOODALAPAYA YAKSHAGANA FORM “ DASARATA”**

**DASARATA** played by Dasa Community Group (Daasa Janaga) is called as Dasarata. Dasas are belonged to Shudra class, in them there are lots of sub-classes, and each sub-class chose different types of career. They identified by their career. Dasa means slave. Slave of the god is Devadasa. Long back they worked as a artist i.e. as a musicians, dancers in famous temples. They are called as Devadasi. Dasas who play, are belonged to this heritage. They had a single actress in their group and roamed village to village to perform the play, it is specified that group were in Dravidas. Like these many more groups are active all over India can be noticed. Harikara Haridasas who belonged to Bhakti Pantha their heritage is continued in Karnataka as a custom. Haridasa who are Lord Vishnu's devotees and Dasa who played these plays both do not have any connections.

Dasa who performed these plays are lived in some villages still their life is as traveller. They travel village to village but not in rainy season. A whole family can be a single play's performers. Sometimes close relatives also involve in this. They travel with their essential livelihood things which they carried on bullock - horse carts. They build their tents outside village area and they lived their. Chief of the group roam in the village and contacts elders in that village to request to give opportunity to play the game. There is opportunity to perform 4-6 plays if village is big enough. There is no any fixed ticket amount for audience. Villagers give as per their wish and happiness that is some grains, sheep, calf, old clothes. In some villages, Dasarata was played compulsorily in Fair and Festivals. Because



of this compulsion the respective Dasarata groups who belonged to that village, gets some more plays to perform. Dasarata performing groups who took these kind of fees can be seen very rare these days. Because of the change in the interest of the villagers there is no any encouragement to perform. So, these Dasas left these plays i.e. Dasarata and found different careers.

For Dasarata no need of any sophisticated stage to perform. Yard of the temple, free space in a lane, Rich people house's front yard, these can be their stages for play. Top chopper or back curtains not be there. A mat is spread on floor and stage is ready. No makeup for artists. Their daily clothes, Jewellery, Saree-Dhothar are their costumes. The female character tie bells(jingle,gejje) to their ankle. A group of musicians (known as the *himmela*) sitting on one corner of the stage.

Precedent scene of the Dasarat is, a play between Lord Krishna and Gollati(Ladies who sell milk and curd). A gollati comes to sell milk and curd. Lord Krishna stops her way and asks for 'toll'. A decorative scene created between them. The 'toll' means lovemaking. Lord Krishna requests and politely Golati denies it, this scene is shown in the play. Play continues with Song-dialouges-song parameters and it is so attractive. At last Gollati accepts his request and agrees to pay 'toll'.

After precedent scene real Dasarat started. After introduction of the female character main female character **Chimana** comes to the centre of the stage and starts to dance. She is the only actress in the play. Generally because she is attractive, she is centre of attraction for all. '**Chimana**' is a marathi word. The chimney (**Chitagubbi**) is its meaning. Children called



like this with affection. After some years this affectionate word is called to Female character who is a good-looking actress. After that, the protagonist and the character became both got separate. "Chimana" is not just good looking she also a mature artist. She achieved expertise in their legacy song and dance. She is intelligent enough to mix romantic comedy in some conversations. She have time consciousness to answer unpredictable questions without any delay. Feels like whole play surrounding to Chimana only.

If Chimana is heroine of the play then '**Goddi Bhima**' is hero. He is also director of the whole play. Manger, story teller ('Bhagavatha')all is done by this 'Goddi Bheema', this character is a special gift to folklore Dasarata. He runs play with describing beauty of 'Chimana'. The fixed plot is not for Dasarata. Story gets decorative with conversation between 'Chimana' and 'Goddi Bheema'. Chimana's beauty described by 'Goddi Bheema' starts to request her love. 'Chimana' rejects his request. He insists for her love but again she rejects. Then he feels lovesickness. These insist and rejection is carried till sunrise. The myth is used to present their view by Actor and actresses. As suitable to some situations, to present the subject 'Lavani', 'Jawali' play-cinema songs are richly singed. Songs are much more used than dialogues so obviously feels like its a musical concert. Different feel, tune and rhythms used in songs so audience enjoy them.

Even if conversation between 'Goddi Bhima' and 'Chimana' is formulaic its not coherent. In-between variety of context and **adhesives** comes, still it misses single formula and feels like spare songs story. **Adhesive** means repetitive appearance of character and situation. These



are independent from main storyline. Sometimes single character can perform single situation which is a single act. Else two or three characters can present it. Aim of **adhesive** is to do comedy. No prior knowledge for expertise needed for **adhesives**. **Adhesives** are comes up with performer's skills and theatricality. These **adhesives** are generally one of the group member of Dasarata. Sometime as per situation somebody comes from audience to stage and engages in conversation with the heroine 'Chimna' or with 'Godidi Bhima'. A comedy scene gets created from this conversation. Verbally, punctuated by the humour. For example: Conversation created by a Lad who is from audience is as below:

Lad 1 : hey, our ox is escaped, have you seen going which side? Have you seen it?

Lad 2 : (Points towards 'Chimna' on stage) In her house there is bullock, your ox jumped on its back, enquire it.

Lad 1 : (To 'Chimna') hey, lady why you have tied our ox? Release it.

'Chimna' : Your ox why comes to our house?

Lad 2 : Because there is bullock in your house. Behind it our ox is there with it.

'Chimna' : Che!! Our bullock is not ordinary, It is not even look at your ox which is very thin because of beating.

Comedy role in the Dasarata is known as 'Jawari'. He is expert in wrapping napkins. Which he wraps them in the shape of deer, horse, sheep etc. and then comes to the stage and does comedy for audience. He speaks in-between conversation of 'Chimna' and 'Godidi Bhima' to twist the meaning and creates comedy from it. He is joking continuously. Sometimes 'Jawari' performs on stage to give rest to main leads. Then he will sing, narrates



some story. He mimics some significant persons from village. Dances oddly enough. He look after show will not get dull with his comic timings is tremendous.

Dasarata is type of folk theatre, which gives happiness to people whole night with songs, dialogues, dance, **adhesives** etc. Still it is not considered as a serious act by rural audience. There is a practice of a proverb '**Dasara play is not a play, meal of Dosa is not a meal**'. Dosa is a tasty snacks. Not satisfied as a meal, even if we eat any number of dosas. Same as this Dasarata will give happiness but not satisfactory like open-air (**Bayalaata**) play. There is no story boundaries to Dasarata as to open-air (**Bayalata**) play it remained only as fun riot.

Himmela (background music played by a group of musicians) in Dasarata are genius. 'Chimna' and 'Goddi Bhima' themselves sings songs of their characters. Himmela repeats their lines. At the time of Himmela sings, 'Chimna' dances. At first for tuning Pungi(pipe), for rhythm maddale (hand drum) is used. After that Harmonium(organ) and Tabla occupied their space.

It is natural for villagers to enjoy the free behaviour of Chimna in the formal social system which was forbidden to mix female householders with other men. Rural amateur started to invite Chimna as a lead female characters for small acts like 'Sangya Balya' 'Radhanata' etc. After that Chimna is seen as an important role for these small acts. Because of these small plays Dasarata's Chimna played a important role which is seen as a historical fact. Motivation from Chimna, resulted that the devadasis from villages are took part in some small group of plays. They also became



Chimna from their participation. The legacy of Chimnas grew in abundance. Less encouragement to Dasarata's Chimna, slowly they turned towards these small plays and became small act Chimna. As career drama companies are increased, they acted as lead female characters in theatre acts. As company theatres are presented in villages as hobby groups they need actresses. Female characters from Dasara are filled those deficiency. Now in villages hobby plays most of the actresses are from Dasa groups.

### SOME PHOTOS OF DASARATA







## MOODALAPAYA YAKSHAGANA FORM – “SRI KRISHNA PARIJATHA”

‘Parijatha’ is flower of Devaloka. Story surrounding to it, is a independent folk drama which created its own form. Like this a folk drama which named after a flower is very unique. Originally born as a classic heritage poem, it is interesting to note that the perpetual endeavour of the folklorists of the folk theatre as a theatre is popular.

Raichuru District, Aparala village there lived a poet named Thammanna, created ‘ShriKrishna Parijatha’ poetry nearly on 1780. Generally at once poetry is written by a poet. But in this poetry there is no as such rule. Separate poems are written. The songs are based on the tune and those are very popular here. In Kannada literature the practice was began that, a story includes different **raaga taala** (tune and musical meter) and there is heritage of representing with spare songs. Poem of Aparala Thammanna, which got included in this general practice. From a literary reprimand, it is not at the top of the list. But it got respect as a **Parayana** Scripture and not as a Literature. Devotees reads scriptures which includes glory of their favourite god with reading and singing practice (Parayana) with veneration. ‘ShriKrishna Parijatha’ got famous as practice (Parayana) scriptures for devotees of Lord Krishna.

Storyline of ‘ShriKrishna Parijatha’ is - DharniDevi (Earth goddess), who is unable to take burden of giant demons, requested Lord Vishnu to destroy those giants. Lord Vishnu takes birth as Krishna, does lots of childacts(baalaleele) still kills Demon Kansa and lived happily with **Ashtamahishi** in Dwaraka. One day, Narada dedicates **Parijatha** flower which bought from **Devaloka**. After describing its glory, he said that it is



receivable to Rukmini, so Krishna decorates Rukmini's hair with the flower. After that Narada goes to Sathyabhame, and tells her that, flower which he bought is given to Rukmini by Krishna - Krishna loves Rukmini more than You - meaning came from his statement. Separation from Krishna and co-wives jealousy both comes up with rush and burns inside. She sends parrot to convey her message to come as soon as possible to Krishna. He replies to calm down. Uncontrollable separation of Sathyabhame increases. She sends the messenger to Krishna. While returning the messenger gets insulted by Rukmini.

Without patience Sathyabhame goes to Rukmini's chamber. Krishna who is involved in a game of dice (**Pagade**) with Rukmini, ignores Sathyabhame. Sathyabhame gets unconscious without controlling this insult and sorrow. Krishna takes care of her and embraces her for her happiness, still she is not satisfied. Sathyabhame fights with Rukmini. Sathyabhame pledges that she will pray to Shkthi goddess and she will make Krishna, he himself will bring back her to his palace. With all her dedication she makes prayers to Shakti goddess. Goddess Jagadamba appears in front of her and blesses her that 'Be calm, Krishna will come and take you'.

The mind of Krishna flows towards Sathyabhame. He hesitates to meet her directly. In costume of **Fortune teller ('Koravanji')**, he enters her palace. Her mind tickles as soon as she sees **Koravanji**. **Fortune teller** predicts her future and leaves after saying 'your man will mingle with you tonight'. As per that Krishna comes, but Sathyabhame's anger is not decreased. Doors are not opened by her. Krishna tells her all his previous **avatars** for introduction. Still doors are not opened. 'Krishna is here' directly Krishna conveys then she opens the door. Both spend their night



with happiness. 'I will bring Parijatha tree and plant it in front of your palace' - Krishna assures her. Next day Indra comes and Narakasura's all subtitle(torchere) explains to Krishna. Krishna leaves with Satyabhame to kill Narakasura.

After killing Narakasura, sixteen thousand women are released who were his hostages, and gives earrings of Adithi to her which was stolen. Adithi thanks Krishna-Sathyabhame. While returning she stared at Parijatha tree which was standing in Nandanavan, and she craved for it. To complete her desire, Krishna immediately tears down the tree and keeps it on Garuda (eagle-Vehicle of Lord Krishna). Indra comes and stops him. They fight with each other, Krishna defeats Indra and he surrenders. Then Parijatha plan brought to Satyabhame's palace and planted it in court yard. But flower were falling in Rukmini's palace court yard. Satyabhame questions Krishna. He says to forget her ego. Satyabhame quits her ego, and meets Rukmini. Rukmini welcomed her with happiness. Krishna married all sixteen thousand women and lived happily with them.

Even if Lord Krishna is a hero of Aparala Thammana's 'Krishna Prijatha', Sathyabhame was centre of the story. Most of the part of the opus contains the description of anger, separation, ego, beauty, devotion of Sathyabhame. In relevant situation, story completely describes Krishna's glory. Inversion and hook-up story description of Satyabhame is described very well. Poet writes part of poem with keeping these in mind. He thought, these only poems are not enough for performance, so he included description of Krishna's glory with it.



Aparala Thammanna's 'Shri Krishna Parijatha' brought as a street play around at 1870, which previously kept as a the **Parayana** Scripture in all Brahmin's house, and it got famous as folk theatre play by a performer named Thammna came from Kulagodu village, Belagavi District. Thammanna was literate. He had knowledge and fancier of plays and music. His career was in the silver-gold business. For business, he frequently travelled to nearer state Maharashtra. In Maharashtra '**Tamasha**' (Marathi: तमाशा is a traditional form of Marathi theatre, often with singing and dancing) was a famous folk dance plays. And it attracted to Thammanna. He was a fan of this practice of Marathi plays which was recently getting popularity. He got excited to perform a new play. Result of this, 'Shri Krishna Parijatha' which was a **Parayana** Scripture in all Brahmin's house, got famous and with a new face of folk theatric play.

