

**BILINGUAL NARRATION AS TRANSLATION: A CASE STUDY OF
SELECTED *BURRAKATHA* NARRATIVES**

A thesis submitted to the University of Hyderabad in partial fulfilment for the
award of

**DOCTOR OF PHILOSOPHY
IN
TRANSLATION STUDIES**

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CERTIFICATE

This is to certify that the thesis entitled “**Bilingual Narration as Translation: A Case Study of Selected *Burrakatha* Narratives**” submitted by **Mr. Skandgupta** bearing Registration Number **12HAPT04** in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies from the University of Hyderabad is a bonafide research work carried out by him under my supervision and guidance.

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The student has the following publication(s) before submission of the thesis for adjudication and has produced evidence for the same.

A. Published the following research paper

1. Gupta, Skand. “Dalit Voices in Burrakatha (An Oral Narrative): A Case Study of Kannada and Telugu.” *Language in India*, vol. 18, no. 6, June 2018. ISSN 1930-2940.

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Further, the student has passed the following courses towards the fulfilment of the coursework requirement for Ph.D.

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TS-826	Indian Folk Narratives	04	Pass
TS-829	Relevance of Narratives	04	Pass

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DECLARATION

I, Skandgupta, hereby declare that this thesis entitled “**Bilingual Narration as Translation: A Case Study of Selected *Burrakatha* Narratives**” submitted to the University of Hyderabad in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies embodies the veritable research work carried out by me under the guidance and supervision of Dr. Naresh Annem, Centre for Applied Linguistics and Translation Studies, School of Humanities, University of Hyderabad. It is a research work which is free from plagiarism.

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Chapter 1

Introduction

1.1 Introduction

Folklore is a vast genre that has grown into a lively field of academic activities over the past few years. It is rich in oral narratives, including folk tales, ballads, proverbs, legends, and epics. Since oral narratives had no fixed structure and form, they were not given considerable attention in the past. However, with the emergence of disciplines like Cultural Studies and Folklore Studies various literary and cultural associations found the necessity to conduct studies in these traditional genres and also to preserve them. They bear great cultural significance as they carry some of the imprints of history. “In recent times, there has been a growing interest in scholars to explore the performance aspect of the oral tradition. However, after the emergence of various studies that underlined the immense possibilities of a text, the analytical impetus expressed the need to approach folklore as a text” (Ben-Amos 3).

Translation Studies has evolved into a mature discipline and moved far from the realm of linguistics. After the cultural turn, Translation Studies has started accommodating various genres and literary forms that were not part of the discipline earlier. In this regard, several attempts have been made to revisit certain neglected art forms and performances to contextualise them at the forefront of the academic and intellectual worlds. Translation Studies has moved beyond comparing and analysing the source text and target text and have started to accommodate and analyse texts without a source or origin.

Oral narratives in India encompass incredibly rich forms of storytelling traditions that span thousands of years, reflecting the diverse cultures, languages, and customs across the country. These narratives are deeply rooted in Indian folklore, mythology, history, and everyday life, passed down through generations. From the epics like the Ramayana and the

Mahabharata to regional folk tales, each region has its unique oral storytelling styles, often blending elements of poetry, music, and dramatic performance. *Burraakatha*, as a form of narrative entertainment, is generally found in the villages of Andhra Pradesh, Telangana and Karnataka (Vatsyayan 12). *Burraakatha* is always approached from the perspective of an oral performance. While holding significant cultural and historical value, and being prevalent in the Telugu-speaking regions of India, *Burraakatha* is an endangered art form and needs to be documented as it plays a pivotal role in preserving cultural heritage. By documenting *Burraakatha* narratives and identifying the specific issues encountered in recording and transcribing these narratives, this study attempts to ensure prevention of the complete loss of this art form and facilitates the narratives' survival. Furthermore, translation of these narratives help in them reaching across to various linguistically diverse regions within and outside India, thereby fostering a sense of community. By understanding the challenges in translating the unique form of oral narratives into English, the study will analyse how narrative form influences the activity of translation. An additional layer of complexity is added when *Burraakatha* is narrated in multiple languages. In the case of the selected narratives, the performer uses Kannada and Telugu to narrate the story.

Bilingualism is inseparable from the concept of translation. Bilingual narration, at its essence, embodies the art of translation within the realm of storytelling. The *Burraakatha* performer's exposure to multiple languages, predominantly Kannada and Telugu has equipped her with the required skill needed for bilingual narration of *Burraakatha*. This type of narration, in addition to enhancing the aesthetic value of the overall performance, also has an advantage for the audience. The performer skillfully narrates in two different languages based on the place of performance, and the dominant language of that area, which makes it easy for the audience to understand what is being narrated. Furthermore, living in the border area of two states, the performer has gained understanding of the cultural nuances of both the states, which enable her

to use this knowledge in the narration. The current study seeks to establish bilingual narration as a type of translation, drawing upon the example of *Burrakatha* narratives.

1.2 Significance of the Study

Burrakatha, one of the folk art forms in India with great cultural significance, deserves considerable attention. It played an active role in Telangana Peasants Movement during the Indian Independence struggle. The movement took proper form among the peasants as part of resistance against the feudal system. Although it was initiated by the renowned theatre group Praja Natya Mandali in the 1940s, Communist poets such as Sunkara and Sheikh Nazir employed this folk art form to instigate activism among the middle and backward classes. The artists of Praja Natya Mandali went to villages. They modified their art forms that were used to articulate historical and mythological stories into highly political narratives to propagate their ideas and belief systems. Though it was initiated in Andhra region, eventually, it gained popularity and became part of Telangana Peasants movement. Since this art form was used to educate and revolutionise the masses, it was banned in Madras Presidency by the British government and in the princely state of Hyderabad by the Nizam government as it leaned towards leftist ideology (Kundalia 83). As it was part of the left cultural movement during the respective period, it holds a remarkable position in the history of India. Since it had an ideological adherence in the past, it could be used as a tool to analyse history (Ghosh 170).

During the 1930s and 1940s, art and literature, which primarily served the elite section of society in the past, underwent a considerable change and this was initiated by ordinary people. In this context, many popular art forms were staged in rural and semi-urban areas (Mathur 25). Though the stage settings were limited, people began to accept these art forms as they depicted the lives of the common masses and carried social messages (Jayaprakash 45). In this context, a new set of writers emerged, including writers from the middle and lower

middle classes. With the emergence of communism in Andhra Pradesh in the 1920s, many great works were translated into Telugu. With the foundation of the Indian People's Theatre Association (IPTA) in Bombay, many traditional art forms were revived (Swamy 32). With the ban on the Communist Party in 1939, it employed underground activities to reach out to the common masses. For this, they decided to revitalise many traditional art forms in Andhra and Telangana regions. After lifting the ban, the Telangana Cultural Front was established in 1945, which prepared scripts for traditional art forms in Andhra and Telangana, such as *Bairagulu*, *Golla Suddulu*, *Pittala Dora*, *Fakir*, *Koya*, *Chenchu*, *Jantar Petti*, *Sodi*, and *Burrakatha* with regional themes (Ramakrishna 25).

Moreover, *Burrakatha* is one of the endangered art forms in India that needs considerable attention and proper documentation. Lack of financial aid from organisations and a decrease in spectatorship is leading to the disappearance of this traditional art form. The people adopted these rural art forms in their struggle for change; hence, they need to be preserved in terms of cultural significance. Moreover, bilingual narration of this art form is not only rare but also needs preservation through documentation. Currently, there is only one performer who narrates *Burrakatha* in two languages giving the current study a sense of urgency in addition to importance.

1.3 Research Objectives

This research intends to:

1. Document selected *Burrakatha* narratives.
2. Identify issues in documenting *Burrakatha* narratives.
3. Translate the selected *Burrakatha* narratives into English.
4. Identify the challenges in translating *Burrakatha* narratives into English.
5. Analyse how the form of oral narratives influences the activity of translation.
6. Establish bilingual narration as translation with reference to *Burrakatha* narratives.

1.4 Research Questions

1. Is there any attempt to document the bilingual *Burrakatha* narratives?
2. What are the challenges in documenting selected *Burrakatha* narratives?
3. Are there any prior attempts to translate *Burrakatha* narratives?
4. What are the challenges in translating *Burrakatha* narratives into English?
5. How does the fluid structure of oral narratives impact the process of translation?
6. Can bilingual narration be considered as a form of translation?

1.5 Research Methodology

The current study involves documentation and translation of selected *Burrakatha* narratives. The intersemiotic activity of transcribing the verbal *Burrakatha* into Kannada is part of the documentation part whereas the translation of the transcribed Kannada version to English is part of Interlingual translation. This is a qualitative study that uses methods such as semi-structured interviews, qualitative observation, detailed field note taking, content analysis which in turn facilitates translation, and qualitative comparative analysis of the written text and its translation. Inferences are drawn from the researcher's close observation of the bilingual performances and a close analysis of the various factors that influence the process of translation from Kannada to English.

Data has been collected from the performer informant, Shankaramma, who is a resident of Ramathirt Halli of Chittapur Taluka in Gulbarga District in Karnataka state, which is near to the border of Telangana. Shankaramma has performed narratives which are popular in that region and the same has been recorded for documentation purposes. As *Burrakatha* bilingual performance is an endangered art form and Shakaramma is the only and last bilingual performer of this art form.

Firstly, the performances have been watched by the researcher and recorded as part of the documentation process. The bilingual verbal narrative was transcribed into written form in Kannada, with careful focus on challenges in documenting a verbal art form in written form. This phase also focussed on understanding and interpreting the stories along with the perspectives shared by the performer. This process of documentation of the oral narratives also facilitates the preservation of the art form. As the study involves the intersemiotic translation of the oral performance into a written text, adopting this approach, it intends to trace how the oral performance is captured in words or printed form. Certain elements, like gestures, music, and other kinds of expressions, are left aside when transcribed into a text. The research methodology adopted helps in highlighting and problematizing the oral text from different perspectives. Moreover, the cultural as well as situational contextuality of the oral text will also be subjected to scrutiny. The changing ideological undertones with the changing form of representation will also be taken into consideration. The research intends to employ an intercultural approach to analyse further the two variants of the texts in Telugu and Kannada.



Fig. 1.1 Researcher with Shakamma and her associates, during the field work

The written Kannada text was taken as input to translation into English, keenly observing the challenges that relate to the process of translation. The translation in this case does not involve a semiotic change but rather a linguistic change from Kannada to English (“translation proper” in Jakobson’s terms). Various translation strategies have been used such as direct translation, paraphrasing, compensation, and in rare cases, deletion when translating from Kannada to English. Case study for in-depth analysis of the decisions, challenges, and the translation strategies to be used, and qualitative comparative analysis (of the Kannada and English texts) are the methods used in this phase of the study.

1.6 Review of Literature

Burrakatha oral narrative is an indigenous storytelling medium that evolved in the Telugu-speaking regions of India. Prior studies on *Burrakatha* oral narrative have focussed on different aspects of this storytelling convention, such as the historical and cultural background of *Burrakatha* oral tradition, the techniques and stylistic characteristics of *Burrakatha* performances, the influence of gender on *Burrakatha* storytelling, and the effects on the social and political dynamics of Telugu-speaking areas.

An important study on the oral history of *Burrakatha* was “*Burrakatha: A Cultural and Historical Study*” carried out by Dr. Satyanarayana.K. His study focussed on the historical development of *Burrakatha* and its cultural importance in the Telugu-speaking areas. The study employed a paradigm that included ethnographic research and textual analysis of a range of sources, such as historical texts, folklore, and interviews with *Burrakatha* practitioners.

Dr. Vijay Kumar conducted a significant study on *Burrakatha* oral narratives titled “*Performing Identity: Gender and Power in Burrakatha Storytelling*”. His study examined the influence of gender on *Burrakatha* storytelling and its interaction with power dynamics inherent in the tradition. This study employed a framework that integrated feminist theory,

performance studies, and ethnographic research. It offers a thorough comprehension of the *Burra-katha* oral narrative tradition and its importance within the cultural, social, and political contexts of the Telugu-speaking region.

Scholars such as K.M. Metry have extensively recorded the *Burra-katha* legends, specifically in the book titled “Krishnagollara Kathanakavyagalu” (Krishnagollas’ Tribal Epics). The title of the epic is “Kumararama and Krishnagollas’ Tribal Epic”, dealing with the cattle rearing community. “Yellamma Kathana Kavya” is a tribal epic centred around the character of Ellamma. All the recorded narratives were narrated by Eramma, all the narratives are recorded and transcribed in Kannada for archival. The work “Karnataka Budgajangam Sameekshe” (Budgajangamas of Karnataka: A Survey) is helpful in knowing about the Budgajangama community, its structure, religious beliefs, customs and traditions in detail.

Ramakrishna (1993) talks about the theatre movements in the Andhra region in his work, “Literary and Theatre Movements in Colonial Andhra: Struggle for Left Ideological Legitimacy” (69). The article analyses the cultural movement in the Andhra Pradesh region during colonial rule. The progressive writer’s movement and the people’s theatre movement were actively engaged in propagating popular literature and theatre. Performing art forms like ‘Harikatha’, ‘Burra-katha’, ‘Veedhi Natakam’, ‘Kolam’, ‘Golla Suddulu’, ‘Bhajanalu’, ‘Chencha Veshalu’, were performed in this regard. This cultural movement arose in the 1930s due to the socialist ideas that emerged during the nationalist movement in response to the Gandhian philosophy of Satyagraha against the rise of fascism. The experiment of socialism in Soviet Russia also contributed to the movement. In the wake of this context, people started to fight against all forms of suppression, such as imperialism and feudalism. The movements led by agricultural organisations, trade unions, and women’s federations took place in parallel with the cultural movements. The revival of the traditional art forms grounded in leftist ideologies contributed immensely to the nationalist movement. The theatre gave up all the highly

technique-based stagecraft to reach the common masses and employed simplified techniques and make-up. All the forms of expression worked towards the common people. As a result, even literature gave up the highly ornamental language and used a spoken dialect in order to attract the attention of a large number of people. A new group of writers emerged from the lower middle class and other oppressed segments of society, which gave birth to new literary forms modelled on folk art forms.

In the middle of the nineteenth century, writers like Kandukuri, Gurajada, and Gidugu employed spoken dialect in Telugu literature and laid the foundation for modern Telugu literature. From the 1870s onwards, literary productions started to meet the needs of the theatre during this period, which focused on mythological and traditional stories. The Indian Communist movement began to take shape in the 1920s, and socialist ideas were smuggled into the Andhra region. The theoretical writings of Marx and Engels were translated into Telugu so that the common people could access them. It brought a radical change in the minds of the writers, and they were soon inclined towards socialism. Several peasant activist writers also emerged during this period. The changing scenario led to the realisation by the public that all kinds of art forms, including literature, had a social purpose. It was during this period that the Indian People's Theatre Association in Andhra, namely 'Praja Natyamandali', began to revive almost thirty art forms, including *Burrakatha*. The art expanded the course of the Communist ideas following the strategic manoeuvre of engaging people with traditional performances (Vatsyayan 127). The most popular art form among them was *Burrakatha*, which involved story, music, body movements, and satire on contemporary society. This traditional art form was further improved by Sunkara Satyanarayana, who rendered some of the popular *Burrakatha* scripts such as 'Kashtajivi', 'Alluri Seetharama Raju', 'Veereasalingam', 'Tanya', and so on. It was the backdrop for the popularisation of the *Burrakatha* art form (69).

A theoretical understanding of intersemiotic translation is necessary for approaching the variants of the story. In his work “On Linguistic Aspects of Translation”, Roman Jakobson talks about three ways of interpreting a verbal sign: intralingual translation, or translation of symbols into the same language; interlingual translation, or translation of characters into another language; and intersemiotic translation, or translation into another nonverbal system of language (Jakobson 232). Since the study involves translating oral performance into a written text, it gives scope to intersemiotic translation. The oral narrative turns into a non-oral report.

The concept of orality should be understood comprehensively before dealing with oral narratives. In his *Orality and Literacy* Ong (1982) draws the contrast between orality and writing. Orality and literacy have usually been approached from synchronic stand points when oral cultures and script used to coexist in a specific context (25). The author highlights the importance of approaching it diachronically by tracing their historical progression. The author describes the orality of language. Since there is ample work on the difference between the written and spoken language of persons, the author focuses on primary orality- the orality of people who are completely unfamiliar with writing. The author gives prominence to the overwhelmingly oral nature of language by showing that out of 3,000 languages spoken today, only 78 seem to have literature. The author points out that writing enlarges the potentiality of the language as it can convert dialects into grapholects with a recorded vocabulary of millions of words. He reveals that language studies, for the most part, concentrate on writing because of the very relationship of study to writing. Long before writing existed, human beings were fascinated by wise reflections on speech, like proverbs and other wise sayings. Even after the emergence of writing, rhetoric was perceived by the Greeks as an intensive academic subject. The author states that after scholarly attention was devoted to texts, oral art forms also started to be perceived as texts not written down. The author identifies the gap in the previous research: all the writing has an all-encompassing term called ‘literature’, but there is no proper term to

denote a pure oral heritage. He identifies two kinds of orality: primary and secondary. Primary orality indicates a culture before the emergence of writing, and secondary orality involves new orality, such as that of telephones, radio, and so on. While written words leave a residue, oral forms do not leave a residue.

Moreover, the sense of a word is different for a literate person and a person from a pure oral background. The author states that terms like ‘oral literature’ and ‘preliterate’ are problematic in denoting oral art forms and performances because they present orality (primary modelling system) as an anachronistic deviant from the secondary modelling system that followed it. Even ‘text’ is insufficient to denote them as literates; think of it as an analogy with writing. Writing has taken hold of the human psyche, and no powerful creation is possible without writing. The author intends to use literacy to explore and reconstruct human consciousness that was not literate and how it moulded human consciousness to approach high-technology cultures (Kumar 452). Similarly, Katharine Young, in her review of Elizabeth C. Fine’s work “The Folklore Text: From Performance to Print” (1987), discusses the author’s concern over the status of the text in folklore studies. She problematized the transcription or recording of verbal performances and approached it in terms of its content. She emphasised the need to approach folklore as a dynamic process that involves speech, movement, interaction, and so on. She conceives text in the light of Arnold Berleant’s Aesthetic Field Theory, which locates text in the total situation where interaction, art, and activities occur. Drawing insights from this theory, she perceives performance as non-textual and culture as text. Thus, she problematizes the intersemiotic translation from performance to print. She adheres to the view that texts are recoveries meant not only for performances but also for the audiences. She perceives the recorded text as a projection of the performance. The professional audience who encounters the projection should be able to afford the viewpoint of the native audience so that projection and performance can be drawn together. In this regard, the dynamic, interactive, and

theatrical elements are regarded as the aesthetic essence of performance rather than formal or generic components. She states that the text should be able to represent and recreate these elements. The author of the article finds this tricky, as he considers the aesthetic essence as an attitude towards the art rather than something that is already inherent in it. Fine conceives text as something that is engaging and balanced between the record and the report.

However, what could be emphasised, captured, formalised, loosened, or fixed by the text is to be explored. Fine explores the incommensurability between the source text, performance, and the receptor text, print. Instead of viewing print as a different medium, she finds it narrower. She states that to generate a projection, either the source text should be a little more constrained or the receptor text should undergo expansion. Unlike other perspectives on the translation of a text, the author is not bothered about the modification or deformation of a text when it moves from one medium to another; instead, she focuses on exploring the possibilities of a text to undergo expansion to accommodate the source text. This article proves helpful for the research as it analyses the text when it moves from performance to print. It conveys the idea that the transformation that a text undergoes an apparent shift with changing context. Thus, one should focus on the possibilities of a text to accommodate the source text.

The review of the same work done by Gerald E. Parsons (1994) gives a more detailed explanation. He states the suggestion put forth by Fine to approach performance-centred texts. She tells us to record the folk performance in audio and video tape and note down the voice of the performer, listener, and the background noises, as well as the large movements, gestures, and postures involved in the performance, respectively, so that one can act out the performance following the notations. It enables us to capture fine movements of the performance (361). Following this approach reveals the circumstances and symbol code involved in the process. Fine does not give high value to the transformation undergone by a text in terms of compression and standardisation. In fact, she problematizes the standardised notion of transcription. She

believes that a simple mechanical application of rules cannot resolve the issue. She aims to achieve the maximum possible level of aesthetic transference.

In his review, Paul Cowdell, on the work “Living with Stories: Telling, Retelling, and Remembering” (2008) by William Schneider, explores the nature of telling and retelling stories by the narrator and the audience’s response to them. It highlights that narration shifts depend significantly on the context and the audience. It problematizes the revisiting and documentation of narratives. It also explores the process of meaning-making in storytelling. The book contains a series of essays. It highlights the point that when a narrative is repeated, one gets the perfect sense of a place and the appropriate behaviour of its people. It also highlights the process of cultural contextualization. It also deals with the way in which historical narratives are adapted by storytellers for contemporary purposes.

At present, the folk media appears in a range of new settings. It proves to be capable of making changes in society through mass media. In the article “Grassroots Renaissance: Folk Media in Third World Nations” (1980), John A. Lent discusses whether traditional media is capable of perpetuating modern messages. Folk media is always considered very intimate with the masses as they offer face-to-face communication with the common people. The author points out that studies suggest that folk media, such as storytelling, cannot be modified to spread social messages as they are purely meant for entertainment. Such studies strongly indicate that folk media should not be used for developmental purposes. In 1954, the government of India established the Song and Drama Division to convert performing arts into developmental communication. Experiments went on in South India to analyse whether folk media could be used as a tool to carry modern messages. In this regard, the Bangalore Center categorises performing arts as flexible, rigid, and rigid with flexible elements.

Puppets and Katha fell under flexible arts; *Yellamma* songs in Karnataka fell under rigid art forms; and *Yakshagana* was regarded as a severe art form with flexible elements such as jesters. These art forms were experimented with and modified to carry modern messages. In the initial stages, people found them absurd and difficult to accept. However, after six years of experimentation in southern India, people began to accept the modification of flexible elements, such as jesters, who made critical remarks about contemporary society. Later, the Andhra Pradesh government adopted various storytelling art forms such as *Harikatha*, *Kavigan*, *Tamasha*, and *Burrakatha*. Among all these art forms, after independence, *Burrakatha* was adopted by the government in order to circulate social messages of national development, cooperative effort, and family planning. The article highlights the importance of *Burrakatha* as a folk art form that got national acceptance.

In comparison to other rigid folk art forms, *Burrakatha* was able to adapt well to the mass media. Hence, the article reveals that *Burrakatha* is a flexible art form in terms of its form and content. On the other hand, the media, which was blamed previously for the decline of folk art forms, started to contribute towards the revival of folk arts. The analysis of different versions of the Ramayana provides a model for the study to understand how the oral and the written variants of the text undergo transformations in different cultural contexts. The article “Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation” (1991) by A K Ramanujan discusses numerous varieties of Ramayanas written in Annamese, Balinese, Bengali, Cambodian, Chinese, Kannada, Kashmiri, Marathi, Oriya, Prakrit, Sanskrit, Tamil, Telugu, Thai and so on. In the beginning, he points out the differences between the Valmiki and Kamba Ramayana by comparing the Ahalya episode. In the Valmiki Ramayana, Ahalya is cursed to an invisible form, whereas in the Kamba Ramayana, she is reduced to a rock form. Then he focuses on the Jain tellings and Kannada folklore version of Ramayana and observes that Valmiki Ramayana focuses on Rama’s greatness and genealogy; Vimalasuri (Jain telling)

focuses on the deeds of Ravana and Kannada folk tradition focuses on the birth of Sita as the central themes. Also, in many Ramayanas, including Jain's tellings, Sita is portrayed as Ravana's daughter.

The Thai version of Ramayana highlights the figure of Hanuman, and the audiences are very fond of him. After observing the patterns of differences in various Ramayanas, A. K. Ramanujan concludes that no text is original, and the story is always open even though it is enclosed in a text. An inquiry in the field of folk culture studies also gives an understanding of the nature of the discipline. This understanding is crucial before approaching a folk art form. The article of Montenyohl, Eric (1996) "Divergent Paths on the Evolution of Folklore and Folkloristics" gives an account of the evolution of folklore and the shifts in its approaches. Earlier, folklore was conceptualised as some object, tangible or intangible e.g., stories, customs, ballads, proverbs, and so on. But later, it was re-conceptualized as an activity that people chose to do. This shift from an item-centred view to an activity-centred idea began in the 1960s. Also, earlier, the folklorists were actively engaged in classifying and categorising folklore. One of the first (English) folklore Society activities proposed and began (in 1881) was a prototype international folktale index. However, later, they discovered that they had an elastic form, and it was nearly impossible to draw lines between different folklore genres.

In "Breaking the Boundaries: The Folk, the Classical and the Modern" by K. Satchidanandan the author attempts to break the strict boundaries set for folk, classical, and modern texts. He begins by narrating the ring episode from Ramayana, which involves Hanuman and Rama. Through the story, he suggests that there is a Ramayana for every Rama. There are myriad versions of Ramayana spread across South and Southeast Asia. He states that Ramayana is not a single text but a tradition. However, the moment we raise it to the status of a classic, we marginalised a whole tradition of oral and folk versions of Ramayana. He states that while folk is ever-vibrant, evolving, and flexible, classical is considered ordered, rigid, and

flexible. In this regard, the author identifies a similar process called “Sanskritization” by eminent sociologist M.N. Sreenivasan (1978). The process of folk becoming classical is an obvious case of appropriation through a similar approach: Sanskritization. Once they were absorbed into an upper-caste discourse, their subversive worldviews and disruptive energy were smoothed out. The reason behind the clear division between folk and classic is because of the folk fundamentalism that denies further changes in folklore and the so-called ‘purity’ upheld by classicism. He explains the appropriation further with the help of an example. The appropriation happens when the dance of the *devadasis* is taken by the Brahmin women and turned into the eternal art of *Bharatanatyam*, sanitising it of all that is natural and erotic and leaving the actual creators of this dance form in their predicament of poverty and disease (Sarma 64). So are the cases of *Mohiniyattam*, *Ottan Thullal*, and *Kathakali* art forms in Kerala.

Similarly, the impact of folk is also evident in modern art, literature, and theatre. The author substantiates it with the example of Girish Karnad’s work, *Hayavadana*, based on *Yakshagana*, and *Naga-Mandala*, based on a folk tale. The author says that the present needs to go further and expose the class/caste nexus that is still at work to sustain the divisions between the folk, classical, and modern. He also stresses the need to save folklore from puritanical attitudes that tie them to fixed forms, thus maintaining their autonomy.

Several texts and research have been written about this community from a cultural and anthropological perspective only in the Kannada and Telugu languages. But this art form can be seen from the perspective of Translation Studies as well. Though there were prior attempts to document *Burra-katha* narratives in Kannada, no attempt has been made to document bilingual *Burra-katha* narratives and translate them. This research attempts to document and translate bilingual *Burra-katha* narratives.

1.7 Theoretical Framework

Taking Roman Jakobson's concepts of intersemiotic and interlingual translation, where the former refers to the interpretation of verbal signs using signs from nonverbal sign systems; and the latter to the interpretation of verbal signs using signs from other languages (114), the theoretical framework allows understanding the nature of signs in different systems and the specific challenges and methods inherent in translating with reference to shifting of modalities (verbal to written). Jakobson's division of translation types has helped in broadening the framework of translation theories, encompassing the "entire intersemiotic network of language and culture, one touching on all disciplines and discourses" (Gentzler 1). Translation theories are currently applicable to several forms of representation and have applicability in various disciplines.

The present research uses intersemiotic aspects of Roman Jakobson's division of translation while documenting the *Burrakatha* narratives and also uses interlingual aspects of Jakobson while translating the narratives into English. It also uses Elizabeth Fine's theory on Orality and translation. This theoretical framework seeks to highlight the complexity and nuances involved in translating between different sign systems (verbal to written), and also between two different languages (Kannada and English), emphasising the need for a nuanced understanding of both source and target systems while allowing for creativity and transcreation in the process. Furthermore, relying on the definition of bilingualism proposed by Macnamara, considering the communicative aspect of *Burrakatha* narration and the concept of code-switching, this study establishes bilingual narration as a form of translation. This framework provides a lens through which the researcher approaches the analysis, while also guiding the interpretations and conclusions.

1.8 Organization of Thesis

Chapter one constitutes the general introduction to the study. It points out the contemporary relevance of *Burrakatha* art form and its scope, and significance of the study. It lays down the theoretical foundation of the research by focusing on orality and specific translation theories, such as Jakobson's concept of intersemiotic and interlingual translation. In the review of literature, the previous studies in the areas of orality, narration, and translation are critically reviewed. It also provides research methodology and the data collection process from the field. Research objectives and questions are documented in this chapter.

The second chapter gives a detailed account of the *Burrakatha* art form, with particular attention devoted to its structure, history, and principles that govern the art form. The chapter also focuses on the target audience of this traditional performance. The detailed account of the *Burrakatha* art form unveils the nature of the plot, style, and mood of this narrative entertainment.

Chapter three describes the documentation and translation of selected *Burrakatha* narratives. The following seven narratives were recorded as part of documentation: Aryavara Katha, Balagiri Raja Katha, Kamboja Raja Katha, Bhulaxmi Katha, Dharma Raja Katha, Manikyamma Katha, and Naala Neela Raja Katha. Of these, Aryavara Katha, Balagiri Raja Katha, and Kamboja Raja Katha were transcribed into Kannada and translated from Kannada into English. This chapter gives a detailed account of the plot and the English translation of the three aforementioned narratives. Temporal and spatial elements will also be discussed in detail. It also discusses the central thematic concerns of the narrative.

Chapter four discusses the challenges in documenting and translating the selected *Burrakatha* narratives into English. This chapter will examine the diverse challenges and

obstacles encountered in the documentation and translation of the selected *Burra-katha* narratives into English.

Chapter five ‘Bilingual narration as translation with respect to *Burra-katha* narratives’ analyses the differences as well as the similarities between the Telugu and Kannada versions of the story and analyses the differences. The thematic as well as structural changes will be subjected to analysis as the performers modify the tale following the cultural context of the story. Each story is different in terms of both formal and thematic elements. It points out the contextual differences of the story and draws insights from the theories associated with the cultural turn in Translation Studies. Chapter six constitutes the findings and the conclusions of the study.

Chapter 2

Burrakatha: An Overview

2.1 Introduction to *Burrakatha*

Burrakatha is a popular form of Indian oral narrative that is generally performed in the rural areas of Andhra Pradesh, Telangana and Karnataka. This form of narrative entertainment is believed to have originated from a group of wandering minstrels who sang in praise of Lord Shiva during ancient times. Though earlier it dealt with religious themes, eventually it adopted secular themes. The roots of this form of entertainment can be traced to *Jangam Katha*, a form of oral narrative in which the narrator and his wife rendered recitals for two or three days, which used to take place under the leadership of the village head. Drawing inspiration from this form, *Burrakatha* is believed to have originated at the beginning of the twentieth century.

The term ‘Burra’ refers to the ‘Tambura’, a stringed instrument worn across the shoulder of the narrator, and ‘Katha’ means ‘the story’. The performer moves forward and backward while reciting the narrative. In addition, the performer puts on a hollow ring over his right thumb and a metal ring on his palm to set the rhythm for the songs. During the intervals of narration, he turns to his fellow performers, who are basically drummers and addresses them. He also responds to these drummers, who beat the two-headed earthen pots. The drummers have a vital role in the performance. The drummer who sits on the right side of the leading performer is known as ‘Rajkiya’, who comments on contemporary political issues, and the drummer who sits on the left side is known as ‘Hasyam’, who cracks jokes during the performance. Generally, the performance begins in the evening with songs praising heavenly beings. Later, the narrator introduces the story to the audience by stating the place, time, and social context of the action. In this session, the drummers repeat the refrain of the story.

The main plot begins after the introduction, and the three artists perform the roles of various characters. They also deliver narrative bridges during the intervals between the incidents. The story is a vigorous depiction in dance, narration, enactment, songs, and recitals. Usually, the duration of the story is designed to last up to 2 to 3 hours. In rare cases, it can go up to two consecutive evenings. This art form is the primary source of income for many artists.



Fig. 2.1 *Burrakatha* Performer and her associates

Primarily, *Burrakatha* is classified into three categories: mythological, historical, and socio-political. This art form is considered as one of the rural forms of theatre (Banham and Brandon 78). Towards the middle of the twentieth century, the Indian People's Theatre Association (IPTA), in collaboration with the Communist Party of India, attempted to employ rural forms of theatre to convey political and social messages throughout India. Specifically, it originated in Guntur district in Andhra Pradesh in 1942. The renowned theatre association Praja Natya Mandali in Andhra Pradesh modified *Burrakatha* to reach a large number of voters. Eventually, other political parties also began to follow this line. At present, a wide range of political organisations have adopted this art form to propagate their ideology. Though some of the

Burrakatha performers are associated with Communist organisations, most of the artists at present are willing to perform for any organisation to convey political ideas if they are adequately rewarded. At present, there are more than 200 troupes in the state of Andhra Pradesh (Banham 146). Though the art form is mainly performed in the villages of Andhra Pradesh and Telangana, it is also popular in the bordering north region of Karnataka (Xavier 47).

2.2 Structure and Principles

In the states of Andhra Pradesh, Telangana, and some regions of Karnataka, burrakatha is the most widely used narrative entertainment art form. With two partners, one on each side, a storyteller retells a tale while speaking, singing, and dancing in this theatrical format. The resonating chamber is made of a hollow shell. This instrument is slung across the main performer's right shoulder.

While telling a story and dancing rhythmically forward and backward on the stage, the main performer, Kathakudu, plays the tambbura. Additionally, he keeps a ring in his palm and wears a metal ring to quicken the speed when he sings. To emphasise the tunes, the co-performers beat out two-headed clay drums called "Dakki." When the three performers dance and perform, little bells known as "Andelu" or "Gajjelu" on their anklets add to the melody. Even while the primary plot revolves around ancient or mythical events, one of the drummers, known as the "Rajkiya," makes observations on current political and social issues. The other drummer, referred to as "Hasyam," is a comedic relief and joker who continuously keeps the audience laughing and engaged in the act.

The performers converse with each other on a regular basis, and the co-performers frequently stop the main act to clear up any confusion and emphasise the story's major points with brief words and phrases. A prayer song would often open a show. The location, period, and historical background of the action are then established by the principal performer as they

introduce the tale. The opening line of the story is repeated by the co-performers. "Hara hara mahadeva shiva shiva mahadeva tandana tandana raguva nadana", is how the story opens. The other performers then confirm the events by saying "tandhana tane tandha na na." Following these introductions, the main plot takes off, in which all three performers actively participate by taking on different roles in the incidents and establishing narrative connections between them. Dance, recitation, songs, dialogues, and scene enactment therefore offer variety within Burrakatha's compelling storyline.



Fig.2.2. Instruments used in *Burrakatha* performance

Burrakatha stories could be mythological, historical and sociopolitical. It became the medium to enlighten the people about the political situation and played an effective role in conveying the message to people and awakening them during the Indian Independence Movement. This art form became so popular, the British government banned its performance in Madras Presidency and Nizam, the ruler of the princely State of Hyderabad, prohibited these shows in the Telangana region.

2.3 *Burrakatha* in Different States

To understand the differences between *Burrakatha* in Andhra Pradesh, Telangana and Karnataka, it's important to know where they came from historically. The art form known as "*burrakatha*," which means "storytelling with a drum," dates back to the 15th century. The first people to make it famous were some wandering artists from the coastal areas of Andhra Pradesh. They were called "*Burrakathalu*." As time went on, this art form became more popular in Telangana and Karnataka, changing to fit the culture of the area.

The basic idea of *Burrakatha* is the same in all of these areas, but each variation has its own performance parts. As part of their music, Andhra Pradesh *Burrakatha* artists often play a single drum called a "dakki" along with a stringed instrument called a "tambura." These instruments add rhythm to the story that the artist is telling while they play. The Telangana, *Burrakatha* artists, on the other hand, use drums called the "dappu" and often add dance moves to make their show more interesting to look at. On the other hand, in Karnataka *Burrakatha* brings in the "dimki" and "dakki" drum, which is played with a "tamburi" stringed instrument. This unique way of using instruments adds to the variety of the art form.

