



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

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

- Muharram Songs / Muharram is Culture Festival

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

Concerned, if applicable

- Kannada

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) -

- Islamic and Non-Islamic communities. Karbala to suit native socio-cultural conditions.

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

- At the rural areas of North Karnataka .

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. () oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. () performing arts
- iii. () social practices, rituals and festive events
- iv. () knowledge and practices concerning nature and the universe
- v. () traditional craftsmanship
- vi. Other (s) (Some time Muharram songs go to performing.)

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

- Muharram an occasion to remember the martyrs of Islam, is a day of inter-faith unity in rural areas. In several villages, Hindus join Muslims in observing the event. It is even observed entirely by Hindus in some villages where there are no Muslim families. Rituals in various villages tend to differ, though there is a pattern behind the practices. People gather in Dargahs or Ashur khanas to worship Moula Ali, Bibi Fatima and other peers. Prayers are offered to local saints and in some villages, rituals last for three days. People take out 'Bagh Savaris' or rallies parading tiger symbols. In some places, youth dress up as tigers and dance to the tune of drums. Women gather at dargahs or platforms where peers are placed and sing Muharram songs.

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?

- No

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

- Nowadays traditional Muharram song Recognised by few peoples, drastically these kind of tradition become unknown.

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

- Today practice of this traditional drastically reduced become unknown.

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.

- No

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

- yes

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. () revitalization

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

- Nowadays Authorities to safeguard the element/cultural tradition is encouraging this kind of tradition

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.

- No

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)

- To enable artists to present these rituals in the form of performing arts.
- To adopt Muharram songs in modern drama's to make them contemporary.

O. Community Participation

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

- Islamic and Non-Islamic communities of the North Karnataka.

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.)

- i. Name of the entity- North Karnataka
- ii. Name and title of the contact person – Bhavaikyatha vedike, P. Abdul
- iii. Address – c/o Ameena beds, S.L.Chowki 2nd crass, Hospet- 583201 Bellary-(D), Karnataka
- iv. Telephone number-08394 229845/ 9845820527
- v. E-mail- bhavaikythavedike@gmail.com
- vi. Other relevant information -
In 1990, there were communal riots in Hospet. In this tense and critical condition Bhavaikyata Vedike decided to use theatre to build bridges between the Hindu and Muslim communities, and to give people an opportunity to develop better relations. At the time of the Muharram festival, it conducted a sawal- jawab jugalbandi programme. After this programme, it started a street play movement with slum children, performing more than 30 street plays and touring across Karnataka, now a day's they have our own intimate theatre ,rehearsal hall, Art movies, Theatre instruments. Apart from street plays that tackle the challenges of contemporary society, Bhavaikyatha Vedike also does children's theatre as well as intimate theatre. In is build a In North Karnataka Cultural Center and a Theatre repertory.

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.

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)
➤ Books, Video visual materials.

Signature:

Name & Designation: Sahana.P

Drama Director.

NSD (Delhi) Graduate, PhD enrolled in performing Art.

Address:

Sahana.pinjar (Fill No- 28-6/ICH-Scheme- 54-2015-16)

Ameena beds , Siddaligappa Chowki 2nd crass, Hospet, Bellary (D), Karnataka-583201,

Cell No- 09901944706 , mail ID sahana.pinjer@gmail.com

To.

Date: 10/10/2023

The ICH Section
Sangeet Natak Academy
New Delhi-01

Subject: Submitting the Second Report

Respected sir,

I am very happy to the ICH Scheme 2015-16 is selected me. My file No - 28-6/ICH-Scheme-54-2015-16 I am taken under this scheme to my Subject is Moharram songs (Cultural study of Muharram festival in South Karnataka) Moharram songs every year is an Initiation in only Moharram festival time. That will start to on my research work in this topic. Fist I started to Travel the all Karnataka villages,. As well as to especially I perceive the Muharram festival. Then I read the Muharram culture books and I collecting some video's and photos Documents. In this all information is collection came out from the my experience is share a in my Second report I am submit to you.

In this Second Report I attaching

Writing a project details

Photos and Video Documents

Your's faithfully

Sahana Pinjar

Fill No-28-6/ICH Scheme- 54-2015-16

Ameena beds , Siddaligappa Chowki

2nd crass, 9th ward,

Hospet, Bellary (D). Karnataka-583201

Email ID- sahana.pinjer@gmail.com

Cell No- 9901944706

Dear Sir,

According to your Mail,

I am sending following information. I am the grantee of year 2015-16. (File No-28-6/ICH-Schem-54-2015-16) Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" My Project Subject is " Muharra Songs in Karnataka"

In this Grant Total sanction amount is 2,50,000.00 (Two Lakh Fifty Thousand only) and I have received First Installment amount of 1,25,000/- in the date of in 1st February 2016. I have already submitted our 1st progress report to you.

Now I am sending Second and Final Progressive Report. Please send me the balance amount of 2nd Report 25% amount and Final Report 25% amount.

S. No.	Year of Scheme	1st Report 50% amount	2nd Report 25% amount	Final Report 25% amount
1	2013-2014	xxxxxxxxxxxxxx	xxxxxxxxxxxxxx	xxxxxxxxxxxxxx
2	2014-2015	xxxxxxxxxxxxxx	xxxxxxxxxxxxxx	xxxxxxxxxxxxxx
3	2015-2016	1,25,000.00	xxxxxxxxxxxxxx	xxxxxxxxxxxxxx

Safeguarding The Intangible Cultural Heritage And Diverse Cultural Traditions Of India

FINAL REPORT

MUHARRAM SONGS

(Culture study of Muharram festival in Karnataka)



Applicant's Name - Sahana.p

Name of Institution/Individual - Individual

File Number: 28-6/ICH-Scheme- 54-2015-16

Address

Sahana. Pinjar

Ameena beds, S.L Chowki, 2nd crass, 9th ward, Hospet, Bellary (D)

Karnataka-583201 Email ID- sahana.pinjar@gmail.com Cell No- 9901944706

CONTENTS

Chapter 01: INTERDICTION

Objective

Chapter 02 : HISTORICAL BACKGROUND OF MUHARRAM

2.1 North Karnataka Muharram Festival

2.2 Religion of North Karnataka Muharram

2.3 Spirituality – Empathy

Chapter 03: CULTURE STUDIES OF NORTH KARNATAKA MUHARRAM

3.1 God – Birth and Death

3.2 Food Culture

3.3 Singing and Dancing

Chapter 04: NORTH KARNATAKA MUHARRAM SONGS

4.1 The Format of Muharrama Songs

4.2 Concept of Moharram Songs

4.3 Moharram Songs Attribute – Classification

4.4 The Platforms of Muharrama Songs

Chapter 05: Conclusion

- Photographs**
- Bibliography**

CHAPTER : 1

INTERDICTION

This study expatiates on the cultural identities in the Rivayat song tradition, which is rendered in Kannada language and is also associated with the historical Karbala Battle, with specific reference to the regions of Karnataka in India. Based on the ethnographic observations, an attempt is made to present the cultural image of the historical Karbala event in the rural landscape of Karnataka. The narratives in Rivayats or Muharram songs have been performatively and rhizomatically rendered palpable by culturally and historically defined acts of domestication. The peripatetic nature in the narrativisation of Muharram songs seems to negotiate the boundaries of space, time and cultures. The Rivayats try to explore the idea of community beyond the dialect of local and global. Along with Islamic communities, non-Islamic communities also memories and re-imagine the historical event of Karbala during the annual observation of Muharram at the local level of South-India. The question of “filiation” and “affiliation” of local communities, which memorise the Karbala event through the discourse of rivayat, is worth exploring. Such peripatetic narratives in rivayats have different connotations of the Battle of Karbala when juxtaposed with the textual or historical documents, and oral narratives. Both the categories of representation—history and memory, seem to take a different direction in their signification of the Karbala events. At local level, Islamic and non-Islamic communities seem to appropriate the memory of Karbala to suit native socio-cultural conditions. The paper tries to unveil the cross-cultural remembrance of the historical Karbala event, through the prism of critical theories and experience. At the rural areas of North Karnataka, the larger constellation of rivayats inculcates the shared cross-cultural traditions in its cultural and literary interaction with other indigenous oral folk tales and song traditions which are prevalent in the mindscape of North Karnataka. The paper maps the trajectory of the memory of Karbala in the Rivayats and its travel from one landscape to another, and how the memory of a community has become a part of public memory through its romantic narrativization of native icons and legends. Muharram, an occasion to remember the martyrs of Islam, is a day of inter-faith unity in rural areas. In several villages, Hindus join Muslims in observing the event. It is even observed entirely by Hindus in some villages where there are no Muslim families. Rituals in various villages tend to differ, though there is a pattern behind the practices. People gather in Dargahs or Ashur khanas to worship Moula Ali, Bibi Fatima and other peers. Prayers are offered to local saints and in some villages, rituals last for three days. People take out ‘Bagh Savaris’ or rallies parading tiger symbols. In some

places, youth dress up as tigers and dance to the tune of drums. Women gather at dargahs or platforms where peers are placed and sing Muharram songs.