Kulagodu Thammanna had a great theatricality. He took care of all important aspects while conversion of the poetry to a theatrical play. Simple two-three lined prayers of Lord Ganapathi, is decorated with performing some comical act added to start of the play. After that there performed, Precedent (**Poorvaranga**) i.e. conversation between Krishna and Gollathi (Female character who sells milk and curd). It is imitation of 'Goulana' scene from **Tamasha**. This scene is also included in some of small plays of first stage. Birth of this Kulagodu Thammanna's 'Shri Krishna Parijatha' and first stage on these small plays came up same time. 'Goulana' this character accepted in same spirit by both plays. But as per their type and situation the character of 'Goulana' got shape. In small plays there not much creativity in conversation of **Gollati** and Krishna. Krishna is shown Mature in these plays. Scence of Prijatha is very innovative. Here he is a child



called as **Baalakrishna**. It gives happiness to see his innocent mischievousness of Baalakrishna is attractive.

As per stage as original work Kulagodu Thammanna has shrunk and expands it. Dharani Devi's request, end scenes of Narakasura-Krishna, Devendra-Krishna war is kept aside. In case of Kulagodu Thammanna's work is descriptive poetry. Descriptive situations are dropped by Kulagodu Thammanna. Lengthy songs are shortened. Its starting couple of stanzas are selected. Timely Kulagodu Thammanna's work got revised. Scene of 'Muttinahara' used as dramatic technique. Nanadi Ramanna Gondali named famous actor added these important scenes to the play. At the time of convincing scene between Krishna and Satyabhame at Rukmini's palace, Krishna gave her a necklace and asked to her 'not to give anyone' he alerted her. She replied that 'I will not give to anybody even if Krishna come to ask'. Next Krishna goes to her as '**Koravanji**' (futureteller) and takes that necklace as fees of her. All this act is to reduce the ego of Satyabhame. Krishna-Rukmini's timely joke scenes are addition to this act. Even if it is not related to main story, excitement in that story attracts audience is a truth. '**Koravanji**'(futureteller) comes to original form i.e. Krishna and he enters Satyabhame's palace and with their uniting play comes to end. In dialogues only it is shown that, Parijatha Tree brought to the palace.

Kulagodu Thammanna created a group to perform this play of Parijatha and gave theatre performances. He acted as 'Bhagavatha' (Director) in the play. A story is famous which is related to his dedication to the theatre. A female performer missed **Taala** (musical meter) when she was performing in Thammanna's Parijatha play. Felt insulted. In anger



Thammana strikes her with **Taala** which was in his hands. She died because of that. As his last willingness before hanging to death punishment, he replied to play the Parijata with his group for last time. All arrangements are made for the play. Judge seated as his audience. A female character missed **Taala** at the time of singing, judge got upset. Judge realised that Thammana's behaviour was not wrong. He cancelled his punishment of death. Thammana succeeded in stabilising new plays with his talent.

**Kaujalagi Ningavva** was behind creation of strong base and got success for heritage of Parijata. Nearly a half of century in beginning (1870 - 1930), said as **Ningavva's** era. Birth place of **Ningavva** was Belagavi District, Kaujalagi village, as a low class, then she joined Kulagodu Thammana's group. She got famous actress, because of her high pitch voice and graceful acting. **Ningavva** was a very first actress in the history of modern Kannada theatrical plays. She spread madness of the Parijata play, village to village after the death of Thammana. Because of her efforts Parijata group succeeded in getting professionalism.

It was great honour to people to bring Parijata group to their village to perform and to watch them performing. She got famous as a star because of these reasons. They recruited talented and famous actors to their group. She supported performers to experiment in their roles and dialogues. It was obvious that, Ningavva's Parijata play seen as a model.

Conversation was a creation of performers, songs of Parijata were a collection only. So, these days you can observe there is innovation by the talented performers in Parijata play. Credit is given to these talented



performers, to give a next level fame to previous Parijatha play. Timely, these performers shown their talent with their scholarly ingenuity, theatricality and experiences in their conversation of their performances. Whichever subject that can be, they performed it as real and not as imaginary. Even if the storyline of Parijatha is very thin, because of this way of storytelling it got famous. As compared to other theatre groups, Parijatha group was talented than them. Science behind the mythology is studied by these actors. They use their knowledge of it to present some scenes very effectively in play. Innocent audience gets very surprised with this. Performers had great memory power. Names of hundred Kauravas, names of more than fifty nations with eight talented personalities and their queens with colourful stories - without any barrier of eight directional guards, they perform. They impress audience with their magical words. A simple statement like 'Krishna stole butter' is said like - 'brother of starry prince, butter which is inside the star, taken from Star, ate like a star'. Here name of stars are added, (1) Rohini (Balarama is son of Rohini, his brother is - Krishna) (2) Pot - butter stored in a pot (special bowl) (3) Hands - From his hands he ate it. (4) Mood - as per his mood he ate it. Complainer who goes with a message to Rukmini's palace, delayed while returning. Reason was **'In my house, Sati delivers, sati means wife, wife of vehicle of father of Agraja, who is enemy of mother Uttara's brother'**- she answers. Not only Satyabhame but also audience gets excited by this answer. Meaning of this serious statement is very casual. After explanation it gets funny. Mother of Uttara is Sudheshne, His brother is Keechaka, His enemy is Bhima, Bhima's elder brother Dharma, Father of Dharma is Yama, Yama's vehicle is Ox, and its wife is buffalo, delivered means had fun. Audience



appreciates this simple situation like delivery of a buffalo, which described very decoratively.

Reason behind growth of the play is, capacity of performer to perform. There is freedom of speech given to artists, so they are excited to use their knowledge of the situation and convey it to the audience. Ethics are conveyed through scene of Krishna and Korwanji. All other artists support them with some questions or explanations. Parijatha play can be enlarged as they wish. In early days, 1. Gollathi-Krishna, Krishna-Rukmini scenes, 2. Satyabhame scene, 3. Korawanji scene - like this continuously three nights performed (eight hours per night). Performances increased after main character of the group. Krishna Satyabhame Korawanji character performers are important but more than that scenes of them appreciated. Expansion in scenes conversations as well as songs are also responsible. Artists add their own songs to their sequence. They use word of Dasa, principle words, words from play are used without hesitation.

In a story series that is pretty common, sound poetic touching dialogues are used in scenes of Parijata is spread all over. Young **Gollati** comes to Gokul to sell milk and curd. **Baalagopala sings** 'O dear, u too come' and dances to the song and touches chin on her. Touched by Krishna is a true. But he is a child. Future Krishna's all behaviour can be looked from that scene. But this experience is strange for Gollati. Is it possible for her to love a child like a lover? Why are you talking to child like Gopala? He asks. He felt angry as well as felt bad because she called him as father. He goes to **dooti** (care taker) and cries with embracing her. Dooti



(Like Yashoda his mother) she enquires Gollati why she made him to cry?

She frightened with this unexpected blame –

I said nothing

Me - to Dear Shyama

I said nothing

Come with a smile and feel good

Why you felt bad do not know

Explains from a song. In **yogi's** voice this song is very effective. "I said nothing to Gopala, why boy why, said that's all, for this small reason he is crying" explains the situation. Doothi to his boy (Gopala) 'she is telling the truth, she is not you wife to say you lovely words', then Gopala feels convincing. Gopala catches brink of saree of Gollathi, when both women are standing still. There is a cultural importance to brink of saree. It is auspicious. Husband only allowed to catch it. Gollathi felt shy. There is a song in that situation -

Gollathi - Oh boy please leave my brink of saree,  
Oh father please leave

Gopala - I am not your father and not your brother,  
Oh dear, I am son-in-law of your father

Gollathi - Uncle please leave my brink, Oh brother-in-law please leave,  
Oh Uncle please leave

Gopala - I am not your Uncle and not your brother-in-law  
Oh dear I am son of your Uncle

Gollathi - Please leave my brick oh my father  
dear child please leave

Gopala - I am not your child,

Oh dear Golla's Bhame, I am father of your child

Question answer sessions of here are very interesting. Gollathi addresses Gopala as her father then he replies that 'I am son-in-law of your father'. When she calls him uncle, then he says - 'I am son of your Uncle', when she addresses him as child, he replies that - 'I am father of your child' answers magically.

The stirring of Krishna-Rukmini pseudoscience has inspired to death. They mutter to each other, expects. Their explanation of desire is conveyed through their **Doothi**. Krishna in one corner and Rukmini on other end of the stage are standing and convey message to Doothi who stands in between. They both sing song and dialogues to Doothi to convey it to other end. Krishna says - 'Its Rukmini's fault, when I wanted to kiss he on cheek, she tilted her face, is it right?' For this Rukmini consoles him like - 'I was sweating on my cheek, to wipe it from pink of saree I tilted my face'. Krishna accused - 'But when I wanted to touch her chin she covered it with he both hands'. Rukmini explains - 'I crossed my hands to separate necklaces which were stuck in each other in my neck'. Krishna asks her again - 'is not wrong? That she not even welcomed me when I entered Rukmini's palace'. To this Rukmini - 'I gone inside to bring flowers, **Agar** sandal, sandal paste to welcome him' consoled him. Even if it is a long scene, it does not get bored.

Satyabhame's separation poetically explained. Rejected by Krishna, Satyabhame - 'Even for seven births, no female like me get birth, instead of getting life as a female if I was a tree in a forest, I may get useful to give



shadow and fruits to others. Without peeling Krishna my life is not of use' and wipes with sorrow. In sorrow she gets fainted. After lot of medical treatment she awakes, she says - ' why did you woke me? At least for one second I was dreaming of hugging my love. He was loving me forearm!'

It is a projection of act of Krishna of becoming Koravanji (future teller). Parijatha is a mechanical transformation has an unmistakably humane response. Before transformed to Koravanji, Krishna tells his mood to doothi - 'Oh shiva, what is this clumsy situation? My mind is filled with confusion. I am feeling distraught. My mind is telling me that I am unfair to Satyabhame. Feeling restless to meet Satyabhame. I can not stay back without seeing her.' Here he leaves his godly face and turns into a ordinary man. Turns into Korawanji who can be seen to everyone. When Korawanji's baby started to cry, doothi consoles him with sugarcane, flowers and parrot. To this Korawanji - ' My baby will turn sugarcane into a bow, flower in to arrow, Parrot as his vehicle', she she indicates that his baby is **Manmatha(god of love)**.

Satyabhame experiences strange after facing Korawanji. 'The eye was ignorant, the boweles unwitting' is a proverb, which shows affection between Krishna-Satyabhame. Satyabhame to her doothi - 'As I took a look of Korawanji, I am feel more separation from Krishna. She is not Korawanji. More than Manmatha. I am not distracted, even if there are thousands of men infant of me. But after looking Korawanji, why I feel distracted? Feeling wrinkle on my chin and sweat on my face. Why Korawanji looks like Subhadre(Krishna's sister)? I heard her voice somewhere.' These kind of small details in Parijatha are very special. Korawanji assures that - Krishna will come and fulfil your desire and says ' He comes on Garuda(vehicle of



Lord Vishnu). Will taste amrutha(sweetness), he will love you. Do not feel afraid or tensed wait for the time. Be calm. Be happy....' Scene of consoling her. Without any sense of vulgar scene these are acted.

Parijatha presented in a light weight humours. Even if there is no scope for comedy in main storyline, because of the scene of **doothi**, gets funnier. In some way **doothi** can be told as hero of the play. **Doothi** has tome in every scene. Bhagavatha acts as **Doothi**. **Doothi** who plays the role of host, messenger **doothi**, Bhagavatha who sings description, Himmela who repeats performer's songs, as a comedian, altogether the **doothi** is gift to this open-air play. He takes on the role of Bhagavatha at the begining of the show, then he acts as **Doothi** after start of the play. It does not confused audience even **doothi** is in a male costume. It is a play truth like a poetic truth. **Doothi** hears conversations of the performers and interrupts in between to make humours comments on them. Because of the character of **Doothi** the mythology characters relate to ordinary people and maintains equality. In serious situations **Doothi's** dialogues creates some humour. It does not mean it is imaginary. In loaded epic theatres, doothi's character is for mood break.