One of the most interesting things about *Burrakatha* is how different regions tell stories in different ways. Mythological and historical stories are told a lot in *Burrakatha* in Andhra Pradesh. The stories are often based on the *Mahabharata*, the *Ramayana*, and the works of the great author Pothana. In Telangana, on the other hand, *Burrakatha* focuses on social issues, current events, and political satires that reflects the political and social climate of the area. *Burrakatha* in Karnataka puts a lot of importance on folklore, folktales, and stories that have been told from generation to generation. This is done to protect the cultural history of those regions.

Burrakatha artists wear different clothes and makeup in all these three regions, which makes each version even more unique. In Andhra Pradesh, *Burrakatha* artists usually wear bright clothes with lots of detailed embroidery and jewellery that are made by hand by themselves. This shows off the rich cultural history of the area. In Telangana, *Burrakatha* artists choose to wear simpler, more rustic outfits that fit with Telangana's rural nature. *Burrakatha* artists in Karnataka often dress in ways that are connected to traditional folk culture. Their outfits are bright and colourful.

The study of literature from any part of the world will be firstly observed related to folk literature or folklore and that is the importance of folklore studies. Today's researchers are studying different varieties of folk and its versions in depth. There are many types of folk literature like in modern and ancient literature, one among them is *Burrakatha*. Folklore represents the ancient culture of human life and traditional folk literature plays a vital role in human lives. In folk literature, stories or long lyrical ballads are an important source of study or research. The stories, which are narrated in folklore, were passed from one generation to another generation so that the culture, rituals, customs, and tradition of the community should not be forgotten by the younger generation, so in preserving such knowledge oral folk literature gets its important place in other forms of literature. Many scholars around the globe have shown interest in the study of oral traditions. Folk artists used to tell these stories while working in the fields or some other works so that they do not feel tired. These stories sometimes may be fictional and sometimes real, which were narrated in the combination of song and story. The main purpose of narrating the stories will be to teach moral and ethical values among the members of community and society. Some stories may be long in length and some short. The artist picks up one particular theme according to the audience requirement. The folk artist of *Burrakatha* mentions their songs as a story that means songs will be entwined with the story.

In the present study the art form which is called *Burra-katha* (long narrative story) rather than ‘Burra-katha Kavya’ (long narrative poem) (Byrski 146).

European *Kalevala* was the first lyrical ballad sung by professional singers. For the first time in the world such singers lived their livelihood by singing these types of songs and as like the *Kalevala* we can see similar kinds of narratives in England, Russia, German and in so many countries. The people who work for these kinds of narratives and accepted this form as their profession, earlier they were given respect in all spheres of life because these people tried to maintain and spread the culture and traditional form of oral narratives. Various scholars like Sir Walter Scott, Thomas Percy and Grimms brothers worked and contributed towards the development of oral folk narratives. Likewise in the European context, there are many folk artists in different countries where in countries like India we can see such artists in every region. Indian Literature, “compared to any other literature in the world, played a dominant role in the preservation and propagation of oral traditions and folklores. Very ancients of this land, India, were past masters of all art forms that is folk. *Sama Veda*, to name one, is probably the oldest form of folk music that has survived till date. Even if one takes *Sama Veda* as a rusty folk music, then it is the finest and ancient folk music that the world has ever witnessed” (Shekhar 83).

From the Epics of India, *Ramayana* and *Mahabharata* to *Jataka tales* of Buddhism to *Pancha Tantras* and *Hitopadesha* to *Katha Saritsagara* in the mediaeval period to mystic songs of *Bauls* of Bengal to numerous works in almost all the main languages of India, the scholars, saints and writers have kept the oral traditions and folklores alive by writing down many a tale fortifying a multicultural ethos (Wolpert 575).

The role that women play in Indian folklore preservation, which has taken generations to develop, makes it more distinctive. There are no words to describe the extraordinary roles

that the characters Gargi and Maitreyi from long ago, Andal from Tamil Nadu at the start of the previous millennium, Lalleswari from Kashmir, Molla from Nellore in Andhra Pradesh, Akka Mahadevi from Karnataka, and Sahajo Bai gave. India continues to be one of the richest sources in the world for folktales due to its diverse culture and ethnic groups. Folktales are not the only oral traditions that reflect the culture and values of the location they are found. Proverbs, wise words, legends, stories, songs, and spontaneous street dramas are just a few examples. Furthermore, they have assisted in uniting even the most disparate local customs and traditions. In India, even the most ignorant peasant can speak in extravagant terms and metaphors.

Indian oral literature has tremendously contributed to the invisible bonding of many diverse cultures through the preservation and adoption of many stories, songs, and plays filled with local proverbs and phrases. It is impossible to downplay the importance of Indian literature in preserving and promoting cultural identity and togetherness in such a large country as India.

As a result of fast industrialization and globalisation, many art forms have died out around the world. Indian folk writing sends a strong and clear message to those places. People don't just pass on culture or philosophical poems through folk literature and art. They also show strong self-reflection and deep insights they've gained through it. Traditions teach people how to live a simple life, think about others, and follow the right way. Folk traditions, once more, are more than just platforms for promoting morality that has no bearing on the real world of today. Even now, a number of folk plays, such as "Veethi Natakam" and "Chaakiyar Koothu," are employed as satirical plays and political and social commentary. Many folk songs found across the extensive canon of Indian literature share this characteristic.

It is also true that folk literatures, which are typically restricted to smaller spaces and only reach out to specific individuals and communities, have a greater mainstream audience

when they are documented and transmitted in printed form. Contrary to common belief, Indian literature from the mediaeval era into the twentieth century demonstrates the fact of oral traditions being preserved, even in cases where European and other civilizations had virtually lost their folk literature. A recent example of this tendency can be observed in the work of Sri Vijay Dan Detha, a Rajasthani folklorist.

In Karnataka such folk artists are found in the communities of *Nilagararu*, *Kamsaleyar*, *Choudkyaru*, *Goravar*, *Karapaladavru*, *Burrakathegararu*, *Dombidasavar*, *Heluvar*, *Jogigalu*, *Tamburiyar*. These are all the communities in Karnataka who perform folk art of their communities. Among these communities *Budagajangama* community which is a roving community tell the oral narrative stories by using the combination of prose and poetry style. This art form is known as *Burrakatha*, which is the most popular art form in Andhra Pradesh which is why we can find the footprints of this art form in Andhra Pradesh and the bordering area of Karnataka. The people of this community who migrated from Andhra Pradesh to Karnataka can be seen more in the bordering districts such as Gulbarga (Kalaburgi), Bidar, Yadgiri, Raichur and Bellary and in some cases we can see these people perform in some places in Karnataka. They narrate the *Burrakatha* in both Kannada and Telugu languages at the border areas of Karnataka, Telangana, and Andhra Pradesh. These artists never face the Telugu and Kannada language as their barrier for their performance, as the local language in Karnataka is Kannada these artists give their performance in Kannada and in the same way when they perform in Telugu states of Telangana and Andhra Pradesh, the performance is in Telugu language. By telling the narratives in both languages they got mastery over both languages in a full fledged way.

Burrakatha is an oral art form but it also consists of dance, music and acting through which they make their audience feel happy. The central theme of the narrative will be valour

and it will be revolving around it. There will be many other themes like love, motherhood, pathos, comedy, eroticism, deception, sorcery, brutal killings and many more things can be seen.

2.4 Language, Audience and Performative Space

Human being has created his surroundings by his creative and local system of knowledge, which he has learned from his ancestors, or by his observation skills. Whether he stayed in forest, village or urban localities, he has learned things from older generations in the same way these tribal communities have their own set of knowledge that is passed from one generation to the next generation; it may be the cultural system, ethnicity, rituals, traditions and beliefs. In the Indian cultural context, old customs and traditions are replaced by new customs and traditions. In the same way, the tribal society customs and traditions are also affected due to which they came out from their community (forest) towards the urban settlements. Where they found it difficult to survive they started to show their community performance art to the people for their livelihood and later on this art form became their full time profession.

Tribal people are very rich in their local set of knowledge and they have preserved it very well. *Budagajangama* community people earlier resided in Andhra Pradesh forests and their main occupation was hunting. In search of food and livelihood this community keeps moving from one place to another all the time, they don't have definite settlements. They came out of the forest for bread and butter so in this way the transition era in tribal communities can be seen. For earning money the women of this community used to narrate the stories of local deity from door to door for getting food or money and the male members of the community use to do street plays in this they started to join in the village fairs where they use to show their performances to the people of that village. The people of this community are the followers of *Shaivism*. In the beginning, they used to tell the stories based on *Shaiva* cult but later on when

started to spread out from Andhra Pradesh to Karnataka, Maharashtra etc they started to narrate the other cult stories as per the need of that locality.

In 12th century when these community people came in contact with social and religious reformers like Basawanna, Ambigara Chowdayya etc, they left certain rituals which they used to follow blindly earlier and became the followers of these people and started to spread the new philosophy which they have learned from their new masters and they propagated their ideology in Karnataka and Andhra Pradesh through *Burraakatha* art form. Due to this the art form reached common people as well. On one side they propagated the Veerashaiva religious philosophy and on the other *Burraakatha* art form.

When few community members of *Budagajangama* migrated to Karnataka in 12th century they settled in Karnataka due to the influence of Basavanna philosophy of equality which attracted them the most, and they started to rove in the same locality for a long period and later on they started to spread to villages among themselves as their work place and they made very strict rule i.e. a person who belongs to other village cannot do his/her performance in other village/work place which is not allotted to him/her. Therefore, the art form and the communities constitute their valuable assets that support the fulfilment of their daily necessities.

As the human race has reached the moon and moved towards development, one section of the community has been completely detained from mainstream society for many centuries. But the tribal community still preserved their set customs and primitive knowledge which can be seen as helpful in present days as well. Among such communities Budga Jangam is one among them. People of this community are known by different names like *Hagaluveshagaara*, *Janapadaru*, *Bahuroopi*, *Baalasantha*, *Kondamama*, *Burrakathegararu*, *Balasantha*, *Bairagijangama*. Earlier the community people who perform *Burraakathas* were known as

‘*Budigajangalu*’. The word ‘jangalu’ has a connotative meaning as ‘barbaric tribe’ so it was changed to ‘Jangama’, thereby Budigajangalu became *Budagajangama*. The Governments of Andhra Pradesh and Karnataka have given the status of Scheduled Caste and named them as *Budgajangama*. The term Budgajangama came from the instrument used by the female members of this community who narrate the stories with help of the musical instrument known as ‘Budige’. The word ‘*Budgajangama*’, the word used to describe the narration of ‘Burra stories’ (*Burrakatha* in Telugu and ‘*Burrakathegalu*’ in Kannada) is derived from the word ‘Burra’, which in turn is derived from ‘Buduga’, which means a musical instrument which is made of mud and used during their performance. This art form is also known by different name in different places of Karnataka: in Belagavi district this art form is known as ‘Hagaluveshagarara Kathegalu’ ‘Kurukuru Mama Kathegalu’ in district of Gulbarga and Yadgiri it is known as ‘Burrakathegalu’, ‘Kondamama Kathegalu’, In Hasan district it is known as “Babubuduru kathe galu”, “Parijangalu kathegalu”, “Shivaganjalu Kathegalu” etc.

The people of this community normally wear different types of dress like a cloth which is called ‘Panche’ which covers up to their knees from waist, and shirt which looks like ‘Kurta’ for their upper body and the old age people also wear a black colour coat on it. They also wear a Red or Yellow cloth turban on their head which is known as ‘Petha’ or ‘Mundasi’, and they also wear small earrings, *Rudrakshi* maala, and they have long hair. Women wear saree and ‘Kuppasa’, a blouse and they wear bangles on their hands, apply the *Kumkum* on their forehead in full moon shape, and *Mangalsutra*, etc. Normally they get clothes as a token of gift from people when they give their performance. They wear these clothes in different styles. The musical instruments of *Budagajangama* are ‘Budige’, ‘Tambura’, ‘Gaggari’ and nowadays they are also using ‘Harmonium’, ‘Tabla’, ‘Damuru’ or ‘Dammadi’, ‘Shanka’ etc. The musical instruments were made by them but now they purchase these musical instruments from others.

The main occupation of *Budgajangama* community is oral narrative performance, and they are preserving this art form of storytelling from one generation to next, these are mainly oral narratives. The narratives in these communities are many, even the community members don't know how many stories exist, but when they start singing they have no end to it. They have an abundant treasure of narratives. Single artists can perform thirty to forty narratives at a stretch, and they are well versed in acting, music, mimicry, and comedy. Before their performance these artists gather the complete information about the locality where they are invited to perform and they add all information into their stories, entwine the story into that particular locality, and make the audience feel that the story belongs to their life and culture.

These artists narrate the story according to the audience and locality and they mould the stories according to the mood of the audience. For example if the female members are more in number they give more detailed description about how a woman should be and other related qualities, and if there are male members they narrate more valour related incidents in detailed manner. Sometimes they will stretch certain incidents and in some cases they shorten the incidents. By such exemplary qualities of narrative methodology these people's narrative style is a rare kind to see in oral narrative folk culture or literature.

Normally the stories narrated by the *Budgajangama* folk artists will be based on the local life, lifestyle and its culture. These stories can be understood by common people and they are narrated in a very simple language so that everyone can understand them easily. There is a particular structure in their storytelling. For example, proper family background and linkage will be given so that the audience can follow the story easily, which makes their stories enjoyable to the audience. Valour and bravery will be given more importance and explained in a detailed manner, manifest with other themes like love, hatred, romance, kindness, sorrow etc and end the stories with a happy conclusion. While performing the story as a song, they never follow any set of rules of the poetical structures but they still maintain the melody of the poetry,

which is enjoyed by the audience. We can see the excellent command over the vocabulary and the language in the both languages while they describe some event in the stories like war situations, happy and sad moments, beauty of nature and women etc can be observed. They won't deviate from the main story and its theme. There will be more inclusion of cosmic and supernatural human beings in the stories and at the end of the stories, they will give a moral philosophy to the audience that the truth will always win and the victory of good over bad.

Burrakatha stories are meant for the entertainment of people. It helps for the betterment of the society because it spreads morals and values of society like brotherhood, love, compassion and social responsibility through its narrations. *Burrakatha* stories are mostly performed at nights. Before starting the performance of *Burrakatha* the performer starts beating 'dakkila' (a traditional drum which story tellers use) and plays 'tambura' (a string instrument) with vocal singers. Then they first offer prayers to local deities of that particular village where they are performing. And they thank the people of the village who all came to listen to their stories. Then they start performing in front of the audience. Before starting the performance they have light food because they have to perform for the whole night. Before starting the performance, the performers conduct puja to the local deity by breaking a coconut and offering betel leaves and nuts, flowers and lights the lamp.

If any villager asks to perform in their village, the villager has to give betel nuts and flowers as a token of booking. Then they will come and perform in their village, if they don't accept then they don't go and perform. They end their performance by taking their deity name first and local deity and the names of the village elders and end the performance. As the remuneration for the performance these artists get grains, clothes and money.



Fig. 2.3 *Dakkila*, a traditional drum used in *Burra-katha* Performance

Burra-katha is a most famous form of art form in erstwhile Andhra Pradesh region and *Burra-katha* performers played a very important role in the freedom struggle. They used to tell the illiterate about the wrong policies of British rule in the story form and gather more people for the freedom struggle. On coming to know this the Britishers passed an act called Dramatic Performances Act in 1876 by Viceroy Northbrook by which the performance of *Burra-katha* was banned and if performed by anyone then they will be punished by sending to jail. By this we can understand the importance of the role played by the *Burra-katha* during the independence movement in grouping the people against the Britishers. *Burra-katha* performers are totally dependent on the storytelling profession. They don't know other skills. They passed this art on to their next generations. The day to day livelihood is earned through their performances.

Locating the historical origins of the *Burra-katha* art form is a considerable challenge due to its predominantly oral nature. Oral narratives in folk traditions are passed from one generation to another generation; they carry forward the same as they have been taught by their predecessors. The new generations cannot add or delete the content from the story or change

the narrative style, tone of the narratives. Tribals and Nomadic oral narratives are not found in any kind of written form. So everyone cannot read and perform except those particular tribes. However, when examining the oral traditions of tribes and nomadic communities, it becomes challenging to locate written records due to the predominantly illiterate nature of these individuals and their intended audience. For this purpose the modern literature scholars called the Tribal and Nomadic folk oral literature as shadow literature, because these narratives are not in written form. In Tribal and Nomadic oral narratives, the performer sings, plays the music and narrates the story.

A single person does all the performances to enhance his art form and to keep his audience intact with his performance. As a consequence of this, numerous issues that are prevalent in European folk narratives are absent from *Burra-katha*. A variety of musical instruments are played and performed by a collective of individuals in European folk art forms. Whereas in *Burra-katha* a single person handles all the activities of the performance beginning with singing and playing instruments. Here the art form is taken up by a particular community i.e., *Budagajangama* community for their livelihood. And this community is dedicated to maintaining this oral art from its roots without changing its content and style. There are such communities across India to keep the oral narrative art form to sustain in present days where the modern art forms are dominating the stage.

2.5 *Burra-katha* Bilingual Narration as an Endangered Art

Burra-katha is a traditional tale and folk art form that originates from the Indian states of Andhra Pradesh, Telangana, and Karnataka. The performance is conducted in a single language in regions of Andhra Pradesh and Telangana. However, in particular bordering areas of Karnataka, this performance is performed in two languages, namely Kannada and Telugu. Shankamma is the only performer who has bilingual singing and narrating proficiency. The

decline of *Burrakatha* in bilingual storytelling is attributed to the lack of transmission of this knowledge among subsequent generations. As a result, the art form is currently facing the threat of extinction. While not often regarded as a critically endangered art form, this particular art form has faced challenges and witnessed a decline in its popularity in recent years due to its exclusive usage of the Telugu language for narration. There are multiple factors that contribute to the perceived state of endangerment of *Burrakatha* and its bilingual narration.

The phenomenon of cultural landscape modification is observed in nations undergoing processes of industrialization and urbanisation. As a result, traditional art forms like *Burrakatha* may have challenges when it comes to engaging younger generations. Younger people might be more likely to prefer modern forms of entertainment, which would lead to a decline in interest and involvement. The lack of patronage is a notable impediment to the progress and continuity of traditional creative forms. These art forms are significantly dependent on the financial and moral assistance offered by both the local community and governmental entities. The potential success of *Burrakatha* may be hindered by limited financial resources, inadequate infrastructure, and a lack of institutional recognition.

Burrakatha is a longstanding oral tradition that has been passed down through multiple generations. The declining enthusiasm observed among younger generations towards the pursuit of information and honing their skills in the traditional art form of *Burrakatha* implies a probable erosion of the associated cultural knowledge and expertise. The expanding number of contemporary media platforms, encompassing television, cinema, and the internet, has engendered heightened rivalry for conventional narrative forms and performing arts, such as *Burrakatha*, hence causing a dispersion of viewership. The phenomenon of globalisation has facilitated increased access to a wide range of global cultures and entertainment, perhaps leading to a decrease in the preservation and promotion of local and traditional creative expressions.

The role of language in *Burrakatha* holds significance, as linguistic transformations occur over time, leading to a potential decline in the employment of older dialects or regional languages associated with this artistic tradition. Traditional art forms, such as *Burrakatha*, sometimes heavily depend on oral transmission and possess a limited quantity of written documentation. The lack of detailed documentation is a fundamental challenge in the endeavours to preserve and transfer the knowledge associated with the art form. While *Burrakatha* is not presently categorised as severely endangered, it is crucial to underscore the importance of community efforts focused on preserving and promoting this unique narrative art form.

The preservation of cultural history is a significant endeavour, and one way to achieve this is through the revival of *Burrakatha* art. This traditional form of storytelling entertainment holds great importance in Telugu and Kannada culture, as it has been transmitted between centuries. Additionally, it can serve to preserve the narratives and folklore that constitute an essential component of culture. Entertainment *Burrakatha* is a versatile type of entertainment that appeals to individuals across many age groups. The act of reviving it can offer a distinct and novel source of amusement, serving as a respite from the repetitive nature of contemporary existence.

The art form of *Burrakatha* possesses the capacity to not alone offer amusement, but also effectively convey concepts and messages. The act of reviving it has the potential to spread knowledge regarding societal concerns and motivate individuals to engage in proactive measures. The revival of *Burrakatha* might potentially contribute to the empowerment of artists who have moved away from their traditional art forms and have found themselves in difficult economic circumstances, such as engaging in begging or working as day labourers.

Additionally, the provision of caste credentials would contribute to the advancement of the community, facilitating their socio-economic development.

2.6 Bilingual Narration as Translation

Translation theory has been included into the study of narratives, or narrative analysis, or narratology. The structure, components, and purposes of narratives in both the source and target languages are examined through narrative techniques. A seminal contribution in this field is the publication by Susan Bassnett and André Lefevere titled *Translation, History and Culture* (1990). This work delves into the significance of narratives in the realm of translation, as well as the influence of cultural narratives on the intricacies of the translation process.

The utilisation of storytelling or narrative approaches to communicate intricate theoretical concepts, ideas, or arguments is known as narrative translation within the realm of theoretical study. The process entails the presentation of abstract or academic material in a manner that is both more accessible and engaging, achieved through the incorporation of a narrative framework. This strategy has the potential to enhance the accessibility, comprehensibility, and memorability of theoretical work for a wider range of individuals. The utilisation of storytelling as a means of enhancing clarity: The realm of theoretical inquiry frequently encompasses abstract and intricate concepts that those lacking expertise may encounter difficulties in comprehending. Through the incorporation of these notions into a narrative framework, the author is able to furnish tangible illustrations and scenarios that facilitate the comprehension of the aforementioned ideas by readers or listeners. The use of narrative components, such as characters, plot, and setting, has the potential to foster audience engagement by eliciting emotional responses, hence enhancing the accessibility and relatability of the theoretical content. Reaching out to a wider audience or students who might find typical academic writing uninteresting or daunting can prove to be incredibly advantageous and

noteworthy. Demonstrating concepts of narratives possess the capacity to serve as potent exemplifications of theoretical concepts. By employing the narrative technique, authors have the ability to effectively demonstrate the practical application of theoretical concepts in real-life scenarios, enhancing the vividness and memorability of the content.

Contextualization the utilisation of a narrative framework can offer contextualization for theoretical endeavours, elucidating the significance of a certain notion or idea and its integration into wider conversations or debates. The process of contextualization has the potential to augment the comprehension of the reader. Analogies and metaphors are frequently employed in narratives as means of conveying meaning. Literary devices can be employed in theoretical discourse to establish connections between abstract ideas and common occurrences, facilitating comprehension.

Bilingual narration is an art form that entails more than just translating words from one language to another; it also entails capturing the story's complex emotional undertones, cultural background, and subtle essence and communicating these using two different languages. Every language has its own rhythm, idioms, and nuances that make communication more than just words. By deftly handling the complexities of both languages, a bilingual narrator creates a bridge between both linguistic realms and guarantees that the story maintains its authenticity, spirit, and intended impact. Narrating a mythological story or a historical event involves translating complex events and emotions into a compelling narrative that engages and resonates with the audience, who themselves are multilingual. Bilingual narration as translation involves the skill of interpreting and transforming content to resonate effectively across different languages while preserving the essence and core message of the original narrative. The current analysis underscores the impact that bilingualism has on the narratives, with particular emphasis on the function of stories, cultural narratives, and narrative approaches in both the process of narration and its subsequent reception by the target audience, thereby establishing bilingual narration as translation.

Chapter 3

Documenting and Translating Selected *Burrakatha* Narratives

3.1 Documenting selected *Burrakatha* Narratives

The first phase of the current study involved recording the actual bilingual performance of *Burrakatha* and transcribing it into Kannada. Seven narratives, namely Bhulaxmi Katha, Dharma Raja Katha, Manikyamma Katha, Naala Neela Raja, Balagiri Raja Katha, Aryavara Katha, and Kamboja Raja Katha were recorded. Out of these, three narratives were transcribed into Kannada. Since the performer is the only one who performs bilingual narrative in the *Burrakatha* art form at the time of this study, the narratives were captured on film in order to preserve her oral storytelling expertise. Three narratives were transcribed into Kannada in order to get it in a text form for the study.



Fig.3.1 Shankamma performing Bhulaxmi Katha

Bhulaxmi Katha revolves around a married couple who encounter some challenges related to infertility in their lives. The narrative flow of the text revolves around the central

characters, Navabhoja and Bhulaxmi, and explores their struggles and the manner in which society perceives and interacts with them.

The narrative Dharma Raja Katha commences by introducing Dharma Raja and his spouse, Bagiratidevi. The couple gets humiliated in a temple and they are not allowed to touch the idol due to their inability to have children. The central focus of the narrative is centred on this particular theme.



Fig. 3.2 Shankaramma performing Dharma Raja Katha

The legend Manikyamma Katha pertains to the Sharne Sri Matha Manikeshwari temple located at Yanagundi, Sedam taluka. There exists a widespread belief among individuals in the potency and kindness of the goddess. The narrative describes the goddess' kindness towards her devotees and how she provides for them during their difficult times in various ways.



Fig.3.3 Manikyamma Katha Stage performance

The story of the Naala Neela Raja, who were the children of the Malsena Raja. The plot revolves around the difficulties that two brothers are experiencing as a result of their inability to communicate effectively with one another, which ultimately leads to a confrontation between them. Even before that, the Malsena Raja had a hard time conceiving, let alone having a child who will rule the country after him.



Fig.3.4 Naala Neela Raja Katha performance

The tale Balagiri Raja Katha revolves around the monarch Yamanandagiri Raja and the kingdom under his rule. The king displays an empathetic mindset, providing various forms of help to his citizens without discrimination according to their caste or social standing. The plot centres on the king's primary problem, which was that he lacked a successor. The narrative begins in Yamanandagiri Patna, a mythical town.



Fig.3.5 Balagiri Raja Katha performance

Aryavara Katha revolves around three siblings, specifically Nagender Rao, Siddappa Rao, and Khande Rao. The two younger brothers engage in deceitful behaviour towards their elder brother in order to obtain control of his property, while also subjecting their nephews to various barbaric actions.



Fig. 3.6 Aryavara Katha performance

Kamboja Raja Katha commences with the initial dialogue depicting Shamraja, Pandevi, his wife, and their son, Kamboja Raja, governing the city of Shahapur Patna. Shamraja was endowed with a prosperous realm, a chaste spouse, a son, subjects of his realm, an abundance of indulgences, and an idyllic existence. Kamboja Raja was the spouse of seven attractive queens. He ruled over sixty communities, a territory bequeathed to him by an ancestor. In addition, he had performed numerous acts of charity for those in need. Still few people were dissatisfied with the king for not having a successor. The story revolves around the struggle of the king and his wife.



Fig. 3.7 Kamboja Raja Katha performance

There were some issues in documenting oral narratives, including memory and accuracy of the performer playing an important role in these narratives. It relies heavily on memory of the performer, which can be subjected to error. There may be modifications in different narrations of the same story that are performed at different places in front of different audiences. Oral narratives are bound to subjectivity and biases and will be impacted by the feelings, experiences, and prejudices of the narrator. This will have an impact on the accuracy of the transcription.

The act of transcribing and analysing oral narratives necessitates meticulous attention to cultural context, linguistic subtleties, and non-verbal cues. These factors cause difficulties while transcribing and result in misinterpreting the narrative. Ethical considerations are inherent in the process of documenting oral histories, encompassing matters of consent, ownership of the narrative, and the potential consequences for both the narrator and their

community. Thus, it is imperative to approach these sensitive problems with utmost care and tact.

The preservation and accessibility of oral tales, particularly in digital formats, pose certain technical issues that must be effectively handled in order to protect these valuable cultural treasures in the long run. The integration of oral storytelling with recorded history presents a noteworthy challenge that necessitates careful deliberation and collaborative efforts. It involves striking a balance between the values and traditions associated with oral narratives and the conventions of written historical records, as well as exploring methods to effectively include oral accounts into the broader historical discourse.

The process of recording spoken histories entails grappling with a multitude of intricacies pertaining to memory, subjectivity, interpretation, ethics, preservation, and integration with recorded historical accounts. The fair depiction of oral traditions and storytelling necessitates a comprehensive and interdisciplinary approach.

3.2 Translation of selected *Burra-katha* Narratives into English

From the seven recorded narratives, three transcribed narratives were translated into English so that a larger audience could read them and the scope of further research could be high. Translating the oral narratives into English was challenging. Since *Burra-katha* is an oral artform, many features of oral and folk narratives could not be translated and hence they have been left out both in the Kannada transcript and the English translation. The purpose of translating the narratives into English is for academic purposes as well as to make them available to a wider audience. A study was conducted to observe the changes that take place when the narrator shifts from one language to another.

Stories told through the ancient art form *Burraakatha* have been an essential element of Telugu and Kannada culture. Its rich fusion of mythology, history, and social criticism attracts audiences as storylines are performed through music and dance. The *Budagajangama* group has had great success with this art form. Since the reach of this artform is limited to certain regions, there is an increasing need to transcribe these oral narratives into English. The major goal to investigate the necessity and the importance of translating *Burraakatha* into English is to foster cross-cultural transaction, protect cultural heritage, and make it more widely available to readers around the world.

Deeper cross-linguistic and intercultural contact is made possible by translating *Burraakatha*, performed between Telugu and Kannada speaking groups into English. Expanding the reach of these stories can help people comprehend and value the subtle cultural references found in *Burraakatha*. Non-Telugu and Kannada speaking people can explore the depths of this art form and learn about its traditions, beliefs, and history through English translations.

English translations of *Burraakatha* are essential for preserving the cultural legacy of the community. Oral traditions frequently run the risk of disappearing in the fast-paced societal changes that characterise our increasingly interconnected world. The spirit of *Burraakatha* is preserved for upcoming generations by translating these stories. Translations into English acts as a link, enabling this art form to exist in other places.

The translation of *Burraakatha* in English provides access to a larger audience, allowing people to recognise the value, beauty and relevance. Since English is still used by people all over the world as a language for communication, translations offer a way to exchange cultures beyond national borders. *Burraakatha* gets recognition and adds to the range of artistic expression by reaching a larger audience.

The necessity for study and documentation is another reason for translating *Burrakatha* into English. Through the provision of these narratives in a language that is commonly understood, academics and researchers can explore the historical, social, and cultural dimensions that are deeply ingrained in *Burrakatha*. Translations into English illuminate the development and significance of this art form and aid in thorough study and scholarly investigation.

3.3 Aryavara Katha

The narrative opens in the mythical town known as Badegao, the place was ruled by king Bandebaje Rao, who had three sons, namely Nagendra Rao, Siddappa Rao, and Khande Rao. Nagendra Rao had three sons and two daughters, whereas the rest were not blessed with children. After the death of Bandebaje Rao the kingdom was distributed among the three brothers. The daughters of Nagendra Rao were the only girls in the family. Hence, Darukayamma, the wife of Nagendra Rao wanted to celebrate the marriage of her daughter Rukumbai in a grand way, and the two brothers of Nagendra Rao gave their consent for it. The marriage of Rukumbai was fixed with Buransab. The people from all the surrounding villages were invited to the grand marriage of Nagendra Rao's daughter. As part of the marriage customs, they gave a huge amount of gold, diamonds, silver, and pearls to Buransab, which was equivalent to the weight of twelve elephants. The marriage celebration lasted for four days. With regard to this marriage, Nagendra Rao's family faced huge expenses. The rest of the story revolves around the greed of the younger brothers and their wives, which makes the elder brother suffer a lot in his life, including the children.

3.3.1 Themes and Characters

Burrakatha narratives encompass a diverse range of themes, including mythological tales, societal concerns, historical occurrences, and individual journeys of life and

happenings. Depending on the *Burrakatha* story's theme, characters can change. The main themes of this narrative include human greed, betrayal of family (which focuses on the brothers and their dishonest tendencies that force them to betray their own brother), and the agony and suffering that is inflicted by the people on their own people. This way, the human character is determined in relation to the material world.

Major characters in the narrative are as follows:

Nagendra Rao, son of Bandebaje Rao

Darukayamma, wife of Nagendra Rao

Siddappa Rao, brother of Nagendra Rao

Khande Rao, brother of Nagendra Rao

Som Rao, son of Nagendra Rao and Darukayamma

Simoji Rao, son of Nagendra Rao and Darukayamma

Feroji Rao, son of Nagendra Rao and Darukayamma

Rukumbai, daughter of Nagendra Rao and Darukayamma

Sangshetty, a friend of Nagendra Rao

Anthubai, the wife of Som Rao

3.3.2 Translation of Aryavara Katha into English

The narrative unveils the story of king Bandebaje Rao who had three sons namely Nagendra Rao, Siddappa Rao and Khande Rao. Nagendra Rao had three sons and two daughters whereas the rest were not blessed with children. The wife of Nagendra Rao,

Darukayamma wanted to celebrate the marriage of her daughter Rukumbai in a grand way and requested for consent from the two brothers of Nagendra Rao as it involves a huge expense. The brothers agreed for the expense and they fixed the marriage of Rukumbai with Buransab. The people from all the surrounding villages were invited for the grand marriage of Nagendra Rao's daughter. As part of the marriage custom, they gave huge amounts of gold, diamonds, silver and pearls to Buransab, which was equivalent to the weight of twelve elephants. The marriage celebration lasted for four days. With regard to this marriage, Nagendra Rao's family faced huge expenses. The story revolves around the greed of the younger brothers and their wives, which makes the elder brother and his family suffer a lot in life.

Distribution of the property and Ill Fate of Nagendra Rao's Family

In regard to the huge dowry given by Nagendra Rao, his brother Khande Rao thought that if he wouldn't question his elder brother, then he would distribute the rest of the property in an unfair manner. So, he decided to ask for his share of the family property. Both brothers, Khande Rao and Siddappa Rao approached the elders of the village and conveyed to them that they wanted to divide the property into three equal shares. However, the elders of the village held the opinion that division of the property was not the custom of the community and if they do so, some bad omen would happen to the family. Failing to agree with the village heads and elders, they approached Nagendra Rao and asked him to divide the property. The elder brother said that whatever wealth he had belonged to them, and there was no need to divide the property. Then Khande Rao replied to his elder brother that he had spent a huge amount of wealth for his daughter's marriage which belonged to them too, and since he still had three more sons, who knew how much wealth he would spend on them and leave his brothers on the streets. They couldn't turn into beggars in regard to their prestige

and wealthy wedding ceremonies and hence they did not want to lose their property. Khande Rao and Siddappa Rao pulled out his elder brother and his family outside their house and took all the wealth from them and decided to leave for Dhadegaon. All the villagers witnessed the act of two brothers and cried in pain. They pleaded with Khande Rao not to do such an act to his elder brother as it would impact upon their parents as well. But Khande Rao and Siddappa Rao didn't care about it and divided the property in the elder brother's house in broad daylight. When both brothers reached Dhadegaon with all the wealth they grabbed from their elder brother, their wives made enquiries regarding where they went and what they did. They replied that they had been there to get their share of the family property.

After seeing their share of property, Rambai and Shyambai told them that both of them had forgotten an important treasure that belonged to them - the starch pot. They told their husbands that they would go and collect it. They soon approached Nagendra Rao and asked for the share of the property they had forgotten. Nagendra Rao was perplexed by hearing this and he replied that their husbands took away everything he had and he was left with nothing. He asked them to go and check inside or ask their sister Darukayamma. When they asked her to give the starch pot, she requested them to leave the pot at least. They turned a deaf ear to her request and went inside and took the starch from the pot, leaving it in a broken state. They soon returned from Kouleshakote to their place. Seeing this, both Darukayamma and Nagendra Rao cried in pain.