Anthropological interest in religion extends as far back as the nineteenth century with the emergence of anthropology as an academic discipline. Despite of early attention to aboriginal religions, from the 1950s in particular, ethnographic attention shifted to local forms of world religions i.e., Islam, Buddhism, and Hinduism. Today, probably the most influential definition of religion in anthropology is that of Clifford Geertz. Religion is a system of symbols ethos of a society and its worldview. In his theory of religion, ritual plays the important role of making the worldview seem real (Veer, 2002:726-7). Although in early anthropology ritual was a function of and dependant on other social and cultural characteristics; but today the term ritual has fascinated scholars` attention to itself as the subject of systematic historical and comparative cultural analysis. Regarding this turning point in study of ritual in anthropological discourses, three decades ago Claude Levi Strauss called for the study of ritual ‘in itself and for itself... in order to determine its specific characteristics’ (Strauss 1981:669 quoted in Handelman and Lindquist, 2005: 2). Today, in anthropological discourses ritual has offered new insights into the dynamics of religion, culture, and personhood (see Bell, 2005 and 2009). Seeing rituals in their connections to thinking, learning, knowing (Schilbrack, 2004b: 2), and feeling in study of world religions like Islam could lead us from concentration on clerical and textual narrations of Islam to lived and local forms of it. Since 1950s anthropology has paid attention to Islamic societies. Contemporary anthropologists continually inform us that Islam is not some monolithic entity with a unitary ‘essence’; rather it is a cultural tradition that takes diverse forms according to various social and historical contexts (Morris, 2006:77). From interpretive anthropological perspective Islam is not a set of doctrines that could be simply catalogued. It is a ‘language’, used in various ways by different actors in order to persuade their followers to manipulate situations and achieve mastery, control, or political position (Fischer,1980:4). Although since the second half of the twentieth century, anthropology of Islam has succeeded in producing considerable literature in its study domain; still there are critics about some of the characteristics of anthropological discourses on Islam that we have to pay attention to them. Considering the subject of this thesis, the first critic on these scientific studies of Islam is that among the various branches of Islam, 1 study of Shiism is still at the very early stage (See Newman, 2000). The common subjects in anthropology of Islam discourses are mainly based on the experiences of Islam of Sunnis. Anthropological and ethnographic studies related to Shia communities still do not have a great significance in the anthropology of Islam and are kept as marginal subjects in these discourses. The other critic that is relevant to anthropology

of Islam is its geographical diversity and in this regard we could mention a few important geographical regions of Islamic studie.

Due to lack of integration and communication among the results of studying Islam in different countries, anthropology of Islam has not yet been able to achieve its own special theoretical and conceptual integration. Marranci and Varisco assert that future anthropologists working on Islam are still moving on without a clear paradigm, without real theoretical discussions, still focusing on marginal aspects, still avoiding the urban areas, and still conducting fieldworks (see Marranci, 2004 and Varisco, 2005). On the other hand, the tradition of Islamic and Shia studies, by emphasizing on the texts as it has been in the institution of religious scholars, has resulted in formation of an idea in the heart of the Islamic reviews that considers a type of central and core beliefs and values in Islam; so that in further studies the local forms, beliefs and rituals will sometimes be ignored due to this pre-supposed central Islamic ideas in karanataka

These elements have resulted in more ambiguity in the paradigm of anthropology of Muharrama in North karanakata. In order to solve these problems and develop the paradigm of anthropology of Islam and Shiism, two important and key steps have to be taken. First, try to describe and analyze Islam in its local and historical contexts that 'how the universalistic principles of Islam have been realized in various social and historical contexts without We have to plan the studies in communities in a manner that the above mentioned critics be fully considered. That means, it shall be beyond the geographical divisions in anthropology of North Karanataka it should also consider the issue of lived experiences of Shia communities; and shall be based on a new type of understanding of the ritual concept in anthropology. The concept of rituals, as a general theoretical concept in anthropology has initiated from the ethnographic experiences of anthropologists in native and non-Islamic religions. We could make a critical evaluation of this concept in the context of Muharrama Songs.as a different type of community and religion in relation to previous contexts of North karanataka studies, could be a clearing factor for some aspects of this concept. Along this theoretical and conceptual examination, completing a comparative study in the two different areas that have usually been separated in Rituals studies could be a step forward for connecting the results of these researches with the development of anthropology of Religion of muharrama songs.

OBJECTIVES :

Considering the growing importance of the concept of rituals as a theoretical concept for description and analysis of institutional processes of human life, this question is brought up that where is the location of rituals with regard to beliefs in the religious life of the believers? Comprehension of this subject in Muharrama in Karnataka and in particular among common people could be the context for critical evaluation of this concept and better analysing of the lived experiences of this religion among the people. Since several parts of these rituals have been recognized as deviations and superstitions; this query still exists whether the original element in construction of a religion is the lived experience of the religion or is its textual image in the narratives of the scholars? We could present this query in another form as well, that is the principal element in a religion is the system of beliefs and rituals that exists in the texts and narratives of the scholars or whatever the people have built themselves from this narratives.¹⁰ Finally, this important issue exists that how do the people, based on the balance between their interpretation of the texts and their current living conditions create their own specific configuration and discourse of religion. In this thesis these questions will be reviewed regarding the context of rituals in Muharram as the core rituals of the Shias.

Based on this, the principal objectives of this thesis are as the followings

- To study how Shia sacred texts like Hadith books and some historical sacred books about Muharrama history, especially Karbala Event that are called 'Katala Rathri' have been interpreted by these people.
- To study how the history of Religions has affected Muharrama rituals and has been affected by this ritual through different form karnataka historical circumstances.
- To study how folk and common people make their own interpretations and experiences of their history and sacred symbols in the context of Muharram ritual.
- To study how Muharrama Songes of Muharram rituals contribute in constructing and reconstructing popular forms of religiosity.
- The results of this study could critically draw a light on the term "ritual" in the anthropology of religion.

This study could help us promote anthropology of Islam and especially anthropology of Muharrama songs singing Artists by bridging among the categories and gaps of this categories history and contemporary artist communities. This thesis as a limited practice and experience in native Anthropology has been completed by an anthropologist on his own

culture or religion with urban contexts. By this type of studies, in the future, anthropology of ritual and artist could be shifted from tribal or rural areas to big urban and modern areas. As the final but important objective, I should state that this thesis is not only an ethnographic experience; rather this is some kind of exploring and studying myself in achieving the critical self-consciousness in the modern context. So, this thesis mainly is a reflexive critical interpretation of North Karnataka Muharrama culture.

Chapter 02:

HISTORICAL BACKGROUND OF MUHARRAM

2.1 North Karnataka Muharram Festival

2.2 Religion of North Karnataka Muharram

2.3 Spirituality – Empathy

Historical Background Of Muharram:

In this chapter, I wish to illustrate the theoretical approach of this thesis on rituals. Based on my subject of Muharram songs I need to concentrate on religious rituals. Therefore, there is no need to discuss theories regarding secular rituals or transformation of rituals to secular era of modern life. The ideas, concepts, and theories for explaining Muharram are related to three main issues. First, concept of ritual; second, typology of ritual and religiosity, and finally the idea of folk or popular singer's religion will be discussed. While religious institutions (clerical institutions) and the government (in Iran) have tried to control and manipulate Muharram songs but historically the main aspects of these rituals have been performed and continued by common people. It should be noted that I would like to understand, interpret, and explain these rituals in folk and popular contexts. Accordingly, I need to apply conceptual and theoretical framework that assists me in this regard. The triple abovementioned concepts and theories that are needed will help me to understand this part of Muharram songs popular religion in two cities Rituals and cultural.

Muharram songs change from place to place in Karnataka. Songs which focus on embracing sainthood, farewell, cremation, forecast and other concepts are interwoven. In folk festivals, literature does not enjoy the liberty. It only describes the rituals and also transforms the rituals from place to place and generation to generation.

“Kasibayi kaiya oddi tha bedikontala banda

Manadana haraki agibandara vaara madtini aida

Kanduri madtini kuri koyda, unistini pakeerana karakarada”

This song describes a woman singing of her of vow in Gulbarga area. Vows differ from place to place. The offering of non-vegetarian food in North Karnataka, does not find place in North Karnataka.