In every conversation doothi spreads humour which breaks laughter among audience and it is the sign of **Doothi**. Gollathi says - 'I bought milk curd and everything' then **Doothi** asks - 'Everything? Even day and night?'. When Satyabhame says - 'Vasudeva is my father-in-law' to this Doothi - 'Hosadevra(means new god <Vasudeva) is your father-in-law then is your son-in-law is Haledevra(oldgod)?' Rukmini-'they married me to lord of Vaikuntha(Vishnu)' Doothi - 'You are so beautiful why they married you to a handicapt(Kunta in Kannada < Vaikuntha)?' Sathyabhame says - 'Shy to



take my husbands name' Doothi-'Give me that shyness, I will keep it inside harmonium and give you back whenever you want it' she advise her. In shyness Satyabhame - 'Shri Shri Shri Kri.....' Just then 'If you are done wrapping your saree on stage then go backstage and wear it.'

Shri Krishna shows his sadness when - 'he takes Rukmini on his left lap and try to kiss then she turns her face to other side', Doothi-'Why do you want to sit to give a kiss, suddenly do it standing only'. Rukmini explains her chains are caught into one another, 'you do not wear necklace?' then Doothi - 'We are so poor, from where we will bring necklace, I have only one chain on my neck'. And it is **Mangalasootra** (A necklace made-up of black beads and some gold, which husband ties on the day of marriage). So it never caught into one another' like this she narrates the true situation of poor people. Angrily Krishna enters the stage and sit down among audiences, Doothi says to Satyabhame - 'Mother, this is all wrong. Wrong Sequence. Father you have to be above all, and rest are below your' she jokes. Sometimes she also asks innocent questions, she is very intelligent in some of conversations, and includes humorous statements, and also conveys lot of messages through it and creates good environment. She asks Krishna - you had how many avatars? What you have did in your respective avatars? What is the role of the god, what is the way of **mukthi** (salvation), who is your favourite devotee? What is so special in their devotion? etc. like these kind of questions asked to characters and takes answers, and tries to explain their role through these conversations to audience. In same way she introduces **Korawanji** (future teller) and makes conversation with her, asking questions in a tone like - From where have you been travelling? Which **Lokas**(places) you have



been to? Speciality of that **Loka**? How is earth? Who are all **ashtadigpalakas (gaurdians of all 8 directions)**? Who are all **ashtadiggajas(great personalities at all 8 directions)** and name of their companions? Which are 18 Puranas? Name of fifty six countries? Etc. all intelligent question answer session goes on and gives opportunity to Korawanji to show her intelgence. Doothi have the ability to give explanation and to handle serious, clumsy situations intelligently. According to the situation she will explain the kannada and Sanskrit definitions (subhashitas) by way of pauranika kathas fluently. She explains the information of family planning and literacy. Prohibition of alchohal without disturbing to the drama situation. How come the dhuthi will remain in the audience mind before the end of drama. By this way the expert artist make the co-artist (duthi) part in their dramas. Lack of expertness the co-artist (duthi) will play the drama by existing ready materials to support this artist. One more assistant called himmela is called adaduthi. While communicating with the artist she will interrupt by talking her innocence and her ego.

Introduction scene of ganapathi pooja fully created by the unwanted talks of adaduthis comedy while Statyabame tells that she is jealous of Rukmini in that situation. **Doothi** will enter and till he stops do not off the burn we will heat the popcorn. When Krishna enters the palace of Rukmini, she brought the welcome materials. When she came late Krishna became angry and asked why you are late. The co-actor **Doothi**. (Co-star) tells in the road motor destroyed, so delayed when Korawanji observes the chakars in sathyabhama's palm. **Adoothi** tells that those are not **Dhoothi** (co-artist) tells that those are not chakras those are the lines created by



washing vessels. When satyabhama tells shall I open the letter. Then Doothi tells, 'Yes open it then we can paste it back with your four tears'. She entertains by these kind of in between conversations and It is very entertaining.

By the mixture of Karnataka Hindusthani music, Karnataka local folklore, Marathi musical theatre - This is all part of Parijatha music cultivated his own traditions. In North Karnataka there was Karnatik music was only popular before Parijatha came. Avarala Thammanna was a Poet and creator of Shri Krishna Parijatha play. He only written the poems. Those are only sung in Karnatic music. Those songs are very popular and the followers sung those songs in concerts too. This songs are very popular by its different style. Experienced performers had expertise in Karnatic music, they kept the original tones as it is. This style of Karnatik music was existed till 1920. Main scene songs are from Karnatic music but the introductory Ganapathi Pooja scene and other scene songs are different because they are the Kalagodu Thammanna's creation songs. For that Thammanna introduced new pattern of songs and dances.

In the beginning of 1920, Hindustani music was came to scope Marathi and Kannada drama company's songs are almost Hindustani music slightly came to villages. Jamakhandi is the centre place for Parijatha theatre group. In Jamakhandi on occasion of Ganesha Chowthi festival, devotees started to invite Hindustani musicians. The Hindustani music lovers enjoyed the songs, Hindustani music became famous. How this happened, when the Hindusthani music start growing, Karnatic music disappeared in those regions.



National singer Gangubai Hangal, her mother and Basavaraj rajaguru, is her father are famous karnatik music singers. But their children developed interest in Hindusthani music, and attracted to it. This was the situation created for Hindusthani music those days. How it is possible for Parijatha to stay away from Hindusthani music?

Kaujalagi Ningavva is the famous karnatic music singer but other artists gradually converted to Hindustanic music and they learnt music by the famous Gavayi's (Singers), Famous artist Shiraguppi Kadagowda learnt music from famous Hindusthani Musician Acharya Guru Purusha Abdul Karim Khan for 3 years. After introducing Kadagaouda kind of artists to Parijatha song play, it became very famous. Hindusthani music took the place and everywhere Hindustani songs became famous.

Krishna Songs became popular and sung very frequently, songs like - Bhimapalasad's "Daaru thiliyalillave", Malakamsa's "Adhi purusha narayana" etc. Some of them are in Hindusintani Druth laya(music measure). This new pattern of song became very important.

Hindusthani music was part of Parijatha play but Karnatic Music not disappeared. Karnatic's Regupti, Maaymalavagoula & Shankarabharana raags remained as it is. Equivalent **raags** converted to Hindustani music. Karnataki's Mohana, Thodi, Kalyani ragas similar to that of Hindustani's Bhupa, Bhairavi & Yamana ragaas. Similarly Karnatic's Adithala, attathalas are Hindustani's Thrithala Dadara thalas.

Gradually Hindusthani tala are disappearing. In Parijatha shruthi(tune) is the base of white tharashdja. This type of singing style is not in any other categories. This is the different style of parijatha.



used the word chalthi . These instruments used are [harmonium, drum & thala) called as “Orchestra” It will increase the beauty of song.

Parijatha story is pauranika based story we may now it by the talking of duthi. The cosmetics are very simple. Srikrishna artist used to wear jubba paijama and a peta, first Krishna used to Paint red colour now they use blue colours. Lady artists used to wear ornaments and cream colour sarys. Stage of parijatha is small, here there is no preference for dance large stage is not required. Back stage instrument players and himmela artists will play music and lights mikes are used.

In Parijatha there are two types, like professional and hobby. Hobby artists they learn their own way of Parijatha and used to do (play) the drama in villages. Professional artists had history of hundred years. From January to June month the dramas are continuously played. Villagers used to invite Parijatha play for their Grama Jathra (Fair) & Uthsavas festivals. Except Yakshagana in coastal region, The Srikrishna Parijatha is the variety of folklore maintained its own culture.

### **PHOTOS OF SRI KRISHNA PARIJATHA**







ಕೃಷ್ಣಪಾರಿಜಾತ

Krishnaparijata

**KRISHNA PARIJATA**



ಶ್ರೀ ಕೃಷ್ಣಪಾರಿಜಾತ  
ಕೃಷ್ಣ-ರುಕ್ಮಿಣಿ



**A SEMINAR & PERFORMANCE SHOW OF THE TRADITIONAL**  
**“MOODALAPAYA YAKSHAGANA THEATRE PLAY**  
**“SRI KRISHNARJUNA KALAGA” STAGED AT MANDYA**

I attended the Seminar Moodalapaya Yakshagana Programme staged on 27-04-2016 Wednesday 11 A.M. at Swamy Vivekananda Ranga Mandira, PES College, Mandya. President of the function by Sri. H.D.Chowdaiah, President, Janathashikshana Samste, Mandya. And Chief Guests were Prof. Jayaprakasha Gowda.B, President Karnataka Sangha, Mandya. Dr.Kyathanahalli Ramanna, Special Officer, Karnataka Janapada, Vishwavidyalaya, Regional Centre, Mandya. Sri. D.P.Swamy, President, Karnataka Janapada Parishat, Mandya. Smt. M.Shantamma, Asst. Director, Dept. Kannada & Culture, Mandya.

The First Session Seminar of the Programme Inauguration by Dr.D.K.Rajendra, Retired Director, Kuvempu Kannada Adyana Samste, Mysore University, Mysore. In the Seminar the Experts discussed about Moodalapaya Yakshagana an Ancient Folk performing Arts and famous Art of musical, dance oriented. There was no any historical record for it. “Like” “Gandharvagana”. This name “Yaksha” like “Gandharva” created. One famous Artist namely Sri Ramachandra Bhat Hasanagi explains yakshagana like this Route music was in earth first, it came under certain Rules according to schools classically developed some extent and unscholar people start to sing songs naturally. It had 2 divisions called Desi and Marga. First any art created by Desi culture Music and they improved stay by step become format classical. Yakshagana is made for Bayalata Folk performing art. Yakshagana, a folk theatrical dance form,



deals with themes built around the mythological superhuman personalities, gods, demons and dream lands. Ramayana, Mahabharatha and Bhagavata have provided suitable themes in abundance for Yakshagana. Moreover, they maintain a continuity of the Vedic influence by simplifying into didactic stories, the lofty tenets and philosophical teachings of Vedas. Apart from the ritual dance, the folk theatre of Karnataka is also known for dramatic dances. The "dramatic dances" are particularly colorful and impressive because of the costumes and make-up of the participants. The beating-drum is an inevitable accompaniment with fast and changing rhythms. The real 'dramatic' element is noticed in the dance when the group divides into two camps, one replying to the other either in music or in dance patterns.

On 27-04-2016 Wednesday PES College, Mandya Campus, Vivekananda Auditorium. Auditorium is full of Moodalapaya Yakshagana Artists. I became surprised to know another world of Folk Traditional Form Moodalapaya Yakshagana. This Art form is a different Ancient performing Art form of Karnataka. If we go to flash back period villages this Art form shows were brightly celebrating like festivals, but now a days this Art form dealing means if was a sorrowful thing. This Traditional Art form should convert short time and brief to present generation trend and fought with now a days media performance of modern and should develop on this regard. The show performance presented well and modified by the folklorist, research Dr. Chakkere Shivashankar who is an organizer and member of Karnataka Bayalata Yakshagana Academy also the subject deducted to short with all script details present and Bhagawata Dasachar explains about the Moodalapaya Yakshagana declination.



Seminar on Moodalapaya Yakshagana Performance In New Version by President Sri. H.K.Rajegowda, Famous Researcher, Mysore. Presentation of Subject by Sri. Va.Nam. Shivaram, Folklore Expert, Mandya. And other Participatents of the Seminar by Sri Channabasavaiah, Bhagawatha, Moodalapaya Yakshagana, Aralaguppe, Tumkur Dist. Sri Kalmane Nanjappa, Bhagawatha, Moodalapaya Yakshagana, Aralaguppe, Tumkur Dist.

Smt. H.R.Chetana, Kannada Lecturer, Mysore. Dr.T.K.Kempegowda, Kannada Lecturer, Mysore. Prof. S.K.Veeresh, Kannada Lecturer, Mandya. Prof. Chandrashekar, Kannada Lecturer, Mandya. Performance how of Moodalapaya Yakshagana "Srikrishnarjuna Kalaga" By Sri Ranganatha Yakshgana Mandali, Muniyur, Turuvekere Taluk. Time : 5PM. The Technicians of the Theatre play "Sri Krishnarjuna Kalaga were Bhagawataru – K.N.Dasacharya, Himmela – C.N.Brahmachar, Maddale - C.N.Punitha, Stage Sets : Krishnegowda Keelara, Co-ordination by : Dept. of Kannada & Folk PES Science College, Mandya. Ksheerasagara Mitra Koota, Keelara. The programme Sponsored by Ministry of Culture, New Delhi-110001. Moodalapaya Yakshagana is a Beautiful and Colourful Traditional Art form. Once there was nearly this Art form is found in 14 Districts of Karnataka State. But now it was Deeling art because of Lac of Encouragement for Artists and Technicians of this Art Form. This form consists of rich costumes, makeups, wigsm ornaments, jewelries, mulic, Dialogues, Acting , Himmelas, Medas, this Art Form should be continue for next Generation and it is our all duties of us to encourage Artists and organizations who were involved in Moodalapaya Yakshagana. At this Movement Ministry of culture, New Delhi sponsored to Organiser Dr.Chakkere Shivashankar to conduct Documentation, Seminar and performance of Moodalapaya Yakshagana Theatre Play "Sri Krishnarjunara



Kalaga". We should say thanks to the Department and organizer Dr.Chakkere Shivashankar in this regard.