Six months after this incident, the younger daughter of Nagendra Rao came to Kouleshakote for the delivery. While delivering the baby the daughter cried and seeing the delivery pain of her daughter, Darukayamma died. The daughter also died during the delivery. Soon after, the elder brother sent news to the younger brothers regarding the death of his daughter and wife and asked them to attend their funeral. But the brothers replied that

they were so busy with their work that they couldn't attend. All three sons fell on the dead body of their mother and cried in extreme pain. Later, all the village women gathered and made all the necessary arrangements for the funeral of Darukayamma and her daughter. All villagers consoled the children too. Meanwhile, the king Nagendra Rao was completely depressed due to the death of his beloved wife and his daughter. All the village heads and elders consoled the king and said, "If you sit like this, then who will take care of your children and the kingdom? Come, get up and talk to your kids; and make them have food". Six painful months had passed. Unfortunately, the king once again got the shock of his parents' death. He sent the death news to his two brothers. However, their wives tried to forbid them from going there and attending the funeral as their father gave the major share to the elder brother. But the younger brother resisted this and felt strongly that they should attend the funeral of their parents. However, Siddappa Rao, Rambai and Shyambai disagreed with him. They sent a letter to the elder brother stating that they were busy with their work and asked him to perform the funeral rituals as he was the eldest son.

Death of Nagendra Rao and Siddappa Rao's Plans to Steal Property

Sangshetty, a friend of Nagendra Rao, asked him to get married again. But he disagreed with the idea as he believed that a step mother would not treat his children as her own. After a few days, Nagendra Rao also died, leaving the children in extreme grief and pain. Before his death, he had asked Sangshetty to look after his young children after his death. Sangshetty passed the death news of Nagendra Rao to his brothers and asked them to attend his funeral. As usual, both of them did not turn up for the funeral and Sangshetty took up the responsibility of the last rites of Nagendra Rao. After the death of Nagendra Rao, all three kids who were very young at that time, had a tough time at home. Channamma, the wife of Sangshetty, took care of the children and consoled them. She took them to her home

and fed them properly. She assured the children that she and her husband were always with them for support and they need not worry about anything.



Fig. 3.8 Shakamma indicating “young boys”, non-verbally

After a few days, Siddappa Rao fixed an eye on the properties of his dead brother and decided to grab the opportunity. He asked his younger brother Khande Rao to join him, but he disagreed with the idea. Later, Siddappa Rao alone went to Kouleshakote to visit Nagendra Rao’s children. The children asked who he was and why he entered their home. Siddappa Rao replied that he was their paternal uncle. Hearing this, the kids questioned him where he was when so many misfortunes and deaths happened in the family. He replied that he was busy with his work and could not attend the funeral. He came all the way to take them to Badegaon, where their aunt would look after them from then onwards. The kids replied that they were taken care of so far by Sangshetty and they couldn’t go with him without his permission. The kids informed Sangshetty regarding the arrival of their paternal uncle and his purpose. Sangshetty told them that he did not have any objection and they could do anything according to their wish. After listening to him, the kids decided to stay with

Sangshetty. They told Siddappa Rao that he did not offer a helping hand in their bad times and it was only Sangshetty who stood by them during the misery and hence they wanted to stay with him only. Siddappa Rao abused Sangshetty by telling that he had influenced all children against him and moreover he was enjoying his brother's property. Siddappa Rao kept on asserting that he had the right on his brother's property and kids. Sangshetty asked him to stop arguing and making senseless statements and told him if kids were ready to go with him, he could take them or else he should leave the place.

Siddappa Rao replied that he knew how to handle the matter well and left the place. Later in the evening, Sangshetty and his wife Channamma offered dinner to the kids and asked them to sleep in their room. However, the kids politely told them that they would sleep in their own room and went to bed. After some time, Siddappa Rao entered the house and saw the children sleeping. He made sure that nobody was around and made the kids unconscious. He tied them to a pole in the middle of the village and looted the remaining wealth of his brother and left. In the morning Sangshetty and his wife Channamma waited for the kids to have breakfast together. As they did not turn up, she asked Sangshetty to go and check if they were sleeping or playing. He listened to his wife and went to call them for breakfast. Later he found out that the children were tied to the pole in the middle of the village and realised that it was done by Siddappa Rao. He untied them and took them home. They also realised that he had taken away all the remaining property left at home.

Sangshetty's and Kurmoji's help

Sangshetty took the children to his home and provided them with all the necessities and proper care. Six months later, the income of Sangshetty began to decrease day by day and the family began to face a huge financial crisis. When he was thinking deeply about how to feed the children and his wife properly, the villagers suggested to him to go to a nearby

field and do harvest labour along with his wife. They told him that each of them would get 10 kgs of paddy as wages with which children could be fed properly. Sangshetty accepted the suggestion and decided to go for work. He asked his wife to stay at home in consideration of the safety of the children. However, the children assured him that they would stay safely at home. The routine of the work was so hectic that Sangshetty and Channamma had to work continuously in the field for three days and the children fixed their eyes towards the door, waiting for their arrival. On the fourth day, they returned from the field, prepared food at home and served the children to their satisfaction.

Meanwhile Channamma prepared rice bread for her and her husband. Seeing her pain in eating the dry rice bread, Sangshetty consoled her telling that they had to go through the toughest phase in their life. When the younger son of Nagendra Rao asked her why she was crying she replied that they had never eaten dry rice bread before. Hearing this, he told her that he would arrange vegetables for them. Next day, Simoji Rao went to the field which was earlier given to the Byada community by his grandfather. The field was protected on all sides by barbed wire so that no animals would enter and destroy the field. Simoji Rao took a few steps backwards and jumped over the fence. He started plucking the necessary fruits and vegetables from the field. The caretaker of the field saw this and rushed to beat the boy. But the boy resisted and warned him to be careful before beating him. He asked whose land it was and the caretaker replied it was his property. The boy again asked who had given him the land and he said it had been given to him by Bandedbaje Rao. Then, the kid informed him that he was the grandson of Bandedbaje Rao and he came there not for negotiations regarding the land, but for some vegetables and fruits. He was convinced by the kid's words and he himself plucked vegetables and fruits and offered them to him. Simoji Rao brought the vegetables and fruits home. Sangshetty and his wife were surprised to see them and asked if

he had stolen them from somewhere. Simoji Rao explained the situation which brought tears in Sangshetty and his wife's eyes.

The elder son of Nagendra Rao, Som Rao said to Sangshetty that he would also join them for work so that they could get more rice. But the other two younger brothers pleaded with him not to leave them alone at home. They reminded him regarding the bad luck that was constantly happening in the family and hugged him. As they were crying, he consoled them, telling them that he would take them to the field along with him. Initially, Som Rao didn't know how to cut paddy crops as he had never done it before. He sought guidance from Sangshetty and learnt the craft. While cutting the crops, Som Rao cut his finger and by seeing the blood he fainted. Seeing that, both younger brothers cried in pain. After witnessing the scene, the farmers asked them to relax under the shade of a tree till evening and they offered 5kg rice per head. The farmers kept the promise and the children went home along Sangshetty and Channamma to their house. At night, they cooked the rice and had it peacefully. After a few years, older Siddappa Rao enquired the villagers of Kouleshakote about his elder brother's kids. The villagers informed him that they were grown up and were doing fine. He felt that if they were left just like that, they would come and fight for the property that he had snatched from them. Hence he decided to bring them to Badegaon and kill them.

He once again visited the house and pleaded with the children to go along with him. But the children refused to go. He told them that his wife had not taken water or food those days and she would continue it till they were brought to their house. He also asked them to forgive the mistakes he had made earlier. He succeeded in convincing the children and Sangshetty and took them to his home. When he brought the kids to Badegaon, the wife of Siddappa Rao, Shyambai felt very delighted. She started to nurture them as her own children.

Seeing this, Siddappa Rao ordered her not to give them proper food and clothing; and made them suffer. Even though she nodded, she did not obey her husband's order. As a result, day by day the kids started to look healthier.



Fig. 3.9 Shakamma narrating Nagendra Rao's sons getting strong

Siddappa Rao was confused to see the sudden improvement in the health of the children without proper food and care. But Shyambai felt pity as the children had suffered a lot from the death loss of their parents and the inhuman acts by her husband. Hence she wanted to wipe out the sins through her care. She provided good food for the kids without the knowledge of Siddappa Rao. Meanwhile Siddappa Rao ordered his servant Kurmoji to check what they were eating and from where they were getting the food. Following the master's order, Kurmoji went to the field where the kids were working. Everytime Kurmoji failed to see what the kids were having; but Siddappa Rao strictly ordered him to find the truth. Finally, Kurmoji learnt that they were having sumptuous food everyday which was the reason why their health was improving steadily. Kurmoji reported every detail to his master Siddappa Rao and informed him that it was Shyambai who was providing them all the

necessities. Being angry, Siddappa Rao approached his wife Shyambai and warned her that she had to face terrible consequences if she had continued her act. Then onwards, he instructed Kurmoji to prepare food for the kids. He was asked to provide them only rice starch which was rotten and saltless. Kurmoji obeyed the order of his master and went to the field the next day. He gave the food to the kids and went back. Without knowing anything, the kids opened the basket to find out the foul smelling and unpleasant food. Thinking that Shyambai had prepared the food, they took out the food layer by layer and found out that the whole food was stale. The kids did not have food for several days and they all fell ill. Kurmoji informed his master.

However, Kurmoji felt pity on the kids' health and asked them to get ready by night so that he could drop them at their sister's place safely. Following his words, the kids got ready to leave Badegaon and escape from the clutches of their cruel uncle. Kurmoji left the children in the forest and showed them direction to their sister's house and left for Badegaon fast as his master would search for him. In the morning when Siddappa Rao enquired him regarding the kids, he replied that they would be sleeping; he would go and wake them up. He later reported to Siddappa Rao that the children were missing. Siddappa Rao became extremely angry and scolded him for his negligence. He ordered his soldiers to go and find the children. He sent his soldiers in all directions to find the escaped children, however, they could not find them.

Nagendra Rao's Sons Meet Their Sister

Meanwhile, in the forest the children had an encounter with a group of lambada tribes. The bandits questioned them rudely and they replied that they were the grandchildren of Bandebaje Rao. They referred to their father's name too. Hearing this, the bandits told them that earlier they used to work for Nagendra Rao and they settled in the forest after his death.

The lambada tribe asked regarding their current situation and the kids explained to them how their uncle snatched all their wealth and how badly he treated them. The lambda tribe's leaders Ramanayak and Bhimanayak; and his other three brothers asked the children to stay with them for a few days and the children agreed. The head also added that they would not eat what they had prepared, so they would provide them with groceries so that they could cook whatever they wanted. As the days passed, all three brothers were bored without any engagements. They asked the tribal heads where they were going every morning and they replied that they went hunting. The children expressed their wish to join them for hunting and they agreed. Next day, they asked the head of the *thanda* (a settlement of a tribal group known as lambada) to give them their horses and hunting dogs so that they could also go hunting. But Bhimanayak said that they were too young to hunt on their own. He assured them that they would be getting food regularly and asked them not to risk their lives. But the three children insisted and convinced him finally. Bhimanayak gave them his dogs and horses for hunting and asked them to be careful.

After dwelling in the forest for a few days, they did not get any bait to hunt. They eventually got lost in the forest and forgot the way back to *thanda*. Accidentally, they reached their sister's hometown known as Ilevantha paalya. After reaching the town, they sat near the well which was situated in the middle of town. Seeing three strange children, people enquired their whereabouts. Som Rao replied that they were the children of Nagendra Rao, who was the son of Bandebaje Rao. The children asked the farmers to show them the way to Ilevantha paalya. The farmers informed them that they had already reached Ilevantha paalya town and who they wanted to meet.

After knowing from villagers that they have already reached Illevantha paalya, the children told the farmers they wanted to meet their elder sister's husband Buranasab. The

people said to them that the palace was near and their sister gave birth to a baby girl nine days ago. But the children asked them to inform their sister that her three brothers had come to her city and they were waiting near the well. The farmers informed Rukumbai regarding the arrival of her brothers and their sad plight. Hearing this, Rukumbai took the newborn baby, Anthubai and left the palace immediately to meet her brothers without thinking about her health. When she met her brothers and listened to the unfortunate events that had happened in the family, she hugged her brothers in pain. The brothers explained to her how they were cheated by their uncle Siddappa Rao who took away all their wealth. Rukumbai invited them to her palace, but her brothers were hesitant. They told her that only if her husband Buransab invited them, they would come.

Rukumbai ordered the farmers to call Buransab at once from his court. After getting the message, Buransab left the palace immediately and reached near the well. He asked her why she had left the palace in such a weak health condition with the baby. The queen replied that she wanted to meet her brothers desperately as they had no one else to depend upon. She told him that she wouldn't let them live like orphans anymore and it was her responsibility to take care of them from then onwards. She told him that they were not ready to come to the palace unless he invited them personally. Buransab was surprised to see the children in such a weak health condition. When he enquired about their health, Som Rao narrated the unfortunate events that had happened in their family and how their uncle mistreated them. Buransab asked them why none of them informed them about their plight and invited them to his palace.

Rukumbai took her brothers to the palace and made all the necessary arrangements for them. They got fresh and had a sumptuous lunch at the palace and took rest. Buransab asked the servants to tie the horses and dogs brought by the children in the stable. A few months

passed and Rukumbai started to train her brothers in administrative politics and warfare in order to prepare them to become future kings. They obediently learnt the skills of warfare politics and administration which were taught to them.

Meanwhile Siddappa Rao enquired about the children to his loyal servant Begari Yellori. From him Siddappa Rao learnt that the children had gone to their sister's place at Ilevantha paalya. In order to confirm the news, he wrote a letter to Rukumbai telling that he found out that the children were staying with her. He asked her to send them to him so that he could give them proper training in administration and warfare to make them future kings of the dynasty. He also added that he would find suitable brides for them too. However, she replied to him that the children were not staying with her and she did not know anything about them. Siddappa Rao was irritated by her reply and wrote to her that he had confirmed the information that the children were staying with her and asked her to send them back. She ignored the letter and he sent her more letters.

Rukumbai's Revenge on her uncle Siddappa Rao and Som Rao's Marriage

In his last letter, he mentioned that if she had sent her brothers to him, he would reward her with anything she demanded. Rukumbai replied to him that if he was ready to give her gold that weighed the weight of twelve elephants, then she would send them. Siddappa Rao agreed to her demand and sent her the gold as per her demand. However, after receiving the gold, Rukumbai wrote to him that she needed twenty-four bullock carts full of gold in order to send her brothers. Siddappa Rao agreed to her second demand and sent her the gold. Rukumbai was so clever that she made more and more demands and started to acquire his wealth gradually. In six months, she acquired all the wealth, which Siddappa Rao had taken away from them. Siddappa Rao understood her intention and wrote to Rukumbai and

Buransab that if they were born in a royal family, they should act in a dignified manner and send the children to him. Otherwise, they should be ready to face the consequences.

Without knowing the intention of his wife and her previous acts, Buransab read the letter sent by Siddappa Rao. After reading the letter he got infuriated and immediately went to talk to his wife. He asked her to send the children to their uncle immediately. She felt that if the letter had been received in her hands, she would have torn it after reading. However, she asked him to have a second thought before he acted. She told him that they were almost like orphans and there was no one to look after them if they left the place. She suggested to him that they could think of marrying off their daughter to Som Rao so that everyone could lead a peaceful life in the palace together. She also added that her brother was good at administration and warfare and that he was a suitable match for their daughter in every way. Buransab listened to his wife's words and felt that her decision was right.

Buransab decided to make all arrangements for the marriage and sent marriage invitations to all the nearby villages. The grand wedding ceremony lasted for three days and all the rituals were over on the sixteenth day. The whole kingdom gathered to see Anthubai and Som Rao and there was a grand procession to see them off to Kouleshakote. Since Rukumbai received a huge dowry from her father, she also gave the couple some valuable gifts to start a good life in their kingdom. Som Rao thanked Buransab for all the favours he had done for them. He was deeply indebted to him as he stood by him when he passed through thick and thin. With his two brothers and wife, Som Rao left the kingdom and headed towards Kouleshakote. At that point of time, Thanda Nayaks reached their kingdom and asked for the horses and dogs which the children had taken earlier for hunting. But the younger brother Simoji Rao refused to give the horses and dogs back to the Thanda Nayaks and requested his sister to allow him to take those animals with him. Rukumabai asked the

Thanda Nayaks the cost of the horses and dogs brought by her brothers to the palace. They replied that they were so unique that the horses and dogs cost seventy lakhs and seven lakhs respectively. They added that they were not ordinary animals; they were the animals that got rigorous training in hunting. Rukumbai agreed to the price and happily sent her brothers and daughter along with the animals; and blessed them.

Som Rao, his wife Anthubai and his two brothers started their journey; and walked for 360 miles in the forest. Hearing the noise of dogs and horses in the forest, the shepherds in the surrounding settlement thought that dacoits had come to loot them. They ran and hid in safer places to escape from the dacoits. However, the old woman Gollara Nagamma stayed back in her hut. When Som Rao and others entered their settlement, she asked them who they were and what had they come for.

Gollara Nagamma used to sell milk, curd and clarified butter to Nagendra Rao earlier and in return he used to give her pots filled with gold, silver and diamond. She was very affectionate with him as well. She collected a lot of wealth from Nagendra Rao by delivering him milk products.

When everyone left the settlement, the old Nagamma deliberately stayed back to see the strangers who had invaded their settlement. As she stopped them and questioned the younger brother, Som Rao asked her how she dared to stop them as others ran from the place. The elder brother calmed down his brother and told Nagamma that they were the grandsons of Bandebaje Rao. The middle brother Feroji Rao informed Nagamma that their sister-in-law was pregnant and asked her whether she could accommodate them in her hut till her delivery. She agreed to their request and told them that she knew their grandfather and she was so affectionate with their father. The brothers looked surprised and they decided to stay there for a few days.

Construction of New City Tilcherajya and Birth of Tulle Rao

The three brothers assured Nagamma that they would move from the house as soon as Anthubai gave birth to a baby. Nagamma told them that there was no need to leave the place as they could build a palace in front of her hut and live there peacefully. But the brothers explained to her their financial condition and told her that they were short of money. Hearing this, Nagamma told them that she would support them financially as she had saved and hidden ninety lakh gold coins under the threshold. When the brothers were doubtful whether the money was enough to build the palace, she pointed towards the bullock carts and told them that she had hidden fifty lakh gold coins under them as well.

All the three brothers gathered and discussed whether the money would be enough to build the palace. Suddenly, the younger brother Simoji Rao said to his elder brothers that without asking the old woman, she showed them enough wealth. So he hoped that she might have saved more somewhere else. Simoji Rao entered the hut and saw the old lady sleeping on the bed. He walked softly and went near the hearth to heat some oil in the pan. After heating the oil, he started to drop it drop by drop on her body in order to torture her physically and tell the truth. In pain, the old lady shouted and asked him what he had wanted. He asked her where she had hidden the rest of the wealth. She told him that she had already given them all her wealth and she did not have anything more to give. Simoji Rao tortured her body once again and in pain, she revealed the places in which she had hidden the rest of her wealth. He dug the places mentioned by her and found out the hidden wealth. He told her that it was their property that she had stolen from their father and they had complete right over it.

Namma showed them the location to build the palace and the brothers agreed to build the palace at the auspicious spot. Before building the palace they fortified the place and built a colony for people of all sections. After completion of the construction works, the

eldest brother passed notices to all nearby villagers to come and stay at his place. He offered them land and houses and in return they had to work in his fields and stay happily in his kingdom. After reading the notice, the homeless people rushed to his kingdom and stayed near his fort.

Meanwhile, he constructed a golden palace for his wife and brothers as well. After a while, Anthubai gave birth to a baby boy and the three brothers were extremely happy. They asked Nagamma to name the baby. Nagamma suggested to them to bring five Joshi brahmins to make the horoscope of the child and name the child as well as the newly built city. Som Rao went in search of them and brought them. The five Brahmins told them that since they had built the palace on black soil, the kingdom should be named as Tilcherajya and the child as *Tulle Rao*. With the newborn baby Anthubai and three brothers, along with Nagamma entered the new palace. Nagamma died in a few days due to ill health and the three brothers performed all rituals and made a tomb in her memory.

After building the palace, Som Rao fell in love with another woman Yellubai and, as a token of love, he offered her a house and they stayed together. Meanwhile, Anthubai waited for her husband in the palace with the small baby in vain. Her heart was broken and deeply hurt as he did not come to the palace to see her and the baby. Seeing the plight of Anthubai, the two brothers decided to bring their elder brother back to the palace from the clutches of Yellubai. After the successful attempt in bringing back the elder brother to the palace, they started to lead a normal and happy life again.

Som Rao's Death

On the other side, Siddappa Rao got the news of the kingdom Tilcherajya built by Som Rao and started to feel insecure about his life. He feared that Som Rao and his brothers' would come and take all his wealth; and destroy his family. Hence, he made plans to kill

them. He hired some dacoits to kill them, but the dacoits refused to kill them as the brothers were extremely good at warfare. Siddappa Rao threatened them by saying that if they did not obey his orders, he would behead all of them. The dacoits got scared and they agreed to kill them. He also offered them a huge reward if they fulfilled his wish. The dacoits made all the preparations to enter the fort and execute their plans.

The dacoits and a sorcerer roamed around the fort to enter the city, but they could not find a way as the only gate they could find was under constant surveillance. The dacoits discussed that if the king saw them, they would be killed in no time so they should be careful. They hid in the garbage box and managed to enter the kingdom successfully. Waiting for the right opportunity to kill the king, they stayed in the garage for a long time. As all the ration that they brought was about to get over, they asked the sorcerer Mahadev to apply his sorcery in order to bring the king out of the palace. He started chanting hymns and threw lemon towards the place of Som Rao as part of the ritual. However, it did not work and the dacoits were scared whether they would get killed by Siddappa Rao. They asked Mahadev to make an attempt once again. Sorcerer Mahadev made preparations to make one more attempt to bring the king out of the palace and he assured the dacoits that they could kill him within two days.

Meanwhile Som Rao was playing cards with Yellubai. He lost in all the games with her. Noticing this, Yellubai felt that something was bothering Som Rao. She asked him what had happened as it was unusual for him to lose the game. He replied that he did not know the reason. She sensed a bad omen and she asked him not to go out that day. However, Som Rao told her that nothing could destroy him and ignored it.

Mahadev's black magic started working and he slowly took control over the mind of Som Rao. Som Rao asked Yellubai to take care of his family after his death and stay calm in

the house as he was about to leave the house. When she enquired where he was going, he told her that he was going to meet Anthubai and his brothers. In the middle of his journey, he met his two younger brothers Feroji Rao and Simoji Rao. They asked him where he was going and he replied that after his death they should look after their sister-in-law well. He also asked them to take care of each other too. The brothers cried in pain and asked him to stop talking about his death. They added that they would be orphans without him. Som Rao told them that he was going to the palace to meet Anthubai and asked them not to scold Yellubai too.

He reached the palace and called for Anthubai. She was surprised to see him late at night and told him that he could have stayed with Yellubai. Som Rao asked her to bring his son Tulle Rao. After taking him in hands, he told him that he was like a tiger and would rule his kingdom better than him. Anthubai doubted whether he had quarrelled with his brothers or Yellubai as he had not behaved in such a manner before. He said that he wanted to go to the restroom for a while and left the room. She felt that something was going wrong and followed him with the baby. He said to her that he had killed hundreds of people in war and nothing could destroy him. Seeing that she was following him with the baby, he asked her to go back to the room and assured that he was all right.

Meanwhile, all the five dacoits talked to each other that this was the right time to kill Som Rao and they would not get such an opportunity again. They got ready to execute their plan. When Som Rao opened the door, all the five dacoits attacked him together. Som Rao searched for his pocket knife that he used to carry every time with him. He realised that he had left it at Yellubai's home and regretted it. However, he beat everyone with all his might. The dacoits sought the help of Mahadeva to weaken him with the help of sorcery. He made him fall on the ground with the help of his black magic. The dacoits sat on Som Rao and

started taking revenge. Since he was beating everyone mercilessly, they broke his leg first and told him that they were going to kill him. Som Rao asked them who was behind them and they told Siddappa Rao's name. Hearing this, Som Rao offered them double the amount offered by Siddappa Rao. He pleaded with them to spare his life as he had a wife and child.

The dacoits thought for a while. Four dacoits agreed to spare the life of Som Rao, but the remaining dacoit could not agree with them as Som Rao beat him up badly. He asked them how they could leave him alive after being beaten up terribly and he also reminded them of their promise. Soon the other dacoits agreed to it and decided to kill him. They beheaded him and took his head as proof to show Siddappa Rao. They laugh at his head, as they felt victorious after killing the great king. They hoped that Siddappa Rao would reward them with lots of gold and they could enjoy the rest of their lives lavishly. They left the palace immediately.

After the death of Som Rao, his two brothers felt an intuition that something had happened to their brother. They rushed to Yallubai's house and asked about their brother. She replied that he had gone to meet Anthubai at his palace. The brothers rushed to the palace and knocked on the door to call Anthubai. Anthubai came out and opened the door. They enquired about their brother and seeing the tension on their faces, she asked them what the matter was. The brothers replied that they felt something bad was going to happen to their brother and that was why they reached there in a hurry. Anthubai told them that she also felt the same intuition. She told them that he had gone to the restroom a long time ago and he had not come back yet. All of them soon rushed towards the restroom and the brothers found their brother sitting there. Anthubai was worried that he was angry with her. They moved towards him and tried to get him up. Suddenly, the tumbler kept in place of his head fell and they were shocked to see his body without a head. After seeing his beheaded body, they cried

in pain. The brothers checked the pocketknife, which he used to carry all the time with him. They did not find it anywhere. They cursed Yellubai for taking away the knife from him. They felt that he would have defended himself from the bandits if he had carried the knife with him. Anthubai told the brothers that the people who had killed her husband had taken away his head too, hence it was the responsibility of the brothers to find them, take revenge and bring back his head so that his last rites could be done in a proper manner. The brothers asked her how they could find out who had killed their brother and in which direction they went. Anthubai replied that it was their duty to find them at any cost. Hence, they left the kingdom with five hunter dogs in search of the people who had killed their brother.

After walking for a long time, they reached the forest. Meanwhile, the dacoits who attacked Som Rao took shelter in the forest with his head. In fact, one of the dacoits was so deeply injured that they could not continue their journey. They thought that since the family would be in deep mourning over the death of the king, no one would follow them. Moreover, they had travelled too far from the kingdom. They became carefree for some time, placed Som Rao's head over a dummy body and began to enjoy themselves by drinking palm wine.

Suddenly, they heard the noises of hunter dogs and horses. Then, they felt that they might have mistaken the noise of a fox for dogs and they resumed their enjoyment. One of the dacoits realised that Som Rao's brothers were around and they had taken hunting dogs and horses with them to chase them. He warned them that the dogs would kill them brutally and asked everyone to hide somewhere in order to save their lives. After saying this, he ran towards the cave. The other three ran and hid behind the bushes and the remaining one hid near the pond. The dogs started to search for the dacoits with their sense of smell and finally reached the place where they took shelter. The dogs found the dacoit who was hiding near the pond, attacked him and dragged him towards Feroji Rao and Simoji Rao. The dogs killed

him brutally in front of the brothers in the similar manner in which their brother was killed. Afterwards, the dogs went in search of other dacoits and killed them one by one. The farmers from nearby fields witnessed the incident and felt that the brothers did the right thing as such a kind hearted king was killed brutally by the dacoits.

The brothers took their brother's head and headed towards the palace. They informed their sister-in-law that they had brought her husband's head. Anthubai took the head from the brothers and stitched it to his body. They performed the funeral rites of Som Rao properly. They built a tomb in memory of their elder brother and came back to the palace in deep sorrow. They asked their sister-in-law to remove the bangles and *mangalsutra* as their brother Som Rao was no longer alive. Anthabai replied that she would not remove them until she took revenge on the mastermind who planned her husband's murder. Moreover, the ornaments carried her husband's memory. She added that they could not stay peacefully in the palace until they took revenge on Siddappa Rao and she planned to kill him. She wrote a letter to Sangshetty, asking him to come to Tilcherajya. After reading the letter, Sangshetty left for Tilcherajya immediately. When he went to the palace he asked her where the brothers were as he did not see them for a long time. She informed him regarding the death of Som Rao and told him that only two brothers were left. Sangshetty was shocked to learn this and he abused Siddappa Rao for cowardly acts.

Anthubai's Revenge

Anthubai said that Sangshetty was like a father-in-law to her and everyone had deep respect for him. Sangshetty assured that he would extend all the help to them and it was his duty to stand by them during their misery. Anthubai said that she wanted to take revenge on her husband's death by killing Siddappa Rao. She told him that he had to go and work under Siddappa Rao and make his kingdom weak from inside. At the right time, he had to inform

them so that they would come and attack him. Sangshetty agreed to offer all the help to implement the plan of Anthubai.

As per the plan, Sangshetty went to Dhadegaon to meet Siddappa Rao and explained to him about his pathetic conditions at home and how his elder brother's children had cheated his family. He requested him to give him a job and shelter in his kingdom. Siddappa Rao agreed to provide him the facilities and asked him to freshen up. Sangshetty started working for Siddappa Rao. He assigned Sangshetty the duty to look after all financial matters of his kingdom, as he was good at handling accounts and other affairs.

Slowly Sangshetty started to give away all the treasures of Siddappa Rao to the poor people of Dhadegaon without his knowledge. While Siddappa Rao sat carefree, Sangshetty distributed all his wealth to the people in a few months. One day, Siddappa Rao asked Sangshetty if all his treasure was safe and he replied to him that he had filled up the treasure room with firewood so that no one would get the idea about the treasure hidden behind it.

Sangshetty suggested to Siddappa Rao that they should go to Ramlingthreeta, a holy place where all seven seas merge. If they went there, they would get the blessings of Lord Shiva and he would become the richest and strongest king in the country. Initially, Siddappa Rao did not agree to his suggestion. However, Sangshetty convinced him later and he decided to go to Ramlingthreeta. All the villagers and seven thousand troops got ready to visit the holy place. Siddappa Rao was accompanied by his wife Shyambai, his younger brother Khande Rao and his wife Rambai for the pilgrimage towards Ramlingthreeta.

Sangshetty informed Anthubai about the departure of Siddappa Rao and his brother Khande Rao and asked them to prepare their army for the battle. Anthubai approached Feroji Rao and Simoji Rao and told them it was the right time to take revenge. The brothers were

also waiting for the right opportunity and they got ready to fight to avenge their brother's death.

Siddappa Rao started from Dhadegaon while Anthubai and her army started to move towards Siddappa Rao from Tilcherajya. Siddappa Rao was completely unaware of the sudden attack on them by Anthubai's army. Seeing the army rushing towards them he ordered his army to turn back as he knew that he would be brutally killed by the attacking army.

While the army turned back as per the instruction of Siddappa Rao, he was sitting on an elephant and was unable to escape easily. Anthubai, who was riding the horse, chased him. She stopped him and he saw the fire in her eyes out of revenge. Seeing it, he started to shiver in front of her. She held his hair and pulled him down from the elephant. She made him kneel down and asked him regarding the mistake made by her husband. He had not harmed him in any manner and why had he sent the dacoits to kill him. She added that they were leading a peaceful life and why he was doing injustice to the family constantly.

Even though he took away all the wealth from them, they did not follow him to take revenge. She also asked for whom he was gathering all the wealth as he was not blessed with a child. She asked how he could do such things to the children who belonged to the same blood line. Siddappa Rao felt deep regret and he asked her in a trembling voice to spare his life. He admitted that he had committed a mistake and begged for her mercy. In anger, she raised the sword in order to cut his head. But she was stopped by her son who told her that she shouldn't kill such a bastard, he would behead the person who had killed his father and waited for her permission. She gave him the permission to kill him and Tulle Rao killed Siddappa Rao brutally. Anthubai also ordered to kill Khande Rao and throw the wives of Siddappa Rao and Khande Rao into the sea. On the head of dead Siddappa Rao, Anthubai

kept all her ornaments and said to Feroji Rao and Simoji Rao that her revenge was over and she decided to surrender herself to the Lord.

Surrender of Anthubai Before Lord Shiva

They returned to their palace. Anthubai arranged the marriage for Feroji Rao and Simoji Rao and ordered them to look after her son Tulle Rao as their own. She added that they should not discriminate against him at any cost. Thereafter, there were no more wars and fights and she asked everyone to stay happily in the kingdom. She prepared herself to surrender before the Lord and jumped into the fire. Next day, the family collected the bones and built a tomb next to Som Rao in memory of her. They all lived happily ever after.

3.4 Balagiri Raja Katha

The kingdom of Yamanandagiri Patna and its ruler, Yamanandagiri Raja, are the subjects of this narrative. The monarch was a kind man who gave his subjects all kinds of assistance without treating them differently based on their caste or social standing. However, the main problem facing the monarch was that he had no heir; this is the central theme of the tale. The stories start in the fabled town of Yamanandagiri Patna.

3.4.1 Themes and Characters

Greed and deceit form the major themes of Balagiri Raja Katha. The narrative starts with the innocent wish of the king and queen for progeny. As the narrative progresses, the selfishness of Mahibhuta Raja, the persistence of Balagiri Raja, and the deceitful nature of Pollawwa are portrayed in detail. The narrative ends with eventual justice done to Balagiri Raja and Padmarani.

Major characters in the narrative are as follows:

Yamanandagiri Raja, the king of Yamanandagiri Patna.

Krishna Neelaveeni, the wife of Yamanandagiri Raja.

Balagiri Raja, the son of king Yamanandagiri Raja and queen Krishna Neelaveni.

Mahibhuta Raja, the king of Balatijalu.

Padmarani, the daughter of Mahibhuta Raja and wife of Balagiri Raja.

Pollawwa, the deceitful woman who disguises as Padmarani.

3.4.2 Translation of Balagiri Raja Katha into English

The narrative opens with the description of Yamanandagiri Raja, who was the ruler of a kingdom called Yamanandagiri Patna. His kingdom was known for prosperity and wealth, and he was very kind to his people. He was married to Krishna Neelaveni, and the couple was leading a peaceful and happy life. However, they were not blessed with a child, and the king and queen were deeply upset about it. One day, the citizens of the kingdom asked the king who would be the next to rule their kingdom. They told him that they wanted a ruler who was kind and generous, like him. When the king heard this from his people, he realised that he had to do something to improve the situation. When he discussed the issue with the queen, Krishna Neelaveni, she suggested he go outside the kingdom and visit the sages and saints who could bless them with a child. So Yamanandagiri Raja decided to go out of his kingdom in search of a boon from the sages. He took a bath, ate some delectable food that the queen had made, and then left the kingdom. Everyone in his kingdom conveyed their wishes for the success of his mission.



Fig. 3.10 Shankaramma narrating Yamanandagiri Raja's greatness

The King and the Queen's Journeys

The king set out on his journey and finally reached a thick forest, where he looked for monasteries where saints and sages dwelled. Unfortunately, he could not find any such hermitage. Further, he resumed his journey for another three hundred and sixty miles. On the way, he gave water to plants and food to animals, and he took a rest. However, he still did not find anyone worth blessing with a child. He was totally disappointed and planned to return to his kingdom. When he reached his kingdom, everyone made inquiries regarding the blessing. Soon, the message was to be conveyed to Queen Neelaveni. The king Yamanandagiri Raja headed towards the palace to see his beloved wife Krishna Neelaveni and deliver the sad news of his unsuccessful attempt to get the blessings of saints and sages to have a successor for the throne. After entering the palace, Queen Krishna Neelaveni did

not inquire about the king's journey; instead, she asked him to get fresh and wear ornaments. Hoping that the king would bring good news to her, she seemed very joyful. The king explained the situation to her in detail and asked her to forgive him as he failed to fulfil her wish. He said, "I could not fulfil the dream of my citizens and yours of getting an heir for this Yamanandagiri Patna kingdom. I think I am very unlucky, which is why God has cursed us so that we could never have children in this life. Hence, we can forget the matter here". However, the queen requested that the king give her a chance to pursue their dream. She was not ready to give up hope completely. The king agreed with the queen and let her go.