2.1 Karnataka Muharram Festival :

Karnataka Muharam Rituals have been a central interest in anthropology for a long time, precisely because they are so frequently the centre of activities, key cultural importance, and social concern. Rituals bring core cultural values, ideology, knowledge and dramatic style to bear on real social relationships, problems and difficulties, often at key moments of transition or intensification. Rituals, in short, are often at the centre of the play for the social and political forces operating in a society. For this reason, anthropologists have often taken ritual events as a mirror in which the larger problems of a particular interest in an ethnographic case may be reflected and become amenable to analysis.

All performing arts have stemmed from rituals. Muslim fakirs turned Gurus, Vedas and Quran became one, the graves of fakirs turned shrines. For Kannadigas, these graves became their deities, people from all sections of society offered Naivedya to peers. Some Islamic rituals took to Hindu while Hindu turned to Muslim traditions over a period of time. The classifications stems for emotion in this case are primarily encoded in drumming contexts. An example that crops up repeatedly is the wedding, which, being happy ends to be construed in opposition to Muharram. Yet there are interesting points of interpenetration and inter textually between the two. In examining these points of convergence (and their subjective interpretations) we gain a sense of the emotional texture of these events. Regarding emotionality in Muharram performance forms, one may speak of simple emotions such as happiness or sadness, or more focused affective modalities such as mournfulness, celebration, tribute, pity, horror or even Islamic or sectarian altruism. These modalities operate simultaneously. The forms themselves, drumming, recitation melodies, and texts, endure over time and space, while supporting interpretations vary - not only over time and space but even within a specific are among different communities, factions of communities, or individuals. Furthermore, individuals sometimes construe the affective overtones of the constituent parts of a performance (melody, drumming, breast-beating, text) differently. The geographically comparatives cope of this article limit my space for discussing methodology and local contexts in the depth some readers may desire. To make a few general statements, though the emotional attributions describe are consciously articulated by the different kinds of performers (drummers and reciters) and other participants interviewed. In awkward moments,

with shy or tongue-tied consultants, I would, often with the assistance of an interpreter, inquire directly about what it feels like to drum or listen to drumming. But often, discussing the phenomenon of drumming itself led individuals to comment on the affective import of drumming and its relation to the occasion. The way in which conversations seemed themselves to gravitate around emotional issues is one of the phenomenal attempts to evoke in the epigraph. To complement this theoretical and methodological introduction it will be useful to provide additional background on the Islamic community and context I am investigating. The instruments performed during Muharram vary by location in the sub-continent, but in many places the Muharram ensemble par-excellence is the dhol-tasha, comprising the cylindrical drum dhol, the shallow kettle-drum. Other important instruments include deep kettle-drums, frame drums, double-reed aerophones with conical bore (sahnai), and sometimes bagpipes or Western marching band instruments. Some rhythmic patterns and melodies translate across different musical ensembles and exist in regional variants. Musical or quasi-musical events take place in two distinct types of contexts during Muharram: the mourning assembly and processions (julus). Drumming rarely takes place during a morning assembly, although it has been used to announce or convene the assemblies. Mourning assemblies can consist of a small number of men or women (always gender segregated), or can be very large, held in public areas, often underneath a tent. All the forms of recitation associated with Muharram may be performed during the assembly. Nauhah performance is common during processions, since this metric and tuneful recitation is performed in conjunction with matam. Although participants may recite marsiyahs as well we have never witnessed processional performances of the often languid genre. Most drumming takes place either during moving processions or outdoors in public gatherings. Mourning assemblies tend to be relatively limited with regard to the affiliation of attendees. Still, many people from many different backgrounds participate in Muharram. The differences in background and approach of these participants some-times lead to remarkable, but temporary, manifestations of inter communal harmony, and they sometimes lead to violent clashes. Communal conflict has been one of the causes of impoverishment of some Muharram rituals, including drumming, and drumming has been a catalyst for continued conflagrations. Still, at some level a cultural logic can be seen to inform these changes; in this case it hinges on the possibility of interpreting a potentially ambiguous phenomenon one way rather than another. In one view, drumming constitutes a morally empty gesture in ritual, an "instrumental" means for gathering crowds; in another, it is an expressive form worthy of criticism as "music." These views are not entirely independent of the ways in which the drums are actually played, i.e. strictly repetitive patterns are associated with the former and skillful improvisation with the latter.

Nevertheless, this ambiguity creates an opening for actors to interpret drumming content using information gleaned from performance context. Although it is difficult to generalize,

In Karnataka, one can find many oral singers. They are Rivayat, lavani, Kolupada, Holihadu, Sobane pada, sannata, bayalata singers. They have not only sung songs but have authored some of them. Each Rivayat song differs from content and intent. We can classify them on the basis of singing, saval-jawab, alvida and salam songs.

1. Rivayat
2. Saval Jawab
3. Kolatapada/hejjepada
4. Habbada hadu
5. Salam
6. Alvida
7. Tatvapada
8. Makkalapada.

Rhythmic patterns, often called matami or muharrami have been performed year after year in conjunction with Muharram rituals and come to serve as indexes for them. Although the matami rhythmic patterns spur some listeners to reflect upon Husain's martyrdom, for others they may, like the nauhah texts recited during the performance of matam, "evoke ... the liturgical commemoration of that event in the present." Both, perhaps, "evinced admiration for matam in its most spectacular and excessive forms". As the drummers remarked, drumming matam is performing matam. The inter referentiality of beating upon the drums and the body is established phenomenally through the co presence of drumming and breast beating, and reinforced linguistically in the process of naming the rhythm matami. How and to what extent do these rhythms "communicate lexically"? Listeners vary in their ability to recognize the resemblances between speech or poetry and drummed patterns. The link between rhythm and text may be rather arcane in cases, for example, in which drum rhythms named marsiyah are supposed to conform to the general rhythmic features of marsiyah recitation. However, most Muslim participants recognize the linguistic basis of simple slogans rendered on the drums: "Ya 'Allah, "Ya 'Ali, Ya Husain", "Hasan Husain" "Sain Imam Husain Haidar". These slogans can be easily apprehended, not only because they are prosodically elementary but also because the drumming may actually accompany participants' shout-ing. The inclusion one or more of the Imams' names renders these slogans appropriate for the occasion, but sometimes the text also articulates a social aspect of Muharram: its partisan and agonistic quality. This study has detailed a variety of ways in which individuals' interpretations of a particular context for drumming have bled into the ways in which they interpret its content. This

bleeding is apparent in linkages between drums as physical objects and the occasions and identities of particular communities; it is also manifest in the ways rhythms are attributed lexical meanings; and it is exemplified in the ways in which expressive parameters of performance such as timbre and tempo are understood. Muharram is an example, but not the only example, of a so-called "mournful" event which is characterized by a host of complex emotions, including those that are celebratory. The pageantry of Muharram has articulated for participants something of an optimism, pride, and artistic aesthetic, one that shows respect for the Imams, who are spiritually present, and actually provides a form of entertainment for them. Some find the military association of drumming appropriate for commemorating the sense of josh, or excitement in the battle of Karbala; but some people bristle at this association, citing famous marsiyahs, in which the enemies of Husain beat the drums each time they slaughtered a member of the Prophet's family. Complex emotional attitudes to Muharram arise from complex types of participation and interpretation, and this result in an enduring ambivalence about the art of drumming. It is perhaps appropriate to conclude with a return to the theme of ambiguity, examining not drumming, its textual glosses or contemporary meanings, but a tradition of oral recitation containing references to drumming and on which individualism may further base their understandings about this phenomenon.

2.2 Religion of North Karnataka Muharram:

Karnataka North peoples In Indus and Mailman's its two community peoples will be celebrated in Muharrama festival in this peoples believe a God and Nature. The Muharrama beginning the issue was Imam Ali and his sons, Imam Hassan and Imam Hussein, against the three Caliphs that a number of the Muslims believed them to be rightful for leadership of the society. Nevertheless, with the growth of the family of the Prophet and Imam Ali on one hand; and the rise of other claimants from Bani Hashemi tribe on the other hand; the subject of determining the applicability of the Prophet's believers found a high tenet and political significance. Based on this, Imam Bagher and Imam Sadegh (fifth and sixth Imams in Shiism) tried to define the concept of Imamate and Sanctity in a manner that the religious and political leadership has been dedicated to the Imams (although the political view became very pale) and they have been able to introduce them as the real symbol of Islam and the only legitimate

Authority to define it, The effort to make the concept of "Imam" clear had two important aspects: On one hand, the characteristics and attributes of the Imam (from a human and ordinary creature but with virtue, knowledgeable, from the Prophet's family up to a divine individual and on the other hand determination of its proof. All the next changes in Shiism

and its different sects were formed because of these two issues, the concept of Imam and its proof. The concept of the Imam, his believers, and the Prophet, and those who are from his kin were one of the principal characteristics for determination of the evidence of Imam. Based on the prevailing circumstances, Imam Bagher and Imam Sadegh had to confirm the Alavi kin as a race that contained holiness for the Imam in order to bound the circle of proofs. Several other concepts were formed around the concept of Imam i.e., purity, mediation, divine knowledge, and sacred heritage from the Prophet. In the next stages of history of Islam and Shiism because of the influence of Ghulat the idea of Imam gained a metaphysical aspect; and the subject of revelation, miracle, and etc. all entered into its conceptual domain. Little by little the concept of Imam turned into a religious matter from being a political subject and the verbal ideas about it were extended to other domains of religion.