In the Seminar inauguration by Dr.D.K.Rajendra who was Director of Kuvempu Study Centre, Mysore University told in his Inauguration Speech that Moodalapaya Yakshagana Tradition Art Form Needs Scientific and Theosoptical Research Shape to this Art Form. The subject of Seminar presented by Dr.Va.Nam Shivaram, Smt. A.R. Chetan, Dr.K.Kempegowda, Bhagawata Sri Chennabasavaiah.

All were fold one slogan that this Art form should Adopt to Modern theatre, Dance, Music and Folk Tradition Forms then only this Art Form will lively. "Moodalapaya Yakshagana" – Tradition Folk theatre Art Form of Karnataka highlights the rich tradition and culture of the state in dancing. This form of theatre is also known as "The Village Theatre". "The People's Theatre" and "The Rural Theatre". The folk theatre mainly marks on the past of a nation's theatre and also forms the basic structure of amateur and professional theatre of urban areas. Folk theatre acts as a live spring and recurrently supplies all the essential ingredients to other forms of theatre. It preserves, rejuvenates and also inspires cultural achievements of the people. It forms the supplies and source resources for the progress of theatrical art. "Real India lives in her villages", because the village houses the folk with all its "soft green of the soul" of culture, art and tradition. The folk theatre of Karnataka- music, dance and drama, is mainly preserved and protected by the people of villages. Yakshagana and Sannata are some of the prime examples of folk theatre in Karnataka. The performance show of "**Moodalapaya Yakshagana Krishnarjuna Kalaga**" by the troupe



Yakshagana Mandali, Muniyur Village, Turuvekere Taluk, Tumkur Dist. Performed very well at the Swamy Veivekananda Auditorium, PES College Campus. Mandya. Totally it was a very Good performance show. After the Seminar Performance Show of Moodalapaya Yakshagana "Srikrishnarjuna Kalaga" By Sri Ranganatha Yakshgana Mandali, Muniyur, Turuvekere Taluk, Directed by Dasachar, Organiser by Dr.Chakkere Shivashankar and Sponsored by Ministry of Culture, New Delhi.

Performance Show of Moodalapaya Yakshagana "Srikrishnarjuna Kalaga" By Sri Ranganatha Yakshgana Mandali, Muniyur, Turuvekere Taluk. Time : 5PM. The Technicians of the Theatre play "Sri Krishnarjuna Kalaga were Bhagawataru – K.N.Dasacharya, Himmela – C.N.Brahmachar, Maddale - C.N.Punitha, Stage Sets : Krishnegowda Keelara, Co-ordination by : Dept. of Kannada & Folk PES Science College, Mandya. Ksheerasagara Mitra Koota, Keelara.

## **PHOTOS OF THE PERFORMANCE SHOW**

### **SRI KRISHNARJUNA KALAGA**









## POETS & WRITERS IF MOODALAPAYA YAKSHAGANA

Tumkur District, Tiptur Taluk, **Aralaguppe** Artists A.S.Nanjappa Channabasavaiah, **Doddaballapur** H.S.Subbarayappa, **Mandya Dist. Nagamangala Taluk** Lokapavani River Yard, **Andenahalli**, Kempaiah Son of Odo Kempaiah and Thimambe son Kempannagowda written **Kariraya Charitre, Malacharitre** and **shanimahathme Yakshagana Kavya scripts**. Except these 3 yaksha kavya script there was no yakshagana Kavya script in kannada and this reaserched by ka. Rajegowda. Then Kempanna gowdas Kariraya charitre kavya rewriter by **VERENAGERE PUTTAMA** Script Yakshagna Drama "Karibantana Kalaga" and became popular and about above 15 yakshagana writers taken this subject for performance.

After kempannagowda Next Author Moodalapaya Yakshagana writer Kasturisidda before 1600 A.D. writes stories **CHORA KATHE OR Somashekar** yakshagana writer. His father Kasturi Naganna and mother Guruvamma. Mallikarjun Raya writer written Kasturisiddaiah Chorakkatu based story writer AD 1600 Tripadichandorupa "Chora Katte" kavya.

17<sup>th</sup> Century king of Keladi kingdom under the king keladi Linganna poet Grand son Subba of Keladi 1760 A.D. written "Rukmini Swayamvara" "Parijatha" 2 Yakshagana Prasangas at same period is 1797 AD Kasaragodu Taluk, kumble Village, Paritu Subba famous name in Karavali Yakshagana poet. In Fuundu the staged written and performed Yaksahagana. The is belonging to Bhagavat Parampara the written "Sabha Laksha" Iravatha, Putrakamekshi, Vali-Sugreeva Kalaga Sethu



Bandhana. Angada Sandhana, Kushalavara kalaga etc., In/823-74 period Aliya Lingaraja written Somashekara – Chitrashekara kathe Yakshagana. After Lingaraja Swamy poets written different several scripts in Moodalapaya Yakshagana.

In 18<sup>th</sup> Century Bhalaksha, Sankayya Bhagawath (1880 AD), Sangam Kunta Ramacharya Singh jois (1880) Bhagevadi Veerabhadra Shastri (1885-1972), Kurugodu Doddaiah (1900), Turavengada Jiyar (1943), Pundi Gurushantappa (1970), Salankimaths Gurubasavaiah (1890-1974) Govidadasa, Annigere Veerabasappa, Halava ----- Devalapura (1922).

Kalagatige Shivappa Setty (1910) – like this there are so many Moodalapaya – Doddata poets were there. But we cannot get details of information about them. No body taken care about these poets records. Some South Karnataka Moodalapaya Yakshagana from subjects are,

- |                                  |                             |
|----------------------------------|-----------------------------|
| 1. Karnarjunara Kalaga           | 2. Lavakushara Kalaga       |
| 3. Karibantana Kalaga            | 4. Babruvahana Kalaga       |
| 5. Arjuna Tamra Dwajara Kalaga   | 6. Krishnarjunara Kalaga    |
| 7. Sudhamana Kalaga              | 8. Abhimanyu Kalaga         |
| 9. Dushyasana Kalaga             | 10. Ghatodgajana Kalaga     |
| 11. Indrajita Kalaga             | 12. Jalandharana Kalaga     |
| 13. Athiravana Mahiravana Kalaga | 14. Kamsavade               |
| 15. Jerasanda Vade               | 16. Sudarvana Vade          |
| 17. Tripura Samhara              | 18. Rakthabeejasura Samhara |
| 19. Subhadra Parinaya            | 20. Suvarnade Parinaya      |
| 21. Swahaddevi Parinaya          | 22. Rathi Kalyana           |
| 23. Rathavathi Kalyana           | 24. Girija Kalyana          |

25. Droupadi Swayamvara

27. Rukmini Kalyana

29. Karna parva

31. Bheeshma Vijaya

33. Shalya Parva

35. Rajasuya

37. Hanumadvijaya

39. Banasurana Kathe

41. Chora Kathe

43. Sarangadhara

45. Setubandhana

26. Seetha Swayamvara

28. Virata Parva

30. Srikrishna Sandhana

32. Gada parva

34) Pandava Vijaya

36. Sundara Kamala

38. Iravatha

40. Mairavana Kathe

42. Kamara Ramana Kathe

44. Prahlada Charitre

46. Daiva Charitre

And other Prasanga of Moodalapaya Yakshagana are there but we listed famous subjects here.



**CHITRADURGA DISTRICT MOODALAPAYA YAKSHAGANA**  
**PRASANGAS, SCRIPTS AND STORIES NAMES**

**I. Moodalapaya Yakshgana – Vada Prasangas of Chitradurga Dist.**

1. Kamsavade
2. Jarasandavade
3. Supavarna Vade
4. Tripura Samhara
5. Raktha Beejasura Samhara
6. Talasurana Vade
7. Shambasuranna Vade

Moodalapaya Yakshagana Ansuya Kalyana Prasanga divided in the Vendakala, Poornakala Kalyana Prasanga.

**VEDAKALA PRASANGAS**

1. Brahamavivaha
2. Devavivaha
3. Arga Vivaha
4. Prajapatya Vivaha
5. Asura Vivaha
6. Gambarava Vivaha
7. Rakshasa Vivaha
8. Pyshacha Vivaha

**MAHABHARATA PERIOD KALYANA**

1. Kanakangi Kalyana
2. Subhadra Kalyana
3. Hidambi Kalyana
4. Rathi Kalyana

Virata Parnav of the part of Mahabaratha from base its/Litrature contained songs and dailayes converted to yakshagana form by simplification to understand common people.

### **PURANAS BASED KALYANA PRASANGAS**

1. Girija Kalyana
2. Rukmini Kalyana
3. Rathi Kalyana

By research we can come to an conclasin Chitradurga Dist. Moodalapaya yakshagana prasangas Based on 4 types of names Ramayana Veda Purana Mahabharatha – and Mainly the subject were based on Kalaga and parinaya.

### **PARINAYA PRASANGAS**

1. Subhadra Parinaya
2. Suvarnadevi Parinaya
3. Swahadevi Parinaya
4. Rathi Kalyana
5. Ratnavali Kalya
6. Girija Kalyana
7. Droupadi Swayamvara
8. Seetha Swayamvara
9. Rukmini Kalyana
10. Surya Vivaha



## KALAGAS PRASANGA

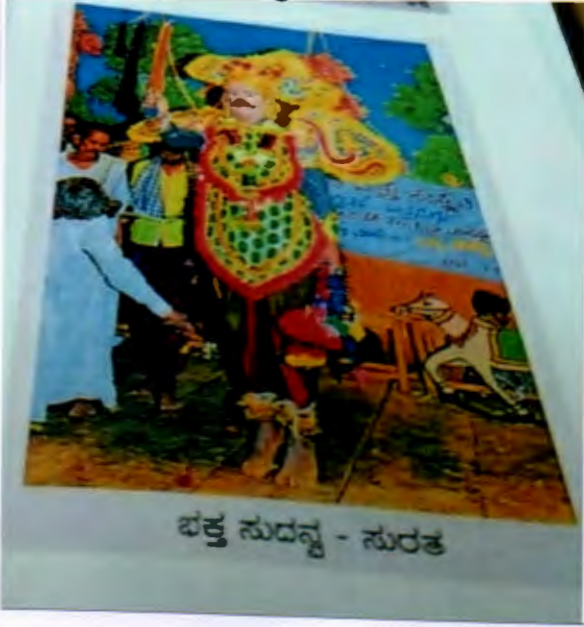
Moodalapaya Yakshagana Prasangas in Chitralaya Dist. South Karnataka Kalagas were.

1. Karnarjuna Kalaga
2. Lavakushara Kalaga
3. Karibantana Kalaga
4. Babruvahana Kalaga
5. Arjuna Tamradwaja
6. Krishnarjuna Kalaga
7. Sundama kalaga
8. Abhimanya Kalaga
9. Dushyasana Kalaga
10. Ghatodgajana Kalaga
11. Indraajita Kalaga
12. Jalandarana kalaga
13. Ahiravana Maravana Kalaga

### MOODALAPAYA YAKSHGANA PHOTOS OF **"KARNAARJUNA KALAGA"** **MOODALAPAYA** **YAKSHAGANA FORM** **chitradurga district**



**"BHAKTHA SUDHANVA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"KURUKSHETRA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



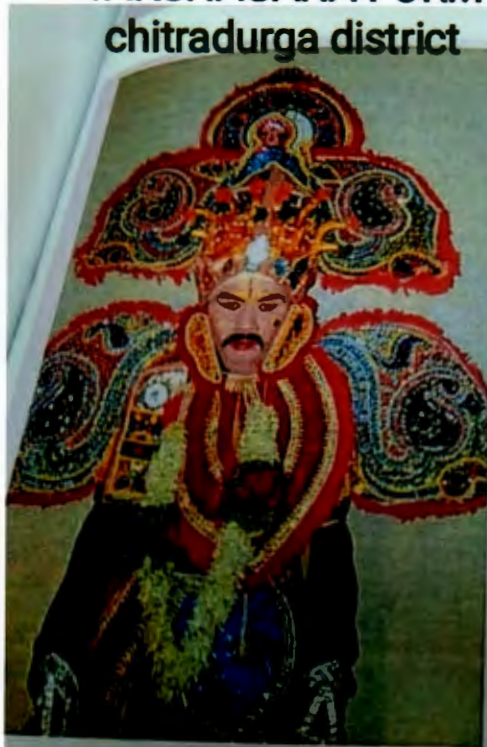


**"SHABARA SHANKARA VILASA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



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**"PALGUNA VIJAYA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಪಲ್ಲಣ ವಿಜಯ - ಗೋಪಾಲ ಕೃಷ್ಣ

**"ABHIMANYU KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಅಭಿಮನ್ಯು ಕಾಳಗ - ದುರ್ಯೋಧನ

**"ABHIMANYU KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಅಭಿಮನ್ಯು ಕಾಳಗ - ದ್ರೋಣಾಚಾರ್ಯ.



**"SOUGANDHIKA PUSHPA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



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**"BHAKTA SUDHANVA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಭಕ್ತ ಸುಧನ್ವ - ಸುಧನ್ವ ಮುಖ್ಯ ಪ್ರಭಾಕರ್.