The queen took a bath in cold water, ate food prepared by her mates, left all her ornaments in her palace, and instructed her mates to look after her husband until she returned. Queen Krishna Neelaveni started her journey, and everyone wished her a successful journey. She entered the huge forest, where she fed the animals and birds. She also fed the ants sugar. She went in search of a hermitage or monastery in vain. The days passed, and she failed to find even a single hermitage inside the forest. Without losing her spirit, she continued her mission. Finally, she saw a huge mountain and thought of climbing it in the hope of finding a sage. She reached the top and found a temple in a ruined state. She rushed to the temple to find someone who could give her the blessing. Lots of grass and dry leaves were scattered inside the temple, and the deity of the temple was Lord Shiva. The queen Krishna Neelaveni decided to clean the temple and started to worship Lord Shiva. But Lord Shiva did not bless her with a child. After a few days, she decided to do a rigorous meditation to please Lord Shiva. As part of it, she climbed a pillar (*Garuda Sthambha*), which was in front of the temple. She started meditating by turning her body upside down in *Shirshaasan* from the top of the pillar. After a few hours, the blood from her toe started to flow down to her head and come out of her mouth.

While the queen was doing this rigorous meditation, Parvati, the wife of Lord Shiva, was watching this from Kailasa (Lord Shiva's abode) and asked Lord Shiva why she was doing such a rigorous meditation to please you. Lord Shiva replies to her that she was from a wealthy and prosperous kingdom; however, she was not fortunate to carry a child in her womb. He added that she was doing such deadly *tapasya* in hope of getting blessed with a child. Hearing this, Parvati requested that Lord Shiva go and bless her with a baby boy. She could not bear the painful sight, and she knew the joy of having children. Lord Shiva agreed to the request of his wife Parvati and came down from the Kailasa to earth, disguised as an old sage. When the old sage entered the temple complex, he asked for alms from the queen Krishna Neelaveni. The Queen looked down from *Garuda Sthupa* and replied that she could not give it at that point in time. She added that if he could climb the seven-story grand pillar, then she could give him a gold chain, which was tied to her neck.

But the sage replied that he couldn't climb the pillar because he was old. The queen replied that it was impossible to come down as she was doing a meditation to get children. The sage replied that he was ready to fulfil whatever wishes she had if she came down from the pillar. The queen, Krishna Neelaveni, agreed to come down the pillar and asked the old sage to fulfil her wish. Suddenly, the sage took a flower from his head and gave it to the queen. He told her that if she had taken the flower with her to the palace, she would be blessed with a baby. In excitement, the queen asked him whether it was a baby boy or girl, and he replied that it was a baby boy. However, he added that the boy would stay with them only for twelve years, and then he would leave the kingdom in search of a girl. The queen felt sad and asked the sage why such misfortune was awaiting her. All those years, she was craving strongly for a child, and if such an unfortunate thing had happened in her life, it was unfair. The sage replied that it was for the betterment of her and her kingdom, and there was

no need to get upset. The old sage suggested the name for the baby boy as Balagiri Raja, and the queen accepted it.

When the queen Krishna Neelaveni returned to the kingdom with the flower and blessings she got from the sage, it started to rain heavily. The wind also blew strongly. The King was surprised and asked the ministers whether any enemies had attacked their kingdom. They replied that it was a gesture of the rain God to welcome his beloved wife Krishna Neelaveni. By hearing this the king Yamanandagiri Raja came out of his royal court with his courtiers and ministers to welcome the queen of the kingdom, for her success of getting the boon from Lord Shiva, who disguised himself as sage and gave her the boon. The queen entered the palace with a heart filled with joy and informed the king that they were blessed with a baby boy soon. She told him that they would have a successor soon and the king felt extremely happy and proud of his wife.

Balagiri Raja's Childhood and Education

The queen kept the flower given to her by the sage in a golden bowl. After that, she went to take a bath and have some food; and consumed that flower as well. The flower, which she got, was not an ordinary flower; it was a heavenly flower that had magical powers by which children were born within nine hours instead of nine months. So Krishna Neelaveni felt the delivery pain in nine hours and gave birth to a baby boy. During the delivery time there was heavy rain for three hours. The king enquired about this to his subordinates and he came to know that his queen Krishna Neelaveni had given birth to a baby boy. The king got up from the court and went to look at his wife and the newborn child for the first time. After that he came back to his court and ordered his subordinates to call for five Joshi Brahmins. The Brahmins came to his court, saw the horoscope of the child, and informed the king that his son would stay with him for only twelve years and then he would leave the palace in

search of a girl. By listening to this, the king was shocked and told the Brahmins whether there was any possible remedy to stop him. However, they told him that he had to accept his fate and there was no other way. The king agreed and asked them to suggest a name. The Brahmins suggested the name Balagiri Raja to the newly born prince.

Then the king offered gold and silver coins to the five brahmins and thanked them for naming his child. After a few days, the king and queen conducted a five day ceremony (*Aideshi* - a ceremony conducted for newborn babies) for the newborn baby. Moreover, five married women put the baby in a cradle by singing songs. The king asked the queen to look after the baby and left for the royal court. The queen cared for the baby more than her life. She never left him alone outside or inside the palace as she was scared whether he might leave her soon and go. The king and queen put many ornaments on the kid Balagiri Raja.

At the age of seven when Balagiri Raja watched other kids going to school from his window, he enquired where they were going. When he asked the queen why he was not sent to school for acquiring knowledge, she told him that since he was a prince, he could not mingle with the children of laymen freely. However, she assured him that if he wanted to learn, she would inform his father. She ordered her maid to go to the royal court and tell the king Yamanandagiri Raja that the queen had requested him to come to the palace as she wanted to discuss some matter regarding their son. The king immediately left the royal court and visited the queen. She told him that their son wanted to go to school and play with other kids. The king considered his son's request and decided to send him to school. He asked his subordinates to make all proper arrangements for his son to study at the local school and told them that his security should also be given top priority as well. The king went to school to admit his son and told the teacher that the prince should be taught well so that no one should be better than him in any sort of knowledge. The teacher agreed to the order of the king.

The teacher asked the prince to offer prayer to the goddess Sarswathi as she was the goddess of knowledge. The prince Balagiri Raja followed the instructions of his teacher. Later the teacher asked Balagiri Raja to write “Om” letter first on the slate; but the prince hesitated to write “Om” letter and said, “I have not joined the school to write Om on the slate. I know all these things; so give me Ramayana and Mahabharata texts, I want to read those first”. The teacher was astonished by his demand and said, “First you read what I ask you to. Those texts are not for your age group and hence you will not understand anything in it; to understand it, you require a lot of knowledge”. But the prince did not agree with the teacher. The prince said that he could read it well and insisted on providing him with those texts. Finally, the prince was given the sacred texts as per his interest. To the surprise of the teacher, the prince finished reading those texts in nine hours.

The teacher was shocked and enthralled by his sharp memory and grasping power. He asked his teacher if he had read well and his pronunciation was up to the mark. The teacher congratulated him for reading them better than him. Then the prince asked permission to leave the school and the teacher said if he had left the school, the king would not reward him what he had promised. Then, the prince asked him to go along with the royal court and he would ask his father to keep his promise. The prince said to Yamanandagiri Raja that he had completed his course at the school and hence kindly rewarded the teacher with what he had promised. The king immediately asked him how he could complete the course in a few hours and asked him to recite the slokas of Ramayana and Mahabharatha. The prince started reading out Ramayana without any pause and any mistakes. He completed the whole Ramayana and everyone praised him for his sharp intellect. Seeing this, the king awarded the teacher. The prince asked permission from his father to leave the court and see his mother. The mother asked her why he had come early from the Gurukul. The prince replied that he had finished all his courses and nothing was left to learn in the Gurukul. Then he expressed his wish to

learn wrestling to his mother. The queen ordered a famous wrestler of Bellary the Jatti Pehalwans (wrestler) to come and teach the prince Balagiri Raja wrestling.

Next day the wrestler arrived at Yamanandagiri Patna to teach wrestling to Balagiri Raja. The wrestler laughed at him at first sight by saying how would such a small boy learn wrestling. But when he entered the ring, the prince defeated him as well as a few other wrestlers. He killed twelve wrestlers in his fight. He went to the palace to inform them of what he had done in the *akahada* (the wrestling ground). He said that he had killed all the twelve wrestlers, who came to teach him wrestling. The mother was extremely surprised. After a few days, the prince turned twelve.

Balagiri Raja's Journey to Balatijalu

Meanwhile on the other side of the story, a king, Mahibhuta Raja was ruling a kingdom called Balatijalu with his queen Suryavathi. The king and queen had a daughter called Padmarani. When princess Padmarani attained the age of marriage, the king kept his daughter in his palace, which was seven stories high with security that even an ant or fly could not enter her palace. Padmarani had a strange habit of sleeping for three months and then being awake for three months. After a few months, the king, queen and his seven brothers decided to marry off Padmarani to some great warrior king. So they sent messages to the entire nearby kingdom so that the princes from surrounding kingdoms could come and try their luck at getting married to his daughter. However, the king Mahibhuta Raja set many challenges to the princes who came to marry Padmarani. They were supposed to enter the palace which was arranged with high security. Without harming themselves, they should enter the automated armoury setup and bring Padmarani out of it. Those who were able to do this were eligible to marry his daughter Padmarani. None of the princes was able to enter into that armoury and all of them returned to their kingdom. Then the ministers of Mahibhuta

Raja informed him that the prince of Yamanandagiri Patna was a great warrior and his fame spread across the world. They suggested that he write a letter to the king. The king sent the invitation letter to the king along with the sketch of his daughter Padmarani.

Unfortunately, the letter reached the hands of Balagiri Raja, who was coming back from the Gurukul (a place of learning). When he saw the sketch of Padmarani, he fell in love with her beauty and her looks. He read the invitation letter, accepted the challenge, and decided to go to Balatijalu kingdom to get Padmarani as his queen. He went to the queen's palace with the letter and sketch of Padmarani and showed them to his mother Krishna Neelaveni. When she read the letter she said to him that she would bring angels from heaven for him if he wanted, but never leave the kingdom in search of a girl. But the prince refused to listen to his mother's words and told her that he would only marry Padmarani. Then the queen asked him to wait for some time and discuss the matter with his father. Let your father come and we all will decide this matter she says to Balagiri Raja. The queen asked her maid to inform the king that it was the time for the prince to leave the palace. The maid rushed to the royal court where the king was discussing important issues of the kingdom with his ministers. The maid interrupted in the middle of their talk and asked to excuse her. She passed the message of the queen. By listening to it the king sent a message to Balagiri Raja telling that if he wanted to go there, he had to come to the court and keep his request before the court and then he would think about it. The maid rushed back to the queen's palace and informed the queen and Balagiri Raja about the message sent by the king.

Balagiri Raja went to the court and told the king that he wanted to go to the Balatijalu kingdom to bring the princess Padmarani. But the king forbade him by saying that he would arrange the most beautiful girl from heaven for him and he could marry her. But Balagiri Raja replied that he had fallen in deep love with Padmarani and he would marry her only.

Then the king Yamanandagiri Raja put forth a condition before his son that if he failed to bring Padmarani to his kingdom as his daughter-in-law, he would be beheaded and his head would be put up on the entrance gate of his kingdom. Balagiri Raja accepted the challenge given by his father and went back to the palace to take the blessings of his mother Krishna Neelaveni.

The king also came to the palace and ordered his wife Krishna Neelaveni to not bathe him and give proper food. He asked her to let him go. He told her that when he turned a deaf ear to their request, he was supposed to suffer and understand the pain of the parents. But the mother's heart could not listen to the order of the king; she went to the kitchen and prepared *Ghodi roti* (wheat bread), rolled sugar in it, kept it in the books of Ramayana and gave it to Balagiri Raja. Balagiri Raja refused to take it. But the queen said that if he left the Ramayana in the palace, she would cry in remembrance of her son. Balagiri Raja agreed and left the palace for the journey towards the Balatijalu kingdom with his swords and Ramayana in hand.

After travelling twelve miles from the palace, Parvati and Lord Shiva watched Balagiri Raja and passed comments that he was so arrogant and did not listen to his parents' words. Parvati said to Lord Shiva that he had already started his journey to bring Padmarani and he was the one whom he had gifted to Krishna Neelaveni. Lord Shiva asked Parvati what could be done in the situation. She replied that he was the God of Gods and he could do everything. She told him that he could send him back if he was scared of his magical tricks. Listening to Parvati's request, Lord Shiva tried some of the tricks to scare Balagiri Raja. When Balagiri Raja got tired and stopped to take rest under the banyan tree, he sank into deep sleep. Seeing this, Lord Shiva realises that it was the right time for teaching Balagiri Raja a good lesson

so that he could go back to his parents. So he sent ten thousand big ants. The ants started to bite him badly due to which Balagiri Raja woke up from his deep sleep.

He found that the ants had surrounded him to eat him off. He started to run from them and stood on the top of a big stone to realise that the ants were still following him. He took notice of the Ramayana in his hand and was about to throw it. He noticed the wheat bread and sugar kept by his mother inside the book and decided to feed the ants with them. He threw them at the ants and tried to run away from the place. After a few miles, he reached the riverbanks of Ganga. Ganga pulled back all the water as per the direction given by Lord Shiva. When Balagiri Raja reached near the bank of Ganga, all the living animals of river Ganga asked him whether he could request Ganga to release the water by which they could survive. Balagiri Raja requested Ganga to release the water into the riverbed and asked why she was unnecessarily killing all the animals which were solely dependent on her. Ganga accepted his request and released water into the river. Meanwhile Balgiri Raja took rest on the bank of the river. When he woke up, he saw the rivers - Ganga, Tunga, Bhadra and so on; and all the seven rivers were flowing with full throttle. He thought how he could cross the rivers which were flowing rigorously. However, he decided that he would not change his mind at any cost. He would succeed in bringing Padmarani despite the dangers awaiting him. He started to swim with full determination and reached the other side of the river. He successfully crossed the seven rivers and continued his journey towards the Balatijalu kingdom. Meanwhile Lord Shiva and Parvati said in unison that they could not make him change his mind and return to his kingdom. Let him die in Balatijalu, Shiva said.

After walking for three hundred and sixty miles, Balagiri Raja felt thirsty. He felt like he was dying and suddenly collapsed in front of Nagamma's house. Both Nagamma and her husband were blind. Her husband stitched leaf plates for the king Mahibhuta Raja of the

Balatijalu kingdom. This blind couple did not have any children and Balagiri Raja fell in front of these blind people's hut. Nagamma's husband shouted from outside and called his wife to find out what had happened in front of their house. Nagamma found out that it was a young boy who fell unconscious in front of their house. Her husband warned her that he was a stranger, and they should kill him soon. She scolded her husband and waited for him to wake up. After some time, Balagiri Raja gained consciousness and asked Nagamma to fetch him some water. Nagamma went inside the house to bring water. However, she thought that just water was not enough to sustain his health. Hence she rushed to the queen's palace to get buttermilk and told the queen that it was for her husband who was suffering from dysentery.

The queen Suryavati was convinced and she gave her a pot full of buttermilk. Soon, Nagamma mixed the buttermilk with water and made Balagiri Raja drink two pots of buttermilk. He felt energetic and refreshed after having it and began talking to them. Nagamma enquired about his whereabouts and he replied that he was from Yamanandagiri Patna and he was the son of Yamanandagiri Raja and Krishna Neelaveni. Moreover, he wanted to go to the Balatijalu kingdom to marry the princess Padmarani. He said to Nagamma that she was like his mother as she saved his life and he was grateful and indebted to her. Listening to this, Nagamma said it was not possible to win Padmarani as many kings had come earlier and went back with empty hands. Hence she suggested to him to return to his kingdom soon. Balagiri Raja told her that he had refused to listen even to his parents' words and accepted the challenge. He strongly wanted to go to Balatijalu kingdom, win Padmarani, marry her and take her to his kingdom. He had promised his father that he would bring Padmarani as his daughter-in-law. He requested Nagamma to show the way to Balatijalu. Nagamma showed him the right directions to reach the palace. She sent him happily and wished him all success.

Challenges set by Mahibhuta Raja

When Balagiri Raja entered the court of Mahibhuta Raja, he explained his purpose politely. The king was surprised to see the young boy. He enquired the whereabouts of the boy and made it clear that he had to go through tough phases to win the contest and marry his daughter. Balagiri Raja replied to the king that he was from Yamanandagiri Patna and he was the son of Yamanandagiri Raja and Krishna Neelaveni. He asked the king not to worry about his age and looks. He would accept the challenges and prove that he was eligible to marry his daughter. Then the king said that they belonged to the great Maratha dynasty and their challenges were not as easy as he thought. Many kings had come and accepted the failures and he would return as one among them. Then Balagiri Raja requested him to give a chance to prove his worth. Mahibhutiraja accepted his request and put forth his first challenge.

He asked Balagiri Raja to go into the battlefield and fight with his troop of seven thousand elephants. If he had won, then he would consider whether he should give his daughter to him. Balagiri Raja accepted the challenge and asked the king to show the battlefield where his troops of elephants were waiting. The king ordered his soldiers to show him the arena where he had to fight. Balagiri Raja entered the battlefield and bravely looked at the troop of 7000 elephants. He took out his golden sword, started to fight with elephants for nine hours, and killed all the elephants. He returned to king Mahibhuta Raja's court and informed them that he had killed them and won the contest. He asked for his daughter as he had successfully passed the contest.

The king replied to him that there were still many challenges left for him. In the next level he had to kill seven thousand camels and he successfully won the second level too. Being victorious, he asked for his daughter again. However, the king replied to him that the challenges were not over yet. The king set up another contest to fight with his seven thousand

troops of hunting dogs which were specially trained to kill human beings. They were very ferocious and thirsty for human blood. Balagiri Raja accepted the challenge and went to the battlefield to fight with the hunting dogs. Meanwhile, Mahabhuti Raja told his dogs that the kid Balagiri Raja had challenged his reputation. Over the years, he had fed them with all kinds of animal flesh and trained them very rigorously and then it was their turn to pay him back. The king fed the dogs with lemon in order to sharpen their teeth and make them crave for human flesh. Balagiri Raja watched the ferocious dogs in front of him and gave a second thought whether he could defeat those dogs or not. But he entered the battlefield bravely and killed all the dogs. He informed the king that he had passed the third level too.

The king replied that there was one more challenge left for him to prove his strength. He had to cut seven thousand trees from a farm near the palace. He accepted the challenge and went to the farm. Meanwhile, the people in the kingdom were whispering why the king was hesitant to give his daughter after he had proved enough. They thought that cutting down trees was an unnecessary challenge as the trees were providing plenty of fruits and wood for the people. However, Balagiri Raja finished chopping down the trees in nine hours and informed the king. The king asked him if he had any more work to do and he replied to him that his only job left was to marry his daughter. He left his kingdom and parents for the sole purpose of marrying her. He reminded him that he had come there in accordance with his invitation and he had proved his worth. Now it was time for him to keep his promise. The king replied that he had set one more challenge for him to assure his worth. He added that it was tougher than the previous challenges. He asked him to fight with his six mighty brothers and their army. Balagiri Raja accepted the final challenge too.

The king writes letters to his six brothers stating that boy named Balagiri Raja has come and he has overcome all my challenges and now he wants Padmarani as his reward, as

you all know Padmarani is only one daughter for me and for you all so please come to save Padmarani from Balagiri Raja. They started their journey immediately to their brother's kingdom Balatijalu with a huge army. They gathered the army of fourteen thousand on the battlefield. When the King Mahibhuta Raja comes to know this, he says to Balagiri Raja that there is an army of fourteen thousand, which is waiting to kill you in the battle. Balagiri Raja says to the king let us see who will kill whom. This time you and your queen personally come to the battlefield and watch Balagiri Raja. Now the army of fourteen thousand is waiting for him to fight. Balagiri Raja looks towards the army and prays to Lord Shiva. Please help me to win this battle as I am your gifted son, so please bless me. And he prays to his parents that their blessings are also required to win the battle to fulfil his words that he gave to his father that he bring Padmarani as his daughter-in-law. Lord Shiva blesses him with the garland of flowers from Kailasa, Balagiri Raja wears the garland enters into the battlefield, fights ferociously, kills all the army, and beheads the king Mahibhuta Raja's six brothers as well.

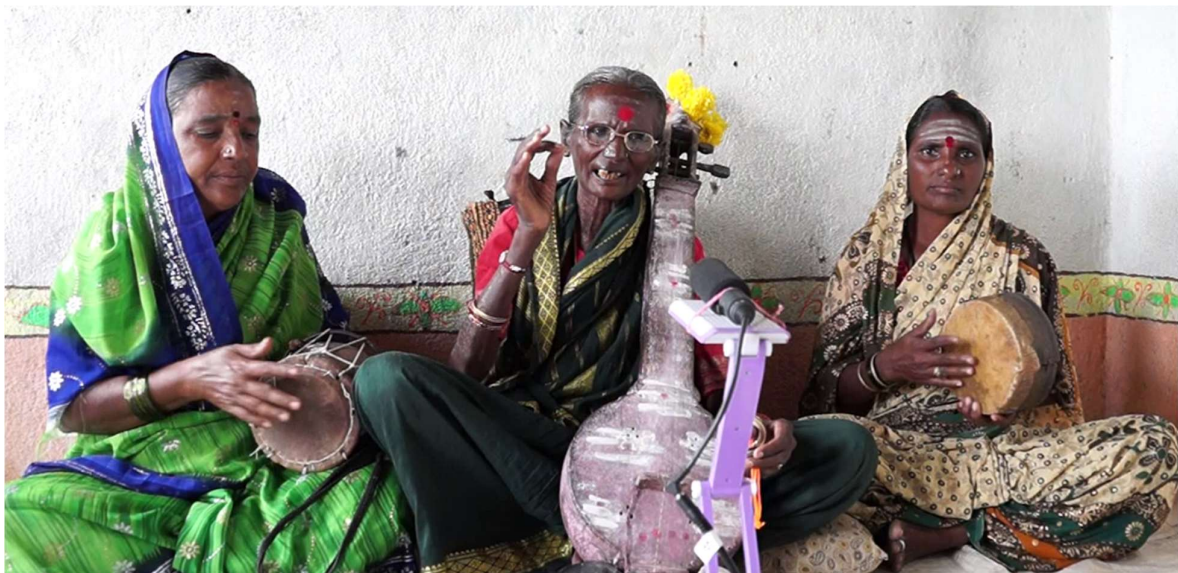


Fig. 3.11. Narration of Balagiri Raja's bravery in the battle field

When King Mahibhuta Raja and his queen watch the beheading, they run away from there and hide in the palace bathroom. After winning the battle, Balagiri Raja comes to the court and he looks for the king but he is not present in the court. The courtier was also not there but Balagiri Raja hears some whispering noise, he goes there and finds three old courtiers. He asks them where their king is, they replied that you might have killed him because you took him to the battlefield. Balagiri Raja replies that he has not killed the king and queen. He has killed all his brothers and their army. Now you three old courtiers don't make me use my golden sword to kill you. Tell me the truth, where is your king and queen hiding? Old courtiers say that the king and queen locked them somewhere in the palace that they also don't know. Balagiri Raja searches the palace completely but he will not find the king and queen. For one week, he sits in the palace waiting for the king.

Nevertheless, the king doesn't appear. Seeing this, the women of the kingdom approach Balagiri Raja and request him to go back to his kingdom. We are giving you an elderly suggestion then after it is up to you, they say. Balagiri Raja accepts the suggestion given by the elders of the kingdom and moves from the palace. But somewhere in his mind he was thinking that if he goes back to his home without Padmarani then his father will cut his head and hang it to the main entrance gate of the city. By listening to this the elder people and the ministers suggest that he forget about that. We will gather flowers from the garden and make a beautiful garland and put the garland on your sword and neck and say think that this sword is your wife. You can show this to your father that you have overcome all the challenges which the king Mahibhuta Raja gave and you defeated all his army and beheaded his brothers. By this he will come to know that you are a great warrior, but king Mahibhuta Raja didn't keep his promise. By listening to the words of the people and ministers, Balagiri Raja agrees. Then everyone honours him by garlanding him and his sword, takes his procession across the kingdom and sees him off.

Balagiri Raja's Death and Resurrection

Balagiri Raja after travelling far long towards his kingdom he feels tired and decides to take rest he sits down under the banyan tree and thinks how can I go empty handed to my home, my father has already warned me that if I come without Padmarani then he will kill me. So it's better to stay here only and some or the other day the king Mahibhuta Raja has to come out of his palace, then I can go and ask him to give his daughter Padmarani to me. So he stays on that tree by making some arrangements.

Meanwhile on the other side another story is about the king Mahibhuta Raja and his queen who were hiding in the secret tunnel in the palace for eight days. On the ninth day inside the secret chamber, where the king and queen were hiding they were having only Banana leaf plates, which both husband and wife used to use turn by turn. But that leaf plate gets broken, the queen says to the king that the leaves plates are over, how can they eat, so please arrange for the plates she asks. Then the king starts to scold Nagamma by saying that neither the marwadi is coming to give us the required supplies nor is this old woman Nagamma coming. At that time Nagamma was picking wood near the palace and hears that someone is scolding her without any mistake of hers. She also scolds back and asks who is that bastard scolding me , the king says oh my God this old lady is here only just like the devil she has appeared. Then king requests Nagamma not to shout louder, because Balagiri Raja might be here only if he comes to know about me then he will come and kill me, so I request you to not shout. Then Nagamma says ok you're hiding here, that boy has already left your kingdom. Then the king asks are you telling the truth or a lie he asks, then Nagamma says I'm telling the truth. Then he asks the people to clean the court. Then he asks to send some plates because now we don't have any plates to eat food. Nagamma agrees to bring the plates and leaves to her home.



Fig. 3.12 Shakamma narrating Mahibhuta Raja and his queen's predicament in eating

After that she gets ready to bring the leaf to weave the plate, then Nagamma's blind husband Erranna asks her where she is going, then she replies that king wants leaf plate, so going to bring them because now there are no trees left in the kingdom so I have to go very far to collect the leaf. Then Erranna says why you will go so far. There is a big tree near the gate of the kingdom so go there and bring the leaves. I'll weave them and you go and give it to the king. When Nagamma goes to collect the leaves for making plates, Balagiri Raja sees her and recognizes her and helps her in her work and asks her to take him to the palace so that he can meet Padmarani.

Nagamma agrees to take him with her to the palace when she goes to deliver the plates. When he sees Padmarani he tries to approach her, but unfortunately he is unaware of the mechanised armoury set up near her bed due to which Balagiri Raja's hands, legs and head get cut off and his head falls on the lap of sleeping Padmarani. She wakes up and collects all the body parts and goes to the royal court in front of her father and asks him to marry the

dead body of Balagiri Raja. Mahibhuta Raja gets annoyed by the daughter's arguments and asks her to leave the palace.

In the pain of husband death Padmarani leaves the palace as an ordinary woman, by leaving back all the luxuries of life. As she was carrying her husband's dead body on her head in a basket, she felt thirsty and went to a nearby pond to quench her thirst, by seeing her love and dedication Lord Shiva give life to the dead Balagiri Raja and make him alive. When Padmarani comes back from the pond Balagiri Raja says that he is her husband, in anger Padmarani says how is that possible my husband is dead, and says don't fool me. To console them both goddess Parvathi comes and tells her that Lord Shiva has given life to Balagiri Raja, he is her husband only, and once again they are married with the blessings from Gods and Goddesses.

Pollawwa's Deceit and Eventual Justice

After marriage, the newly married couple starts their journey towards Yamanandagiri Patna. When they were a few miles away from Yamanandagiri Patna, Balagiri Raja felt thirsty and asked his wife to get some water from the nearby well which is given by his grandfathers to Lachhamanna. Near that well Pollawwa was washing clothes, Pollawwa asks Padmarani who she is and Padmarani reveals all her story to Pollawwa. By taking advantage of the situation Pollawwa pushes Padmarani into the well and goes to Balagiri Raja and says that her beauty was stolen by the devil inside the well and gave her this body and face to her. Balagiri Raja won't believe her but she tells her all the incidents which happened with him at Balatijalu then Balagiri Raja agrees and takes her with him and makes arrangements for her staying in the village. The king Yamanandagiri Raja comes to know about his son staying in the town with his wife, he sends a message to his son to come to the palace with his wife and stay with him.

Balagiri Raja everyday brings flowers for his wife Padmarani (who actually is Pollawwa). Seeing this injustice Lord Shiva sends Vishwamitra to cut her hair knot.. By this incident, Pollawwa realises that Padmarani is still alive. She plans to kill her by telling a fake story about her dream of the devil which took her beauty and has said to her that she is going to kill her husband and her father-in-law. She tells her husband that before that devil does something you should send your men and kill that devil at any cost.

By listening to his wife's story Balagiri Raja sends his men to the garden of Lachhamanna, to arrest Padmarani and bring her to town. Pollawwa sees that Padmarani was arrested and the guards are bringing her to the town. Then Pollawwa thinks that if Padmarani comes to the town then she will cause trouble so she sends another guard by giving a message that Padmarani should be killed in forest and not brought to the town, as per the order the guards kill Padmarani in the forest. After the death of Padmarani, her soul is converted into two small parrots.

The king Yamanandagiri Raja orders his son that he wants to see his daughter-in-law, the son agrees on his father's wish and comes out of his palace. At night he keeps remembering his wife Padmarani and her beauty. In his dream Padmarani appears and says how he can regain his beautiful wife again, so as per the instructions of the dream which he saw, he goes into the forest to hunt but he can't find anything. So he thought to rest for a while under a tree where those two parrots were sitting. By seeing Balagiri Raja the two parrots start narrating his past story, how he fought battle with Mahibhuta Raja for winning the hand of Padmarani, how he defeated the army of Mahibhuta Raja and his six brothers and how he was given life by Lord Shiva and other incidents. Listening to the parrots he ask them how you know such things about my life in detail, the parrots say that they are the soul

of Padmarani and if he wants to get back his wife than he should put the two parrots in the mud pots and put the pot on a raised platform of Nagamma, and return towards his home.

Meanwhile when Balagiri Raja was in the forest, his father sent his guards to bring his daughter-in-law to his palace. Earlier the king has heard about the beauty of Padmarani, by seeing Pollawwa in place of Padmarani he understands that she is not Padmarani. Seeing such ugly woman, king Yamanandagiri Raja gets angry and goes to kill his son by taking a sword. When he reaches his son Padmarani appears and explains everything to him after listening to the story of Padmarani Yamanandagiri Raja accepts Padmarani as his daughter-in-law, and orders his guards to arrest Pollawwa and gives the punishment of shaving her head and makes her to take procession on donkey in the whole village and later on put her in the burning fire.

After that the family gets reunited after some days Padmarani gets pregnant and this matter comes to the knowledge of king Mahibhuta Raja and he couldn't digest his daughter's happiness and he plans to kill her by waging a war against Yamanandagiri Patna. When he approaches Yamanandagiri Patna for fighting a battle, Padmarani gets herself disguised as Balagiri Raja and enters into the battlefield to fight against her father. In the battlefield she delivers a baby boy which later on kills his grandfather in war.

After that the boy is named Raktasura, Balagiri Raja and his wife Padmarani give all the responsibilities of the kingdom to Raktasura and tell him that he should take care of the kingdom and its people in a good way. By saying this they proceed towards Kailasa.

3.5 Kamboja Raja Katha

The story begins with the opening lines of Shamraja and his wife Pandevi and their son Kamboja Raja who were ruling the city named Shahapur Patna. Shamraja was blessed

with a good kingdom, wife, son, people of his kingdom, and all sorts of luxuries and a peaceful life. Kamboja Raja was married to seven beautiful women. Kamboja Raja was holding sixty villages under his control, which he got from his ancestor. Apart from that, he had done lots of charity for needy people; he constructed homes for the homeless, provided food for the hungry. He also arranged marriages for the poor and provided financial aids to the newly married couple and he did charities to religious institutions. The king of Shahapur Patna was known for his generosity to the neighbouring states. The people of neighbouring states were also attracted towards the king of Shahapur Patna because of his philanthropic work. Kamboja Raja was also a successful administrator and ruler like his father Shamraja. Every citizen was very happy under his administration. Due to his charity and kind hearted nature, the king has won the heart of his people in all manners. Still few people were dissatisfied with the king for one thing. Among them, no one was willing to be ruled by him due to the curse which will continue to all the generations of the family, the citizens also thought that even this curse might fall on them as well due to this reason the people want to boycott the king.

3.5.1 Themes and Characters

The major theme of this story deals with the curse which was given by a cow to the entire lineage of the king that they will not have a child. The narrator tells the story within the story in which she shuttles back and forth from first generation to second generation. This story predominantly revolves around the second generation that is about Kamboja Raja and his struggle and suffering for getting a child. He was suffering with no mistake of his but due to his father's mistake of killing holy cow Gangamaili. His father Shamraja was cursed by a pregnant cow. How the king tries to get rid of the curse from his life and ensuing

course of problems form the major part of the narrative. Protagonist of the story is Kamboja Raja and his seventh wife Siridevi.

Major characters in the narrative are as follows:

Shamraja, the king of Shahapur Patna

Pandevi, the wife of Shamraja

Kamboja Raja, the prince of Shahapur Patna

Siridevi, one of Kamboja Raja's seven wives

Chitraguppi Rajakumararu, Kamboja Raja's sons

Sharabandha Raja, Siridevi's son

Shyamagandhi, Sharabanda Raja's wife

3.5.2 Translation of Kamboja Raja Katha into English

The King's Issue and its Resolution

Kamboja Raja was a successful administrator and ruler; like his father Shamraja. Every citizen was happy under his administration. The king has done a lot of charity for needy and to religious institutions, due to his charity and kind hearted nature the king has won the heart of his people. But still there were few people who were dissatisfied with the king for one matter. Among them no one was willing to get ruled by him due to that matter. The ruler of Shahapur Patna was suffering from not having children, however this king's barren state of mind disturbed him a lot. To resolve this issue the king Kamboja Raja has done all possible things. He constructed homes for the homeless, provided food for the hungry and he has also arranged marriages for the poor and provided financial aid to newly

married couples. One fine day a citizen and a farmer came to the king and they expressed their opinion about the king's barren issue, they said that they have been working under him for many years, so it may affect their personal life and the barren issue may affect them in future. So they don't want to stay any more under his kingship in his kingdom and they demand for their payment for the work which has been done by them in his kingdom. After hearing that, the king Kamboja Raja requested his people to give him one last chance and not leave the kingdom. Then the citizen suggested to him that, you must consult one of the best fortune tellers of our kingdom and try to find out the reason and solution for this situation. The king agreed to his people's opinion and he called one of the best fortune tellers to his palace to sort out the issue.

The fortune teller reveals that the issue is the result of one big mistake which had been made by his father Shamraja. He said that king Shamraja had a field in which he had grown all types of flowers and fruits. But he has put a lot of restrictions in the field, not allowing anyone else to enter into his field and take away anything from his field. But there was a pregnant cow named Gangamaili which was cared for by Lord Shiva and Parvathi. Unknowingly it goes to king Shamraja's field and eats the five leaves named Naagmalli flower in absence of king Shamraja. One day, king Shamraja saw Gangamaili eating flowers from his field. After seeing it, he got angry with that cow, so he loaded his gun and went into the field and shot that pregnant cow. While dying, the cow cursed him by telling him, "You had killed an innocent pregnant cow as well as her child. Therefore, you must know what is the pain of a parent who lost their child so that you or your son will suffer from my curse". Like this, you got the curse from the sin, which your father had committed, said the fortune teller.

After knowing the fact about his barren issue, the king asked the fortune teller for the solution. The fortune teller says that there is a way by which he can get out from this problem, and then the fortune teller says that you and your seven wives should cultivate a field, you all should dig a well from which the thirsty animals and birds can have water from it and grow the flowers and fruits by which the hungry animals and birds should eat and in return they should bless you for your service. After getting blessing from those animals and birds your curse will automatically be lifted off.