2.3 Spirituality – Empathy ;

Karnataka I have found that in urban areas more so than rural, in North Karnataka feel that any object or behaviour indicative of happiness or celebration is inappropriate for the mournful occasion of Muharram. Wherever musicians perform for occasions of mirth, such as weddings, these customarily object to its performance during Muharram. They believe drumming is for fun, celebration, and Muharram is an occasion of seriousness and sorrow.

Muharram is celebrated differently in various places. The God during Muharram also differ from to place. Usually, Muharram God is in the image of half moon, palm, knife and horseshoe. People call them as Kai Devaru, Chandra Devaru, Katti Devaru, Naal Sab and others. the priest who administers the rituals on the last day of Muharram, sprinkles water in front of a mosque and breaks a coconut. Soon after this ritual, the ground is dug to form a kind of a pit where wood is dumped and burnt. The songs sung during this ritual describe how the ritual takes place. This is usually sung by women.

After the Karbala event all the political and social movements of Shias were inspired by the paradigm of Karbala. Therefore, the major future transitions of the Imami Shiism in relation to beliefs and rituals were somehow directly or indirectly inspired by Karbala event. During the history of Shia societies several discursive forms of Shiism have been formed. One of these discourses that is the central subject of this thesis has been popular or folk discourse of Shiism. A number of elements are very influential in establishment and expansion of the general discourse of Shiism: 1- Religious scholars; 2- Sufis and Sufism; 3-Ideological traditions in the regions where Shiism had developed, in particular the cultural and religious

environment in Iran; 4- Finally, and most important than all, Shia rulers. Religious scholars and particularly jurisprudences were one of the principal forces that have formed the Shia discourses. With regard to the relation between Shiism and Sufism we have to state that this two have had a deep reciprocal relations together. Shia Sufism is one of the most important branches of Islamic Sufism. As mentioned before, considering the historical conditions of Shiism and emphasis on the concept of Imam caused charismatic tendencies in Shiism. These characteristics could have meaningful correspondence with the structures of Sufism in the type of leadership, spiritual teachings, emphasis on following and obedience of the leader, and its other discursive components. Therefore, we have to accept the viewpoints of a number of researchers i.e., Al Sheybi that Sufism had a great share in permanence, development, and expansion of Shiism.

Most of the analysis tried to demonstrate how cultural sentiments, symbols, and dramatic processes frame a kind of canonical story ‘that the culture tells itself about itself’ in order to move forward the situation or circumstances to which the rituals. As an anthropological study in this thesis the central approach to ritual works within the assumptions of a fully cultural perspective, the social and cultural life of a community is responsible for the emergence and style of ritualization and the category of ‘ritual’ is a historical one as much as it is an analytical one. Most of the early studies focused on religious rituals, but rituals are not necessarily or essentially a religious phenomenon. All the studies in anthropology about religion in traditional societies have shown that rituals had a central role in those societies, and their rituals tended to be highly organized and communal, expressing collective concerns and establishing collective understanding of tradition, authority, and community ethos. In modern time secularization is correlated with the displacement of rituals, in highly secular societies despite ritual retreats from the most public arena to the relative privacy of particular religious subgroups. While secular societies do experience a shift in traditional patterns of religious life, it is not at all obvious whether religion or ritual declines. The main reason to concentrate on ritual is its situation in religions.

Chapter 03:

CULTURE STUDIES OF NORTH KARNATAKA MUHARRAM

3.1 God – Birth and Death

3.2 Food Culture

3.3 Singing and Dancing

CULTURE STUDIES OF NORTH KARNATAKA MUHARRAM:

The Karnataka is a big cultural identities in the Muharama songs and Rivayat song tradition, which is rendered in Kannada language and is also associated with the historical Karbala Battle, with specific reference to the regions of Karnataka in India. Based on the ethnographic observations, an attempt is made to present the cultural image of the historical Karbala event in the rural landscape of Karnataka. The narratives in Rivayats or Muharram songs have been performatively and rhizomatically rendered palpable by culturally and historically defined acts of domestication. The peripatetic nature in the narrativisation of Muharram songs seems to negotiate the boundaries of space, time and cultures.

The literature of Karnataka's Muharama Rivayat is built on its own unique heritage. From ancient Kannada literature to modern times it has grown under the auspices of Dharma and Lordship. During the medieval period, many religious sects and religions created devotional literature and paid tribute to the expression of the masses. As a result, desi literary genres such as **Rivayat, Saval Jawab, Kolatapada/hejjepada, Habbada hadu, Salam,Alvida, Tatvapada, Makkalapada** emerged. This period is known as the period of empirical literature. Twelfth-century oral literature, the thirteenth-fourteenth-century Sufi literature, the sixteenth-century Dasa literature, the seventeenth-nineteenth-century literature are the dominant literary genres. In addition, all these empirical literary heritage places great emphasis on social equality, goodwill and humanitarian values.

3.1 God – Birth and Death:

Karnataka peoples believe a God like a human being. After the Khatasl Ratri (bloody night), next day the God is immersed in a well or a tank. This is called Death of God. Devotees undress the God and take it to the mosque. During this ceremony, devotees sing Alvida songs. The clothes were bundled and kept in a corner. With this ritual, the seven-day long festival culminates. The farewell song is as follows:

“Alvida alvida

Alvidayo alvida, shahe shahida alvida

Ey Hussaini bani Fathima, Jahanke Sultan alvida II alvidaI II

Choti umar me jung kare, nanake liye kaat mare

Sari jahan sab gham kare, dekhein chalo deedar ho

Buraka tarah main javunga, jake khabar main lavunga

Mera likha main pavunga, dekhein chalo deedar ho

Jungal mein ek jhapad, Oh bhi hussain ko athada

Makka madina ek shehar tha, dekhein chalo deedar ho

Baja bhajantara bajata, oh bhi hussain ko astha

Hussain khade hain durbar mein, dekhein chalo deedar ho

Hilal lagi hai nor se, khabarna bhari hain pura se

Jogi jungama ek shehar mein, bhiksha mange bazaar mein

Hussain khade hain durbar mein, dekhein chalo deedar ho

Badal me bijli khadkhadi, dariyame machali thalmali

Roti badake sabvali dekhein chalo deedar ho

Jungal me ek mahala tha, mahal ke upper ek phool tha

Chand suraj do lal the, dekhein chalo deedar ho

Hasan hussainarannatammagalu, bii fathimara makkalo

Deshakke ella gurugalo, dekhein chalo deedar ho

Hassan hussainarannatammagalu ali sahebara makkalo

Jagake ella sharanaro, dekhein chalo deedar ho”

The summary of this sons is thus; Hassan and Hussain, children of Ali and Bii Fathima, fought war atr a young age, the word mourned when they laid their lives. The first line devotees sing two lines and the chorus repeat the song. The devotees carry the God in

most rendering voice to evoke emotions among the devotees. The specialty of this song is it has Kannada lines along with Urdu words. This represents the harmony of languages. Dafan is a word for cremation. After the immersion of God, the fire pit is closed with soil and a stamp a shrub on it. After this, for one long year, the mourning becomes silent. No songs are sung in the middle of the year. My arguments about the intricacies of emotionality hinge on the capacity of drumming to be interpretively ambiguous. Unlike singing, reciting, and melodic rendering of songs, drumming derives little semantic import from verbal texts. No commonplace system links rhythms, like ragas, with aesthetic and emotional essences (rasas and bhavas). Since the field of drumming is left rather open to interpretation, it serves as an ideal window into the production of meanings in ritual. It becomes useful to explore how the formal and aesthetic qualities of drumming articulate with the emotional contours of Muharram.

3.2 Food Culture:

Karnataka Muharram is a follows unique food culture. Kheer, kichadi, Maldi, Chonge, sharbat, Curd rice, kanduri are some of the food items prepared during Muharram. Except Kanduri, the rest are vegetarian food items. Curd rice is often given to travelers keeping in mind that it does not get rotten even for a long time. Curd rice is the most common food item prepared in South India.