**"SHABARA SHANKARA VILASA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"BHAKTA SUDANVA"**  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district



**"PALGUNA VIJAYA"**  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district





**"ABHIMANYU KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಅಭಿಮನ್ಯು ಕಾಳರ - ಧೌವರಿ.

**"ABHIMANYU KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**

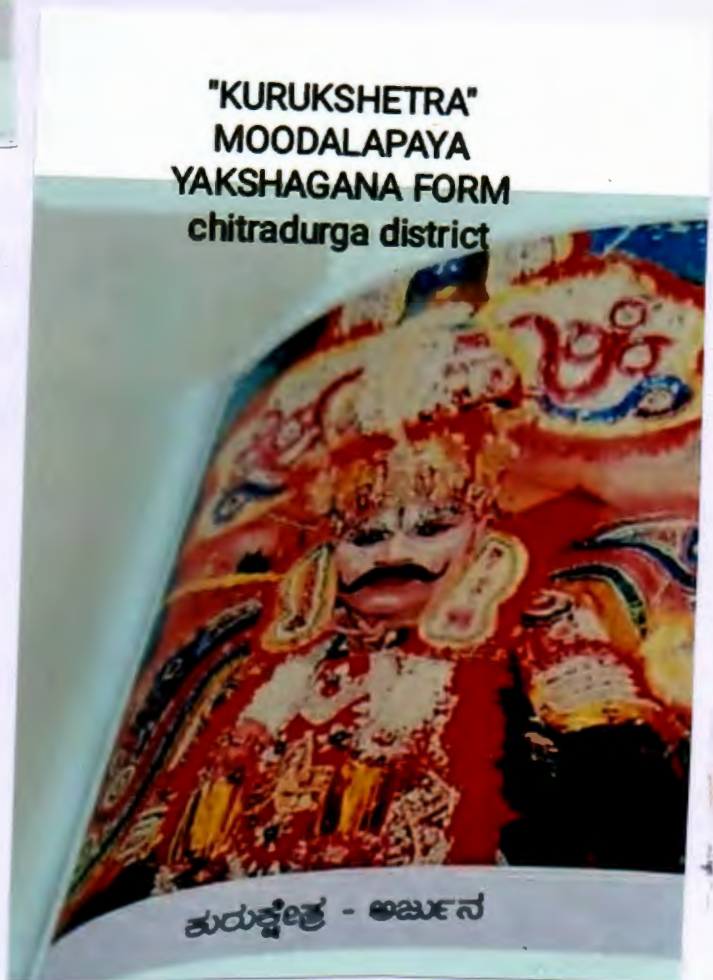


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**"KURUKSHETRA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"KURUKSHETRA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**





**"KARNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



ಕರ್ಣಾರ್ಜುನ ಕಾಳಗ - ಕರ್ಣ

**"KARNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**





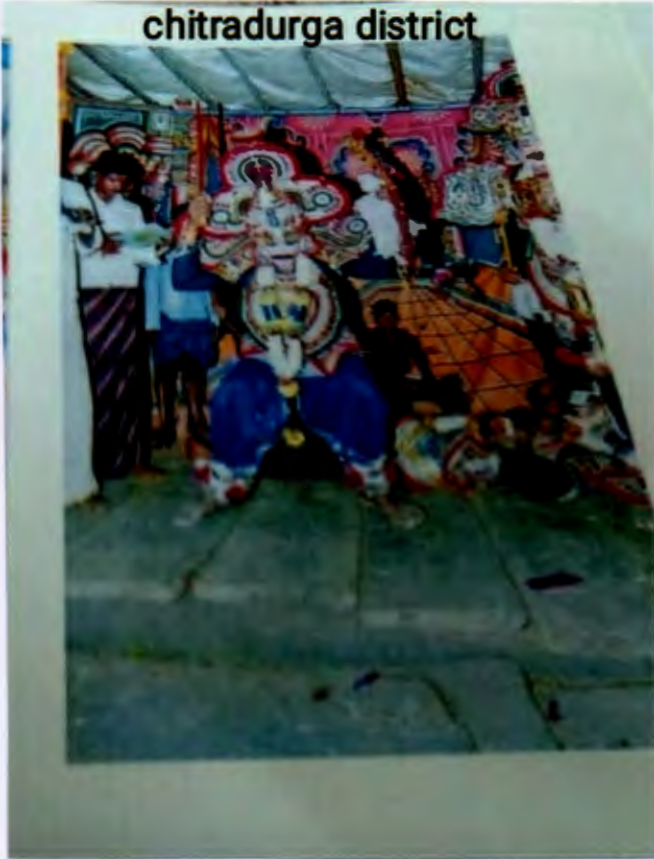
**"RATI KALYANA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"RATI KALYANA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"KRISHNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"KRISHNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**





**"KRISHNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"KRISHNAARJUNA KALAGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



"PALGUNA VIJAYA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district



ಫಲ್ಲಣ ವಿಜಯ - ಅಜುಣ.

"PALGUNA VIJAYA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district



ಫಲ್ಲಣ ವಿಜಯ - ಪ್ರದ್ಯಮ್ನ



**KURUKSHEETRA  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**"PALGUNA VIJAYA"  
MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**



**MOODALAPAYA  
YAKSHAGANA FORM  
chitradurga district**





## **MOODALAPAYA YAKSHAGANA OF CHITRADURGA DISTRICT SOME ARTISTS BIO-DATA**

Moodalapaya Yakshagana is performing Arts in Folk Theatre Resembles Ritual mythological subjects contained Music, Dialogue, Dance Form. In Chitradurga District, Agriculture and Veterinary Dairy form were main profession of the people and Moodalapaya Yakshagana is the main performing Arts of the Major people. In Holidays Forms, labour people, will participated in these Cultural Form Moodalapaya Yakshagana.

### **INTRODUCTION OF SOME ARTISTS OF CHITRADURGA DISTRICT**

Especially Challekere Taluk's Udlarthi Village, Parshuramapura, Molakalmur Taluk's Suramma Village, Kyathikenahalli, so many Moodalapaya Yakshagana Artists were are there. They performing Moodalapaya Yakshagana in Festivals, Special occasions in free time, But every Artist will contribute Themselves expenditure of the Yakshagana and they practice nearly 3 months and then they will perform the show when they Like perfect.

#### **1. SIDDANNA :-**

Aged about 65 years and performing Moodalapaya Yakshagana from 40 years he studied 2<sup>nd</sup> std. he was former. He acted mainly Uddandi Charetha and performed nearly 150 shows.

#### **2. THIPPESWAMY**

He studied up to 10<sup>th</sup> standard and his main profession is agriculture, he performed mainly Karibhanta character and others also he performed nearly 200 shows in all over Chitradurga District.

### **3. PRAHALAD**

Aged about 55 years native of Ullarthi Village and studied upto 12<sup>th</sup> standard, mainly his profession Agriculture. He mainly acted in Pundarikaksha character every time. He age nearly from 30 years he was participating in Moodalapaya Yakshagana nearly about 80 shows performed by him.

### **4. DIWAKAR**

Aged about 50 years and from 25 years he was acting Yakshagana in field. He acted nearly 50 shows of Yakshagana as Sarathi character in Narrater.

### **5. THIPPESWAMY**

Aged about 60 years and working since from 35 years in Moodalapaya Yakshagana as Hidambi and different character mainly comedy Kodangi character.

### **6. JAYANNA**

Aged about 50 years and working since from 30 years in Yakshagana field and acted nearly 200 shows. By profession he was a former.

### **7. NEERAGANTI RAMANNA**

Aged about 60 years, by profession water man and agriculturist. He acted main characters like Dharmaraya, Shashireka Parinaya – Sathyabhamna (Woman characters) Shalya Raja character in Karnarjuna Yudda, as Abhimanyu in Abhimanyu Kalaga, etc., performed nearly 200 shows and working in this field since from 30 years.



## **8. OMKARA**

He is native of Ullartti Village, Former by profession and aged about 50 years studied S.S.L.C. main characters like Sri Krishna, Vidura, Devendra were the main performed in different in Yakshagana themes acted about 150 performance shows.

## **9. THIPPESWAMY**

Aged about 40 years, Labour work and uneducated acted characters like Abhimanyu, Rushiketu, Pradyamna Kariraya etc., characters and performed nearly 80 shows in his carrier.

## **10. MAHANTESH**

Studied S.S.L.C. aged about 80 years mainly character Arjuna, Karna, etc and performed nearly 200 shows in carrier,

## **11. SIDDALINGESHA**

He was is native of Doddauartti Village and aged about 40 years. He acted in characters Babruvahana, Hidambi Gopala Krishna etc., He studied upto 5<sup>th</sup> Std and he working as Agriculturist acted nearly 50 performance shows.

## **12. NAGARAJ**

He aged about 50 years studied upto S.S.L.C. and Moodalapaya Yakshagana gifted from his ansistors to be Grand Father, uncle etc., by hereditary. He was in Himmela and acted the characters like virtaparva, Kurukshethra, Kari Bantana Charitre etc., He acted nearly 100 Moodalapaya Yakshagana performances from 30 years.

### **13. BANDAGI ERANNA**

Aged about 65 years, Uneducated but very good performer acted nearly 250 shows. He losted his one leg in accident by also he doing Bheema, Arjuna, Dharmaraya, Shakuni etc., characters, this Dialoguedelivery memory power extraordinary had expense of acting since from 40 years.

### **14. CHIKKATHIPPESWAMY**

Aged about 70 years, working in Field from 50 years and expert in acting woman character only and studied upto 4<sup>th</sup> std. By profession labour and acted nearly 300 shows characters like Droupadi, Shashireka, Shurpanaki, Kunthi etc.,

### **15. GUDIBANDAPPA**

Belonging to Yadava Community, Good singer in Himmela aged about 75 years acting in Moodalapaya Yakshagana since from 50 years the was uneducated but songs and dialogue were perfect memory performance nearly 300 shows of characters like Karibhanta, Dushyasana, Ravana, Krishna etc., in the Yakshagana scripts like Gajagowda Vratha, Rathi Kalyana, Abhimanyu Kalaga, Dushyasana Kathe etc.,



## MOODALAPAYA ARTIST

### BIO-DATA NELAMANGALA TALUK BANGALORE RURAL DISTRICT,

#### 1. K.G.Minibasappa

He is native of Kukkanure Village, Hesaraghatta Hobli, Nelamangala Taluk Bangalore North dist. He is the Senior Most Moodalapaya Yakshagana Artist about 90 years, Guru, Bagawatha, Music Director and Artist. He started his acting in Yakshagana since from childhood that is at the age of 10 years boy nearly from 80 years he is acting, directing, Music Directing, harikathas, etc., about 1000 Dramas acted in his carrier. He was taken Karnataka Yakshagana Bayalata Academy Award in 2005. Now Also he is directing Moodalapaya Yakshagana to Young generation he prepared nearly 500 Artists in his carrier.

#### 2. Marappa :

Native Kempalingana Halli, Nelamangala Taluk at the age 13 years he acted in Moodalapaya Yakshagana. Harikathe, Yakshagana Drama, Nearly above 460 Yakshagana Prasangas performed by him. Imp--- Sundarakanada, Ramyana – Sri Rama, Anjaneya Charithe famous in Anjaneya Character and performed in different subjects.

3. S.P.Munikempaiah : Bhagavatha and Artist Native of Sadenahalli SA Nelamangala Taluk, His main profession is Agriculture. He studied up to S.S.L.C. he learned Yakshagana by his Guru of Sadenahalli, Munikempaiah father also Bhagavatha, so this art by Ansistors hereditary for him. Dodabelavangala Doddaballapur, Sunnagatta, Devanahalli, Sadenahalli etc.,



#### **4. K.C.Venkata Ramu**

He learned Yakshagana from Guru Munibasappa, Hanumanthachar, Ramanjanappa. He acted in Tripura Samhara, Sundarakanda Rama – Yana. Tripura Samhara, Kurukshethra and performed Vidura, Arjuna Abimanyu, Karna, Narada etc., and he called as Junior Raja Kumar. He got Kempegoweda Award.

#### **5. B.G. Krishnaiah**

He is native of Basavanahalli Kasaba Hobli, 8<sup>th</sup> Std. by profession Agriculture by profession Moodalapalya Yakshagana. He learnt by Guru B. Anjaneya Murthy. Sandarakanda Ramayana Seetha Darshna acted in characters like Rama, Lakshmana, Sugreeva, Jambuvantha, Angada, Nala, Makaranda, Abhimanyu, etc., he honoured by Nataka Academy.