Fig. 3.13 *Burrakatha* performers narrating Kamboja Raja's predicament

After knowing the reason and the solution of his barren issue king Kamboja Raja decided to cultivate a field; came to his palace, and told his seven queens about the reason and solution of the barren issue. All queens agree to king words and go with him to the field and start digging well in the field using some help from others. After some days of digging, they did not get any sort of result. So the other people wish to leave the field by taking their salary from the king Kamboja Raja. He tries to convince them to work for a few more days in the field, so that they will get the water in the well. They agree on the king's word and

start the work again. After digging for a few more days in the field, their attempt failed. All the workers get disappointed and they strongly demand for their salary and wish to go back from the field. At that time king Kamboja Raja settled all people's issues and allowed them to go.

After that the digging work was started by king Kamboja Raja and his seven wives. Six wives left the field by refusing to work and said we can't leave our luxury life by doing this labour work and you're not the only person in this world who is not having a child, so we are leaving the field if you want you can also come with us. Kamboja Raja felt broken from inside, and he sat by thinking how he could complete the task without any help. At that time his last wife Siridevi comes and consoles him that there is no need to worry about the people who left you. I will stand with you in all your hardship, let us work together to finish the task which you took up. By listening to Siridevi's words king Kamboja Raja feels relaxed from inside and once again king Kamboja Raja and his queen Siridevi started to work hard together in the field.

They made their sweat and blood as one, to cultivate their field, and get rid of that curse but still they did not get success. In disappointment, Siridevi and Kamboja Raja sat near the compound of the well and prayed to God and questioned him that, what is their mistake and why God is punishing them without their mistakes. Lord Shiva and Parvathi saw the couple in pain, bless them from Kailash and feel pity on their situation. Therefore, Lord Shiva clears the hurdles in digging the well and the well gets filled with water. After seeing that water, the couple felt happy.

Kamboja Raja's Garden and Boons to the Queens

King Kamboja Raja went to his palace and told all six queens that, in the well, they have plenty of water, and now they can cultivate the land. He convinces all six queens to join

for planting plants, so they can get rid of the curse. They cultivate the land together after that king sends his servants to bring the seeds of different varieties. They started to sow the seeds in the field. After a few days of sowing seeds, the king comes to check the field and the condition of sown seeds. But when he comes to see, he is astonished because locusts have eaten up all the seeds. However once again he asks a question to the Lord, “what is our mistake and why are you punishing us without our mistakes”.

Once again, Lord Shiva clears the difficulties. After that only the seeds get grown and the sweet fragrance of fruit and flowers spread all over the countryside. The fragrance reaches the birds due to that, the birds get attracted towards the fragrance and start flying toward the field of Kamboja Raja. All the birds started to stay in the field of the king and enjoy the fruits, flowers and the water which was available in the garden. As a result of having good fruits and flowers, all the birds lay their eggs and hatch their eggs in the garden itself. The new born birds said to the parent bird, “that we should not stay in the garden of a childless man because it may affect them also so they told their parents to fly away”. The parent birds said, how can we leave the field where we got everything, including you, but still the newborn birds insist their parents leave the garden. After a lot of arguments, the old birds decide to leave the garden and start to fly away.

Before they fly, all the old birds tell Siridevi that they are leaving the field due to their children's wishes. At that time Siridevi pleads to the flying bird that at least give me a bird to whom I will look as my own child, I will take care of that bird as my son and daughter. But the birds fly away and won't consider Siridevi's request. So the king and queen felt very bad and they got disappointed, and they sat down and blamed God for their situation.

Lord Shiva who was observing all things, felt pity on the couple and their hard work for making the field into a beautiful garden but still they didn't get the outcome of their hard

work. So that he called his servant and gave him six fruits and told to go down and give the six fruits to six queens, so then Siridevi will also come and asks for fruit for herself but you should say that there is no more fruits with them, if she reaches them first, she may get the fruit. But it's too late so they can't give her fruit. Lord Shiva explained that if at that time Siridevi abuses you, you should say that, "the six queens can give birth to a child but only you will take care of the child". After receiving the fruit and message from Lord Shiva, the servant came down and called the queens for taking fruits by listening his words all the queens starts to run toward his place and succeed in getting fruit by him, but Siridevi reaches in last and asks for a fruit for herself from him but, the servant tells, as lord dictates him. Siridevi says that if she did not get the fruit then her husband may ill-treat her and may stop to take care of her, then the servant told her that he would go to her husband and explain the situation and try to convince him. He goes to king Kamboja Raja and reveals what happened with six queens and Siridevi in getting fruit.

After a few days of consuming the fruit given by Lord Shiva all six queens get pregnant and deliver boy babies. During the birth of boy babies there are a lot of incidents that took place in climate like, twister took place, lighting and thunderstorm occurred. Like this way the new babies took birth. They all get named as Chitraguppi Rajakumararu. As the messenger of God instructed the king Kamboja Raja that he should come to the palace and take all the new born boy babies and give to Siridevi to raise them as her own sons. But Siridevi refuses to look after the children by telling them that she will not do this because if she does this, she and the king both may have to pay a huge price in future. But the king won't consider Siridevi's argument and convince her to take care of six children. Due to the force of her husband, Siridevi agreed to look after those children.

Siridevi and Chitraguppi Rajakumararu, Her Punishment

Siridevi starts caring for those children as her own. She provides them with all sorts of needs. She tries to fully fill each and every demand of Chitraguppi Rajakumararu and never let them feel that they are growing under stepmother. Chitraguppi Rajakumararu are also attached with Siridevi and they also consider Siridevi as their real mother. In that way the days passed on. After a few years Siridevi started to send the children to school for their bright future. One day while coming from the school the six children Chitraguppi Rajakumararu were seen by their biological mothers, the six queens in the market.

After seeing their sons they get emotional and excited. They tried to talk with Chitraguppi Rajakumararu, but the all six children refuse to talk with them by telling that they are children thieves of Thandya, who came to steal them so they won't talk with them although they are not their real mother, their real mother is only Siridevi and she is in home so let them go to home. But all the queens tried to convince them that they are their real mothers but the children won't listen to them and go to Siridevi. By seeing this all six mothers think that after a few years only their children are not recognizing them, if this situation continues, then the children will forget them completely. The children will not come back to them in future. If we want our children back, we have to do something. They started a scheme against Siridevi to get their children back from her.

All the six queens went to market and bought eatables and fruits for Chitraguppi Rajakumararu and add a sedative medicine in the fruits and eatables, after that they move towards the home of Siridevi and give the intoxicated fruits and eatables in the hand of Siridevi and they said , "Give these eatable to our children and tell them that they have six mother too". After that they left the place and hid in the bushes.

All the six children ate the eatables which were given by six queens and got unconscious. By seeing that the six queens who were hiding in bushes came out and start crying and shouting loudly on Siridevi by telling that she has killed their kids and they approach to the king Kamboja Raja and appeal him that they gave their children to Siridevi to look after them but instead of that she killed them so now it's your duty as a king to punish Siridevi for her crime, and request to king to give the custody of the children to them only. By listening to all his six queens Kamboja Raja also gives the decision in favour of six queens. And he sent his servants to Siridevi's home to get her to his palace. The servants go to Siridevi's home and tell her that the king ordered them to bring her to the palace due to the complaint of six queens regarding their children's killing. As Siridevi told Kamboja earlier that if she looks after the children then she may pay the huge price in future so now that time has come. She came to the king's palace office with the king's servants.

When Siridevi appears at the king's palace court, the king starts to abuse her for the crime which was not done by her. Without asking her anything about the incident, the king starts blaming her without any proof against her and also starts beating her. Seeing this, elderly person intervenes in the matter and tells the king how he should punish a criminal for his/her crime. He suggests that their head should be shaved and they should be made to sit on a donkey and the procession should be taken all around the city and finally they should be thrown in the burning fire. Before that he wanted to ask something to six queens and he called the six queens and said. "He has doubts about them in this crime incident that the crime may be committed by them".

After listening to him, all the queens said that they didn't do this and how could they do like this with their own children, at that time the elderly tell them that if they are not guilty then take off their saree and blouse in front of court to prove their innocence. After listening

the elderly words all the six queen thinks that if they didn't do as he said then the conspiracy will come out which done by them and they will get punished instead of Siridevi, so it's better to take off our cloth to hide the conspiracy, and they ask to elderly that if they take off their clothes in front of the court then will he give the custody of their children to them? The elders agree to their words. And then all the six queens start to take off their clothes in front of court. The elder realised that surely the incident was done by the six queens only for the sake of their children and they made Siridevi as their scapegoat. He stopped them and asks the same thing to Siridevi and tells that do the same thing in front of court but Siridevi refuses the elder's word by telling that the cloth which she wear these are the symbol of chaste women and she won't do to break the tradition instead of that she will accept the punishment. After Siridevi's words the elder understood all the things.

Due to Siridevi words, the court declares her as guilty and declares punishment against her. As per the order of the king, the soldier tied queen Siridevi on the bed with chains and pierce the needles in her body and put a stone slab on her chest and hung that bed in the middle of a wretched well and everyone goes back to the palace.

Sharabandha Raja's Birth, The King's Punishment

After leaving Siridevi in a wretched well the king sat sad in the palace and remembers the moments which he spent with Siridevi with happiness and he also remembers the way Siridevi cared about him and she is a more loving wife among other queens.

After a few days the intensity of Siridevi's pain increased to maximum extent so she was oozing the blood from every inch of her body. Seeing her situation goddess Parvathi requests Lord Shiva to help poor Siridevi who is suffering in the pain without any mistake. Lord Shiva comes in disguise near the well where Siridevi was kept and asks her to give the alms. Siridevi replies she is not able to come out and give the alms so if he wants alms then

come down and collect the alms from her. Lord Shiva comes and collects the alms from Siridevi and he is impressed with her kindness so in return Lord Shiva wants to give her the boon of child and heals her all wounds but queen Siridevi rejects the boon of Lord Shiva by saying that “oh Lord Shiva, how can you give me the boon of child, when I’m not staying with my husband. If I take this boon also no one in the society accepts me and my son, and they will see me as a women of least character now you can see my condition is worse than a beggar in this situation how can I take the responsibility of a kid and myself oh my Lord Shiva, it’s your kind hearted nature that you are giving me the boon for my sake, but I cannot accept it, please forgive me for rejecting your gift. But still Lord Shiva provides the boon of child to queen Siridevi and disappears. As a result of that boon Siridevi gets pregnant and delivers a baby boy. She tries to kill the baby by fearing the consequences, which she might face from her husband and the society. But she won’t succeed in killing the child.

While trying to kill the baby Lord Shiva again appears in disguise as a young man and asks Siridevi “Oh lady, what sort of mother are you, why are you killing an innocent child without his mistake? Siridevi says, listen young man one old saint like you came and gave me the fruit, after consuming it I became pregnant, I won’t stay with my husband, what and how should I answer him about this child and even I don’t have single penny to spend than how can I look after this kid, that’s why I’m killing him. That young saint replies that, “Oh lady, don't worry” and gives her the boon of all essential things which are required to lead life and convinces her that now she can lead a good life with this kid and disappears. So then she named the baby as Sharabandha Raja. She named him as Sharabandha Raja because the boy took birth in the prison and in difficult times of mother Siridevi.

After that Shiva thinks that till now queen Siridevi has suffered a lot from pain and misery, and now Kambhoja Raja has to suffer double the pain of queen Siridevi so disguises

himself and visits his royal court. There he asks alms to king Kambhoja Raja, but the king refuses to give the alms to Lord Shiva who came in disguise as a saint. Then the saint asks the king, at least put the holy ash on your forehead, the king rejects by saying that we are the followers of *Dasaru* and we don't put ash on our forehead. Then the saint asks where I should put this now. The king shows his back and says you can put that ash on my back in an arrogant way. By seeing his arrogance Lord Shiva put holy ash on his back. As a result of it the ash which was put by Lord turns into a worst wound, due to which Kambhoja Raja suffers every second of his life in pain. He calls the best doctors to find the cure for that wound, but he fails in all his attempts. Due to the wound king Kamboja Raja's health started deteriorating day by day. By seeing his health conditions all the royal court members think that the king is going to die soon, if the wound won't get healed in time. With his permission they declare in the kingdom that whoever heals the wound of the king will be rewarded by half of the kingdom which the king owns. By listening to this lucrative offer, everyone from the nook and corner of the kingdom comes to treat the king, but everyone fails in their attempts. Due to Vishwamitra none of the medicine was working on the wound of the king. The kingdom starts to search for the medicine but none of them succeed in it.

Siridevi raises Sharabandha Raja in a very well mannered way. One day Sharabandha Raja asks his mother about the city which is visible from his tears, and asks what is the name of that city. Siridevi replies to his son's questions; that city is new Shahapur Patna, but that city is not safe for innocent people like you, but Sharabandha Raja won't listen to his mother and goes at night to Shahapur Patna. When he reaches there he sees the beauty of the city and sees the people and feels comfortable in the city. When he was passing from in front of the palace, the saint Vishwamitra saw him and thought that he should unite son and father, so he created pain in Kamboja Raja wound, when pain becomes intolerable he remembers his queen Siridevi in pain. By listening to his mother's name from an unknown person he

gets shocked and asks a nearby old man who was sitting near to him who he is and whose name he is remembering in pain and why. The old man replies that Siridevi is the name of his youngest queen, king Kamboja Raja has seven queens among them Siridevi was most loved by him, but that unfortunate lady was brutally punished by the king. But still Lord Shiva has given her a palace and a son. We have also heard it from other people. By this Sharabandha Raja came to know that Kamboja Raja is his father and returns to home by knowing all facts how his mother was tortured and blamed and due to this, respect for his mother has increased in his heart.

His mother asks him where he has been all night, he replies to his mother that he went to a nearby field. He asks his mother about his father. Siridevi gets shocked by thinking that till now my son has never asked me about his father, now why all of sudden he is asking about his father, but she replies that he has no father. But he says don't lie to me mother, I came to know the truth about your past. Then Siridevi replies in tears that he is the son of king Kamboja Raja and how his step mothers plotted against her and separated her from his husband, for the mistake which she has not done. Siridevi feels heartbroken while narrating the story to her son, he said not only you suffered but your husband is still suffering now also. He got a wound which is not getting cured, if it is not cured on time he will die.

Efforts to get Medicine for Kamboja Raja's Wound

After telling about his father's illness, Sharabandha Raja decided to search for a medicine, which will cure his father's illness. He requests his mother for her permission to allow him to go searching for the medicine, but mother refuses but Sharabandha Raja won't consider his mother's words and decides to go.

Firstly Sharabandha Raja disguises and goes to Shahapur Patna as a medicine seller. There he came to know that the six children of king Kamboja Raja were not interested in

curing their father's wound; that is why it became that much painful. He also collected the information about the medicine where it will be available, it may be available from Yadinigandi who is the sister of Bakasura and lives in Yadinigandhi Patna. He came to Kamboja Raja and called his six children and told them to go there and bring the medicine for their father. The six Chitraguppi Rajakumararu agree to go for bringing the medicine and they start their journey.

The Chitraguppi Rajakumararu started their journey for medicine and they came to Triangle Road in the forest. And they got confused about the way. At that time, one of the six princes suggested that our father is at the last stage now. Whatever we will do for his medicine he will die soon. So, we should leave our journey for the medicine and should go in search of beautiful partners for us. They asked about the place where they can get beautiful partners from the old person who is sitting under the shadow of a tree which is near by the road. The old man said that they can get what they want in Sundaramma Patna so that they can go straight. After listening to it, they started towards the road to Sundaramma Patna. When they reached there, they all got arrested by Sundaramma and became her puppets in her palace. This news came to the knowledge of Sharabandha Raja and King Kamboja Raja, Sharabanda Raja returned to his home and told his mother Siridevi about the incident and asked the permission for the journey towards medicine for his father. His mother Siridevi requested and ordered him not to go for that. But Sharabandha Raja didn't listen to his mother's words and got ready for the journey.

After refusing all words of his mother Siridevi, Sharabanda Raja started the journey towards getting the medicine. He also came to the same triangle Road in the forest and saw the old man who was sitting under the shadow of the tree nearby. Sharabandha Raja asks that person about the road. The old man tells that before him, six princes also had come here and

asked for the same. I showed them the route and they went to Sundaramma Patna and got arrested there. Then the old man asked him “whether he wants the easy way or the correct way”. Sharabandha Raja replied that he is going for a good cause so show him the correct way. Then the old man explained to him about all the routes. After getting information about all routes Sharabandha Raja firstly goes to Shyamgandhi Patna. He goes there and approaches the palace where the queen Shyamgandhi was living. Shyamgandhi queen has very long and thin hair and whenever she takes bath, the bathing water flows like a river, and no king or anyone else dares to cross that river but Sharabanda Raja did that. So by watching this she accepted Sharabandha Raja as her husband and invited him to her private room in the palace. While coming to the Shyamagandhi palace and her room, Sharabanda Raja died as a result of an accident and Shyamgandhi thinks that she is guilty and she also jumps from the balcony of her room and she also dies. And by watching this her servant goes to Shyamgandhi’s mother and says that Shyamagandhi has died outside of her room and beside her one more male body is there. After listening that her mother thought that may be Shyamgandhi has affair with that person and they both committed suicide in fear of her dad.

Shyamagandhi’s mother approaches her husband and said that their daughter Shyamgandhi has committed suicide and beside her a male body is also lying may be they both were in relationship, if this matter comes out then we will become a laughing stock to everyone, so you please dispose their body in the river. Shyamagandhi's father put both bodies in a box and threw them into the river.

The floating box containing both dead bodies of Shyamagandhi and Sharabanda Raja and hits a meditating saint in the river, the saint breaks his meditation and opens his eyes to see what is inside the box. When he saw the dead body in the box he feels pity on them and decided, if they both are brother and sister than I’ll take them to my hermitage and make

them as my followers and if they are husband and wife than I'll let them go to start a new life, so he gave life to both dead people. When they got life he asked them who they were. Then both of them replied that they are husband and wife, the saint agreed and put them again in the box and said go far away from this place and lead a good life.

Sharabandha Raja's Marriages and Release of Rajakumararu

Once again the box started floating into the river. After moving a little far there are some fishermen sitting. They came for fishing from the river. When the fishermen threw the bait for fish, the box was caught by the fishing line. They think maybe the box contained huge wealth in it and they took it in another place. While placing the box the boys start to talk about dividing the wealth which may be in the box, Shyamgandhi and Sharabandha Raja listen to the conversation and make a plan for escape from that situation. Shyamgandhi said to Sharabandha Raja that she will open her hair after opening the box by boys and scare them as devil and at that time they will escape from the place and at that time we should also run from the place. She does as she planned. After seeing her devil shade the boys run away and approach Shyamgandhi's father and say that your daughter didn't die. She is roaming here and there like a devil. After hearing this, Shyamgandhi's father calls his daughter and asks why she became a devil and then she explains and after that he arranges the marriage of his daughter Shyamgandhi with Sharabandha Raja, and asks them to live happily. Sharabandha Raja took his wife and came to the forest and he stayed in the hut where one old lady was living. He left his wife there and said that he has some important work so that he has to go far away from her for a while. At that time Shyamgandhi said that she know where he wants to go and she told Sharabandha Raja wants to go to Yadinigandi Patna for getting medicine from Yadinigandi, but if you want to get the medicine from her so you have to follow some tips when you reach her and she explains the all tips to get the medicine from Yadinigandi.

After collecting the information from Shyamagandhi, Sharabandha Raja reached Yadinigandi palace. Yadinigandi was sleeping in her bedroom and she kept the medicine under the pillow and Sharabandha Raja entered the room slowly and tried to take the medicine from there but in this process he touched Yadinigandi and she woke up and started to abuse him. As per the tip from Shyamagandhi, Sharabandha Raja stayed silently and took the medicine after that Yadinigandi said, “that she also wants to come with him so marry her so Sharabandha Raja gets married to Yadinigandi and returns back with medicine.

While returning after receiving the medicine, Sharabanda Raja reached the place where Chitrangi was living. Chitrangi was the woman who was taken care of by a tiger in a well which is located in a forest. The tiger demands a boy and huge amounts of food from the village every month as a gift. He came to know the entire thing from an old lady who is living nearby. After knowing all the things by the old lady, Sharabandha Raja wants to go there. The old lady and Sharabandha Raja go to a nearby well after Sharabanda Raja kills the tiger to make all the villagers happy. The tiger was Chitrangi’s family and friend and now her one and only one friend and family was killed by Sharabandha Raja so she says that she will come with Sharabandha Raja to marry and Sharabanda Raja gets married with Chitrangi also.

After that Sharabanda Raja again lived with his wives in forest and moved toward Sundaramma Patna while moving there he reached the nearby sea where 7000 cobras were living and Roopavathi and Phoolavathi were living there. The cobras challenge Sharabanda Raja. So Sharabandha Raja starts the war against the cobras. Sharabanda Raja killed all 7000 cobras in war. After watching this, Roopavathi and Phoolavathi said that they will get married to Sharabandha Raja. Sharabandha Raja got married with Roopavathi and Phoolavathi and took them to the forest and kept them there.



Fig. 3.14 Narration of the tiger demanding food from the villagers

After getting married to Roopavathi and Phoolavathi, Sharabanda Raja returns to forest said that he had the last final and important task so he wants to move and he moved towards to Sundaramma Patna. Before going there Sharabanda Raja collected all information about Sundaramma and her witchcraft and how he could break that. He collected all the information from a carpenter and took the thing suggested by the carpenter to break the witchcraft of Sundaramma.

As per carpenter's suggestion Sharabandha Raja reached Sundaramma Patna and came to Sundaramma's palace then Sundaramma sent a palanquin for the Sharabanda Raja. He sat in that palanquin and after that he broke all boll which are located in four corners of the palanquin and after that he entered Sundaramma's place and by seeing him Sundaramma ready and started to dance in front of Sharabandha Raja. While she was dancing Sharabandha Raja put the cow meat in front of tiger which was playing one of music instrument and after that he put the wheat pasta in front of deer and jersey seed in front of fox and jaggery and fried grams for monkey and finally he put dead rat in front of cat and after that he left the

live rat for cat. After all this happened, the animals who were playing the music for Sundaramma's dance got distracted and stopped playing music, so that Sundaramma cannot dance properly and she confesses her failure and wishes to marry him. Sharabandha Raja said that he will get married with her but he will not take her with him unless she rules her kingdom wisely and he will get marry with her on one condition that she must release all the persons whom she has abducted and made them as her slaves and she has to release his brothers as well. Sundaramma agrees to the condition of Sharabandha Raja and releases all men including his six-brothers Chitraguppi Rajakumararu.

Healing of Kamboja Raja's Wound

After winning six queens, medicine for his father, got six brothers released from the clutches of Sundaramma as well, he started the journey towards Shahapur Patna. While travelling in the forest everyone gets tired and seeing this Sharabandha Raja decides to stop near a lake and asks his wives to prepare something to eat for everyone till all male members go to take bath in the lake. When Sharabandha Raja was bathing in the lake his six brothers decided to kill him because, they thought that if their younger brother Sharabandha Raja goes with six beautiful wives and medicine for the cure of their father, he will be felicitated in the palace and he will be crowned as the king of Shahapur Patna which legally belongs to them, so they can't see non-royal blood person seated on the throne of Shahapur Patna. It will be a great insult to them as well so they decided to kill him in the lake itself. So they cut his head, hands, and legs and threw in the lake. By seeing this Lord Shiva cursed them to become blind and said that you all six Chitraguppi Rajakumararu were saved by your younger brother Sharabandha Raja from the clutches of Sundaramma, but you people did not even have minimum courtesy towards your brother, so it's your punishment to roam here and there with blind eyes so that you can't reach your kingdom.

When these six Rajakumararu meet six queens of Sharabandha Raja , the queens ask where is their husband, in reply to their questions they said we don't know where he went in the lake while bathing. So the queens replied you people move towards your kingdom we all will search for our husband. When they reached the lake they saw the lake was full of blood of Sharabanda Raja and all his body parts were cut into pieces which were spread across the lake and they collected all body parts together and brought it to the banks of the lake and sat around the dead body and started cursing Lord Shiva, started to cry and curse Lord Shiva by saying how can he do such injustice with him, he was so brave and kind hearted person, has your heart not felt pain while he was killed brutally. That his two sons's *Vignesha* and *Veerbadhra* should die and your third eye should fall out from your head and your trident should break into two pieces. By seeing this picture Lord Shiva's heart got broken and he disguised himself as an old man and came in front of Sharabandha Raja's wives and asked, "Why are you all six ladies crying about? What happened to you people?" Queens replied that their husband Sharabandha Raja has been killed by his six brothers brutally, but the old man replied he has not killed by his brothers rather than he killed himself due to the torture gave by you six women he said, but queens replied that we never tortured or fought with him for any reasons, he was killed by his brothers, by listening to them old man said ok and now you people don't cry go and get an tumbler full of water from the lake to all the six queens. Then an old man or Lord Shiva joins all his body parts and pores holy water in the mouth of Sharbandha Raja, after pouring the water Sharabandha Raja gets his life back and starts to roll on the ground. He asks Lord Shiva why he gave him his life back again, Lord Shiva replied that all your six queens' love you a lot so I couldn't resist myself to give you life, saying this he disappeared.

When six queens came with six tumblers full of water from the lake, and they saw that king Sharabandha Raja was sitting alive and they got surprised and asked him how he became

alive, the king replied that Lord Shiva gave him life and disappeared. So the queens' heart was filled with joy and happiness, and they washed the feet of Sharbandha Raja with the water which they brought from the lake. The six blind brothers were sitting near the well when Sharabandha Raja went to them and asked them to come with them towards Shahapur Patna, but the six queens questioned them that why did you people kill your younger brother Sharabandha Raja, who has done everything for you people. Sharabandha Raja intervenes in the matter and tells all his queens to forget about that topic and proceed towards Shapurapatana.

When he reached Shapurapatan his mother was counting her last breaths, by seeing it Sharabandha Raja eyes were filled with tears and asked his mother to wake up and talk to him. When the mother Siridevi heard his son's voice she woke up happy and told him that she lost the hopes of seeing him alive and asked him when you went you were alone now you came with six women with you who are they she asks. Sharabandha Raja replies that those all are her daughters-in-law. By listening to her son's words Siridevi asked everyone to take bath and in the meantime she would arrange food for everyone she said. After having food everyone takes rest, after that Sharabandha Raja thought if I sit like this then how my father's wound will get healed, he asks wife Yadinigandi to wake up and tells her we need to cure my father's wound which is getting worse day by day, so he say let's disguise yourself as an medicine healers and enter the city.

He enters the Shahapur Patna city and starts selling medicine for all sorts of diseases and guarantees the cure for all diseases. A lady named Padmini calls Sharbandha Raja to give her the medicine for her husband's leg disease. So he asks her to come to market, Padmini calls twelve women for medicine to the market, in the market all women starts quarrelling for the medicine to get it first and they starts to strangle Sharabandha Raja,

somehow he gets rid of all women in the market and moves from that place. Yadinigandi and Sharabandha Raja go in front of the palace and tells that they can heal any sort of disease, by listening to her king Kamboja Raja asks her to come inside the palace, after seeing his wound she ask the maids to bring seven pot hot water and seven pot cold water. After pouring all fourteen pots of water on the wound and after that she cleans the wound with cock feathers and measures the wound with the coin and weighs the same amount of medicine and applies it on the wound and keeps it for the whole night. When king Kamboja Raja sees the wound the next morning he sees that the wound gets healed up to fifty percent Again she measures the wound and half the amount of medicine which she applied on the first time, she applies it and keeps it for the whole night the next morning the wound reduces to half of earlier, again she repeats the treatment and the fourth day morning the wound heals completely. Kamboja Raja gets up from his bed and touches the feet of Sharbandha Raja. He stops Kamboja Raja to touch his feet, and says, "Why are you touching my feet, you are older than me, you should not touch my feet," he says to the king. You are king Kamboja Raja, I'm just an ordinary medicine seller.

Then he asks Sharbandha Raja that who are you from where you have come, your face resembles like my wife Siridevi then he replies that he is the son of king of Shahapur Patna and son of Kamboja Raja and Siridevi and I am your son and she is your daughter-in-law Yadinigandi he says to Kamboja Raja. Kamboja Raja's eyes get filled with tears and he hugs his son Sharabandha Raja and asks him about his mother. Then Sharabandha Raja says that we are still staying in the place where you left my mother to die, and she has suffered a lot. Kamboja Raja says it is not only your mother who suffered but I also suffered with her he says. Sharabandha Raja takes Kamboja Raja with him to his place to unite the separated couple due to misunderstanding created by Kamboja Raja's six queens. After seeing

Kamboja Raja queen Siridevi forgives him for the mistake he has done and accepts him, from there Kamboja Raja takes them to his palace.

Punishment to Six Queens and Rajakumararu

When Kamboja Raja comes to know the truth then he announces the punishment to his six queens and six sons for the conspiracy they did against Siridevi and Sharabanda Raja. He orders his soldiers to shave the culprits' heads and smear black paint on their face and to take procession in the city and later on put them in the fire. Because if such people stay in my kingdom other people also learn such qualities from these people he says, so I don't want any of my citizens to learn such qualities and this should be a strict lesson to all that's why he announces such brutal punishment to them. After that everyone stayed happily. Kamboja Raja and Siridevi handed all the responsibility to Sharabanda Raja and took to the path towards Kailasha.

Chapter 4

Challenges in Documenting and Translating selected *Burrakatha*

Narratives into English

After recording the selected *Burrakatha* narratives and transcribing them into Kannada, they were translated into English. The process of documenting folk songs poses significant challenges and difficulties in capturing the essence of a song and its local context as it undergoes a transformation from oral to written form. Translating the folk narratives into another language is also a task of complexity. This chapter addresses the various challenges and obstacles faced during the process of documenting and translating the selected *Burrakatha* narratives.

4.1 Challenges in Documenting *Burrakatha* Narratives

Documenting oral narratives consists of two phases - recording the narrative for archival of the oral part and transcribing for archiving in written form, thereby expanding the reach to a wider audience. Recording *Burrakatha* narratives is an intricate process that involves capturing the essence of the narratives that are filled with cultural histories, mythological stories through spoken words. The storyteller's voice, inflections, and emotions merge with the nuances of their language and culture. The storyteller and their cultural background should be respected, and there should be a keen understanding of the ethical responsibilities involved in documenting and preserving these invaluable narratives for future generations. While accuracy is the primary concern of transcription, the process of transcription poses another set of challenges in addition to being a time consuming process. The challenges in documenting (recording and transcribing) the selected *Burrakatha* narratives are discussed below.

4.1.1 Challenges in Recording

The artists or field participants may find it inconvenient when the camera is present. Their willingness to engage in the recording process or how well they perform may be affected by this. Since the informant's home was without an electrical connection, field recorders may encounter restrictions on the quality and kind of equipment they can utilise. This presents an additional challenge for recording. There wasn't enough room for the performer and the camera to move around. This may have an impact on the recordings' general sound and quality. Long hours, challenging travel, and unstable conditions can all be part of field recording. These challenges can make it difficult to maintain the momentum and focus of the recording process. When recording folk songs in different cultures, it is essential to be culturally sensitive and respect local customs and traditions. This may involve understanding the meaning and significance of the songs, as well as being aware of any cultural restrictions.

4.1.1.1 Technological Considerations

The act of recording *Burrakatha* oral narratives demands careful consideration of technological setup to ensure clear audio quality while fostering an environment that nurtures the speaker's comfort and authenticity. The presence of audio and video recording equipment proved to be of limited utility due to the participation of not only the designated singers but also the crowd in the act of singing. The presence of excessive ambient noise in the recordings posed an additional challenge, impeding the proper capturing of the lyrical content of the music. In order to address this issue, a resolution was reached by requesting the vocalists to verbally recite the songs subsequent to their performance, thereby eliminating the ambient noise and using the audio and video equipment to their full potential.

4.1.1.2 Storyteller's Discomfort in Retelling

As the performers had to re-narrate the *Burraakatha* in an atypical environment and because they were unaccustomed to dictating the songs, as they rarely, if ever, engaged in the practice of dictating to others, the storyteller had discomfort. There were multiple factors contributing to this phenomenon, with the most frequently mentioned by the performer being fatigue or a simple lack of immediate availability. It was apparent that throughout the festival, the singers would very much love singing to commemorate the occasion but had very little inclination for supporting any researcher. This issue posed a significant challenge in persuading the participants to verbally reproduce the songs in order to document them for the purpose of this study. Another related issue was that the performers did not derive the same level of enjoyment from their musical renditions as they often do when performing in front of a more expansive audience. However, the retelling helped the researcher in obtaining additional information from the performer pertaining to the meaning of each song they performed and its contextual relevance, which would not have been possible in the actual narration.

4.1.1.3 Inconsistency in Storytelling

As the *Burraakatha* performers narrate the same story differently at different times based on the audience and the place of performance, this leads to inconsistencies in the recorded narratives. However, these differences are minor and do not impact the overall plot of the narrative. Inconsistencies in oral narratives are a natural aspect of storytelling, due to memory, perspective, and the contextual nuances surrounding each retelling, which are dynamic in nature. These variations can occur due to many factors, including the passage of time, the influence of the audience, or changes to the story based on the place of performance. In the case of *Burraakatha*, personal interpretations of the performer often contribute to these differences, resulting in a modified narrative, varied emphasis on specific events, or even

entirely new elements introduced into the narrative. These inconsistencies are however minor and often enrich the storytelling experience. These variations underscore the richness of oral traditions passed down through generations. As the narratives are bilingual, the performer always changes the names of places, persons, and designations. Sometimes, she also adds subplots to the narrative. Some examples of this are discussed below.

In the Kannada version, Sangshetty is shown as a close friend and well-wisher of Nagendra Rao, whereas in the Telugu version, Sangshetty is depicted as the Prime Minister of Nagendra Rao. There have been slight modifications made to the character's designation, functions, and responsibilities. The role of Sangshetty has been portrayed as one characterised by compassion, humanity, and a strong inclination towards assisting others. In the Kannada adaptation, the narrative portrays the lives of ordinary individuals, while the Telugu version presents it as a tale centred around a monarch. Similarly, she changes the names of the places, like Yelavanthapalya (Aryavara Katha in the Kannada version) and Muharampattana (Aryavara Katha in the Telugu version).

The depiction of the character Krishna Neelaveeni in Balagiri Raja Katha is completely different in Kannada and Telugu. In which the narrator elaborates on the nature and physical appearance of the beauty and humble qualities of the queen, Krishna Neelaveeni. She compares her beauty to the moon and puts forth her simplicity by comparing it to the pure water of the holy Ganga river. In the Kannada version, the same explanation is not provided in the Telugu narration.

In the narrative of Kamboja Raja Katha, the performer Shankamma adds adjectives to praise the king and his empire and renders more detail about the kingdom and his army in the Telugu version, but the same is omitted in the Kannada narration.

4.1.1.4 Unclear Pronunciation

Due to the old age of the performer, some character names and words are mispronounced, leading to confusion. While this issue was not frequent in the recording of the selected *Burraakatha* narrative, the researcher had to carefully listen to the performer to eliminate inconsistencies in the next phase (transcription). The pronunciation issue is compounded as the narration is bilingual. As Shakamma narrated using Kannada and Telugu, there were instances when a word could belong to Kannada or Telugu. In these cases, contextual meaning is important.

4.1.2 Challenges in Transcribing

As with any transcription procedure, the transcription of folk narratives presents its own unique difficulties. The transmission of folk narratives through oral means frequently results in linguistic variations, dialects, and accents. Accurate transcription needs the ability to capture the spirit of the spoken language and a solid grasp of regional peculiarities. Folk narratives possess a profound cultural foundation and may incorporate idiomatic expressions, symbolic meanings, or references that are unique to a specific community or tradition. Cultural understanding may be necessary for transcribers to interpret and represent these elements accurately.