*“Akka tangyara chalamala changeva madi
Alla sahebarige yadi madi yamanuraswamy
Kanduri namma maneyaga”*

It should be noted here that Muharram songs describe more vegetarian food items than non-vegetarian food items. This might be the Linguist food culture which has influenced the ritual. In Ayanuru village, people eat non-veg after three days from immersing the God.

The 9th day is called Khatal Raat in Muharram. This owns to the killing of Hussain. The singing goes on throughout the night. On this day, the celebrations reach the peak. Poets, singers and people dance together. This happens around the place where fire is set. On this day, people walk on fire and offer special prayers too.

*“Benkiye alavikondakke moola
Kempu kempnavara kempu mundasadavara
Benkyaga hadu baruvavara yamanuraswamy
Doddavareddu kai mugidara”*

This song is sung in Gadag. Even in the songs of Shariff, there is a mention of fire walk. However, it is only symbolic. Punishing body: Besides performing arts, Muharram has body punishing ritual too. Especially youngsters beat their bodies till they bleed. This ritual is to resemble how martyrs experienced the pain during the war in Karbala. It is said that people who went along with Hussain to Karbala ran away from the war and as a matter of regret the bodies are also punished by devotees.

Karnataka very special food in Muharrama



This food named is Chavaiggi

Chavaiggi is making only for Muharram festival Time

3.3 Singing and Dancing;

In this study is pokes on Karnataka muharrama festival was a lot of stylise Singing and Dancing is invalid if Muharrama festival. Like a **Rivayat, Saval Jawab, Kolatapada/hejjepada, Habbada hadu, Salam,Alvida, Tatvapada, Makkalapada** this is all songes in Muharram and Dancing is a **Hulli koonita, Alahi konita, Achelli Bhichalli konita** and **Tamte konita** Konitha

miming is a Dance. This all dance is enjoyed In rural communities, the terms are formed by an oral tradition of the common man or by an oral tradition. Some philosophers were literate, but they reached the masses in the oral tradition through their principles, amateur singers, bhajans. Many scholars have recognized these as folkloric, with the exception of one aspect of the author's anonymity, that all the features of folk literature are principles. Feminine literature in a different position than the Vedic heritage-cantered spiritual thought rests on the folklore of the celestial realm. In these the bases of the experience of the masses are expressed. The values of humanity, secularism, goodness for all are expressed. In this context, philosophers like Sharifa, Kadukola Madiwalappa, Ramapura Bakkappayya and Kudalur Basavalingappa were added to the line of folk poets.

Muharram songs change from place to place in Karnataka. Songs which focus on embracing sainthood, farewell, cremation, forecast and other concepts are interwoven. In folk festivals, literature does not enjoy the liberty. It only describes the rituals and also transforms the rituals from place to place and generation to generation.

*“Kasibayi kaiya oddi tha bedikontala banda
Manadana haraki agibandara vaara madtini aida
Kanduri madtini kuri koyda, unistini pakeerana karakarada”*

This song describes a woman singing of her of vow in Gulbarga area. Vows differ from place to place. The offering of non-vegetarian food in North Karnataka, does not find place in Karnataka. During Muharram, the first month of the Islamic calendar, Neelkanth Kamble, a 55-year-old artist of Bammapur Oni in Hubballi gets busy painting ‘tigers’. He begins his work as early as 6 am and goes on till around 10 pm, painting 30 to 40 such ‘tiger Dance.

MUHARRAMA SONGS SINGERS IN KARNATAK

- Mustafa in Bellary
- Doddabannagerey: Marrakka
- Mahadevappa in Nagenahalli Village Vijayanajar Deistic
- Aravali Bijali Vastadi in Raichur
- Chellugurkike in Kopal
- Dammuru Venkaavadhutaru

- Herooru Virupaavadhutaru
- Hampiya Shivaraamavadhutaru
- Sindhigeri Mallappa
- Kotagina Haalu Basappa in Gulbarag
- Kempaavadhutaru in Hosapete
- Haragina Boni Buggappa

I meted in this Muharram Songs Singers and I get a in depth of Muharram Songs literature. There was a Shahir named Mustafa in Bellary area. That Shahir's narrations end with 'Hampi Nagenahalli Vuliaballi Kaliopyali'. It is still sung by the singers of this region. But not much information was available about this Shahira. Once I went to Nagenahalli where this Shahira lived. The elders of the village said, "He may have died 40-50 years ago. In this calculation, this Shahira, who may have been born in the first quarter of the 20th century, could not have flourished until the 70s. Although I did not meet Shahir, I got interesting stories about him. The story told by Kolmi Maulasab was: "We must be 12-year-old boys. Then Mustafa was singing the words 'Tagadana Rotti Nalakka Ogadana Nai Muthakka' and Bhala Chandaga. She used to sing for both Kannada and Urdu. 'Hampinagenahalli guru kalepeera' he finally remembered the guru. God had given him the education he needed. The word "Standing" was uttered. The tone was smooth. She was doing well where to lift and where to drop. He was drunk reading Quran hadith. If anyone asked Kochhan, he would say, "Look at such and such a surah of the Quran and look at it in such and such a drink." Hinge is not a matter of going to the wind. She was singing what was needed for the world and the afterlife. What's wrong with the life of such an artist? His family had died. was alone One shirt, one lungi is all he has. Batyagin Koore Hodkandu's Manitaka Kunderatda. Ten of the Kandavas were smoking while holding a beedi. All the educated people in the world are missing something like this. God gives one and takes one. Mustafa had a disciple named Shanmukappa. He was taught the word. She used to say that we too are black. We are not fools. He said that he did not understand what he was singing.

Karnataka Muharrama Dances

Huli konita is a very famous in Karnataka Murrama. In North Karnataka, people from Hindu and Muslim communities get themselves painted with tiger stripes during Muharram, as part of a cultural practice observed during the period. While it is mainly done as part of their 'Harake' (vows), people also believe that it relieves them of their skin diseases. Interestingly, more Hindus follow this custom than Muslims and most of the artists are Hindus, symbolising communal harmony. Many of the painters are from either the Chitrakar community or the Badiger community.

In Hubballi-Dharwad area, people get themselves painted to offer milk and sugar to the Pirs (Sufi saints) while in parts of Koppal and Gadag districts, people perform 'Huli Kunitha' or tiger dance. Later this milk and sugar is distributed among the poor.

Gopal Hombal, a third-generation artist, has been painting 'tigers' during Muharram for the last 40 years. He gets paint powders in different hues such as yellow, white, black, red and golden from local traders — who source it from Kolhapur and Sangli in Maharashtra — and carefully applies multiple coats of these colours (mixed with varnish) on the entire body.

“People from Hosapete, Dharwad, Laxmeshwar and other places come to Hubballi to get themselves painted. It takes around 20 to 30 minutes to paint one person but it cannot be done at a stretch, as the design (stripes) can be painted only after the base coat gets dried. People wait patiently, giving us enough scope for showing creativity. We are a group of 20 to 30 people who engage in 'tiger painting',” explains Hombal. On other days, he sculpts idols of Ganapathi, Gowri, Kamanna and other gods.

Hombal says that though they typically paint a person's entire body, this year, they were limiting the painting only to the hands, to continue with good hygiene practices, in the wake of the Kamble says that though there is no restriction on the design, the form that a body painting takes ultimately depends on the skill of each artist, who gets paid anywhere between Rs 50 (for painting kids) and Rs 1,000 per person. Kamble does these paintings at the Basavanna Temple near his home due to space constraints at his house. According to him, there is absolutely no discord among the communities over this matter.

Prof Rahamat Tarikere of Kannada University, Hampi, who has done extensive research on Muharram, says this practice of people getting themselves painted like tigers has not come from the traditional Islamic culture but has local roots and is specially followed in

Karnataka. “Tigers are not found in Arab countries and have no direct link to Islamic culture or history. The 10th day of Muharram marks the martyrdom of Imam Husayn ibn Ali, the grandson of Prophet Muhammad, in the battle of Karbala (now in Iraq) and Shia Muslims across the world observe it as a period of mourning and observe abstinence, fast and engage in prayers. However, the entire episode symbolises fighting for the righteous and it is here that tiger, which is considered to be a strong animal, comes into picture,” he says.

He states that tiger is seen as a reflection of strength and this must have inspired people to paint themselves like the animal. In Gadag district, it is believed that a saint, Raja Bagsawar (Yamanurappa), rode a tiger and so, people in this area also get the word ‘Yamanurappa’ written on their hands.