#### **6. T.Nagaraju :**

His Profession Agriculture and Business T.Nagaraju Native of Vajragathi Palya, Nelamangala Taluk, This Guru were Gopala Krishnamurthy and B.T.Gangappa. Father G.Thimmaiah also Moodalapalya Yakshagana Artist. Acted in so many characters like Bheema, Dharmaraya, Ravana, Abhimanyu etc., acted nearly 200 shows.

#### **7. B.K. Jayaprakash :**

Native Place : Vajarahalli Nelamangala Taluk, Profession Business, this Guru were uncle Honnaiah and Shivakumar acted in Kurukshetra, Sundarakanda Srikrishna, Abhimanyu, Bharatha etc., Acted 150 shows. Kumar was Folk Finger in Sobane Pada mother was his Guru. Acted in character like Devendra, Bheema, Ravana, Duryodhana, Narada etc., and performed all over Bangalore Dist.



**8. Muniraju :**

Agriculture, 8<sup>th</sup> Std and Native of Gopalapura, Nelamangala Taluk, he is Guru Munibasappa acted in characters Srikrishna, Vidura Balarama, performed all over Karnataka and got awards from so many organizations of Karnataka.

**9. Sathyanarayana Murthy :**

Byrashettyhaklli, Nelamanagala Taluk, Profession famous Astrologer Ayurvedic Nati Doctor, this Guru were Venkata Ramu and Puttanna Shetty and he acted nearly 200 performance shows all over Karnataka.

**10. G.Narayan :**

Advocate aged about 65 years Hongasandra, Nelamangala Taluk, by profession Advocate. He learnt nuclear by Guru Chandrashekar this father also Guru and Bhagvat of Moodalapaya Yakshagana acted nearly 200 shows all over Karnataka.

**11. S.P. Sunilkumar :**

Aged about 65 years, Sadenahalli, Nelamangala Taluk, 9<sup>th</sup> Std working in police dept. Actor Sundarakanda, Kurukshetra Sampurna Ramayana, acted nearly 80 shows in all over Karnataka.

**12. S.Venkataraman :**

Aged about 65 years, Native of Basavana Halli, Nelamanagala Taluk, S.S.L.C. and Vice President Grama Pamchayat, worked under Guru Ananth Ramaiah and T.Subbaramaiah acted in different character of Moodalapaya Yakshagana.

**13. Venkatappa :**

Aged about 70 years Rtd., Doctor by profession Guru Mathkaru Narayanappa acted nearly 150 performance favour in Krishna character.



#### **14. Sridharmurthy :**

Aged about 68 years native of Gudemarana Halli Nelamangal Taluk, Actor, director and Mridanga Tabala, Vadam, Studied up to PUC father also tabalist and Mridanga by hereditary artist, he acted and Directed nearly 100 Yakshagana Plays.

#### **15. Kattani Narayan :**

Aged about 65 years native Doddaballapur, profession Nekar Devanga, This Art came to him by Ancestor's family. Grand Father Kattani Narayana Moodalapaya Yakshagana Bhagavat, Uncle Kattani Doddasubbanna was an Theatre Actor Father Kattani Chikkasubbanna also Moodalapaya Yakshagana Artist. He learned under his Guru Ashwathnarayanappa Dodda ballapura. Yakshagana Art was Gift him by blood. He done mainly woman characters famous in pundarikakshi and performed nearly more than 250 shows. Now he is giving training to young Generation. He worked as president of Doddaballapur Taluk Artists Association Every year in Karaga Festival. He performing Drowpadi Vastrapaharana.

#### **15. Srinivasa Murthy :**

Aged about S.S.L.C. profession by Poojari native Kasagatta Village Moodalapaya Yakshagana Artist and Bhagavataru main performance shows were Karibanta Charire, Tripura Samhara, Sundarakanda Direction and Acted, So many Roles.

#### **16. Rangaswamy :**

Poojari Aged about 63 years. Moodalapaya Yakshagana Artist and Bhagavataru main performance shows were Karibanta Charire, Tripura Samhara, Sundarakanda Direction and Acted, So many Roles.

**17. Mukha Veena :**

Artist, Native of Dodderi Village Studied up to 4<sup>th</sup> Std, he was a will players of Mukhaveena it is gift of his grand father also the was continue this Art. He played nearly 300 shows of Moodalapaya Yakshagana.

**PHOTOS NELAMANGALA TALUK**

**MOODALAPAYA  
YAKSHAGANA FORM  
Nelamangla  
bangalore rural district**





**MOODALAPAYA  
YAKSHAGANA FORM  
Nelamangla  
bangalore rural district**



**PHOTOS HAVERI DISTRICT**

**MOODALAPAYA YAKSHAGANA  
TROUPE  
Haveri district**



**MOODALAPAYA  
YAKSHAGANA FORM  
Haveri district**





**MOODALAPAYA YAKSHAGANA  
WOMEN CHARACTERS  
Haveri district**



ಮೂಡಲಪಾಯ ಯಕ್ಷಗಾನದಲ್ಲಿ ಸ್ತ್ರೀಯರ ಸಂಭಾಷಣೆ

**MOODALAPAYA YAKSHAGANA  
WOMEN DANCE  
Haveri district**



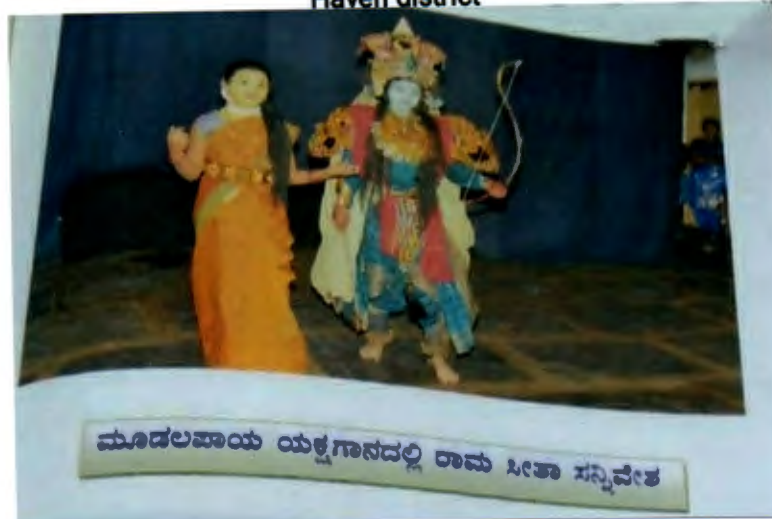
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**MOODALAPAYA  
YAKSHAGANA FORM  
MAHABHARATA SCENE  
Haveri district**



**MOODALAPAYA  
YAKSHAGANA FORM  
RAMAYANA SCENE  
Haveri district**



**MOODALAPAYA  
YAKSHAGANA FORM  
Haveri district**



**MOODALAPAYA YAKSHAGANA  
INDIAN MUSICAL INSTRUMENTS  
Haveri district**





**MOODALAPAYA  
YAKSHAGANA singers  
Haveri district**



**MOODALAPAYA YAKSHAGANA  
INDIAN MUSICAL INSTRUMENT  
Haveri district**



**MOODALAPAYA YAKSHAGANA**  
**Female Character's Make-up**  
**Haveri district**



ಮೂಡಲಪಾಯ ಯಕ್ಷಗಾನದ ಸ್ತ್ರೀ ಬಣ್ಣಗಾರಿಕೆ

**MOODALAPAYA YAKSHAGANA**  
**male character's makeup**  
**Haveri district**



ಮೂಡಲಪಾಯ ಯಕ್ಷಗಾನದ ಪುರುಷ ಬಣ್ಣಗಾರಿಕೆ





**MOODALAPAYA YAKSHAGANA  
INDIAN MUSICAL INSTRUMENTS  
Haveri district**





**MOODALAPAYA YAKSHAGANA PRASANGAS TUMKUR DISTRICT**  
**KALLESHWARASWAMY YAKSHAGANA MANDALI, ARALAGUPPE**

This Yakshagana Troup started by Kalmane A.S.Nanjappa A famous Guru, Bhagvatha, Director, writer and Music Director, his troupe performance these yakshagana Prasangas all over Karnataka. He Directed nearly 100 Moodalapaya Yakshagana Prasangas, Acted nearly 300 shows, written 20 Yakshagana Prasangas. He given training to children, girls, young generation, formers etc. all over Karnataka. He has taken Karnataka Bayalata yakshagana Academy, Karnataka State Rajyotsava Award, Mysore Dasara Award, janapada Loka Award and so many Awards from different organizations of Karnataka. His aged about nearly 85 years. He organized so many Yakshagana workshops, seminars and Festivals all over Karnataka.

**SOME PRASANGAS PERFORMANCE SHOWS OF**  
**A.S.NANJAPPA BY HIS TROUPE**

- 1) Two Day Yakshagana Yvidya Festival of Moodalapaya For "Kamsavade" stage on 04-02-2006 Saturday 6.30 PM Venue : Samsa Bayalu Ranga Mandira, Bangalore.
- 2) Two day 05-02-2006 Sunday 3PM, Venue : A.D.A.Ranga Mandira, J.C.Road, Bangalore, Children Play "Veeraurushasena and Karnarjuna Kaalaga". Director A.S.Nanjappa.
- 3) Children Moodalapaya Yakshagana Mythological "Sathya Chitra Ketu" Staged on 01-10-2006 Sunday 10 PM at Venue : Araluguppe, Tiptur Taluk, Tumkur District. Directed by Kalmane Bhagavat A.S. Nanjappa.



4) "Devi Mahathme and Karnarjuna Kaalaga" staged on 27-03-2007, 8.00 AM, Venue : Araluguppe Village, Director : A.S.Nanjappa.

5) "Moodalapaya Yakshagana Festival" of Tumkur District performed "Ambikavisaya or Rakthibeejasura Vadhe" on 10-12-2009 venue : Araluguppe, Director : A.S.Nanjappa.

6) 14 years Girls Acting in "Karibantana Charitre" and 14 years 60 years Acting in "Rathi Kalyana" Director A.S.Nanjappa Programm staging on 11-04-2011 Monday 8PM Venue : New Openair Theatre, Araluguppe Village.

6) 14 years Girls play of Moodalapaya Yakshagana "Seetha Parityaga" and Kushalava Charitre" Director : Kalamane Bhagavath A.S.Nanjappa, staged on 07-11-2013 Thursday 9PM Venue Araluguppe Village,

















## MOODALAPAYA YAKSHAGANA PHOTOS OF MANYDA DISTRICT

In Mandya District - Hosaholalu Doddapalya, Neelagere, Bellur, Agachandanahalli, Muddanna Koppalu, Doddanahalli, of K.R.pet and Nagamangala Taluk are the main streems of Moodalapaya Yakshagana performances. A famous state and national Award winner Sri Puttashamachar a great Moodalapaya Yakshagana, Guru, Artist, Music Director and Director and totally his family is full fledged to the Moodalapaya Yakshagana.

MOODALAPAYA  
YAKSHAGANA troupe of  
K. YAMASHETTY FROM  
HOSAHOLALU



ಹೊಸಹೊಲಲಿನ ಕಿಯಮಶೆಟ್ಟಿ ಮತ್ತು ಅವರ ತಂಡ



**"KANAKANGI KATHA PRASANGA"  
MOODALAPAYA  
YAKSHAGANA FORM  
mandya district**



**MOODALAPAYA  
YAKSHAGANA HIMMELA**



ಮೂಡಲಪಾಯ ಹಿಮ್ಮೆಳ

Moodalapaya Chorus



ಮೂಡಲಪಾಯ ಯಕ್ಷಗಾನ

Moodalapaya Yakshagana



## **NEW REFORMS ON MOODALAPAYA YAKSHAGANA**

### **FOLK THEATRE OF KARNATAKA**

Karnataka has carved a niche for itself in the geography of India. The reason for this is that since time immemorial, the state has made ample contributions beyond its borders in various fields such as history, culture, literature, education, technology, industry, natural, political and arts. In this regard, the contribution of Karnataka's culture has reached the hearts of people inside and outside the country and has kept it alive.

Karnataka boasts of various cultures, different languages, arts, religion, customs and traditions reflecting unity in diversity. Different communities have their own unique traditions, customs that glorify the folk culture of kannada that are unique and different from other cultures of the country and the world.

As part of my research work on one of the folk arts, which is a part of our culture "Moodalapaya Yakshagana", I shall testify the following facts directly related to my work "Moodalapaya Yakshagana: New Reforms without trying to explain the aspects of all other cultures.