Folk narratives may not adhere to standard linguistic rules or structures, making it challenging to transcribe them into a standardised written form. This can include the use of non-standard grammar, vocabulary, or storytelling techniques. Oral narratives frequently incorporate metaphorical and symbolic elements, as well as ambiguity. The task of accurately conveying the intended meaning in written form can be quite difficult. Oral narratives might contain informational gaps, interruptions, or omissions. In order to fill these voids, transcribers might be compelled to rely on contextual cues and their own discretion, thereby potentially

introducing a subjective element. Folk narratives frequently reproduce sentiments, intonations, and expressions that are challenging to faithfully reproduce in written format. Accurately conveying the emotional profundity of the narrative may present a challenge for stenographers.

Multiple performers contribute simultaneously or interrupt each other, which makes capturing overlapping speech challenging during transcription. Oral narrative recordings might be subject to background noise, bad audio quality, or be captured in difficult environments. This may pose challenges in terms of aural clarity and transcription of spoken language. Unintentionally, interpreters or transcribers may incorporate their personal biases or interpretations into the transcription process. This is particularly true when delicate cultural or sensitive issues are involved.

4.1.2.1 Phonetic Quality of the Narration

A primary challenge faced in the process of archiving folk songs pertained to the preservation of their rhythmic elements. The feelings of the audience and the performer significantly influenced the manner in which the songs were delivered. Occasionally, the speed of a certain folksong varied, either becoming faster or slower due to other causes beyond those already mentioned. Walter J. Ong in his work "Orality and Literacy: The Technologizing of the Word" synthesises a body of research spanning two decades, conducted by himself and other scholars, regarding the distinctions between primary oral cultures (those lacking a writing system) and chirographic cultures (i.e., a culture centred around writing). The objective is to examine the transformative impact of transitioning from an oral-based stage of consciousness to one predominantly influenced by writing and print, and how this shift alters human cognition. The author highlights the challenges faced by individuals in a literate society when attempting to comprehend the customs and practices of a pre-literate society. Furthermore, the

author suggests that a literate individual may encounter difficulties in fully grasping and valuing solely oral traditions.

The issue of interpretation emerges when a literate individual, despite possessing extensive knowledge, faces challenges in comprehending the nuances and complexities inherent in interactions with oral societies. The researcher experienced difficulties when transcribing *Burrakatha* narratives because it was discovered that recording folk music involved more than just recording what the researcher heard or saw; there was a deeper meaning that the songs conveyed that was expressed by paralinguistic cues such as facial expressions, laughter, sighs, or pauses, which could not be documented. Even the pitch variation that takes place during the performance of a song, though important, cannot be retained in the written medium. There is an inherent cadence in the language of the songs that gets expressed only during the performance. The melodies of the songs, too, could not be captured in the written medium.

The beginning prayers before the performance Some of these sentences are used by the co-performer in the middle of the narration of the main narrator: “shiva shiva mahadeva hara hara mahadeva”, “tandana tandana raguva nandana”, and “henta kasta bantu tayiii”. These lines get repeated all the time during the narration which help the main performer to get some time to relax and then remember the story or move the story forward.

4.1.2.2 Issues related to Context

Documenting oral narratives omit non-verbal cues and gestures that accompany the verbal utterances, potentially leading to a loss of context or meaning. Oral narratives are not just sentences composed of words; emotions, gestures, and environments are woven into the narrative. The absence of this context can diminish the richness and depth of the narrative,

leaving gaps in understanding and potentially altering the intended meaning, as the setting in which the story is shared can impact its significance and interpretation.

4.1.2.3 Editing and Interpretation

Another issue pertains to the process of determining what content should be incorporated and what content should be omitted. In the context of oral narratives, non-essential details are deliberately omitted to ensure that the readers can comprehend the narrative without sacrificing its intended meaning and essence. According to renowned scholars Milman Parry and Albert Lord, oral storytelling exhibits a proclivity towards repetitiveness and reliance on formulaic structures. The proponents of oral-formulaic composition have even devised a theoretical framework for this particular mode of literary creation. The central concept of this theory suggests that poets possess a reservoir of formulas, which regularly employ expressions conforming to specific metrical conditions and are used to convey essential ideas. By employing these formulas in conventionalized ways, poets are able to compose verse quickly. Milman Parry put forth this theory in his work "L'épithète traditionnelle dans Homère" (Sale 377) in which he proposes the oral-formulaic hypothesis with the main goal of explaining the oral tradition-only transmission of the Homeric epics across numerous generations. The effect of his work is evident in the arguments put forth by other scholars, who contend that there exists a significant rupture in the institutional framework between Homeric Greece, which relied on oral tradition, and Platonic Greece, which embraced literacy. This rupture is characterised by the shift from an oral-based culture to one centred around written communication.

4.1.2.4 Untranslatability of Non-Verbal Cues

Happiness, anger, pain, sorrow, and other such feelings are expressed through the language of the songs, and the lyrics also manifest through the gestures and body language

during their performance. These non-verbal features that accompany the lyrics during their performance of these songs cannot be recorded in written form. Non-verbal cues, such as facial expressions, body language, tone, and gestures, play a crucial role in conveying emotions and intent that words alone may not fully capture. When transcribing oral narratives without these cues, essential elements of the message are lost or misinterpreted. The absence of a raised eyebrow or a shift in posture can significantly alter the meaning of a spoken sentence. It becomes a challenge to faithfully represent the speaker's intended message, leading to a diluted portrayal of the narrative's authenticity. While transcription serves as a valuable tool for documenting and preserving oral narratives, the loss of non-verbal cues reflects the need for additional context and proper interpretation by the transcriber to capture the correct and complete essence of the verbal narrative.

The performer may use hand gestures to indicate the movement of a sword or the expression of a character. In the performance of Aryavara Katha, Shankaramma uses her hand to show how old the kids are. Fig. 3.8, which helps the audience understand the age of the kids. She uses hand gestures to represent a small amount of food to convey the amount of food the queen consumes when she is depressed. In Fig. 3.9, the performer uses hand gestures to demonstrate how Nagendra Rao's sons get strong by eating good food, how prepared he is, and how strong he has become in Aryavara Katha. In Fig. 3.10, in Balagiri Raja Katha we can see the performer narrating the greatness of the king Yamanadagiri Raja. Such expressions and gestures are untranslatable, which gets lost during transcription and translation.

4.1.2.5 Cultural References

The *Burra Katha* narrative had certain cultural elements and contexts that were unfamiliar to the transcriber, leading to challenges in understanding and conveying the intended meaning in the written form. This is also a challenge in the next phase (translation).

These references ranged from specific traditions and historical events to idiomatic expressions. In these cases, the researcher gathered additional details from the performer and incorporated them as notes in the transcription.

4.2 Challenges in Translating Selected *Burrakatha* Narratives into English

Fundamental obstacle encountered during the translation of *Burrakatha* narratives from Kannada to English is the preservation of the cultural details that are essential to the source narrative. These narratives have their origins in traditions, customs, and folklore of the region. For example, specific locations, characters, or events might possess symbolic significance that is forfeited during a direct translation into English. Translators are required to have an extensive knowledge of Kannada culture in order to faithfully convey the details into English while maintaining the authenticity of the narratives.

Another significant barrier to translating *Burrakatha* narratives is the extreme linguistic difference between English and Kannada. Kannada, a Dravidian language, possesses a distinctive phonetic system and grammatical structure. Translators are confronted with the difficulty of locating English equivalents for words and phrases that transmit the intended meaning precisely. Furthermore, faithfully translating the rhythmic and melodic elements of *Burrakatha*, including metre and rhyme, presents a substantial obstacle due to the frequent absence of comparable poetic devices in the English language.

The narratives frequently employ idioms, proverbs, and metaphors that pose a considerable challenge for translators. These linguistic devices, deeply rooted in Kannada culture, often do not have direct equivalents in English. To overcome this hurdle, translators must engage in extensive research and consult native speakers to identify alternative ways of conveying the intended meaning. Moreover, the challenge lies not only in finding equivalent expressions but also in capturing the essence and impact of the original idiomatic phrases.

Stories from the *Burrakatha* are extensively rooted in religious and mythical connections, which link them to the epics and scriptures of ancient India. Translating these references accurately requires an in-depth knowledge of Hindu mythology and familiarity with the cultural context. The challenge lies in finding a balance between maintaining the integrity of the original text and making it accessible to an English-speaking audience who may not possess the same level of familiarity with these references.

Burrakatha is primarily an oral tradition, passed down through generations orally. The performance aspect, including the intonation, gestures, and facial expressions of the narrator, adds depth and meaning to the narrative. Translating this oral tradition into written form itself poses a challenge as it requires capturing the essence of the performance in a way that resonates with the reader. The translator must find creative ways to convey the emotions and impact of the original oral rendition.

4.2.1 Humour

Translating humour from any language to another can be challenging due to its cultural and linguistic differences. Humour often relies on wordplay, cultural references, and context that may not have direct equivalents in the target language. *Burrakatha* often involves a mix of languages and dialects, including regional languages and colloquial expressions. *Burrakatha* are deeply rooted in the local culture, and many narratives contain references, idioms, and expressions specific to the region. Translating these cultural nuances accurately while maintaining the intended meaning can be challenging.

The sentence '*haadilak nithaga horras nailaka ninture anta nim hantor*' in the North Karnataka language means, 'when you are about to deliver the baby then you start to find the doctor is irrelevant or not possible'. This is a sentence used to be said to somebody who does

things in a hurry and is not prepared for the upcoming situation. It is used humorously, satirically and metaphorically in the North Karnataka region.

Similarly, '*Gadda bhenki hatdaga bhava kidarere antha*' means 'when you feel thirsty you will start to dig well'. It is a similar example to the above one in which it too has the same meaning and used to convey the humour, satire and metaphor in the narratives. It is not possible to bring in the exact sense of humour to the English audience as this is completely cultural and geographical specific.

'*Thindi bhala awa niga*' in South Karnataka the word '*tindi*', refers to breakfast whereas in North Karnataka it refers to someone who is eager to do something mischievous to others to have fun or to get into trouble themselves. In the same state, the same words have different connotations, meaning and usage. In translation such words or usages get lost or the aspect of humour cannot be understood by the reader even if the explanation is provided.

If the literal translation of '*Hula bhal awa niga*' is looked at, '*hula*' refers to insect '*bhal awa niga*' means 'you have more', but the actual meaning of it in Kannada is 'you have done it purposefully'.

Translating humour can be challenging due to its dependency on cultural sensitivity, wordplay, and context. According to the incongruity theory, humour often arises from congruous or unexpected situations. In some instances, humour depends on the connotative meaning of the word rather than its denotative or most common meaning. Comparing the difficulty of translating humour to that of poetry, Diot says "When it comes to translating humour, the operation proves to be as desperate as that of translating poetry" (84).

A specific problem with humour is its reliance on "implicit knowledge" of the target audience. Furthermore, it also depends on the conditions and taboos that constitute cultural

schemes (Vandaele 150). In the case of the selected *Burraakatha* narratives, the chance of humour getting lost in translation is double edged. It could either be untranslatable because of the change in the sign system from verbal to written in the documentation phase of the study or also during the interlingual translation from Kannada to English.

4.2.2 Figurative Language

Translating figurative language such as metaphors, proverbs and usages also have both cultural and linguistic barriers. '*nin bayaga maanu hakali*', '*nin mayaga maanu surili*' means 'to put soil on your grave'. This is usually used as a curse in slang, especially in north Karnataka. Even similar usages can be seen in some Telugu regions bordering Karnataka. In Telugu it's said as '*ne mida mannu poya*' '*niku bondala gadda lo pettala*'. Certain metaphors and proverbs can be seen in both regions; only the language variation can be seen. The usage, its metaphors and its meaning remains the same in both cultures. In English, the similar word is graveyard or cemetery, but it can't be translated with the same essence of Kannada and Telugu.

The phrase '*Beriki*' is used to express a thought about a particular person. Similarly, '*Bhal beriki edana ava*' means he is very clever or quarrelsome. This word is used as metaphor and slang in everyday usage in Karnataka. The narrator in the plots uses this word to show the character of Balagiri Raja but the narrator tries to put the word '*berki*' to show how clever Balagiri Raja was.

Shankaramma uses the line '*nindu manda muchi dhanda daga hairdo hogali*' in the narration of Kamboja Raja Katha where the queen Sridevi curses the god. The line means 'what all you earned or gained must vanish'. The language used in the narration is completely colloquial, the performer uses such language to blend the story according to region specific so that the audience gets attracted and engages in the narration.

‘Akindu bai bambai aahda’ refers to a woman who is more loudly outspoken or quarrelsome. In the narrative of Balagiri Raja Katha we can see the blind Polawwa whom the narrator refers to as quarrelsome women. This cannot be translated into Telugu or English because it is used only in that particular region.

Translating metaphors between languages that are very different, for instance, Kannada and English, is challenging. Finding a proper equivalence as “cultural interference is an important obstacle in the process of metaphor translation & quot” (He 130). Some metaphors that are based on sensorimotor experiences are common in most cultures but novel metaphors with high reliance on culture and extended metaphors pose a challenge in translation. In the case of standard metaphors that have not lost their metaphoricity by overuse, translators use various strategies ranging from reproducing the same metaphor in the target language to deletion of the metaphor in rare cases. The translation strategy used depends on the metaphor and the contextual purpose it serves in the source text, while considering the sensibilities of the target culture. Consolidating the seven strategies proposed by Peter Newmark, Dobrzyńska proposes three methods for translating metaphor – Using an exact equivalent of the original metaphor, replacing with another metaphor with a similar sense, and paraphrasing a metaphor using an approximate literal phrase (599).

4.2.3 Cultural References

The cultural connotations inherent in some words cannot be transferred properly into English. In the Narration of Aryavara Katha in Kannada some of the cultural terms were used such as *‘Yellu amavsi’* has a complex combination of meanings. The word consists of two parts- *‘yellu’* and *‘amavsi’*. The word *‘yellu’* in English approximately means ‘sesame’. The word *‘amavsi’* means ‘no moon day’. The combination of both these words makes a meaning which is very specific to the north Karnataka language and culture. The term *‘Yellu amavsi’*

ultimately signifies a festival wherein agricultural labourers or landowners participate in the celebration of certain vegetarian foods incorporating pulses and green leaves that are specifically prepared for this occasion. The foods that are prepared include bartha, jowar kadubu, sajje kadubu, pundi, chukka, palak, menthe, rajgiri, and bajje. The agricultural labourers gather on the farms, where the harvested food is then shared among all members of the household. In addition, rural temples conduct special prayers with the aim of improving agricultural yields.

Similarly, the word '*Bhasunki*' has its own cultural connotation. It is used to denote one day before the wedding when there are some customs in which the bride is given to the bridegroom, the father gives the hand of the bride in the groom's hand and the next day the marriage ceremony takes place. There cannot be any equivalent for this in both South Karnataka culture and English culture.

Similarly, the word '*hendi*' has its own meaning in north Karnataka it refers to a food item which is made of roasted peanuts whereas in south Karnataka '*hendi*' means 'squeezing something' and in English we can't see this term. Precisely, a word which is food in one region gets a different meaning when the same term is seen in a different geographical location.

'*Karhunni*' is another festival celebrated in the North Kannada districts in which the bull is decorated and offered prayers, so that it will help the farmer in the field during sowing season. Many of the cultural festivals are not same in the same state or celebrated in the similar way. '*Gondul*' is a unique celebration done after marriage, housewarming, or the birth of a child. In which the whole night the singing troops are called and the chantings of gods are recited, it is also known as '*bhajni*'. This will happen only in North Karnataka districts. There is no equivalent in Southern Kannada or English to this cultural-specific term. It is used in Balagiri Raja Katha and Kamboja Raja Katha in the Kannada version.

‘*Kiriguni*’ is a ceremony celebrated for a small girl child to wear a saree when she gets mature. It is a process in which the girls are educated about mensuration. These are some of the examples that are sated with cultural connotations. It is used in Aryavara Katha in the Kannada version. These culture-specific words are difficult to translate into Telugu, Kannada (South) and English. Because of the lack of equivalents to all such culture-specific terms, it is very difficult to express the actual meaning of the songs. As a result, we can observe loss of translation and to some extent the beauty and richness of the folk songs gets diluted in the process of Translation.

4.2.4 Language Variations and Dialects

The phrase *Sharanri* is utilised as greetings, similar to how individuals say ‘*namaste*’ or ‘*Ram-Ram*’. The phrase *Bhaal Chalo Aiti / Chand aiti* is used when one is praising something that they find really good. The particular word *Sharanri* is used in the North Karnataka region because of the influence of Lord Basaveshwara. In every narrative it can be witnessed that the narrator uses this word as addressing the audience as well as the character in the narrative wishes the other person. In other way when the citizens want to get rid of the king from his rule they use the word Raja ‘*nig onudu sharana sharunu*’ which means ‘we don’t want to be ruled by a person like you who is a barren’. The word gets altered according to the situation.

The frequent use of Marathi loanwords to refer to a variety of concepts, locations, relationships, and objects, such as *kholi* (room), *kaka* (paternal uncle), *khanavali* (a mess serving meals), and others, is an additional noteworthy linguistic characteristic of Kannada used in North Karnataka. Particularly when counting in Kannada, rural speakers of Kannada, residing in districts bordering Maharashtra frequently employ Marathi numerals when

expressing larger quantities such as 50 and 100 (*pannas* and *shambhar*, as opposed to *aivattu* and *nooru*).

Words such as '*hotrayli*' and '*agsi*', etc., do not have equivalents in Telugu and English as they are specific to North Karnataka culture. Such words have been retained in the translation. '*Hotrayali*' means early morning or when the sun rises. It is typical North Karnataka usage. '*Agsi*' is referred to as the arch. But in south Kannada, we don't get the similar word. This word is more often used in all three narrations in the Kannada version..

4.2.5 Non-verbal Markers

Nonverbal markers play a significant role in *Burrakatha* performances. The main performer uses various nonverbal markers to enhance the dramatic effect of the narrative and engage the audience. The performer uses hand gestures to convey emotions, actions, and characters in the narrative. For example, the performer may use hand gestures to indicate the movement of a sword or the expression of a character. In the performance, Shankaramma uses her hand to show how old the kids are (Fig. 3.8), which helps the audience understand the age of the kids. In similar ways, she expresses the amount of food consumed by the queen when she is sad by showing a small amount of food with hand gestures. In Fig. 3.9, the performer shows how Nagendra Rao's sons are getting strong. In Fig. 3.10, we can see the performer narrating the greatness of the king Yamanadagiri Raja.

The performer uses facial expressions to convey emotions and expressions of the characters in the narrative. For example, the performer may use facial expressions to indicate anger, sadness, or happiness. Body movements are used to convey the actions and movements of the characters in the narrative. For instance, the performer may use body movements to indicate the movement of a horse or the dance of a character.

Burrakatha performances are not complete without the accompaniment of music and various sound effects. The dramatic effect that is created and the emotional impact that is enhanced by the narrative are both enhanced by the performer's usage of sound effects and musical instruments. The narrative is made even more beautiful by the rhyme system of "*tandana tandana raguva nadana*," which repeats itself. When particular moments are being performed, the performer will raise her tone or pitch in order to attract the attention of the audience. There are instances when the mood shifts to narrate particular happy or sad occurrences in the plot, such as a birth, a death, a murder, or gladness. The use of nonverbal markers is a key component of *Burrakatha* performances; they contribute to the development of a narrative that is multifaceted and interesting for the audience to experience.

Kannada used in North Karnataka is different in a genetic and cultural sense. Translating cultural terms and concepts in North Karnataka Kannada became a major challenge as there were no equivalents in Kannada. There are many words that became untranslatable and had to be retained as they are in the translation. The words such as '*hotrayli*', '*agsi*', etc. do not have equivalents in Telugu and English as they are specific to North Karnataka culture. Such words have been retained in the translation. But the target readers may not be able to understand these terms. Therefore, the researcher has provided explanations for some of these terms.

Translating these *Burrakatha* narratives into English is much more challenging for the very obvious reasons. Firstly, it is difficult to place the translations in context for the target readers. There are many culture-specific terms that would become totally alien in English. The Kannada readers also have some problems understanding the culture-specific terms as there are many words related to festivals, ceremonies, food, and clothing that are used differently

and may not sound similar to them, but nonetheless, they may not be totally alien to them as these are the bordering districts.

Therefore, attempts were made to give the meaning of the songs in English so that the readers would get an idea of the themes and subjects that the folksongs deal with and the culture of the community in general. The very idea of the translation was to give the readers an understanding of the context and the subjects that the folk songs embody. It is to act as an overview of the folk songs that the *Budagajangama* community has to offer to those who may be interested in pursuing further study in this area.

In an attempt to translate *Burrakatha* folk songs into English, there was another set of problems, which are of course common to any cross-cultural translation. After videographing the performance, the first-hand narratives were transcribed into Kannada and later translated into English. At first glance, it might be difficult for the readers to arrive at the correct pronunciation of the words by reading the transliteration, as they may not be familiar with the colloquial Kannada language. Even the assembly of the letters may look a little awkward in the beginning, but once they get some familiarity with the language, it will not be that difficult to follow the songs. Following the transcription of the folk songs are translations in English, and Kannada is transcribed in Kannada. Since the transcripts were already given, it is tried to translate the content of the folk narratives into prose format. The attempt was not to go for word-for-word translation but to attempt an idiomatic translation to communicate the essence and significance of the songs. It was not that difficult to translate the meaning and content of the songs into another language, as it is not a translation of a song into the same form where the various other issues like the music, the melody, the thyme, the rhythm, the pitch, the intonation, etc., are to be taken care of. Hence, some other artists may perform and interpret these songs differently to some extent.

Chapter 5

Bilingual Narration as Translation with reference to *Burrakatha* Narratives

The process of translating Indian oral narratives into other languages while ensuring the preservation of their cultural value is a complex undertaking that requires a comprehensive understanding of the context of culture and the intricacies of languages. In indigenous societies, particularly in regions characterised by multilingualism and multiculturalism, the process of translating oral literature necessitates a keen awareness of the cultural and linguistic disparities between the original language and the language of translation. This sensitivity is crucial in order to faithfully convey the intended meaning of the narrative (Mirdha 30).

In order to safeguard the cultural value of Indian oral storytelling, it is necessary to ensure that the narrator or translator has a comprehensive understanding of the cultural context within which the story is situated. This includes understanding the social, historical, and religious context of the narrative, along with the cultural norms and convictions that serve as its foundation. Furthermore, it is important for the narrator to demonstrate sensitivity towards the complex structure of the languages being translated, incorporating idiomatic phrases, metaphors, and other linguistic elements that may lack direct counterparts in the intended language.

One potential strategy for safeguarding the cultural importance of Indian oral histories is to actively include community members in the process of translation. Luhar (2019) asserts that “the inclusion of community members in the process of documenting and translating oral tales can yield a substantial collection of community literature and promote improved intercommunity accessibility, hence facilitating a deeper comprehension of these communities” (115).

Bilingual narration of *Burraakatha* can be considered translation in addition to being transcreation, based on the strategy that the performer employs. Various scholars have defined bilingualism in different ways. Until the 1960s, code-switching was considered as an inferior use of language. During and after the 1960s, it was understood as a natural feature of bilingual speech (Vassallo 206). It is more frequent for a bilingual individual to acquire their second language during early childhood. This occurrence is prevalent in communities situated near language borders, in settings where families live as a speech-island, or in households where parents speak distinct languages (Bloomfield 57). Macnamara opines that anyone who has proficiency in another language apart from their native language, in at least one of the encoding or decoding language abilities can be called as a bilingual (59). In the case of Shankaramma, the *Burraakatha* narrator, living in the border area of linguistically diverse states of Karnataka and Andhra Pradesh has helped in acquiring competency in both Kannada and Telugu. She uses this skill in the narration of *Burraakatha* as code-switching is a “creative mode of negotiating social and cultural difference, and an innovative source of lexical borrowing and blending” (Vassallo 206).

Bilingual narration of *Burraakatha* can be considered as a form of translation. Firstly, Bilingual narration transcends linguistic code-switching from one language to another; it is an art form that involves handling cultural nuances, linguistic intricacies, and the beauty of expression across two languages. According to the theory of natural translation, all bilingual individuals are capable of translation within their command of the two languages, thereby bringing translation within the scope of bilingualism (Harris and Sherwood 155). Bilingual *Burraakatha* narrators do not undergo any specialised training but rather learn from experience and the reactions of the audience. As bilingual narration of *Burraakatha* involves complex cognitive processes that result in deciding the timing of code-switching between languages based on external factors, it can be considered as a translational activity.

Secondly, there is no regularity in when the *Burrakatha* narrator switches between languages. This depends on the place of performance as well as the language the audience is more comfortable with. This involves the performer consciously making a decision on the timing of the switch to a different language, as well as the switch back to the original language. Cognitive elements are at play as “A complex cross-language activity such as translation must necessarily include very complex sequences of activation and selection that involve intentionally switching between one language and another during task performance” (Shreve 4).

Finally, bilingual oral narratives adapt and evolve over time, reflecting the ever-changing nature of languages and cultures. They are dynamic and responsive to the context in which they are shared, allowing for reinterpretation and adaptation while maintaining the essence of the story. Considering the communicative aspect of *Burrakatha* narration, the act of adapting to the changing linguistic and cultural contexts itself can be considered a form of translation as “forms and functions of translation evolve in conformance with the nature of the communicative tasks they are called to perform” (Shreve, *Cognition and the evolution* 124).

The narrative of Aryavara Katha, Balagiri Raja Katha and Kamboja Raja Katha is retold in Kannada and Telugu languages. The adoption of a storytelling tone by the narrator Shankaramma is accompanied by alterations in the portrayal of some characters, which are influenced by the unique characteristics of the place, culture, and customs in which the story is set. The characteristics of the characters in the Telugu and Kannada versions are the same. However, it is worth noting that in the Telugu version, some circumstances and themes have been elaborated upon to a greater extent compared to the Kannada versions of the narrative or vice versa.

In bilingual narration of the story, the performer adds certain elements in either Kannada or Telugu, which leads to Transcreation. The elements that are added or deleted from a certain narration depend on the place of performance and the dominant language of the audience. Bilingual narration not only translates the story but it can also be considered an act of transcreation, as new details are added to the narrative, thereby creating a new narrative. Bilingual oral narratives can be seen as either translation or transcreation, depending upon the specific approach and objective of the storytelling endeavour. Bilingual oral tales that encompass the direct translation of a story from one language to another might be seen as a manifestation of the translation process. Conversely, in instances where bilingual oral narratives encompass the imaginative modification and recontextualization of a tale in order to communicate its fundamental meaning inside an other linguistic or cultural framework, they may be seen as instances of transcreation.

Transcreation, on the other hand, goes beyond translation by imaginatively modifying the narrative to fit the target language's linguistic and cultural environment. Transcreation is a phenomenon observed in multilingual oral storytelling, when the storyteller adapts certain components of the story in order to establish a stronger connection with the audience. This process may entail the integration of culturally unique allusions, modification of narrative elements, or even the creation of additional characters that conform to the cultural context of the target language. Transcreation enables the narrator to overcome linguistic barriers by customising the storyline to elicit emotional reactions and uphold cultural integrity.

5.1 Bilingual Narration of Aryavara Katha

Rhyme-schemes are used in all the narratives, and the performer uses them to illustrate the names of people and places. This strategy facilitates the memorising of both the individual's name and the location's name for the performer, hence decreasing the risk of forgetting these

names. For instance, the performer uses alliteration in remembering the names of characters Bandebaje Rao, the ruler of Badegaon, and Buransab, the king of Bhuranapattan. This strategy also enhances the audience's capacity to easily remember the names of people and locales.

In the Kannada version of the narrative Aryavara Katha, Siddappa Rao secretly arrives at his elder brother's residence in disguise during the late hours of night. Subsequently, he enters the premises and proceeds to restrain his elder brother's sons. Finally, Siddappa Rao absconds with all the accumulated money. In the Telugu version, Siddappa Rao arrives at his elder brother's residence and proceeds to restrain his nephews before absconding with all of their familial assets. The observed instances exhibit distinct characteristics in every version. Additionally, it is worth noting that the Telugu version which is a translation of the text is comparatively concise. The decisions that the *Burrakatha* performer makes on adding, modifying or deleting certain elements of the narrative leads to transcreation.

When Nagendra Rao bestowed a substantial dowry upon his son-in-law, Buransab, as a gift upon his marriage to his daughter, Rukumbai, Nagendra Rao's brothers raised concerns regarding the allocation of their shared wealth. They expressed a desire to divide the property in such a manner that would allow both brothers to retain their respective portions, while enabling the elder brother to provide a share to his daughter and son-in-law. In the Kannada version, it is portrayed that two brothers approach Nagendra Rao seeking a share of the wealth. However, Nagendra Rao declined their request, citing the cultural norm within their community that discourages the division of property. Consequently, he expresses his unwillingness to partake in the distribution of his assets. The act of dividing the property is commonly associated with a notion among the society that it will result in a negative outcome for the entire family. Based on such premises, he declines to partition the property. However, in the Telugu version, the storyteller presents the identical scenario in a different manner.

Nagendra Rao expresses to his siblings that should they like a share of the riches, food grains, and property, they are welcome to do so. However, he stipulates that they may only partake in the enjoyment of the property without engaging in any form of division. In this context, Shankamma provides a more concise narration in the Kannada version and expands upon it in the Telugu version, which is an element of transcreation. This has also been noticed in other *Burrakatha* narrations that are part of this study, the Kannada versions are usually concise and the Telugu versions are expanded.

When Siddappa Rao takes away every penny of the wealth belonging to Nagendra Rao's children, Nagendra Rao's associate and financial manager, Sangshetty, assumes responsibility for the well-being and oversight of all three of Nagendra Rao's kids. Following the demise of Nagendra Rao, he provides sustenance and nurtures them with care and affection within the restricted space of his residence. In the Kannada version, Sangshetty is shown as a close friend and supporter of Nagendra Rao, whereas in the Telugu version, Sangshetty is depicted as the official manager of Nagendra Rao's wealth. There have been slight modifications made to the character's designation, functions, and responsibilities. Furthermore, in the Kannada version, the narrative portrays the lives of ordinary individuals, while the Telugu version presents it as a tale centred around a monarch. The Kannada version of the narrative maintains a depiction of the incident without employing any form of exaggeration. The storyteller has adjusted their narrative style to align with the preferences of the audience, so as to accommodate their desired listening experience.

Siddappa Rao orders his brother's three sons to go to the forest and bring twelve bullock carts full of fire wood with Begari Yellori. When three children go to the forest and start to cut the wood in the forest, one of the boys gets himself injured by the axe. The legs start to bleed. By seeing this Begari Yellori feels that how their uncle is treating these children, he has brought

them here to kill them. Begari Yellori tells the kids that he will cut all the fire wood, on behalf of them. And ask them to take a rest. Begari Yellori completes the work and brings twelve bullock carts of wood and says to Siddappa Rao that the kids have done hard work to fulfil their assigned work. Here in this episode we come across the situation of the bonded labour system in both Kannada and Telugu versions of the story. Because the system was practised in both the regions, the storyteller showed their audience how the loyal labourers work for their masters and also as her target audience are the downtrodden or common people.

When Som Rao with his brother continues his journey towards their sister's town, on the way they stay in the Lamani Tanda for six months. The Tanda people look after Som Rao and his two younger brothers by providing them food, shelter and security. Here the story teller in the Telugu version narrates the culture of Lamani Tanda people and exaggerates their help to Som Rao and his two younger brothers. But while narrating the same incident in Kannada the storyteller has not given all details of Lamani Tanda people. She just introduces the Lamani Tanda people and says Tanda people help Som Rao and his two brothers and continue the story.

In another episode Som Rao and his two brothers leave the Lamani Tanda with their horses and hunting hounds and go in search of new territory. However, after a few months had passed, the residents of Tanda discovered that the horses and hounds that had been taken by Som Rao and his two brothers were in Yelavanthapalya (in the Kannada version) and Muharampattana (in the Telugu version), respectively. People from Lamani Tanda make their way to this location and present their case to Burhansaheb in the courtroom, claiming that his brothers-in-law stole their horses and hunting hounds when they were staying with them at their Tanda. "It seems that our understanding of your three brothers-in-law was incorrect, as we believed them to have royal blood in them. However, it is possible that we misunderstood them. They implore him not to believe in them since they do not have royal blood flowing

through their veins as you do, which is why they committed such a lowly deed of robbing our horses and dogs. It's possible that they'll con you as well". The narrator has placed a greater emphasis on the Lamani Tanda people and their narration at this juncture. A greater amount of detail is provided in the Telugu version. Both of these stories have different names for the cities that appear in them.

After Som Rao married Anthubai and began the trek towards his kingdom with his brothers, they came upon a village of shepherds on the way. The individuals who are staying there flee for their lives whenever they see a large number of horses or hunting dogs. They were under the impression that the individuals before them were bandits who had come to kill and steal from them. As a result, the entire community flees into the surrounding forest. Only an elderly woman remains, and she is the only one who confronts Som Rao and his brothers. She walks out of her hut and asks them who they are and why they have come to their village; she is the only one who faces Som Rao. In this part of both of the tales, the storyteller describes the bravery displayed by shepherd Nagamma. In the Kannada version, there is a greater emphasis placed on both the exaggeration of character and the introduction of character. However, in the Telugu version, it is condensed significantly. Typically, Telugu versions of the narrative are expanded by the performer but sometimes it is made concise when compared to the Kannada version, as in the above case.

The narrative ArayavaraKatha appears differently in each of these languages. Both versions of the story, however, share the same essential components, including their goals and aims. The tone and perspective of the story are altered by the narrator in response to the location of the listeners as well as their own preferences without compromising the story's integrity and its originality. The originality of the story, regardless of whether it is told in Kannada or Telugu, is what makes for the best narration from the person telling the story. Since Arayavara Katha

was initially narrated in Telugu, certain events have been embellished and retold in a manner more fitting for a tale of this type. However, the Kannada version of the narrative keeps the plot straightforward while still communicating the intended meaning to the target audience in the same way that the Telugu version of the story does. The ultimate goal of the storyteller is to convey her intended meaning to each and every member of the audience, regardless of whether they are listening to the tale in Kannada or Telugu.

5.2 Bilingual Narration of Balagiri Raja Katha

The Kannada version of Balagiri Raja Katha provides a detailed elaboration on the depiction of wants during pregnancy, whereas the Telugu version offers a more concise discussion on the same topic. Shankaramma adapts the story in Kannada and Telugu languages based on the cultural context of the respective regions. For instance, in one episode, she narrates the story of the queen Krishna Neelaveni's pregnancy, during which the queen expresses her cravings for various fruits such as mangoes, tamarind, and sugarcane, and such mouthwatering food. This inquiry seeks to explore the comprehensive range of sensations encountered by the queen during every stage of her nine-month pregnancy including each individual month, as well as the notable occurrences pertaining to the movements of the baby within her womb. The Kannada narration provided a comprehensive account of every minute detail. However, when she recounts the same scenario in Telugu, she simply states that the queen was pregnant. Throughout her whole nine-month pregnancy, she did not emphasise her aspirations for consuming a diverse range of food items.

In the Kannada interpretation, describing Balagiri Raja's dissatisfaction is given more attention. When Balagiri Raja returns to the king's fort after killing six brothers of King Mahibhoota Raja, the performer Shankaramma describes him as being in an angry and dissatisfied state of mind. This is because he discovers that the king and all of his courtiers are

not present in the court. In this part of the story, the performer states that Balagiri Raja was in an enraged mood. Only in that enraged state does he begin to inquire about the king with the three old courtiers, and he does so by scolding them with foul and abusive language before warning them to speak the truth or else he will behead the three courtiers. In contrast, the Telugu version of the story the narrator simplifies the dialogue and interaction between the courtier and the king. She tells the story in an extremely straightforward manner. She simply states that he enters the King's court, but Balagiri Raja is unable to locate the King, and he calmly inquires about the King with the three older courtiers, despite the fact that he is extremely frustrated.