Children’s preparing the Huli konita dance

Chapter 04:

NORTH KARNATAKA MUHARRAM SONGS

4.1 The Format of Muharrama Songs

4.2 Concept of Moharram Songs

4.3 Moharram Songs Attribute – Classification

4.4 The Platforms of Muharrama Songs

NORTH KARNATAKA MUHARRAM SONGS:

At the rural areas of North Karnataka, the larger constellation of rivayats inculcates the shared cross-cultural traditions in its cultural and literary interaction with other indigenous oral folk tales and song traditions which are prevalent in the mindscape of North Karnataka. The paper maps the trajectory of the memory of Karbala in the Rivayats and its travel from one landscape to another, and how the memory of a community has become a part of public memory through its romantic narrativization of native icons and legends. Muharram, an occasion to remember the martyrs of Islam, is a day of inter-faith unity in rural areas. In several villages, Hindus join Muslims in observing the event. It is even observed entirely by Hindus in some villages where there are no Muslim families. Rituals in various villages tend to differ, though there is a pattern behind the practices. People gather in Dargahs or Ashur khanas to worship Moula Ali, Bibi Fatima and other peers. Prayers are offered to local saints and in some villages, rituals last for three days. People take out ‘Bagh Savaris’ or rallies parading tiger symbols. In some places, youth dress up as tigers and dance to the tune of drums. Women gather at dargahs or platforms where peers are placed and sing Muharram songs. Muharram songs change from place to place in Karnataka. Songs which focus on embracing sainthood, farewell, cremation, forecast and other concepts are interwoven. In folk festivals, literature does not enjoy the liberty. It only describes the rituals and also transforms the rituals from place to place and generation to generation.

I this Research I have a my good experience sheering a travelled to villages in Karnataka and met hundreds of Muharrama Songes poets, singers and listeners of Rivayat, Bahurupi, Sawal Pada Mursia, Padipada, Vidaya Gita, Salampada.

The Muharram festival has its own special place in the major festivals of Islam. Imam Hussein, the grandson of Prophet Mohammed Pygambara, with his followers, fought with Shiriya prince Yazid at the Karbala plain on the banks of the Farath River in Iraq. Moharram words are also known as 'Karbala words' 'Rivayat' words " Alavi words ". The sacrifice, sacrifice and prowess of Imam Hussein, who fought the evil Yazid in the battlefield of Karbala, are expressed in the words of Karbala. Originally a mourning festival, the Moharam festival has become a busy festival in many parts of North Karnataka and Hyderabad. Thus 'Rivayat' is promoted as an entertaining art of the Muslim tradition especially found in North Karnataka.

In the Rivayat, 'Riwaju' means the custom or tradition. The word rivayat must be derived from the word revaju. The 'Qawali' of Hindi or Urdu is very similar to this Rivayat art. Rivayat is a challenge-heavy song contest between two groups. These are conversations between two groups. Apart from Islam, the issues of Mahabharata, Ramayana, social, incidental etc. are also discussed in Rivayat. Moharam words are the only songs that are specially sung at this festival.

4.1 The Format of Muharrama Songs:

Moharram is basically a festival of mourning. Marcia songs were composed during the rule of the Mughal Empire in North India and later came to prominence in South India. Historical and political motivations have also contributed to the emergence of the Mohammed mourning as a festive and celebratory festival. We can also see that these songs are composed by the influence of the local environment.

In the northern part of Karnataka, the Moharram festival is a symbol of the goodwill of Hindu and Muslim Hindus. The words of Karbala contain the stories of the sacrifice of Imam Hussein, while the words of the religious saints depict the histories of the saint and the Sufis. The words responsible for the challenge underscore the talent of Riwat artists. Religious principles specifically advocate the principles of Islam. In his Muharrama songs Sharif condemned the celebration of the Moharram festival of mourning.

*Namaazu maadidano dina dina
Namaazu maadidano |
Namaazu manasina avaaazu keli
Sumanasa chittavu gottilyidisi //*

*Manavetta chadaradele
Gnyaanada karaaru maadidenu
Deen yembuva dhyaanava maadi
Bhaanu prakaashana tannolu nodi //*

*Antarangada namaazu sahaja
Nirantara maado olledu
Bhraantigalige toruvadalla
Aritu guruvina seveya maadidava balla //*

Namazi is an important priority in Islam. It is the custom of the Islamists to pray five times a day. Namazu is not an outward ritual in the above principle. It is a journey towards keeping the mind clean and attracting no temptation for good. It is the process of meditating on the sanctity of the mind and seeing the Lord in their hearts. Thus, namazu is an internal business, not an external process. Therefore, one should purify oneself through introspective humility rather than daily external rituals. This is not what the Ajnanians know. This principle means that a true devotee can achieve this by attaining the Divine Guru.

Thus the Muharrama songs of the religious base found in the words of the Moharam represent the realities of religion. Religious principles are represented in the words of Karbala, though these principles of Islam are few and far between. In North Karnataka, it seems ridiculous that the Moharram festival has lost its original mourning and turned into a festive celebration.

4.2 Concept of Moharram Songs:

In Karnataka, philosophical literature, which grew up with influences such as oral literature, Sufi literature and Dasa literature, formed folk sensibilities by the seventeenth century. The genre assumed a social dimension and propagated spiritual principles in plain language. The people of the society gave birth to a debate on the birth, death, god-religion, caste-tradition, customs and so on. Philosophers wanted to bring equality to the essence of

empirical celibacy in many religions. The masses, through their principles, preached that the common man can attain Brahmanism through spiritual attainment. Troubled by political anarchy, murder, extortion, bigotry and superstition, the masses began to follow such influences as Dasa, Sufi and philosophers. This began to stir the atmosphere of goodwill. These veterans of the marketplace naturally mingle with the people. He denounced many superstitions that were rooted in society and abused them with vulgar words. In these influential sects, the 'Hindus' became the gurus for the 'Muslims' and the 'Muslims'.

Jalala Saheb became the first Muslim philosopher in Kannada. His principles include the harmonization of Hindu-Muslim sentiment.

*Sabkahate ishvara alla
Idara bheda yaarige tilidilla
Niraakaarase aakaara huve
Veda shaastrakke nilukilla
Hindu muslamaana shaastra padate hai
Gurumani keela sigalalla //*

*Laayak guruko jab dhoondalaake
Yenu bediddu kodabekalla
Tanu mana dhana sab lobh chodhkar
Aagabeku guruvina chela //*

*Hambhi kahate tumbhi kahate
Maadbyaadiri myaalina sheela
Gurumadivaalana hokar
Bole toliyabekari olagina maila //*

Chennur Jalal Sahib Muharrama songes along with the Kannada and Urdu style, evoke religious harmony. Ishwar and No are two. Man has shaped the impersonal Lord and called him by various names. 'Laiyak Guruko Jab Doondu Lackey' is well known to require guidance from a good teacher. Here, the Guru Kula means the best of the caste, and the Bhakti, the Gana, means the best of the spiritual. A devotee should give up his desire for wealth and surrender to virtue. Only then can there be a sense that spiritual achievement is possible. Also, there is a greater emphasis on internal cleanliness than on disclosure.

Motnalli Hasanasaheb is another Muslim philosopher. Like Shareef, he was born in Islam, grew up in the tradition of heroism and worshiped Veerabhadra in the village of Ithaga.

Namma devaru yemba hammeko

Nimm devaru yello nee yello

Namma devaru nimma devaru

Yella onde alleno

Ninna nee tilidare neene devaru

Ninna bittu bere devarillo //

Naama onde rupa onde kriya onde

Nema onde japavu onde stotra onde

Daari tilidare devaronde allaveno

Hara itapureeshana kudalu aagadeno //

The word is made in the style of giving a code of ethics to a religious conflict in the name of various religions. Mysticism - Although there are many cultures, their ultimate purpose is the same. God is impersonal. 'If you know yourself, you are God' is the vision of the Lord who is inwardly aware of Himself. The truth is that the common man can attain Brahmanism through spiritual attainment. The fact that man has created many god, religion, goodies, mosque, etc. today is not the creation of God. There is a sense of harmony in the fact that God is the only one who is different from the ways in which to know the Truth and to know the infinite Self.

Hampanna of Gobur in Devadurga Taluk in Raichur district is a veteran who spends his days selling garlic, turmeric and other things to the village village. One day while sitting on a mound in the sultanpur near Gobur, the mullah asked, 'A hampanna nee pada hodtiyantha, our God Malay is a word song'. He then coined the phrase 'God is the Akamara Saheb Bigara Perera'.

4.3 Moharram Songs Attribute – Classification:

The karnataka Muharram rituals, songs, and stories of each village are all different and unique. The stories of Muharram are fused in local myth and beliefs. For example, in Kalaburgi, the story of Hussein is intermingled with that of Pundalika, a local youth who suffered as he neglected his old parents. In Harooru near Chikkodi, Yajid is a local money lender who harasses farmers. In Mugalkhod in Belagavi, Hazrath Ali who is the patron saint of the Garadi Mane (wrestling school), is the younger brother of Lord Hanuman. The images of Hanuman and a tiger symbolising Ali are seen in several villages in Mumbai Karnataka.