Moodapalapaya Yakshagana is also known as Moodalapaya Bayalata. This open air play or yakshagana is as ancient as the evolution of man. Just as air, light, water, food, sleep(rest) are essential for a man to survive so are art, literature, dance, music, story etc important for mental peace. That is, both these are complementary for man to lead a happy and contented life. His life cannot be complete if there is absence of any of these. Life is not about just filling one's stomach. If it were so, people



wouldn't take so much trouble to be happy. Only when man's physical happiness is combined with mental happiness, he can lead a fruitful life. Hence, when studying about folk arts, instead of reviewing the art directly it is important to focus on its birth, growth, reasons for its evolution, the situation how it evolved, the social conditions then, and the stages of its development. Only when the researcher adopts and involves this kind of study discipline, will he become a practical researcher. Any deviation from this will result in the study being incomplete and loses its precision.

When primitive man was living with nature, the peculiarities of nature must have caused fear, anxiety and joy in him. When his mind was gripped in these emotions such as fear, anxiety, enjoyment, excitement, he imagined about invisible powers. Then, in order to gain control over such powers he began worshipping these peculiarities of nature which created fear in him. This resulted in worshipping through dance. He forgot his fear, sadness, anxiety, and excitement while dancing, and realized that he can come out of these emotions through dancing. These forms of dance basically contained expressions of emotions. Later this solo dance form spread and found root in communities and according to social conditions and circumstances prevailing at that time, obtained a certain independent form and became one unique form of dance. It is not possible for any art form to get precision and uniqueness at once. When we see the presence of this art today in the society we can understand the significance of the universality of the art. This art is the lifeline of the community and is interwoven with its culture. During the course of time, though it has undergone many changes and transformations, it still retains its old charm.



When we view the development with this background, we can say that yakshagana cannot be an exception to this.

Later, this art form must have transformed with inspiration from signs and symbols. After the invention of language when man started living a community life, these dance forms must have evolved as entertainment, during hunting, or worshipping nature. Creative dance came within the framework of the community and became a group activity. And, the sounds of birds and animals, their roaring, walking could have influenced their dance and speech. Because, as we know, man used to imitate these things when language was not yet invented. Later during the course of time, this process must have continued and provided a strong basis for giving the dance form a precise movement and language. "Man developed a habit of imitating the movement and enjoyment of animals and this must have given rise to the dance form." So we can accept the fact that dance was the first form of art man ever invented. When man fulfilled the needs of food and shelter, the next thing he created was dance. The art which was initially meant for enjoyment, later came to be used for different purposes. They gained more significance in religious worships. Hence, it won't be exaggerating if we say that dance was the first language of man"<sup>1</sup>. Hence it can be said that dance sowed the seeds for all forms of ancient arts when they either evolved or were in their initial stages. We can presume that from here, all other forms of art took birth and took shape. During the development of culture, man, who was a nomad in search of food, invented hunting, dance, agriculture, animal rearing and started living in one place. When he was happy or sad, or when he was faced with the grief of death or natural calamity, he wanted to appease the gods. So he danced, sang,



cheered, roared, cried, laughed, was furious, became calm, he praised and he hated. All these emotions gave birth to the rise of Navarasas and inspired the creation of drama. "when observing the history of the evolution of folk dramas, we have to primarily consider the role of folk dance. These folk dances are nothing but a type of worship of nature in gratitude of the food provided by it. They contain situations which were celebrated during happy occasions. It is important to note that the concept of "Bayalata" was born out of this. In Karnataka, the folk theatre (Janapada Rangabhumi) has more or less remained the same with little differences."2. So, it can be said that folk theatre has gained a specific form today after undergoing changes stage by stage according to times and situations.

There is a group of scholars who say that today in our land, all forms of art was created out of inspiration from Bharata's Natyashastra. Though this can be held true for fine arts, this does not hold true for folk art. Folk arts were developed by the people, for the people and among people only. Even the Moodalapaya Bayalata was born amongst people and has gained a specific form today. It was common people who encouraged it and grew it. I sincerely feel that it is not appropriate to say that this kind of people's art has divine or saintly roots.

Dance, which was responsible for the evolution of arts contained man's behaviour, fear and devotion, signs, bodily movements and expressions. When language gained a form, dialogues, songs, colour, costume, make-up, and other things were added to the dance. When dance was performed along with all these accessories, these worships transformed into divine plays or Devara Aatas. Later these divine plays, according to their regional diversity split into several art forms and



portrayed their own uniqueness. Even today when we see the content, dramatization and acting in art forms such as Kole Basavanata, Karapala Mela, Gondaligara Aata, Bhagavantike Mela, Somana Kunita, Nagamandala, Bhoota Nritya, Chikka Mela, Marammana Kunita that are prevalent in Dakshina Karnataka, Uttara Karnataka, Karavali Karnataka, we can see that they contain a major portion of the contents of Bayalu Nataka. The primary purpose of all these forms of art was to subdue the invisible power. According to regional variance, the art forms were performed in open air theatres there. Hence they came to be called as Bayalaata, or Bayalu Nataka.

When we observe certain folk arts intricately, we find that they contain many aspects of Bayalata. These arts include literature, music, dialogues, costumes, orchestra, acting, story, songs, drama- everything in them. Art forms like Karapala Mela, Bhagavantike Mela do not require specific stages or dais and can be performed in an open space of a region just with the help of background music assistants, little costumes etc. The Kannada folk Moodalapaya Yakshagana today has developed into an independent, unique art form by including the essence of these folk art forms.

Hence, when we study about the origin of Bayalata, there arises no need for conceptualizing superhuman power. That Bayalata originated from Devagandharvas, Yakshakinnaras, Shiva Tandava Dance would be a fact that is far from truth. Those dance forms that man created during various stages of cultural evolution gave rise to the development of Bayalata. It was a bridge that people used to express the sadness-happiness etc. Through these, they projected various dimensions of their



life. Even though it is said that entertainment is the main part of Bayalata yakshagana, the truth, philosophy and ideologies expressed in the plays became more prominent, and entertainment only a small part of it.

According to regional dialect, Yakshagana is also referred to as Attadata, Bayalata, Bayalu Kathe, Myala, Mela, yakshagana Bayalata, Bayalu Nataka etc. Yakshagana is an ancient popular music style. Until today no evidence have been found to establish as to how the name Yakshagana came to be generated either in historical citations or books. No materialistic document has been found with the exception for Devagandharva or Bharata's Natya Shastra. The style of music in Yakshagana is regional, and hence is unique and popular in Karnataka folk theatre. This is pure dravida style art and is being performed in various names and from right from Bidar at the top of Karnataka to Mysore and karavali regions of the south. Its presence is also there in other parts of South India in different names. In Andhra Pradesh it is called Veedhi Natakamu, In Tamilnadu Therukootthu, Kathakali in Kerala, and Yakshagana in Karnataka.

When it comes to the meaning of Yakshagana, even today people in plains use this term commonly while asking an idle person as "do you do yakshini?" meaning that persons who skip work "are doing drama or Yakshini" to avoid work. This only goes to prove that Yakshagana is an art that has a history of hundreds of years. This relationship can be found even in our Vedas, religious texts, epics, poetry, plays where the words yaksha, yakshagana, yakshini, yakshandolana, ekkalagana, vekkalagana, nekkalagana, jakkandola, jakkari are used. Our revered folk scholars have sincerely toiled to provide truth on the basis of the origin of the word, period



of use, regions of usage, circumstances etc. Even though there are plenty of researches regarding the origin, growth, characteristic, format of Yakshagana, there is no doubt that Yakshagana Bayalata basically originated from the middle class, the oppressed class. It is this community that have been performing through acting and singing about pain, sorrow and difficulties of life. So it is meaningless to relate it to some "divine" origin. It has, after the puppet show or along with it changed during the course of time and has developed itself as an independent art form among people. There might be differences as to the origin of the word yakshagana, but it does not matter. But it is not doubt as to the fact that Yakshagana Bayalata is a unique art form that was created and developed by the people, of the people and for the people.

Whenever the word yakshagana is mentioned, all eyes automatically turn to the Karavali region. This art form which is extensively spread in Dakshina kannada district and Ultra Kannada District of Karnataka, has been identified as Paduvalapaya Yakshagana by scholars. "Paya" is commonly referred to as tradition (paddhati) or custom(thittu). Yakshagana is a dance form and is related to the movement of the body. When we look in this background, it is possible that it could have been called "Paya".

As an alternative to Paduvalapaya, the plain regions of southern Karnataka like Tumkur, Mandya, Mysore, Ramanagara, Chitradurga, Bengaluru Urban, Bengaluru Rural developed their own style called as Moodalapaya, which is prevalent in these regions even today. Whatever it is, we should note that the terms "Moodalapaya", Paduvalapaya", Dodddata" were divided for the sake of study by the scholars. Hence, we can identify



the “paya” in the uniqueness of its music. Both Moodalapaya and Paduvalapaya are branches of the same tree.

When we observe the folk theatre of Karnataka, we find puppet theatre (gombe ranghabhumi) and human theatre. In puppet theatre we have sootrada gombeyata, togalu gombeyata, keelu gombeyata etc. In human theatre we have main yakshagana, doddata, kelike, sannata, krishnaparijata, radhanata, dappinata etc. Yakshagana has two traditions, moodalapaya and paduvalapaya.

- 1) In Moodala paya - a) Uttara Karnataka tradition b) Dakshina Karnataka tradition c) Ghattada Kore
- 2) In Paduvalapaya- a) Tenkuthittu b) Badaguthittu c) Badabadaguthittu
- 3) In Sannata - a) Shaiva sannata b) Vaishnava Sannata c) Samajika sannata
- 4) In Parijata - a) Shiva Parijata b) Krishna Parijata c) Venkateshwara Parijata

These arts transformed a little bit here and there in form according to the needs of various regions. The original art form is retained after making certain changes in costumes, incident narration, music, make-up and name of the art to suit the regional taste. We can find that the original yakshagana bayalata is changed to different regional names. In the plain regions of southern Karnataka like Hasan, Tumkur, Chitradurga, Bengaluru, Bengaluru Rural and Mandya, it is known as “Moodalapaya Yakshagana Bayalata”, whereas in the regions of Charamarajanagar district it is called Ghattadakore. In Kolar, it is known as Kelike. In Uttara



Karnataka regions such as Bellary, Dharwad, Bijapur, Gulbarga, Raichur, Belgaum it is known as Doddata.

The Moodalapaya Yakshagana, which is spread across major regions of Karnataka is being performed even today without undergoing any changes in its dance, dialogues, orchestra forms.

In Uttara Kannada and Dakshina Kannada districts, there are Thenkuthittu, Badaguthittu, and Badabadaguthittu traditions and are being performed with mild changes here and there. In the North Karnataka regions, Doddatas, along with Sannatas are being performed. According to the subject of literature, sannatas are further divided as Shaiva Sannata, Vaishnava Sannata and Samajika Sannata. Mythological subjects, religion based subjects and contemporary social issues are used as stories of Sannatas that are performed in Uttara Karnataka.

There are no major differences between Moodalapaya Yakshagana and Doddata with respect to stories, stage setting, and orchestra. Though, there are certain differences between Moodalapaya and Paduvalapaya Yakshagana Bayalata in certain regions. The story sequences of Moodalapaya Yakshagana Bayalata is created by a single poet, which will have a mixture of literature, prose and poetry. On the other hand, in Paduvalapaya Yakshagana Bayalata, the stories are written in poetry by poets, the prose or dialogues are rendered by the role-player based on his talent. One thing should be observed here. Even though the dialogues are rendered according to the situation by the artist, in certain other conditions, some artists imitate dialogues that were rendered by older artists. That is, we can understand this as following a spoken tradition. The Paduvalapaya



Bhagavatas are educated, and even the actors are literate to some extent. But in Moodalapaya Yakshagana, the Bhagavatas and actors are majorly illiterates. They perform the plays based on the power of their memory and traditional dialogue rendition. During the course of time the Paduvalapaya Yakshagana has undergone several changes and has stayed in the minds of the people. Whereas, the Moodalapaya Yakshagana has not undergone any change until now. Even though there was an opportunity to change, it did not do so, and has retained its original essence. "The Bhagavats, actors, words and dialogues are brought down since several generations. Bhagavats used to sing, and actors used to deliver dialogues. This is the imitation of what their yesteryear elders did. In Moodalapaya Yakshagana, a single person creates words and dialogues. Whether it is prose or poetry, it was created by one person. But in Paduvalayapaya Yakshagana, the poet and the dialogue creator are different. The Moodalapaya Yakshagana artists, like Paduvalapaya Yakshagana artists are not spontaneous poets. Here, the dialogue proceeds following the words"<sup>3</sup>. In Moodalapaya Yakshagana, incidents taken from puranas are the main source of the story. Apart from this, we can also see stories from history and folklore. The dramas of Sannata that is prevalent in Uttara Karnataka are chosen from epics, history and social issues. Even though the folkpoets who create these dramas are not scholars, they have abundant wisdom. This is the reason why they can create and describe stories and situations by incorporating various emotions such as veerarasa, roudra, karuna, Shrungara in their works that can have lasting effect on the audience. "Yakshagana prasanga creators are not scholars. They can in a way be considered as folk poets. While creating incidents, they kept the ordinary people in their mind. So, it does not mean that they did not have literary



knowledge and worldly wisdom. When we observe the folk literature we become aware of the wisdom of folk poets and poetesses. Though they did not learn any grammar or poetry, the literature they have created is immensely enterprising and unique. One will be surprised to see such a calibre of creativity of ---(chandas)"<sup>4</sup>. It contains the essence that surpasses any scholar, and succeeds in withholding the audience effectively.