The Kannada version has very detailed descriptions of the picturization of the characters. When we compare the characterization in Kannada and Telugu, we can state that in Kannada, some characters have been depicted in a more glorified way, whereas the same character in Telugu has not been seen as we see them in the Kannada version of the narrative. This is because the Kannada version of the story is performed more in the Kannada region. The character of Krishna Neelaveeni is shown as a brave and honourable woman who serves as an example to everyone around her. In order for the character of the queen Krishna Neelaveni to obtain a child or a blessing from Lord Shiva, the narrator in Kannada has complimented her womanhood as well as how courageous she was and how much she loved both her son and her husband. In addition, the narrator has shown his admiration for her son. In the Kannada form, it is expanded upon by the addition of several adjectives, however in the Telugu version, the character of Krishna Neelaveni is not elevated to the same degree.

The Kannada narrative effectively portrays the exquisite depiction of the infant's jewels and the use of comparison. In the Kannada rendition of the narrative, the queen Krishna Neelaveni expresses her admiration for her son Balagiri Raja through a concise utterance

consisting of merely four sentences. In contrast, the Telugu rendition used a total of nineteen phrases to extol the child's virtues, drawing comparisons between him and celestial bodies such as the sun, moon and stars as well as esteemed figures like kings and warriors. Moreover, while adorning her son's body with ornaments, she bestows commendation onto him, accompanying the placement of each ornament. The persona of Balagiri Raja is skillfully personified by the narrator through the adept utilisation of her lyrical talents. On the other hand, the Kannada rendition of the narrative does not exhibit a comparable level of utilisation of poetic elements.

The acquisition of knowledge in reading, writing, and fighting techniques by Balagiri Raja is depicted similarly in both versions, highlighting the significance of schooling and the educational process. Furthermore, the teacher-student connection and the concept of gurukula are vividly portrayed in both the narratives.

The alteration of names is evident in both narratives. The portrayal of the character of old lady Jeerla Nagamma in both Kannada and Telugu versions of the story has introduced new perspectives. Jeerla Nagamma assists Balagiri Raja in acquiring Padmarani. The character of Jeerla Nagamma is robust. Furthermore, it is worth noting that the aforementioned character, Balagiri Raja, is closely associated with this particular aspect. Due to his exclusive reliance on her and his exclusive trust in her. The author has crafted the character in a captivating manner, resulting in a debate between Jeerla Nagamma and King Mahibhuta Raja that is characterised by a defiant tone. The vocabulary employed by the narrator remains consistent in both versions; however, in the Telugu narration, the name "Jeerla Nagamma" is referred to as "Tamil Nagamma."

The episode exhibits distinct narrative styles. When Balagiri Raja attempts to enter Padmarani's Palace, the narrator Shankaramma presents the story in a distinct manner in

Kannada, as opposed to the Telugu version. The narrator has employed a variety of lexical choices and tonal variations in the storytelling process to portray the persona of Balagiri Raja. The portrayal of the Balagiri Raja persona differs between the Kannada and Telugu versions. In the Kannada version, the character is glorified, and a comprehensive account is provided regarding the challenges he encounters and his strategies for overcoming them. However, in the Telugu version, when Balagiri Raja enters the armour palace of Padmarani, the narrator describes the palace as being constructed entirely of gold. Additionally, the narrator mentions that the armour bed is also built of gold and silver. On the other hand, in the Kannada version, the narrator does not provide any information regarding the composition of the armour palace. She simply mentions the palace of Princes Padmarani. It can be observed that the narrator has altered their tone and choice of words to suit their own convenience or to cater to the needs of the audience. The artist adapted the narrative to cater to the preferences of the audience, resulting in various additions or omissions of tale elements in both versions.

The performer, Shankaramma, has explained every aspect of King Mahibhuta Raja's kingdom and his evil disposition, even as he introduces the character and his daughter in the Telugu version. However, in the Kannada version, the narrator Shankaramma merely provides a straightforward explanation of the Mahibhuta Raja..

In the Telugu version, the character of Polavva, a blind lady, is portrayed with a detailed description of her unattractive appearance, including specific features such as her nose, eyes, and teeth. However, in the Kannada version, the character is introduced solely by her name and her blindness, without providing any further physical details, and the story proceeds accordingly. Therefore, it may be deduced that certain people in the narrative have either been entirely overlooked or shown in a much diminished capacity. The informant in the Telugu version has employed a highly extensive lexicon to elucidate many characters such as

Mahibhuta Raja, Polavva, Krishna Neelaveni, Padmarani, and others. However, in the Kannada version, she merely introduces the character and proceeds with the narrative.

In the narrative, the storyteller draws a parallel between Padmarani's predicament of falling into the well and the symbolism of a flower. However, it is worth noting that such a similarity is not commonly observed in Kannada language. In the Telugu adaptation, the character of Jeerla Laxman is newly added, and the narrator proceeds with the narrative. In the Kannada version, the storyteller Shankaramma provides comprehensive details of Jeerla Laxman, including his occupation, his modest behaviour, and his important role in assisting Padmarani in her rescue.

The consideration of women in the narrative has been given greater significance. The narrative of Balagiri Raja portrays female characters who exhibit remarkable courage and strength. The story provides insights into cultural customs and rituals that highlight the elevated status of women, as well as their heroic deeds. It also sheds light on themes of women empowerment and their societal duties. The narrator, being female, ensured that the portrayal of female characters in the story was on par with that of male characters. The narrator also distinguished between the traditions and cultural customs upheld by women in the Telugu and Kannada regions while recounting the story to the listeners.

The narrative elucidates the manner in which women should demonstrate devotion and equal respect towards their husbands, similar to the devotion accorded to gods. Through engaging in this practice, individuals attain salvation. In the scenario presented, Padmarani is depicted as carrying the body pieces of Balagiri Raja on her head. This action is motivated by her belief that Balagiri Raja had come to marry her and subsequently perished within the confines of the armour palace, all for her sake. Once she gathers all of the body parts and asks her father to bring him back to life - he declines - she transports his remains to his realm. In

this narrative, the storyteller portrays the role of a woman who exhibits profound love for the protagonist even after his demise. She expresses a strong desire for his revival and demonstrates a willingness to do whatever measure necessary to achieve this outcome. However, in the Telugu version, this particular portion of the story has been expanded upon and exalted the concept of womanhood. The significance of women's devotion and affection towards their husbands is eloquently conveyed. However, the exaltation mentioned is not commonly observed in the Kannada language.

In this episode, blind Polavva successfully persuades Balagiri Raja to execute Padmarani. Balagiri Raja, upon being convinced by Polavva, commands the butchers to chop off Padmarani's head , as he believes she poses a threat to both himself and Polavva. Consequently, the butchers take Padmarani to a designated location for slaughter and inform her that she should bid farewell to her parents before her imminent demise. Padmarani recollects her affection for Balagiri Raja and the reasons behind her deep love for him. She questions the motives behind the actions being taken against her, expressing her willingness to remain devoted to her spouse even in the face of death. Padmarani expresses her unwavering affection for him, extending her love not only till her demise but also beyond it, as she responds to the Butchers. The story has been extensively elaborated upon by the narrator Shankaramma in the Kannada version, however in the Telugu version, it is presented in a concise and straightforward manner.

5.3 Bilingual Narration of Kamboja Raja Katha

In the initial sections of the narrative Kamboja Raja Katha, the narrator Shankaramma provides a depiction of the formidable military force commanded by Kamboja Raja. This force is composed of a stunning seven hundred thousand soldiers, including a force of horse-mounted men. Additionally, Kamboja Raja is noted to hold an extensive agricultural field spanning

seven thousand acres. The individual gained renown in the neighbouring nation because of their affluence and luxury, as they cultivated a wide variety of grains, fruits, and flowers. In the Telugu version of the narrative, these elements are entirely excluded.

Shankaramma, the narrator, made it quite evident that Kamboja Raja had seven wives and that he provided each of them a separate palace. However, he never lived with any of the six queens who were older than Siridevi. Siridevi received greater affection from Kamboja Raja. He used to visit her palace and they would have meals together joyfully. Storyline centres around Siridevi, who is given greater prominence in this instance. Siridevi is given the most significant role in the story by the narrator, who also described her character and beauty. Even though Kamboja Raja had seven wives, he only talked to Siridevi about his problems. This highlights Siridevi's personality more and depicts the bond between the king and queen as well as the narrator. The Telugu narrative appears to be lacking this section as well.

In the Telugu narrative, the narrator Shankaramma recounts that the queen Siridevi proposes potential solutions, suggesting the construction of a temple in Kashi and the possibility of enduring hardships similar to the Pandavas in order to obtain the blessing of a child. She advises the king that if the boon is still not granted by the lord shiva, there are numerous people who are also without children, and they can live in a similar manner. Her intention is to console the king. However, Kamboja Raja, plagued by the farmers' remarks that he is infertile, fears that his mere presence may adversely affect them. Consequently, the farmers express their reluctance to work or reside in the king's kingdom and request the settlement of their accounts. The Kannada version of the narrative does not provide a detailed background information of this particular aspect.

King Kamboja Raja embarks on a quest to obtain a boon, venturing far from his kingdom. His intention is to come across a saint or deity in human form who may provide him

the blessing of progeny so clearing him of the stigma associated with his infertility. However, his effort proves unsuccessful as he is unable to secure the desired boon. With a sense of anguish and emotional burden, he returns to his kingdom and expresses to his spouse his supposed incompetence in obtaining the blessings from sages or deities. He articulates his relentless initiatives, however laments his inability to secure the desired boon. Subsequently, Siridevi approaches him and provides comfort. The complete occurrence is not portrayed in the Kannada rendition, and the narrative is altered by incorporating this episode into the Telugu version.

The farmers made a formal plea to the king, urging him to seek guidance from the Hindu almanack. In response, the Brahmins presented themselves at the royal court, with a book containing information from the Hindu almanack. Upon vocalising the term 'govinda govinda', the Brahmins were granted access to the court and proceeded to level accusations against the king's father, alleging his involvement in the heinous act of murdering a sacred cow entity known as Gange. Moreover, it was disclosed that the cow was in a state of pregnancy and on route to Kashi. However, due to its hungry desire to eat, it had deviated from its intended path and stepped into the garden belonging to his father's farm, where it proceeded to indulge in the consumption of various fruits and leaves. Observing this event, the father became enraged, preserving concerns that the cow might cause harm to the carefully tended garden. As a result, he proceeded to employ a handgun to shoot the cow. Following its mortality, the cow conferred a curse upon the monarch, foretelling a lifetime of childlessness and a miserable existence until the monarch's own demise, at which point the curse would be inherited by the subsequent generation. The curse exerted a significant adverse influence on the Kamboja Raja. He engaged in a wedding with six women in an endeavour to have children, although without success in attaining the objective. The Kannada version provides a more comprehensive exposition, while the Telugu narration excludes the portrayal of the cow's death and the ensuing

curse. The cow's consumption of leaves resulted in the king's displeasure, leading to its demise by means of a gunshot. In this analysis, we observe the transmission of a curse over generations. The narrator employs a broader range of terminology to provide comprehensive details regarding each occurrence, commencing with the cow's entrance onto the farm. Furthermore, a meticulous depiction of various fruits, flowers, and vegetables is presented. This text examines the process of cow death and the associated experiences of misery. The Kannada performance clearly portrays the sufferings experienced by both humans and animals. This demonstrates the narrator's frequent utilisation of the articulation approach in every episode.

According to the narrator Shankaramma, Kamboja Raja has constructed a temple in Kashi and has also established his presence in Delhi by displaying his flag. This indicates that he has undertaken a significant journey in order to acquire the kid, in addition to his philanthropic endeavours. The narrator endeavours to convey to the listener his profound eagerness to become a parent, demonstrating his willingness to undertake any means necessary in order to achieve this goal. On the contrary, Shankaramma argues that within society, regardless of one's status as a king or ordinary person, the absence of children in their life can result in societal mistreatment. The artist adeptly elucidates the persistent issues that have endured from the past to the present. Artists depict the juxtaposition of present and historical eras, suggesting a lack of progress in society. Furthermore, the narrative places blame on the ladies being described. The underlying message conveyed to the audience is that when a prominent figure such as King Kamboja Raja experiences infertility troubles, it is important for us, as ordinary individuals, to refrain from attributing blame solely to women. Instead, we should strive to embrace acceptance and find contentment in our lives. The comprehensive depiction is not present in the Telugu narrative.

In the Kannada version of the narrative the Kamboja Raja asks his ministers and farmers how he should get rid of being barren. Because that matter was troubling him more. By listening to the king's problem the people suggest calling Joshi, the Brahmin who checks Panchang (Hindu almanac) so that he might get some solution. In Kannada, the fortune tellers use silver stick and they reveal that it is due to his father's deed of killing Gangamaile that he is suffering.

As per the instruction of the fortune teller to get rid of the curse of the cow the king starts to collect all sorts of seeds and he has to cultivate a barren land. First he has to dig up a well and after that he has to clean the land and sow the seed. If he is successful in growing fruits and grains then he should wait for the birds and animals to come in his field and consume the fruits which he has grown and they should bless him for feeding them then only the curse can be gotten rid off. But in the initial trials of digging a well the king fails because the devil was residing in it and it was drinking all the source of water, which Kamboja Raja used to dig to get that source. Due to which they will not get the water in the well. The labour of both Kamboja Raja and Siridevi by doing labour work for six months. The other six wives won't work and abuse him and say they cannot work and they leave the farm. They stay in their palace. Siridevi says I will be with you, don't worry, I'll do the work on their part also. They work in the field for 12 years and they grow all sorts of fruits, flowers. This complete scene is not available in Telugu narration.

In Kannada narration, The serenity and love of Siridevi towards Kamboja Raja is elaborate by the narrator in with lots of adjectives in admiring her character, nature, beauty and understanding the needs of her husband and praises her as an ideal woman. While all the six queens deliver the baby, nature acts very oddly so he calls an astrologer and asks him to check the horoscope. Why is it happening? Then he replies that all your six wives delivered six boy babies, then the king says that at last the Lord Shiva has blessed me. I am thankful to him. With

happiness he moves towards the palace and sees all the children. This situation is shortened in the Telugu narration and no description of the babies were provided and the celebration is not elaborated.

Kamboja Raja refuses to give alms first because they are ‘Dasaru’ (followers of Goddess Durga) because he was the staunch follower of Lord Shiva, that’s why he refuses to give alms and tells him he doesn't have anything. This is told because in that region Shaivites are more in population and these people invite. The impact of Shaivism is seen more in the Kannada version by this example. *Budagajangama* people perform in their home for ceremonies. So according to such a situation, culture and religious aspect they mould the story according to the needs of their audience. The narration is always based on the audience and gets changed according to the locality and the religious aspects of that particular place and the local deity also plays an important role in it, because they first perform the ‘arathi’ in the local deity’s name because all the performances are performed in the temples or at the residence of the people who invite them on some special occasion.

Siridevi bathes her head before approaching the deities to seek their blessings. Saints assert that his late arrival renders it impossible for them to bestow the fruit upon you. Siridevi weeps in agony as he curses the deity that caused his eyes to fall to the ground, his children to perish, and the Ganga within him to dry up. Permit your golden palace to catch fire, and permit me to pour soil over your silver palace while I severely blaspheme God. The discourse primarily concerns the saints, and she declares, "You individuals have done an injustice to me." They say that you will receive your fair measure of happiness, so do not be disheartened, before leaving. The Telugu version does not contain these particulars.

The artist employs varying names based on the location's specifics in order to establish a connection between the audience and the narrative of their respective region. This facilitates

the audience's ability to embrace the story, as they can readily identify with the themes, names, and locations mentioned in the story, which bear resemblance to their everyday experiences. Consequently, this engages the audience and enhances their engagement with the story. In the narrative of the story, the character Siridevi mentions that the market is referred to as 'Bagadi bazaar' in Kannada narration and 'Begum Bazaar' in Telugu narration. In the Kannada version in the nearby town of Chittapur, a market opens up every Tuesday, recognised as 'Bagadi Bazaar' and colloquially referred to as 'Manglvara Angadi'. Similarly, the narrator employs the mention of 'Begum Bazaar', a well-known market in Hyderabad, to establish a relatable context for Telugu-speaking individuals. The narrator alters the names of locations, markets, and deities in accordance with the specific location and target audience.

Particular themes such as creation myths, alternative versions of the classics, women and society, nature and man, and political ballads are explored in the Kannada narration. Insights into the local social system are offered by both oral narrations. Man-woman relationships and male-female heroic ideals are the subject matter of these epics. Everything that constitutes the complexities of life is examined, including food, omens, decorum, superstitions, childbirth, birds, beasts, animals, and trees.

Transcreation is an important part of bilingual narrative because it keeps the main ideas of the original story while changing them to fit the target language and culture. Transcreation considers the various cultural meanings and connections that words and phrases may have. This makes sure that the story stays true to life and is easy to relate to. Transcreation in bilingual narrative needs more than just language skills; it needs a deep understanding of both cultures. The translator turns into an artist by capturing the feelings, style, and details of the original story and weaving them into the target language. This step might include changing parts of the story, like character names, places, or even plots, so they connect better with the intended audience without losing sight of the main point. As a *Burrakatha* performer, Shankamma trancreates the narrative by modifying the story based on the audience and the place she is performing in. Furthermore, the bilingual narration adds complexity to the performance.

Chapter 6

Findings and Conclusion

6.1 Summary of Findings and Conclusion

As part of the current study, selected *Burraakatha* narratives have been recorded and transcribed into Kannada, and translated into English. Furthermore, the study investigated the process of translation employed in the bilingual narration of *Burraakatha*. The researcher has attempted to shed light on the various factors influencing the documentation and translation of the performances of *Burraakatha*. The study asserts that the intricacies of the process of narrating pave the way to transcreation, in addition to translation. The flexible framework of the oral narrative makes transcreation and adding vignettes in the narratives easier while also posing translation challenges.

The present study investigated and documented various characteristics of *Burraakatha*, an art form that is prominently practised in select regions of Karnataka, Andhra Pradesh and Telangana. The documentation process involved two phases - recording and transcribing. Challenges in recording were mainly related to technological considerations, storyteller's discomfort in retelling, inconsistency in storytelling and unclear pronunciation in the recording. The act of recording *Burraakatha* oral storytelling necessitates careful consideration of technology setup to ensure clear audio quality while nurturing the speaker's comfort and authenticity. Due to the participation of not only the chosen singers but also the audience in the act of singing, the presence of audio and video recording equipment proved to be of limited utility. The existence of considerable ambient noise in the recordings created an additional barrier, preventing accurate capture of the music's lyrical substance. To address this issue, a solution was reached by requiring that the vocalists vocally recount the songs after their

performance, thereby reducing ambient noise and maximising the use of the audio and video equipment.

The narrator was uncomfortable in retelling in an unusual setting as they were unaccustomed to dictating the narratives. The retelling assisted the researcher in gaining more information from the artist regarding the significance of each song they sang and its contextual relevance, which would not have been feasible in the original narration. Because of memory, perspective, and the contextual intricacies surrounding each retelling, inconsistencies in oral narratives are a natural component of storytelling. Many reasons can cause these variances, including the passage of time, the influence of the audience, or alterations to the story depending on the location of performance. Example, in the narrative of Kamboja Raja Katha, the performer Shankaramma adds various adjectives to praise the king and his empire and renders more detail about the kingdom and his army in the Telugu version which is omitted in the Kannada narration.

Furthermore, because of the narrator's age, some character names and words are mispronounced, causing confusion. While this was not a common problem during the recording of the selected *Burra Katha* narrative, the researcher had to pay close attention to the performer in order to avoid errors in the transcription phase. Because the narration is bilingual, the pronunciation problem is exacerbated.

There were some challenges during the process of transcribing *Burra Katha* narratives as well. Those include phonetic quality of the narration, issues related to context, editing and interpretation, untranslatability of the non verbal cues and cultural references. The language of the narratives has an inherent cadence that is only expressed during the performance. The melodies of the songs could not be represented in writing either. Some of these sentences are used by the co-performer in the middle of the main narrator's narration, for example, in the

starting prayers before the performance: '*shiva shiva mahadeva hara hara mahadeva*', '*tandana tanda raguva nandana*', and '*henta kasta bantu tayiii*'. These lines are repeated throughout the narration, giving the primary performer some time to relax and recollect or move the plot along. The utilisation of rhyme schemes is prominently evident in every narrative, wherein the performer employs comparable rhyme schemes to delineate the names of individuals and towns in order to aid in the recollection of said names and locations. For instance, Bandebaje Rao ruled Badegao, while Buransab ruled Bhuranapattan. This further aids the audience in recalling the names and locations of the characters.

Metaphorical and symbolic themes, as well as ambiguity, frequently appear in oral narratives. It is challenging to precisely portray the intended idea in written form. Oral storytelling may involve gaps in information, interruptions, or omissions. Transcribers may be forced to rely on contextual cues and their own discretion to fill these blanks, thus introducing a subjective element. Interpreters and transcribers may unintentionally bring their personal preconceptions or opinions into the transcription process. This is especially true when it comes to delicate cultural or sensitive matters.

Nonverbal cues and gestures that follow verbal statements are omitted when transcribing oral narratives, potentially leading to a loss of context or meaning. Oral narratives are more than just sentences made up of words; emotions, gestures, and settings are all intertwined into the story. The absence of this context can reduce the complexity and depth of the narrative, leaving gaps in understanding and potentially altering the intended meaning, because the environment in which the tale is told can influence its relevance and interpretation. As non-verbal cues are not transcribed, they are also missing from the translation to English. Important non-verbal cues can be retained in the transcription by explaining them as part of the narrative. These can then be carried forward to the translation process. Another related challenge concerns the process of choosing which content should be included and which should

be excluded. Non-essential elements are intentionally excluded in the context of oral narratives to ensure that readers can comprehend the narrative without surrendering its intended meaning and core. Hand gestures are often used by the performer to indicate the movement of a blade or the expression of a character.

Furthermore, certain cultural components and circumstances in the *Burra-katha* narrative were foreign to the transcriber, posing difficulties in comprehending and transmitting the intended meaning in writing. Specific traditions and historical events were mentioned, as well as idiomatic idioms. In some circumstances, the researcher acquired additional information from the performance and added it into the transcription as notes.

As the stories in *Burra-katha* are based on regional traditions, customs, and folklore, preserving the cultural elements that are crucial to the source narrative is a translation challenge. The term '*Bhasunki*' has a specific cultural significance. It is used to symbolise the day before the wedding when the bride is handed to the bridegroom, the father places the bride's hand in the groom's hand, and the marriage ceremony takes place the next day. There is no parallel in both South Karnataka culture and English culture. These idiomatic expressions are difficult to translate into Telugu, Kannada (South), and English.

Another significant challenge in translating *Burra-katha* narratives is the linguistic difference between English and Kannada. To address this challenge, translators need to do considerable research and consult native speakers in order to develop alternate ways of conveying the intended message. Furthermore, the difficulty lies not only in locating equivalent phrases, but also in recreating the meaning and impact of the original idiomatic phrases.

Burra-katha is frequently a mash-up of languages and dialects, including regional dialects and colloquial idioms. *Burra-katha* are profoundly ingrained in local culture, and many storylines contain regional references, idioms, and expressions. For instance, '*Gadda bhenki*

hatdaga bhava kidarere antha’ means ‘when you are thirsty, you will begin to dig a well’. It is similar to the preceding example in that it has the same meaning and is used to convey comedy, satire, and metaphor in narratives. It is impossible to convey the exact sense of comedy to an English audience because it is cultural and geographically specific.

Figurative language, such as metaphors, proverbs, and usages, presents both cultural and linguistic challenges. ‘*nin bayaga maanu hakali*’ and ‘*nin mayaga maanu surili*’ both mean ‘to put earth on your grave’. This is commonly used as a curse in slang, particularly in northern Karnataka. Similar usages can also be seen in Telugu districts surrounding Karnataka in phrases like ‘*ne mida mannu poya*’ or ‘*niku bondala gadda lo pettala*’. Certain metaphors and proverbs can be found in both places; the only difference is the language variety. The translation strategy used depends on the metaphor and the contextual purpose it serves in the source text, while considering the sensibilities of the target culture.

To connect the audience with the narrative of their respective region, the artist utilises a variety of identities that are specific to each location. This enhances the viewers' capacity to connect with the narrative, as they are able to instantly recognise and relate to the locations, names, and themes that are symbolic of their own daily lives. This, as a result, enhances the audience's involvement and participation in the narrative. In *Aryavara Katha* the narrator provides Telugu-speaking individuals with a relatable context by referencing the renowned market in Hyderabad, ‘Begum bazaar’. Depending on the precise location and intended audience, the narrator modifies the names of places, marketplaces, and deities.

Consequently, the primary objective of the research was to provide English translations of the songs in order to facilitate readers' comprehension of the issues and topics addressed in the folk songs, as well as to offer insights into the broader cultural context of the community. The translated *Burra Katha* folk songs should be customised to a reader-oriented approach,

considering that readers may be encountering a compilation of these folk songs for the first time. When translating folk songs into Kannada and English, there were issues in replacing terms in the north Kannada language that did not have their equivalents, or they occasionally had close equivalents in Kannada but not in English. The accurate translation of certain words into English may not fully capture the cultural meanings they possess. A few illustrative cases are included below in order to elucidate the findings. The term '*Yellu amavsi*' used in narration of Aryavara Katha encompasses a multifaceted amalgamation of significations. The term has two components, namely 'yellu' and 'amavsi'. In the English language, the term "*yellu*" is commonly understood to refer to sesame. The term 'amavsi' denotes a day characterised by the absence of the moon. The amalgamation of these two terms yields a signification that is highly distinctive to the linguistic and cultural context of northern Karnataka. The ultimate significance of the term '*Yellu amavsi*' refers to a festival wherein agricultural labourers or landowners participate in the observance of a distinctive assortment of vegetarian delicacies incorporating pulses and green foliage, specifically crafted for this occasion, particularly by farmers. Bilingual narration in Kannada and Telugu adds another layer of complexity that gives rise to unique challenges.

Bilingual narration of *Burraakatha* can be considered translation in addition to being transcreation, based on the strategy that the performer employs. In the case of Shankaramma, the *Burraakatha* narrator, living in the border area of linguistically diverse states of Karnataka and Andhra Pradesh has helped in acquiring competency in both Kannada and Telugu. She uses this skill in the narration of *Burraakatha*. Firstly, Bilingual narration transcends linguistic code-switching from one language to another; it is an art form that involves handling cultural nuances, linguistic intricacies, and the beauty of expression across two languages. Bilingual *Burraakatha* narrators do not undergo any specialised training but rather learn from experience and the reactions of the audience. As bilingual narration of *Burraakatha* involves complex

cognitive processes that result in deciding the timing of code-switching between languages based on external factors, it can be considered as a translational activity.

Furthermore, there is no regularity in when the *Burrakatha* narrator switches between languages. This depends on the place of performance as well as the language the audience is more comfortable with. This involves the performer consciously making a decision on the timing of the switch to a different language, as well as the switch back to the original language. Bilingual oral narratives adapt and evolve over time, reflecting the ever-changing nature of languages and cultures. They are dynamic and responsive to the context in which they are shared, allowing for reinterpretation and adaptation while maintaining the essence of the story. Considering the communicative aspect of *Burrakatha* narration, the act of adapting to the changing linguistic and cultural contexts itself can be considered a form of translation.

In bilingual narration of the story, the performer adds certain elements in either Kannada or Telugu, which leads to Transcreation. The elements that are added or deleted from a certain narration depend on the place of performance and the dominant language of the audience. Bilingual narration not only translates the story but it can also be considered an act of transcreation, as new details are added to the narrative, thereby creating a new narrative. Bilingual oral narratives can be seen as either translation or transcreation, depending upon the specific approach and objective of the storytelling endeavour. Bilingual oral tales that encompass the direct translation of a story from one language to another might be seen as a manifestation of the translation process. Conversely, in instances where bilingual oral narratives encompass the imaginative modification and recontextualization of a tale in order to communicate its fundamental meaning inside an other linguistic or cultural framework, they may be seen as instances of transcreation. In case of *Burrakatha* performances, transcreation enables the narrator to overcome linguistic barriers by customising the storyline to elicit emotional reactions from the audience.

Considering the fact that the community of *Burrakatha* performers is very small, by translating the narratives into English, this study aims to enhance the overall readership of *Burrakatha* at a broader scale. The primary objective of this research is to document and translate *Burrakatha* narratives. Through documentation it highlights the inherent indigenous characteristics of the folk community and through translation it expands the scope to a wider audience. Furthermore, it attempts to safeguard the communities that rely on indigenous modes of cultural knowledge production, hence resisting the homogenization of folk identities.

6.2 Limitations of the Research

The present study is limited to the analysis of *Burrakatha* narratives exclusively, with a specific focus on the narratives originating from a particular locality. *Burrakatha* narratives performed in the states of Telangana and Andhra Pradesh are predominantly in a monolingual manner using Telugu language. In the bordering regions of Karnataka, the performance of this art form takes place in two languages, i.e., Kannada and Telugu. This linguistic duality distinguishes it from other art forms. Furthermore, it has been observed that the practice of *Burrakatha* is predominantly carried out by men in the regions of Telangana and Andhra Pradesh, but in Karnataka, it is predominantly narrated and performed by women.

There are similar types of narration and folk tales available in Kannada in some regions of Karnataka. But among them, this is one of the folktales that is endangered in many aspects. The researcher has limited his study due to the limited resources and time, but has also found that it is important to focus on this endangered folktale in all possible different aspects rather than one, which will help to know its historical, social, political, regional and most importantly, its linguistic aspects as well as its future aspects. Another important reason for the limitations of his research is that this research deals with the bilingual aspect of the *Burrakatha* to focus on the issues and challenges in bilingual narration.

Nevertheless, *Burrakatha* bilingual narration is just one example of numerous oral and folk narratives that currently face the threat of extinction. Due to the intergenerational transmission of this art form, there exists a lack of formal mechanisms for preserving and transmitting this cultural memory. Due to time constraints, a selection of well-known narratives are documented while taking the informant's age into consideration.

The translators are unable to interpret the meanings identically due to their dependence on subjectivity, creativity, time, space, and location, the semantics of the oral texts will differ. Given that all of these explanations cannot be applied simultaneously, narrative may acquire new meanings while also losing its former meanings. The challenges in documenting the oral narratives in Kannada and English, especially in countries like India where there are different languages and cultures. Since oral narratives often exist among unrecognised languages, micro communities or dialects, the task of the translator is to reconstruct oral narrative text without losing its essence while transferring it to written form from the oral form. This becomes a two-tier or three-tier process, depending on whether the translator is familiar with the language or dialect of oral narratives or not. Additionally, certain habits of the narrator, such as coarse language, can also prove to be a major hurdle to translating oral folk art.

6.3 Scope for Future Research

The scope of this study is not restricted to the documentation and analysis of three *Burrakatha* bilingual oral narratives from translation perspective. These narratives have been documented from the locations within the Chittapur taluk of Gulbarga district in North Karnataka. The issues pertaining to the transliteration and translation of these narratives into Kannada and English have been thoroughly examined. In an effort to convey the fundamental meaning of the songs, an effort has been made to provide a prose translation for the benefit of the readers. There was endeavour to provide the contextual background of the songs in order

to assist the intended audience. Additionally, the researcher recorded them in Kannada language. The present study primarily focuses on the descriptive analysis and collection of folk songs, as there is a notable absence of important scholarly contributions in this domain. The chosen songs have been translated into prose format, disregarding elements like rhyme, rhythm, intonation, and other related considerations. This decision was made due to the inherent challenge of preserving all these qualities in a translation without compromising the overall content. One of the drawbacks inherent in this study is the selection of a limited number of three stories, neglecting the broader range of narratives accessible within the community. Numerous additional genres of music, which have been omitted, can be incorporated into future research endeavours. One may also prioritise the accurate translation of such narrative, given that songs are designed to be performed with their inherent elements of rhythm, rhyme, and other musical attributes preserved. A concise overview of the contextual aspects of the songs has been provided. Subsequent research initiatives could look into the contextual nuances and expound upon the cultural dimensions inherent in the folk songs of the *Burrrakatha* and *Budagajangama* populations.

Since this research is the first attempt to document and translate the bilingual art form of *Burrrakatha* narratives, it can pave the way for further research on this artform as well as the community which practises this artform. Which will ultimately aid in preserving this endangered artform. Considering this research as a foundation and initiative, proposals on a larger scale can be made, which include government initiatives as well, such as the integration of *Burrrakatha* into school curricula or the organisation of events with the purpose of educating younger generations about this traditional art form. The organisation and implementation of cultural festivals and activities with the objective of showcasing *Burrrakatha* and other traditional art forms in popular culture.

Documentation initiated the systematic process of recording and documenting *Burrakatha* bilingual performances, stories, and practises, which can be considered as the objective of creating a repository of *Burrakatha* immediately and many such artforms in the future, that may be accessed by future generations. The allocation of monetary aid and incentives to *Burrakatha* artists and troupes in order to foster and maintain their continued involvement in the practice and presentation of this artistic tradition can be done. Enabling the proactive engagement of local communities in the conservation and advancement of *Burrakatha* as an essential element of their cultural heritage through awareness programmes of folk arts and the endangerment of them can be thought of. Manifesting these steps enhance the probability of ensuring the ongoing growth and development of *Burrakatha* as a key constituent of India's rich cultural heritage.

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Appendix 1

Transcription of Narratives in Kannada

ಆರೈರ ಕಥೆ

ಶ್ರೀ ಹರರಾಮ—ರಾಮರಾಮಸುಂದರಿ ರಾಜದೇಶಸೋದರಿ ವೀರಗಡಿಯ ದೇಶದೋಳಗಾ ಅಕ್ಕಡಲ್ಲ ಪಟ್ಟಣ ಕಲ್ಲೇಶಕೋಟೆ ಮಲ್ಲಿಶ ಕೋಟೆ ಇದ್ದದಾ ಬಂಡಿ ಬಜೆರಾವ ರಾಜನ ಹೆಂಡತಿಯಾರು ನನ್ನ ತಾಯಿ ಪಾಂದೇವಿ ಆ ಬಜೆರಾವ ಹೊಟ್ಟೆಯಾಳಗಾ 3 ಮಕ್ಕಳು ದೂಡ್ಡವಾ ನಾಗಂದ್ರ ರಾವ, ನಡುವಿನವಾ ಸಿದ್ಧೋಜಿರಾವ, ಸಣ್ಣವಾ ಖಂಡೆರಾವ. 3 ಮಕ್ಕಳ ಮುತ್ತು ರತ್ನ ಮಾಣಿಕ್ಕ ಮನಿಗಲಿಸಿಕಂಡಾನ, ಎನಿದ್ದರೆ ಎನ ಸಾರ್ಥಕ? ತಂದಿ ಬೇಕಾದ್ದುಗಲಿಸಿಕಂಡಾನ ತಂದಿ ನಾಗಂದ್ರರಾವ ನನ್ನ ಪ್ಪಾ 3 ಮಕ್ಕಳು ಸಿದ್ಧೋಜಿರಾವ ಖಂಡೆರಾಯ ಇಬ್ಬರುಮಕ್ಕಳ ಮನೆತನ ಹೊಂಟಿಹೂಗ್ತಾರ ತಂದಿ ದಡಗಾವಗ ಒಂದ ಮಗ, ಬಡಗಾವಗಾ ಒಂದ ಮಗ, ತಂದಿ ನಾಗಂದ್ರರಾವ ಹಿರಿಯರ ಕಟ್ಟದೂರಾಗ ದೂಡ್ಡವ ಸೇರಿಕಂಡಾನ. ಶಿವಾ ಮುತ್ತರತ್ನ ಮಾಣಿಕ್ಕ ಬೇಕಾದಗಲಿಸಿಕಂಡರೆ ತಂದಿ ದೋಡ್ಡವನ ಹೊಟ್ಟೆಯಾಳಗಿ 3 ಮಂದಿ ಆಗ್ತಾದ ನಾಗಂದ್ರರಾವ ಹೆಂಡತಿ ಶಾಮಬಾಯಿ ಸಿಂದೊಕು ರಾಮಾಬಾಯಿ ಖಂಡೆರಾಯ ದೋಡ್ಡವನ ಹೆಂಡತಿ ನನ್ನಮ್ಮಾ ದಾರಕಾಬಾಯಿಯಿ ಆ ತಾಯರ ಹೊಟ್ಟೆಯಳಗಾ 3 ಗಂಡಸ ಮಕ್ಕಳು 2 ಹೆಣ ಮಕ್ಕಳು ತಂದಿ ಖಂಡೆರಾಯ ಹೊಟ್ಟೆಗಾ ಸಿದ್ಧೋಜಿರಾವ ಹೊಟ್ಟೆಯಾಳ ಮಕ್ಕಳಿಲ್ಲಾ ಹುಟ್ಟುತಾ ಇಬ್ಬರು ಗೋಡ್ಡವರು ಬಂಜೆಯವರು ದಡಗಾವ ಬಡಗಾವ ಸೇರಿಕಂಡನ ಸೇರಿಕಂಡರೆ ಅವರ ಕತಿ ಅಕಡಿರಲಿ.