Songs “Karnataka’s folk literature has been enriched by Muharram songs. They contain songs of sorrow, and conquering grief, the death of Hussein and the ultimate victory of good over evil. The story of the Prophet’s family and the battle of Karbala continue to dominate the Muharram songs. But their striking feature is that they contain so many local elements that sometimes they are bereft of the stories of Karbala,” says Chandrappa Hebbalkar, folk scholar who has edited a book on Muharram songs. He cites saint poets like Shishunala Shareef who have Muharram songs, among their oeuvre.

Lavani, Geegi and Revayat songs cannot be imagined without Melas. Shahiras or lead singers gather the people they want, teach them songs and form a mela. Usually these fairs are represented by all the communities of the town. There were Lingayats, Muslims and Dalits in the Gummagera Mela. Sometimes these fairs are classified on the basis of race. Kerur has one mela each at Halepatty and Kille. If there is Mallappa Muduru's Telageri Mela in Rolli, there is Jangalisaab Tagari's Mageri Mela. There are separate teams of mageri and telageri in Rolliya Halage Mela too. In some places fairs are divided by caste. In Shantageri there are melas under the leadership of Sharanappa, Padegowda and Venkatappa which have maintained their community identity.

Arranging a narration competition is called 'Chauka Koodana'. Each ensemble, when gathered in the square, chooses to sing the compositions of its favorite Shahira. Kavaloor Shahir's compositions were sung in Muddebihala, Rona, Yalaburga parts. The adoration of a town or a province is an integral part of rewayat singing. Melas or shahirs use their own instruments in singing. The reason for the use of different instruments in the Riwayats is because they belong to the folk songs of their respective parts. There are also fairs where people sing recitations with sticks. There is also use of tala tammate gejjes in fairs. Some singers use a gezjehla similar to that used by the fakirs, while others use a smaller one. There is a plank in the footpaths of Raichur, Koppal, Bellary region. What is special is that the music and body dances in the narration are more attractive than the lyrics and attract the attention of the

audience. The lyrics of the song cannot be heard properly where there is a board. Whether it is because the lyrics are familiar or because it has a sense of ritual, such episodes are found in the folk song tradition. The tenth day of the holy month of Muharram. The sun is setting slowly as we enter the peeranwadi dargah near Belagavi. People keep coming to the Dargah in auto rickshaws. Vans bikes and cars. The crowd swells till the ground the before the Dargah seems to overflow. Temporary shops outside the Dargah to sell sweets like Alipak, and puffed rice are doing brisk. And puffed rice are doing brisk business. Some young men have prepared a fire pit the size of a boxing ring. The embers shine bright and the colour from the pit seems redder than the horizon. An hour later, people of the village gather round the pit and run around it. They carry green flags with a crescent moon and raise slogans like “Hassan Hussein ki Dostara Din” or “Moulali Zindabad” in praise of members of Prophet Mohammad’s family who were martyred in the battle of Karbala 13 centuries ago. The faithful carry the Alams (flags) run across the pit several times, amid loud slogans. In a few minutes, the onlookers begin crossing the fire pit. This is done for several hours, well into the night. When the morning sun rises, the Alams and Peer Panja are taken to the stream outside the village for immersion. It seems as if the whole village has gathered around the Dargah. A typical Muharram is a celebration of the village festival and not just of the Muslim community. People hailing from the village, but working in far off towns and cities come home to celebrate Kattala Ratri. Most of the villagers- Hindus and Muslims- again, have spent fasting half a day on the day before on Tasua or ninth day. It is a day of prayer and feeding the poor. The Muharram cuisine is reminiscent of the conditions after the battle. People prepare sweets called Chonge and Maldi, (made from wheat flour and jaggery) and fruit juices. These are shared among neighbours and acquaintances and even strangers, because Hussein’s family were deprived of water and food by Yazid’s soldiers. Chonge plates, wooden planks on which the flour is needed to make the sweet pancakes, are sold on the roadside in Belagavi, Vijayapura and Koppal. So Different Yet So Similar However, the stories you hear during Muharram across the region are varied. They are markedly different from what the historians tell us. In Ayanur in Ballari district, for example, Karbala is remodelled as Sri Lanka. Yazid is Ravana whose mannequins are burnt. In Ramdurg, Hussein is the younger brother of the village deity Durugavva. During the immersion procession he stops in front of the Durugavva temple to talk to his sister. Mudgal village in Raichur witnesses what is probably the largest gathering for Muharram in Karnataka. The Alams and Panjas are built on bamboo poles as tall as 20 feet. A mosque has been built for Kalla Devaru, a survivor from the battle of Karbala. Unlike others, this is not immersed on the tenth day.

4.4 The Platforms of Muharrama Songs:

Apart from Muharram, Riwayat singing takes place only in Urusu, Jatre and Sawal Jawab competitions. In Karjagi's Chamanshawali Urusi, there is chanting of Sawal Padams. According to Holalu Fakhruddin Sabara, a few years ago in Haramaghatta of Shimoga area, on the full moon day of Sigi, after the 'Karihariuva' program of Anjaneya deity, the deity was seated at the wooden door and used to sing rivayat till morning. In Basavanahalli near Honnali they used to organize Rivayat Mela in the month of Kartika. In non-Moharram and Urusu events, singers do not sing compositions with elements of the Karbala tragedy. Instead they sing narrations of different gods and social events.

Rivayat Mela was held in Hospet in 1991. The Sahitya Parishad had organized a conference of Rivayat singers in Gulbarga. Riwayat competition is held every year in towns like Konnoor, Asundi, Nelajeri, Kerur, Karjagi etc. Nowadays, the singing of these rivayat words is also being sung in Yuvajan Melas and political events. This participation has led to the creation of narratives in favor of political parties in favor of government programs. Song material and choices are also changing depending on the singing platforms and who the listeners are. The celebrations begin with the installation of the Panjas and Alams in a platform or in the court yard of a mosque built exclusively for Muharram. The festival ends with the immersion of the Peer Panjas and Alams in streams or lakes on Ashura. Ashura is observed as Kattal Rat (the night of the murder) which has transformed into the Kannada Kattala Ratri (the dark night). However, the expression of grief has evolved into a celebration in the Indian villages. The tenth day is the most colourful day in the village that year. Men and women, young and old, dance along a procession in which brightly decorated Alams and Peers are carried. Young men dress up as Hassan and Hussein, with T shirts, jeans and goggles. The processions have people of all communities walking along, holding alams and panjas. The predominant emotion that pervades everything around is joy, with a capital J. How did a day of grief end up arousing joy?

“The transformation of a day of sadness into a day of celebration is amazing. I would like to attribute it to the creativity of the community,” says Rehmat Tarikere, professor of Hampi Kannada University. It is pretty much celebrating Urs. Urs is the death anniversary of saints. But it is celebrated like a village fest across the country. There are two History and Myth Ashura the tenth day of the month of Muharram is the death anniversary of Hazrat Imam Hussein Ibn Ali, grandson of Prophet Mohammad. But it has assumed the shape of a folk festival in far off lands like North Karnataka. The battle of Karbala that witnessed the martyrdom of Hussein and his relatives is recalled in songs, dances and stories during the ten

day Muharram festivities. However, the tragedy has been transformed, over the centuries into a festival that embodies joy, fraternity and harmony. The historical facts of the battle of Karbala are unquestionably established by researchers who studied the history of Islam and Arabian countries, the stories heard in Muharram pandals are as varied as the modes of its celebrations. Scholars have documented that the battle was fought between the forces of Caliph Yazid the first and Hussein Ali in October 680 AD in Karbala in Iraq. Yazid's forces outnumbered the other side by several times and Hussein's forces lost. Hussein was beheaded and his 72 relatives and followers were starved and tortured to death. Hussein was the son of Bibi Fatima, Prophet's daughter who was married to Hazarat Ali Ibn Abi Talib, the fourth Caliph. The five family members of Prophet Mohammad, his daughter Fatima, son in law Ali and grandsons Hassan and Hussein are considered the holy five, represented by a stretched hand with five fingers, revered as the Peer Panja (the hand symbolising the saints).