The Moodalapaya Yakshagana Bayalata, which has retained its original form without undergoing any change, is a group activity. Since generations, the art is being performed without any expectations with co-ordination and skill exhibition from actors, audience, bhagavatas, orchestra, make-up artists, costume designers, stage, lighting etc. No doubt the people here are uneducated, illiterates, but they are the people who respond to the good and bad in life, dance and sing whole day for self satisfaction. Hence, Moodalapaya Yakshagana with its own history, ancestry has exulted in a unique way. When there was no boom of social media, the aata would begin at eight in the night and continue till sunrise the next day. Even the audience would sit unmoved and watch all the plays with great involvement.

Before conducting Moodalapaya Yakshagana Bayalata, all the elders of the village in the region would congregate together and decide on the subject of the play. Then, they used to fix the date and venue and appoint a guru to teach. This guru is called as Bhagavata. It is the responsibility of the Bhagavata to select artists according to the role of the play. After selection, the guru would train the artists for two months in front of the temple in the village during night times. Each bhagavata would possess



manuscripts, leaves of several stories. Some bhagavatas would not possess any of these, but still would recreate them with the help of their memory. After practicing, on the fixed date, they would perform the yakshagana. Usually the yakshagana would be performed during the harvest season or summer. On the day of the play, the entire village would celebrate the festival, invite friends and relatives for a grand feast and later watch the play for the whole night.

The bhagavatas of Moodalapaya Yakshagana used to teach yakshagana sequence just by memory. They used kanda, song, vritta, bhamini, sangatya etc according to situations. As the sequences were played throughout the year, the text would change every time. But as days passed, society changed and the mindset of the people too changed along with it. Interest in yakshagana reduced because of which the bhagavatas had to seek different employments for the livelihood. Modernization and mechanization made man lazy instead of making him creative. Because of this, the oral tradition of rendering stories came to be written or made to be written.

Just as Moodalapaya Yakshagana Bayalata is known by different names such as Attadata, Doddata, Bayalata, Bayalkate, Myala, Mela, it was also known as "Bhagavatarata". Why did it get the name Bhagavatarata? Some opine that it got the name because the stories are mainly related to the bhagavata tradition. Yet others feel that it got the name because it was taught by bhagavatas who belonged to the Brahmin community. "There is no evidence to prove that there was a specific caste that taught the aata. Anybody could teach who had sufficient proficiency in the field. Even harijans learn and play yakshagana bayalata, and it is



bhagavatas who teach them. I have even heard of Harijan Bhagavats too. There is no such conservatism in this”<sup>5</sup>. As a complementary to this, in the neighbouring villages of my village, both Bhagavatas are teaching Moodalapaya yakshagana even today. One belongs to the uppara caste and the other to the kuruba caste. Hence, we can say that bhagavata is more of a professional representation rather than caste representation. Moodalapaya yakshagana is secular. It is not reserved for particular caste, community or tribe and all people be it from the lowest strata of the society or upper strata, everyone participates in it to make it successful.

Just as there is a string master(sootradhara) in gombeyata (puppeteering), there is the bhagavata in bayalata. The entire responsibility of the bayalata is on the shoulder of the bhagavata. He is responsible for allocating actors for respective roles, teaching the play etc. He is the energy behind every role. The more he is proficient and nuance in his art, the more value the art will retain. If the bhagavata is weak, the aata loses its lustre. Hence, the success of the Aata completely depends on the bhagavata.

Globalization, commercialization and modernization are attacking our regional cultures. The life of the artist and the audience, who until now found values of life through art is now in doldrums. Man created the art form only to get some mental peace and happiness after a day’s hardwork. He developed them for self satisfaction not for making profit. But today art, literature and culture are becoming slaves of globalization. Even our Moodalapaya Yakshagana is not an exception to this. We have to boldly fight against the attack on our regional folk culture. Traditional arts are dying because of attraction towards electronic, technological and internet



media. Many arts are on the brink of extinction. Even our Moodalapaya Yakshagana is close to extinction. It is the need of the hour to organize programs that develop and conserve the rich cultural tradition of Moodalapaya yakshagana.

### **Rise of Kannada Folk Theatre**

Folk theatre developed on the basis of culture. Since ages, it has come a long way in containing the cultural aspects and today its cultural majesty is being retained. Scholars feel that the forms of theatre that carried such rich tradition and cultural identity have a divine background and inspiration. Along with this, it would be appropriate to provide material proofs for its antiquity or analyse through material examples. Then only it becomes a true quest for truth. In this background, the antiquity, evolution, development of folk theatre cannot be restricted to only certain things. Many scholars of our land and abroad have universally approved that puppet theatre was the basis for human theatre. If it can be said that puppet theatre is the origin of human theatre, then, that itself should have taken a long time to be born. When we say that puppet theatre, which was a formless art, has retained its existence, then, was there an art form even before this? When we analyze in this background, the path of the development of primal culture should be reviewed in detail.

### **Evolution of dance**

Certain facts come to the fore while analyzing the primal culture. Primitive man, who was a nomad, had only one goal- to fill his stomach. For this, he hunted animals and birds or ate roots or shoots. When his body was restful, his mind must have searched for more happiness and



enjoyment. Therefore he must have created arts like dance in order to maintain a balance between mental and physical status. Moreover, the signs and signals, bodily movements he used to communicate before he learnt to speak must have inspired him to act. Later when he mastered the language and started using it as a medium of communication, it made easy for him to express and share his emotions, happiness and sadness through language. The original dance art, refining along with man's intellectual development, developed into formless arts, art with forms and transformed into specific forms of art entwining a sort of cultural aspect. When we observe the growth of theatres of any country of this world, we see significant influence of folk dance in them. "When people review theatre of any part of the world, ballets play a very important role. This is the lifeline that expresses happiness in life. The essence, variety and grandeur of folk dance form a basis for this. As all these dances were basically part of worship, the birth of human theatre too has a basis in this worship. The folk theatre of kannada is not an exception to this. The birth of rural plays can be traced to the practice of common traditions of worshipping divine beings, spirits due to the necessity of food, sleep, fear and consummation. Ancient kannadigas believed that rain, thunderstorm, floods, drought, disease, death were caused by natural powers. So to appease them, they started worshipping those powers and thus, all these practices gave birth to drama"6.

The birth of any practice has a firm foundation in faith, customs and rituals. Here, art like dance must have transformed into traditional arts during specific period. When products, materials, equipments, animals, on which man was extremely dependent were in danger, and he was bogged



down by the tumults of nature, he must have started strongly believing in divine power. Then the practice of pleasing the divine through custom or dance must have begun, which later during the course of time transformed into systematic forms of art. Single person or many persons together would remember and mimic several incidents that occurred during the day while roaming for food or hunting, which included sounds made by various animals, birds, their fighting etc. They imitated all these along with some tragedies that occurred in their lives, sang and danced the incidents which later during the course of time transformed into arts of ensemble.

Different types of songs were also created along with dance. Along with the song, they carried the images they created and while dancing used to express their grief, sadness, agony, which became the dialogues. Later, it must have developed into a tradition and taken the shape of a specific art form.

Even though theatre was born out of dance, the art of drama did not develop all of a sudden. Dance was created to please Gods, and there was fear factor in that. Moreover, the dancer who danced was considered representative of God. When man came to realize that he is working and earning his bread, he must have developed some self confidence and as a result the dialogues, songs, acting, music must have been incorporated into dance stage by stage. This could have resulted in the conception of dramas. In spite of this, he feared to display divine characters. And as a result of this, puppet theatre must have been born.

Everyone who talk and discuss about the history and growth of theatre will not forget to remember puppet theatre. The understanding



between folk theatre and puppet theatre is so much. When man conceptualized dramas out of dance, he became aware that he couldn't do the role of divine beings and used puppets for these purpose. He dressed up leather or wooden puppets and started dancing them on stage. This is the reason scholars unanimously agree upon the fact that puppet theatre was the source of human theatre. "Even though the concept of folk theatre grew out of folk dances, its first display was through puppets only. The main reason for this is the religious faith. Most of the folk dance involved religious beliefs, devotion, and man himself took part in dance, and the environment then was supernatural. Man was himself a God or a representative of the God. Both fear and devotion were precedent and included the significance of the faith of tradition. Man used to dance in order please and pray and invoke deities. But when the idea of drama was conceptualized, he hesitated to play the divine role himself. This could be a possibility for experimenting with puppets. The reason behind this could be fear born out of faith that man should not don the role of deities, and as a result puppet theatre must have come into being"<sup>7</sup>. Overall, we can consider that with the influence and inspiration from puppet theatre, human theatre came into being and is traversing with several transformations according to time and situation.

Puppet theatre is as old as the evolution and development of man. Primitive man failed to know the secret of the potential power. So he found out a way through puppet dramas to please them. We can find plenty of proofs to substantiate that this was prevalent throughout the world. When we talk about Kannada folk theatre, certain words, dialogues, and lines in our ancestral poetry, point to the fact that they had guessed the presence



of puppet theatre. Even today we cannot prove the history of puppet theatre with exact facts. Still, some scholars opine that the word sootradhara(stage manager) used in sanskrit dramas must have come from the word sootrada gombeyata(stringed puppetshow)

Man, during the course of his evolution from a nomad to being in a fixed place, developed stage by stage and gained intelligence and cultured himself. Moving from primitive culture to rural culture, he realized that there were other communities just like him who were scattered and had been following certain worshipping arts which were different and unique to those places and cultures. Hence we find different types of arts that are unique to certain places. When we observe any art form from throughout the world, we can see that it contains the cultural essence of that particular region.

When we review the arts that are prevalent in Karnataka in detail, we find that folk theatre got its inspiration from here and established itself. In the beginning it was regional and gradually it belonged to the world. These arts carefully protected the society, preventing it from going astray. For a community, the art was not just an entertainment, but it contained the emotions of the people. When creativity of man took a different form, arts too became varied. The dramatic situations, artistry, dialogues, costumes, acting, dance, song, orchestra, are all results of such creativity. This also helped arts to create a beautiful bond between artists and audience. They also helped in eliminating social evils such as caste discrimination, social conflicts etc.

When we review the cultural stages (phases) of Karnataka, several social situations have occurred during several stages. Keeping this background in



mind, we cannot ignore the fact that regional arts flourished in the respective regions. Some might have been created in protest against something, some based on the diverse life. Folk arts that were born like this, reflect the hopes, pain and pleasure. In our own land, we see the rise of different folk arts according to various religions, community, language, plains, malnad karavali kodavas etc.

Moodalapaya Yakshagana, which is a pro-people theatre art, had once upon a time received the love and affection of the people and provided happiness and entertainment to the people of entire Karnataka, establishing itself in their hearts. But today, due to change in the attitude of audience and time we see it only in very few parts of the state. Youth in regions where Moodalapaya Yakshagana is present, are not showing any interest to learn and exhibit the art. A few bhagavatas who are living are now old, weak and cannot continue with their work. It is unfortunate that Moodalapaya yakshagana is on the brink of extinction today.

In this critical situation, we have the responsibility to carry forward this art to the next generation and think about new possibilities, new ideas, changes etc. Hence I have taken up this research work titled :”Moodalapaya Yakshagana: Hosa Sadhyategalu(Moodalapaya Yakshagana: New Reforms) and sincerely wish to try out new ideas, new reforms, and new ways to revive this dying art.

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1. Dr.Basavaraja Malashetty: Uttara Karnataka Bayalatagalu, publication- Karnataka Vishvavidyalaya, Dharwad.



2. Dr. D.K. Rajendra : Dakshina Karnatakada Rangbhumi, publication director, prasaranga, Mysore University, Mysore,
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### CONCLUSION

Now a days – We can utilize Moodalapaya Yakshagana form programs In **INTERNET, WATSAP, FACEBOOK, U-TUBE, TELEVISION SHOWS, T.V. CHANNELS** etc., but we did not get satisfaction of viewing of live show performances.

My suggestion it is declaning art so Cultural Departments, Academies of state Government and Central Government, NGO's, Universities, colleges, Private Institutions should organize this Moodalapaya Yakshagana performance shows to the public, by organizing workshops and seminars and festivals of Moodalapaya Yakshagana for public, Young generation then this art will lives.

ICH Department doing very classic in this regard by giving fellowships for research work of Indian Cultural Hertiage and declaing arts of Yakshagana and other cultural arts.