The Muharram in Kudremoti village in Koppal district is the longest where it is celebrated for a month. The village turns into an open air market place for artists, farmers and dancers and singers. The Hagalu Vesha dancers of Folk street theatre artists descend on the village from across the country. Old disputes are settled and marriages are organised. In Agasanur, Muharram assumes the shape of a Hindu festival. Villagers don't wear slippers for ten days nor sleep on beds. They sleep on mattresses. On Ashura, villagers dressed in white, go the house of the Jangama priest, an upper caste Hindu and invite him to the Dargah. There, he transfers the Peers and Alams to Muslims. In Hosakatti village near Hubballi, women sweep the ground using their veils. The village of Bilagi in Bagalkot district lights up on the night of Ashura. A cart carries burning torches in a procession. Appanna Jadhav, a Maratha has been carrying the Doli or palanquin for 40 years in Bilagi now. Extreme rituals like self-flagellation are observed in cities like Bengaluru with a significant Shia population or Bidar that has a colony of Iranis. It is the unlettered masses who carry on our rich heritage and traditions. The non-traditional, non-ritual celebrations and observations add to the spirit of India. Some would like to term Islam in India as Sufi Islam or folk Islam, but that is what determines Indian culture. Practices like Muharram and Urs of Sufi saints are an inseparable part of Indian culture.

Muharram in north Karnataka has had its share of controversies. In some villages in Kalaburgi, it was stopped as Dalit boys refused to play the drums or clean the Ashur Khana if boys from other castes did not join them. In some villages, the rise of the right wing forces has reduced the participation of upper caste Hindus in Muharram. "But Muharram still remains a festival of harmony, with a large participation of Hindus. We have documented Muharram in villages that do not have a single Muslim family,

Chapter 05

Conclusion

In North Karnataka Kannada Riwayat tradition is hidden in the womb of time. Although there are thousands of Shahira-singers alive today, they remain unknown to the outside world. Karnataka's unique vocal genre, the principle art form, has a long tradition. This genre, which stretches from the twelfth century to the modern times, is composed of different sensations. The influence and motivation of many aptitudes can be seen here. The philosophers who have emphasized the fundamental principle of inner cognition have asserted religious harmony as well as language harmony. The genre has grown into two bases of polity and folklore. The philosophers have reached the Janamasana by depicting the supernatural experience of empathy through very simple desi statues. Principles are vocal as well as collectively culturally important.

The genre of vocabulary has been called in many ways, such as empirical literature, monotone words, the words of the Guru disciples, the Kaivalya words, the vowels, the bhajans. Singing through the monotone is called monotone, the words of the Guru and the disciple as they continue with the tradition, expressing the basic principles of the inner consciousness, the principles of devotion, spirituality, etc. Similarly, the use of these in bhajana boards is called bhajana words, which are related to the soul of the devotee as Kaivalya words. These include distinctive motives, paradigms, theoretical commitments, and the singing of singing.

From the seventeenth to the nineteenth centuries, philosophers who appeared in large numbers propagated their songs through oral tradition. He also sensed all kinds of phenomena in society. He condemned such acts as violence, cruelty, inequality, casteism, do-it-yourself, etc. and advocated life-giving concerns such as equality, humanity, heroic loyalty. He brought the masses through a policy of social satire, against the priesthood and the imperialists. Through their songs, people have been comforted by political instability, drought and the terrible epidemics of the plague, cholera, and the economic, political, and socially distressing conditions. Thereby they have been optimistic about life. Similarly, in the love life of the world, there is an awareness of the need to live a life where the worldly pleasures are not limited. Most philosophers have called the Maya a myth. They are not overly infatuated with

the call to use as much as they need in life. Sakshtu Bhajansa has been an empirical achievement for singers, lovers and some philosophers.

Examples that theorists confront directly with the regime are few and far between. This is because the philosophers had no monarchy and no desire. From the seventeenth to the nineteenth centuries, most of the philosophers were of folk sensibility, except for the principals of corporate monasteries, such as Nizhunga Shiva Yogi, Serpentine Shiva Yogi, Ballaila Mahanta Shiva Yogi. Those who have achieved multi-lingualism and multi-lingualism are often left indifferent to the rural environment. Though he did not directly confront the regime, he also opposed the atrocities of the officers who were acting under the rule of Gowda, Shanu Bhoga, Desai, Deshmukh, etc. Similarly, Dasi, the dominant dynasty, the caste and caste that the corporate religions claim, has been targeted for criticism. Shishu Sharifa, Kaivara Narayanappa and a few other philosophers have commented on the colonial shahi. The Sharifs have expressed their astonishment, curiosity about the Viznya, Tantrajnya, education, hospital, industry, etc., which have entered India as a result of colonialism and have used them as images of spirituality. Similarly, Sharif and Katevar Tatayan have lamented the cunning tactics, smashing policies and atrocities of the British. We find that there are also fears and fears for philosophers about the new kind of modernity.

Principles rest on the foundation of spirituality. By that, social, political and cultural bases have been asserted. The founders of the corporate monastery, the Shivayogi heritage and all the philosophers of folk sensation are experienced. Philosophers, from the seventeenth to the nineteenth century, have emphasized intuition rather than overt cleaning. This is due to the influence of the sects like Siddha, Nath, Aroodha, Adootha. Drinking and drinking marijuana, he occasionally protested the interests of the Pattabhadra of the Samajja by behaving in a hostile manner. Many veterans have a reputation as miracle men. Philosophers are basically worshipers of polytheism. Multiple empirical principles have been advocated. They claim to seek God in their own right, without looking to God in corporate or passive form. Has placed great emphasis on awareness of oneself. Thereby denouncing the inhumanity, silliness and indulgences in corporate religions, and asserting human values. Philosophers have given the Guru a great position and importance. The sarnasati-gurupati sentiment is also expressed in the principles by performing a spiritual practice under the guidance of a virtuous person.

Principles have ritual ground. These are promoted through festivals, festivals, Urus, moharram, festivals, as well as on full moon days and in the light of the lantern through oral tradition. They continue to exist in rural areas, especially in many parts of northern Karnataka,

such as Kolar, Bangalore, Tumkur and Mysore. Bhajana boards, amateur singers, and philosophers are the propagandists. They are also broadcast today via video gallery. Working in the rural areas, they provide moral guidance to the minds of the people. It also advocates heroic loyalty, communal harmony and the Paranari fraternity. Thereby raising awareness among the people.

Principles are unique expressions. These are influenced by local multilingual environments. Kannada-Telugu, Kannada-Urdu sometimes include bilingualism and multilingualism in one form. Philosophers articulate their principles through the use of native slang. Many desi diagrams of rural life, vocabulary, animal-bird metaphors, illustrations are simply and beautifully illustrated. Folklore has attempted to convey the most profound subject, such as empathy. In the context of social satire, many philosophers have often used azheela screams and vulgar words without any mockery. He has also tried to attract the minds of the people by strategically creating the verbal legacy, folklore, and antithesis of the janapada to propagate the principles. The use of multi-lingualism in principles can be seen in the differences of language. Similarly adverbs and phrases are sometimes used in puzzles. Principles are not only literary but also culturally significant. They advocate equality, harmony and harmony and seek to bring about change in the individual. Philosophers have taken the stand of society as an individual. Thus the literature on empirical foundations is of social concern. Philosophers who advocate multilingualism, pluralism, and multiculturalism are great empiricists as well as humanists.

Photographs



I meet Arties team in Muharram song singer's in Gumangear Villag



Saval javaba songs singing in Huvinahawagalli Artist

BIBLIOGRAPHY

1. **Appaasaaba Biraadaara - Dyaagaayi Gundappa Muttinahaara
Maalike : Karnaataka Saahitya Academy Bangalore – 1998**
2. **Guru Basavayya Ammaapura – Neeralakeri Basavalinga
Muttinahaara Maalike: Karnaataka Saahitya Academy
Bangalore - 1997**
3. **Dr.Dhasgirer allibai - Muharrama padagalu: Published by:
Kannada Pustaka pradikar, kannada Bhavana, j.C Rood
Bangalore, -5600002. – 1999**
4. **Guru Khaadari Peera – Gnyaana Samudra ,Raashtreeyata
Maanavata Sufi .Sharanara Sangha Bellary – 2000**
5. **Guru Basavayya Ammaapura – Neeralakeri Basavalinga,
Muttinahaara Maalike Karnaataka Saahitya Academy,
Bangalore – 1997**
6. **DrRahamata trikeri – Karanatakada Muharram –Prasarrung,
kannada univercity. Hamppi. – 2014**
- 7 **Dr.Suvarna M Herematta- Janapada Vaibhava – Gilla
kannada sahitya parishatu, Kolara- 2011**
- 8 **K.pralahadarao – Janapada Suggi - Gilla kannada sahitya
parishatu, Kolara- 2013**
- 9 **Dr.S.S AungAddi- Kannada Janapada Hadugallu-
Karnaataka Saahitya Academy, Bangalore – 2012**
- 10 **Geeta Naagabhushana – Khemanna, Muttinahaara
Maalike :Karnaataka Sahitya Academy Bangalore – 1998**