ಈ ದೋಡ್ಡವಾ ಹಿರಿಯರ ಕಟ್ಟಿದ ಪಟ್ಟದೋಳಗಾ ತಾಯಿ ತಂದಿ ಸೇರಿ ಜೋಪಾನ ಮುಟಿಕಂಡು ನೂರಗಾಲ ಕಾಲಮಾಡುತ್ತಿದ್ದು. ಕಾಲಮಾಡುತ್ತಿದ್ದರೆ ಮಾಡತಾ ಮಾಡತಾ ತಾಯಿ ತಂದೆ ಇಬ್ಬರ ಮೇತ್ತುಗಾಗಿ ಕಾಲವಾದರು. ಕಾಲವದರೆ ತಾಯಿ-ತಂದಿ ಸತ್ತರೆಂದು ಇಬ್ಬರ ಅಣ್ಣತಮ್ಮರು "ನೀವು ಬಂದು ನಾವೆಲ್ಲಾ ಕಲ್ತು ತಂದಿ ಮಣ್ಣಮಾಡಲು ಕಾಲಮಾಡಮ ಬರಿ ಅಂತ" ಚಿಟ್ಟಿ ಬರೆದು ದೋಡ್ಡವ ಕಳಸ್ತಾನ ಕಳಿಸಿದರೆ ತಂದಿನೋಡಿದರೆ ಎನಂತರಾ ಇಬ್ಬರು "ಎನಪ್ಪಾ ತಂದಿ ನಾರಂದ್ರರಾ ನಿನಗೊಂದು ನಮೋ ನಮಸಕಾರ ತಂದಿ ನಮಗೆ ಈಗ ಬರಲಾಕ ಆಗದಿಲ್ಲು ನಿನೇ ದೋಡ್ಡವಿದಿದ್ದಿ ಕೈತೆಳಗಾ ರೈತರನ ಹಿಡಕಂಡ ದಹನಕಾಲಮಾಡು" ದಹನ ಕಾಲ ಮಾಡರೇಂದರೆ ಇದೇನ ಶಬ್ದ ಬಂತಂದು ಎಲ್ಲರಹಿಡಕಂಡು ದೂಡ್ಡವಾ ಕಾಲಮಾಡಿದಾ, ದಹನಕಾಲಮಾಡಿದ. 8 ದಿನಕ್ಕ ತಾಯಿಯಿಲ್ಲವಾದಳು. ತಾಯಿಕಾಲವಾದಳು ಎಲ್ಲರಹಡಕಂಡು ತಮ್ಮ ದೇವರೇ

"ನಿವ ಬರಬೇಕು ಬಂದು ದಹನಕಾಲಮಾಡಿ ಹುಗಬೇಕೆಂದರೆ" "ಅಣ್ಣದವರೆ ನಮಗ ಕೆಲಸಾದ ಬಕಲಕಾಗವೆಲ್ಲ" ಅಂತು ಸಿದ್ಧೋಜಿರಾವ ತಂದಿ ಪಾಪತ್ಮ ಬರಲ್ಲಿಲ್ಲಾ ಅವನ ಬರಲ್ಲಿಲ್ಲಾ ಇವನ ಬರಲ್ಲಿಲ್ಲ ತಾಯಿ ತಂದಿನಾ ದೋಡ್ಡವನೇ ದಹನ ಕಾಲಮಾಡಿದಾ.

ದೋಡ್ಡವಾ ಊರಾಗಸೇರಿಕಂಡು ಮದಿ ಯಿಲ್ಲದೋರಿಗಾ ಮದಿ ಮಾಡ್ತಾನ ಮುಂಜಿ ಇಲ್ಲದೂರಿಗ ಮುಂಜಿ ಮಾಡ್ತಾನೆ. ದಾನ ಸರ್ಮ ಒಳಿದು ಕಟ್ಟಿದು ಮಾಡಕಂತೆ ತಂದಿ ಊರಾಗ ಸೇರಿಕಂಡಾನ 3 ಮಕ್ಕಳು ಗಂಡಮಕ್ಕಳು, ಸಣ್ಣಮಕ್ಕಳು 2 ಹೆಣ ಮಕ್ಕಳು, ದೋಡ್ಡಾಕಿ ಕೈಗ ಬಂದಳು ಕೈಗ ಬಂದರೆ ಆ ಮಗಳ ಕಡಿನೋಡಿ ಈ ಮಗಳ ಯಾರಿಗರಕೊಟ್ಟು ಮದಿಮಾಡಬೇಕು ತಾಯಿ ತಂದಿ ಕಂತಕಂಡು ಯಾವಾಗ ಲಗ್ನ ಮಹೂರ್ತ ಮಿಬೇಕು ಅಂದರೆ ಸಣ್ಣ ಮಗಳು ರುಕುವಬಾಯಿ ಕಾವಾಗತಾಳೆ ದೋಡ್ಡಕಿನ ಕೊಟ್ಟು ಮದಿ ಮಾಡಬೇಕೆಂದು 12 ಆನೆ ವಜ್ಜ ಮತ್ತು ರತ್ನ ಮಾಣಕ್ಯ ಬೇರುದ್ದರೋಟಿ ಮಗಳು ಕೊಟ್ಟು ಮದಿಮಾಡನಂತಾ ದೇವಶಾರಾಜು ತಿರುಗಿದರೆ ಅಕ್ಕನತಕ್ಕ ವರಸಿಗಲಿಲ್ಲ ದೇಶ ಲೆರುಗೆ ಎಲ್ಲಾ ಹುಂಟೊಂದರು ಈ ಹಣಮಗಳು ಎಣ್ಣಾಲ್ಲಿ ಹುಣಿದ್ದರಿಗ ಈ ಹಣಮಗಳು ಕೊಟ್ಟು ಮದಿಮಾಡಮಂದು ಪಾಡಕುಂತ ನೂಡಿದರೆ, ಅಲ್ಲಿಗೆ 360 ಹರದಾರಿ ಅಲ್ಲಿ ಯಾರ ಪಟೇ, ಅಂದರೆ ಬುರಂದಸಾರ ಪೈ ಬ್ಯಾಗ ರಾಜು ಬುರನಸಾಬ. ಆರಾಜ ಬುನಸಾವಗ ಲಗ್ನ ಇಲ್ಲಾ, ಮುಹರ್ತಯಲ್ಲ, ಅವಗ ಕೊಟ್ಟು ಮದಿಮಾಡಮಂದು ಆರಗರ ಕಾಗದ ಹೆಡಿದು ಕಾರ್ಡ ಬರದು "ಎನಯ್ಯಾ ಬರನರಾಜ ಈ ಮಗಳ ಕೊಡ್ತು ಮದುವಿ ಮಾಡತಿನಿ ನಿಬರಬೀಕ ಮಗಾ" ಆವಾಗ ಆಬುರನ ಸಾಬನ ತಂದಿಕರಿಸಿ ಆ ಬುರನಸಾಬ ಪಟೇದೋಳಗಾ ಕಳಿಸಿ ಈ ಮಗಳನ ಲಗ್ನ ಮಾಡಾರ ತಾಯಿಗೆ ಕೊಟ್ಟು ಹಂಗಾ ಲಗ್ನ ಮಾಡತನ ಇದೇವಾರೋಳಗಾ ಲಗ್ನ ಮಾಡತಾನ ತಮ್ಮದಲ್ಲಿ ಹಾರೆ ಎನಪ್ಪಾ ತಮ್ಮದವರ ಇಬ್ಬರ "ನಿಮ್ಮಹೊಟ್ಟೆಯಾಳಗಾ ಸಂತಾನ ಆಗೈದನೂ ಹೋಟ್ಟಿಯೋಳಗಾ ದೋಡ್ಡ ಮಗಳ ಕೊಟ್ಟು ನಾವ ಮದುವಿ ಮಡಮ್ ಎಲ್ಲಾ ಸಂಭ್ರಮಲಿಂದ ಬರೇಪ್ಪಾ ತಮ್ಮದೋರಂದು ಅಣ್ಣಾ ಎಪ್ಪೋ ತಂದಿ ಪರೆಪರಿಕೆಳಗ ತಮ್ಮದೂರಿಗೆ ಬೇಡಿಕಂಡರೆ" ತಮ್ಮದೂರ ಎನಂತರ ಅಣ್ಣಾ ನಿಬಬ್ಬನೆ ಇದಿದಿ ತಂಶದೋರಕೊಟ್ಟು ಮದುವಿ ಮಾಡಲಾಕ ನಮಗ ಕರಿಕಳಸಲಕ್ಕಲೆದಿ ಬರಿತಿವಪ್ಪಾ ಅಂದು ಅಂದು ಆ ಲಗ್ನರು ಇಬ್ಬರ ತಮ್ಮದೂರ ಬಂದರೆ ದೋಡ್ಡವ ನಾಗಂದ್ರರಾವ ಸಿದ್ಧೋಜಿ ರಾವ ಖಂಡೇರಾಯ 3 ಅಣ್ಣತಮ್ಮರ ಕೊಡಿಕಂಡ ಆ ಬುರನಸಾಬಗ ಕೊಟ್ಟು ತಾಯಿ ಹೆಂಗ ಲಗ್ನ ಮಾಡುತಾರ ಸುತ 4 ಹಳಗ ಲಗ್ನ ಪತ್ರ ಹಾರಸಿ ಸುತ್ತ 4 ಹಳ್ಳಿ ಜನ ಬಂದದ ಊರ ಜಿ ಎಲ್ಲಿ ನಿಂತಕಂಡ ಆ ತಾಯಿ ಕೊಟ್ಟು ಮದಿಮಾಡಲ ಮಾಟದರ ತಂದಿ ವಾರಾಗ ಜನರು ಮಂದಿ ನೋಡಿ ಎನಂತ ಶ್ವದ ನಿವನನ ಇನಾಮ ಕೋಡತ್ತಿದ್ದಿ ಇ ಇನಾಮ ಎಲ್ಲಾರಿಗ ಗೋತ್ತುಆಗಬೇಕು ಅಂದರ ಆಮಿನ ನಾಗಂದ್ರರಾವ ಸಿದ್ಧೋಜಿರಾವ ಖಂಡರಾಯ ಕುಂತಕಂಡು ಅರ್ಥಮನಿ ಬರ್ಬಾದೆ ಮಾಡಿ

ಆ ಮಗಳಿಗೆ ಇನಾಮ ಕೋಡತಾರ. 12 ಆನೆ ಹೊರೋಟು ಖಜಾನ ಕೋಡ್ತಾರ 12 ಒಂಟೆ ಹೊರೋಟು ಬೆಳ್ಳಿ ಬಂಗಾರ ಕೋಟ್ಟರ ಮಲೆ ರತ್ತನ ವಜ್ರ ಮಾಣಿಕೃ ಆರ್ಥ ಮನಿ ಅಂಬುದು ಮಗುಳಿಗೆ ಅಳಿಯಾಗ ಇನಾಮ ಕೋಟ್ಟ ಲಗ್ನ ಮಾಡಿಕೋಡತಗ ಇಷ್ಟ ಇನಾಮ ಕೋಟ್ಟ ಮದುವು ಮಾಡಿಕೋಟ್ಟರೇ ಅರ್ಥ ಮನಿನ್ನೆ ಬರಬಾದ ಆಯಿತು, ಮದುವಿ ಮಾಡಿ ಆಮಗ ತಂದಿ ಸುತ್ತ 4 ಮಂದಿ ದೋಡ್ಡವ ನಾರೇಂದ್ರರಾ ಕುಂತಕಂಡು ಹೇರಿಗಾ ಮದಿ ಮಾಡತಾನ ತಂದಿ ಶಭ ಲಗ್ನ ಮಾಡತಾನ ನನ್ನಷ್ಟು ದುಡಿದುಕಟ್ಟುರ ರಿಂಬಯ ವಡದಾರನಗಳೆ ವದ್ದಗ ತಂದಿ 3 ದಿವಸ ಮುಡಿರಂಮುದ್ದು ಲಗ್ನಗಳು 4 ದಿನ ಮಾಡ್ತಾರೆ ನಾಗೋಲ ಬಿಳಿಸ್ತಾರ 16 ನಮನ ಶುಭ ಲಗ್ನ ಮಾಡಿ ಇನಾಮಕೂ ಊರಾನ ವಾರ ಮಂದಿ ಕಲ್ತು ಎಲ್ಲಾ ಮಕ್ಕಳು 3 ತಂದಿದೂರ ನಂತಕಂಡು ಮಗಳರುಲಿ ತೋಳದ ನಮಸ್ಕಾರ ಮಾಡಿ ಅಹಲಗಾ ನನಸದಕಾರ ಮಾಡಿ ಎಲ್ಲು ಅರ್ಥಮಂದಿ ಬರಲ್ಲಿ ಮಾಡಿ ಅವರಿಗೆ ಇನಾಮಕೋಟ್ಟು ಕಳಿಸಿದರು ಬಾರಸಾಬ ಪಟೇಕ ಬಾರನಸಾಬ ತಾಯಿನ ಕರಕಂಡು ಹೊರಟ ಬಂದಾ. ಬಂದು ಅವರ ಪಟೇದೋಳಗಾ ಅವರ ಸೇರಿಕಂಡ ಅವರ ಕತಿ ಅವರಡಿರಲಿ.

ಮದಿಮಾಡಿ ಕಟ್ಟಗಳಿಗೆ ದೋಡ್ಡವ ನಾಗಂದ್ರರಾವ ಊರಟ್ಟಗಾ ಮಕ್ಕಳ ಹೆಡಕಂಡು ಕಾಲಮಾಡತಾನ ಒಂದು ದಿನ ಹೋತ್ತಾಯಿತ್ತು. 2 ದಿನ ಹೋತ್ತಾಯಿತು, 6 ತಿಂಗಳ ಹೋತ್ತಾದಗಳಿಗೆ ತಂದಿ ಪಾಡನೋಡದ ನಸುವನನೋಡಿವಿನಂತಾನ "ಎನಪ್ಪಾ ತಮ್ಮ ಖಂಡೇರಾಯ ನಿನಗೊಂಡು ನಮಾನಮಸ್ಕಾರ ಹಿರಿಯರಗಳಿಸಿ ಗಳಿಗೆ ದೋಡ್ಡವರ ಮನೆಗೆ ಕೈ ಯಾಗ ಅವನ ಕೈ ಕೇಳಗಾ ರೈತಹಾರ ಮನಿಕಲಿಕೈ ಸುರಾರ ಅವನಕೈಯಾಗ ಆದೋಡ್ಡ ಗೊಮುಸ್ತಿ, ಆಮಗ ಅಂಥವನ ಮನೆಗಾದ ನಾವ ಕೈ ಮುಚಕಂಡೆ ಕೋಂತರೆ ಅಸಣಕಿ ಕೋಡ ಮದುವಿ ಮಾಡಿದರೆ ಮನಿಎಲ್ಲಾ ಬರಬಾದ ಮಾಡತನ, ವಾರಿಗಸಿಯ ಬಳ್ಳಿದು ಕೆಟ್ಟದು ಬೇಳ್ಳಿ ಬಾಗಾರ ಯದ್ದದ ಇಲ್ಲದ ಎಲ್ಲಾ ಜಳಜಳ ಮಾಡತನಾ, ನ್ಯಾಯವಲ್ಲಾವರ್ಷ ನಾವಿದೇ ಟೈಮಿನಾಗ ಮಕ್ಕಳ ಸಣ್ಣರೆ ಹಾರಾ ಇದೇ ಟೈಮಿನಾಗ ಹೋಗಿ ಅಣ್ಣಾಗ ಕೇಳಿ ಭಾಗ ನಾವು ಕೇಳ ಬರಬೇಕೆ," ತಮ್ಮ ನಾಹೇಳಿದ ಮಾತ ನೀಕೇಳಿಬೇಕೆಂದು ಖಂಡೇರಾಯ ಎಂತರ "ಅಣ್ಣಾ ಸಿದ್ಧೋಜಿರಾವ ನಿನಗ ನಮಸ್ಕರ ಮಾಡತಿನಿ ಅಣ್ಣಾ ಹೋಗೂಧು ನ್ತಾಯವಲ್ಲಿ ದರ್ಮವಲ್ಲಾ, ಮನಾರಗಳಿಸಿದ್ದ ನಮ್ಮ ಮನರಾದ ನಾವಮನಿಮಾಲ ಹೋಂಟ ಬಂದಿದಿ, ತಂದಿ ಮನಿಗ ನಾವಿದಿವಿ ಬೆಳ್ಳಿ ಬಂಗಾರ ತ್ತದು ರತ್ನ ವಜ್ರ ಮಾಣಿಕೃ ಕೂಡಲಾಕದ ತರಲಾಕದ ಬ್ತಾಡಣ್ಣಾ ಹೊಗಬ್ತಾಡಾ ಅಣ್ಣಬಡವ ಹಾನ 5 ಮಂದಿ ಮಕ್ಕಳು ಬ್ತಾಡಣ್ಣಾ ಹೋಗಬ್ತಾಡ" ಅಂತ ಹೇಳಿದರ ಕೇಳಲ್ಲಲ್ಲಾ ನಡುವಿ ಕೇಳಲ್ಲಿಲ್ಲ ನೀಬಂದರೆ ಬಾ ಇದ್ದರೆಮನೆಗಯರು ನಾಹೋಗಿ ನಾಪಾಲ ಹಂಚಕಂಡ ಬರತನಿ ನೋಡಾ ಅಣ್ಣ ಕಾಲಿಗ ಬಿದ್ದ ಸಣ್ಣವ ಕೇಳಿಕಂಡರೆ ನಡುವಿನವಾಕೇಳಿಲ್ಲಾ ಕೇಳದಿದ್ದರೆ ನಿಹೋಗ ಮುಂದುಗಿದ ನಾಯ್ತುಕ ಯರಲಿ ನಾನು ಬರಲೆನಿಂದು ಅಣ್ಣ ತಮ್ಮರು ಕ್ತಲು ಕುದುರಿಯು ಲಕುಂತು

ಬೆಂಡಬಾಜಯ ಸಂಗಡ ಹಲಗಿರು ಸಂಗಾಟ ದಡಗಮ ಬಿಟ್ಟ ಬಿಡಗಾ ಬಿಡ್ವ ಮರೇಶಕೂಟಗಾ ಬರತಾರ ಇಬ್ಬರ ಅಣ್ಣ ತಮ್ಮರು ಅಣ್ಣನ ಬಲಿಗೆ ಬಂದರಾ ಕೇಕೇರಿಗ ಬಂದರಾಕಟ ಎಬಂದು ಶಿವನೆ ಬಂದು ನಿಂತರು ನಿಂತರ "ನಮಸ್ಕಾರ ಅಣ್ಣಾ" ಅಂದುರು ಯಾರು ಪೊಂಬದಾರೆಬರೆದು ಬಂದಿರಲ್ಲವು ಎನಕೆಲಸಾ ಹೇಳಕೂರಪ್ಪಾ ತಮ್ಮ ದೇವರೇ.ನಿಮದನ ಕೆಸಲಾದ ಎನ ಕಡಿಮೆ ಬಿದ್ದದ ನಮಗನ ಕಡಿಮೆ ಬಿದ್ದಲ್ಲಾ ಮನಾರ ಆದ. ಈ ಹರಿಯರ ಕಟೆದ ಪಟೇಯಾಳಗಾ ಸೇರಿಕಂಡಿದ್ದ ಹಿರಿಯರ ಗಳಿಸಿದ್ದಲ್ಲ ಆಯ್ಕಿ ಮತ್ತು ಗಳಿಸಿದ್ದಲ್ಲ ತಾಯಿ ತಂದಿಗಳಿಸಿದ್ದ ಎಲ್ಲಾ ನಿನಕಡಿಗ ಆದು ಈಗ ದೋಡ್ಡ ಮಗಳಮಾಡಿ ಅರ್ಧ ಮನಿ ಬರಬಾರದ ಮಾಡಿದಿ, ಇನ್ನು 4 ಮಂದಿ ಹಾರ ಅವರ ಲಗ್ನ ಮಾಡಿ ಎಲ್ಲಾ ಬರಾಬಾದ ಮಾಡುತಿ. ಅದಕ ಈ ಮನಿಯಾಗ ಪಾಲ ಹಂಚವರಿಗೆ ಬಂದಿವಿ ಅಣ್ಣಾ" "ನ್ತಾಯವಲ್ಲ ಥರ್ಮವಲ್ಲಾ ತಾಯಿ ಇದು ಪಾಲ ಹಂಚದ ಬೇಕಿ ನಿಮಗ ಕಡಿಮೆ ಬಿದ್ದರೆ ಬೇರುದ ತಕಂಡ ಹೋಗಿ ಪಾಲ ಹಂಚದಬ್ಬಾಡ" ತಮ್ಮಿದುವರಂದು ಬೇಡಕಂತಾನ "

ಓ ಸಿದೋಜರಾಜ ಖಂಡರಾಯ ಕಾಲಬಿಳನಿ ತಮ್ಮಾ ನ್ತಾಯವಲ್ಲಾ ನಿಹೇಳಿದರೆ ನಾಕೇಳಿದಿಲ್ಲ ಎಷಹೇಳಿದರೂ ಪಾಲಹಂಚಿಕೋಡಬೇಕು ಬೇಡಾಬೇಡಾ ಪಾಲಹಂಚುದು ಬಂದಿಲ್ಲ, ಭಾಗ ಹಂಚುದ ಬಂದಿಲ್ಲ," ಅಂತ ಅಣ್ಣಹೇಳಿದರೂ ಅವರ ಗಟ್ಟಿ ಹಂಚಬೇಕೆಂದರು ಕೇಲ್ಲಿಲಿಲ್ಲ ಅಂದಕೆ ಅವಾಗ ಅಣ್ಣ ನೋಡಿ "ತಮ್ಮಾ ಯಾವಾಗ ನಿಬಂದ ಪಾಲಹಂಚಿ ಅಂದರ ನಾವ ಒಗಂಡ ಹೆಂಡತಿ ನಾಕ ಮಂದಿ ಮಕ್ಕಳ ಕೈಯಾಗ ಹಡಕಂಡ ಹೊರಗ ನಿಂದರಲೆವಿ ನಿವೂ ಮನಗ ಹೋಕಂಡು ಇದಿದತಿಂದು ಹೊರಗ ಹಾಕಿ ಪಾಲ ಹಂಚಕಂಡ ಹೊಗರಿತಯಲ್ಲಿ ಅಂದರು" ಅವಾಗ ಅಣ್ಣ ಹೇಳಿದಗಳಿಗೆ ಇಬ್ಬರ ಅಣ್ಣ ತಮ್ಮರು ನಮಗ ಬಂದರು ಮತ್ತು ರತ್ನ ಬೇಲಿ ಬಂಗಾರ ವಜ್ರ ರೂಕ್ಕ ಇದಿದ ಇಲ್ಲದ ಎಲ್ಲಾ ತಂದು ತಂದು ತಂದು ವಾರಶಸಿಎಬಂದಾ ನೆಟ್ಟ ಕತ್ತೂರು ತಂದಿಹಾಕಿದರೆ ರಾಶಿಹಾರ ಊರನ ಮುಂದ ಜನ ನಿಂತದೆ "ತಮ್ಮದೂರ ನೀವ ಪಾಲ ಹಂಚದ ನ್ತಾಯುದಲ್ಲಾ 4 ಮಂದಿ ಮಕ್ಕಳಹಾರ ಈ 4 ಮಂದಿ ಮಕ್ಕಳಗಿ ಅಣ್ಣಾ ದೋಡ್ಡವ ಹಾನ ಲಗ್ನ ಮಾಡಬೇಕು ಮೂಹರ್ತಿ ಮಾಡಬೇಕು ಮಾಡಬೇಕ ಕಟ್ಟದ ಮಾಡಬೇಕ ಬ್ಬಾಡಪ್ಪಾ" ಅಂತ ಊರಮಂದಿ ಬೇಟಕಂಡರೆ ಕೇಳಲ್ಲ ಕೇಳಿದೆ ಪಾಲ ಹಂಚಲಕ ನಿಂತರ ಪಾಲಡಲಕ ನಿಂತರೆ ನಿಮಣ್ಣಾ ಅವನಿಗೆ ನಾಮ ಕೋಟ್ಟ ನೀವ ಪಾ ಹಂಚಕ ಅಂದುರು ಆದರ ಬಳಮಾತಂದು ಅವಾಗ 2 ಬ್ಬರು ಅಣ್ಣ ತಮ್ಮರು ಬಂಗಾರ ಕತ್ತ ಬಂಗಾರ ವಂದರಾವದ ಬಂಟಕಲದ ಕುದುರಿ ಇನಾಮ ಕುಟ್ಟಾರ ಅಣ್ಣಗ 12 ಹಳ್ಳಿಗಳು ಇನಾಮ ಕೋಟ್ಟರಾ, ಹಳ್ಳಿಯಂದರೆ ಎಂಥಾಹಳ್ಳಿವುದಾಂಡಾ ಥಾಂಡ ಮಂದಿ ಕಳಮಂದಿ ಅವಾಗ ಕಳತನ ಹೊದರೆ 24 ಬಂಡಿ ತುಂಬಾ ರೋಕ್ಕ ರೂಪಾಯಿ ಬೆಳ್ಳಿ ಬಂಗಾರ ಮತ್ತು ರತ್ನ ಆಣ್ಣಗ ಇನಾಮ ಕೋಡಬೇಕು, ಅಂತು ಎಲ್ಲಾ ಪಾಹಾಕಿ ಒಂಟಿಗಳ ಮಾತಲ ವಜ್ರ ಮುತಿ ಬೆಳ್ಳಿ ರತ್ನ ಎಲ್ಲಾ ಪಾಳು ಹಾಕಿ ಹಂವಕಂಡ ತಮ್ಮರಿಗೆ ಹೋಂಟ ಹೋದರು.

Roman Transliteration of the Kannada Narratives

āryara kathe

śrī harirāma—rāmarāmasundari rājadēśasōdari vīragāḍiya dēśadōḷagā akkaḍallū paṭṭana kallēśakōṭe mallīśa kōṭe iddadā baṇḍi bajerāva rājana heṇḍatiyāru nanna tāyi pāndēvi ā bajerāva hoṭṭayāḷigā 3 makkaḷu dūḍḍavā nāgandra rāva, naḍuvinavā siddōjirāva, saṇṇāva khaṇḍerāva. 3 makkaḷa muttu ratna māṇikya manigaḷisikaṇḍāna, eniddare ena sārthaka? tandi bēkāddugaḷisikaṇḍāna tandi nāgendarāva nanna ppā 3 makkaḷu siddōjirāva khaṇḍērāya ibbarumakkaḷa manetana hoṇṭihūgtāra tandi daḍigāvaga onda maga, baḍagāvagā onda maga, tandi nāgendarāva hiriyara kaṭṭadūryāga dūḍḍava sērikaṇḍāna. śivā muttaratna māṇikya bēkādagāḷisikaṇḍare tandi dōḍḍavana hōṭṭeyāḷagi 3 mandi āgtāda nāgendarāva heṇḍati śāmabāyi sindoku rāmābāyi khaṇḍerāya doḍḍavana heṇḍati nannam'mā dārakābāyayi ā tāyara hoṭṭayaḷagā 3 gaṇḍasa makkaḷu 2 heṇa makkaḷu tandi khaṇḍerāya hōṭṭegā siddōjirāva hoṭṭiyāḷa makkaḷillā huṭṭutā ibbaru gōḍḍavaru baṇṇeyavaru daḍegāva baḍagāva sērikaṇḍana sērikaṇḍare avara kati akaḍirali.

ī dōḍḍavā hiriyara kaṭṭeda paṭṇadōḷagā tāyi tandi sēri jōpāna muṭikaṇḍu nūragāla kālamāḍuttiddu. kālamāḍuttaddare māḍatā māḍutā tāyi tande ibbara mēttugāgi kālavādaru. kālavadare tāyi-tandi sattarendu ibbara aṇṇatam'maru"nīvu bandu nāvellā kalu tandi maṇṇamāḍalu kālamāḍama bari anta" ciṭṭi baredu dōḍḍava kaḷastāna kaḷisidare tandinōḍidare enantarā ibbaru"enappā tandi nārandrarā ninagondu namō namasakāra tandi namage īga baralāka āgadillu ninē doḍḍavididdi kaiteḷagā raitarana hiḍakaṇḍa dahanakālamāḍu" dahana kāla māḍarēndare idēna śabda bantandu ellarahiḍakaṇḍu dūḍḍavā kālamāḍidā, dahanakālamāḍida. 8 dinakka tāyiyillavāḍaḷu. tāyikālavāḍaḷu ellarahaḍakaṇḍu tam'ma dēvarē"niva barabēku bandu

dahanakālamāḍi hugabēkendare" "aṇṇadavare namaga kelasāda bakalakāgaveldu" antu siddōjirāva tandi pāpatma barallillā avana barallillā ivana baralilla tāyi tandinā dōḍḍavanē dahana kālamāḍidā.

dōḍḍavā ūrāgasērikaṇḍu madi yilladōrigā madi māḍtāna muṇji illadūriga muṇji māḍtāne. dāna sarma oḷidu kaṭṭidu māḍakante tandi ūrāga sērikaṇḍāna 3 makkaḷu gaṇḍamakkaḷu, saṇṇamakkaḷu 2 heṇa makkaḷu, dōḍḍāki kaiga bandaḷu kaiga bandare ā magaḷa kaḍinōḍi ī magaḷa yārigarakoṭṭu madimāḍabēku tāyi tandi kantakaṇḍu yāvāga lagna mahūrta mibēku andare saṇṇa magaḷu rukuvabāyi kāvāgatāḷe doḍḍakina koṭṭu madi māḍabēkendu 12 āne vajja mattu ratna māṇakya bēruddarōṭi magaḷu kōṭṭu madimāḍanantā de'eśārāju tirugidare akkanatakke varasigalillu dēśa leruge ellā huṇṇondaru ī haṇamagaḷu eṇālli huṇiddariga ī haṇamagaḷu koṭṭa madimāḍamandu pāḍakunta nūḍidare, allige 360 haradāri alli yāra paṭē, andare burandasāra pṭye byāga rāju buranasāba. ārāja bunasāvaga lagna illā, muhartayallu, avaga koṭṭu madimuḍamandu āragara kāgada heḍidu kārḍa baradu"enayyā baranarāja ī magaḷa koḍḍu maduvi māḍatini nibarabīka magā" āvāga āburana sābana tandikarisi ā buranasāba paṭēdōḷagā kaḷisi ī magaḷana lagna māḍāra tāyige koṭṭu haṇgā lagna māḍatana idēvārōḷagā lagna māḍatāna tam'madalli hāre enappā tam'madavara ibbara"nim'mahoṭṭeyāḷagā santāna āgaidanū hōṭṭiyōḷagā dōḍḍa magaḷa kōṭṭa nāva maduvi maḍam ellā sambhramalinda barēppā tam'madōrandu aṇṇā epvō tandi pareparikeḷaga tam'madūrige bēḍikaṇḍare" tam'madūra enantara aṇṇā nibabbane ididi taṇśadōrakōṭṭa maduvi māḍalāka namaga karikaḷasalakkaledi baritivappā andu andu ā lagyaru ibbara tam'madūra bandare doḍḍava nāgandrarāva sidkōji rāva khaṇḍērāya 3 aṇṇatam'mara koḍikaṇḍa ā buranasābaga koṭṭa tāyi heṇga lagna māḍutāra suta 4 haḷiga lagna patra hārasi sutta 4 haḷli jana bandada ūra ji elli nintakaṇḍa ā tāyi koṭṭu madimāḍala māḍadara tandi vārāga janaru mandi nōḍi enanta śbda nivanana ināma kōḍattiddi i ināma ellāriga gōṭṭu'āgabēku andara āmina

nāgandrarāva siddūjirāva khaṇḍarāya kuntakaṇḍu arthamani barbāde māḍi ā magalaḡa ināma kōḍatāra. 12 āne horōṭu khajāna kōḍtāra 12 oṇṭe hōrōṭa beḷḷi baṅgāra kōṭvara male rattana vajra māṇikya ārtha mani ambudu maguḷige aḷiyāga ināma kōṭva lagna māḍikōḍataga iṣṭha ināma kōṭva maduvu māḍikōṭvarē artha maninne barabāda āyitu, maduvi māḍi āmaga tandi sutta 4 mandi dōḍḍava nārēndrarā kuntakaṇḍu hērigā māḍi māḍatāna tandi śabha lagna māḍutāna nannaṣṭu duḍidukaṭṭura rimbaya vaḍadāranagaḷe vaddaga tandi 3 divasa muḍiramuddu lagnagaḷu 4 dina māḍṭāre nāgōla biḷastāra 16 namana śubha lagna māḍi ināmakū ūrāna vāra mandi kalu ellā makkaḷu 3 tandidūra nantakaṇḍu magalaḡaruli tōḷada namaskāra māḍi ahalagā nanasadakāra māḍi ellu arthamandi baralli māḍi avarige ināmakōṭvu kaḷisidaru bārasāba paṭēka bāranasāba tāyina karakaṇḍu horaṭa bandā. bandu avara paṭēdōḷagā avara sērikaṇḍa avara kati avaraḍirali.

madimāḍi kaṭṭagaḷige dōḍḍava nāgandrarāva ūraṭnagā makkaḷa heḍakaṇḍu kālamāḍatāna ondu dina hōṭṭāyittu, 2 dina hōṭṭāyitu, 6 tiṅgaḷa hōṭṭādagalige tandi pāḍanōḍada nasuvananōḍivinantāna"enappā tam'ma khaṇḍērāya ninagoṇḍu namānamaskāra hiriyaragaḷisi gaḷige dōḍḍavara manage kai yāga avana kai kēḷagā raitahāra manikalikai surāra avanakaiyāga ādōḍḍa gomusti, āmaga anthavana manegāda nāva kai mucakaṇḍe kōntare asaṇaki kōḍa maduvi māḍidare mani'ellā barabāda māḍatana, vārigasiya baḷḷidu keṭṭadu beḷḷi bāgāra yaddada illada ellā jaḷajaḷa māḍatanā, n'yāyavallāvarṣa nāvidē ṭaimināga makkaḷa saṇṇure hārā idē ṭaimināga hōgi aṇṇāga kēḷi bhāga nāvu kēḷa barabēke," tam'ma nāhēḷida māta nīkēḷibēkendu khaṇḍērāya ennatarā"anṇā siddōjirāva ninaga namaskara māḍatini aṇṇā hōgūdhu ntāyavalli darmavallā, manāragaḷisidda nam'ma manarāda nāvamanimāla hōṇṭa bandidi, tandi maniga nāvidivi beḷḷi baṅgāra ttadu ratna vajra māṇikya kūḍalākada taralākada btāḍaṇṇā hogabtāḍā aṇṇabaḍava hāna 5 mandi makkaḷu btāḍaṇṇā hōgabtāḍa" anta hēḷidara kēḷallallā naḍuvi kēḷallillu nībandare bā

iddaremanegayaru nāhōgi nāpāla hañcakaṇḍa baratani nōḍā aṇṇa kāliga bidda saṇṇava
 kēḷikaṇḍare naḍuvinavākēḷillā kēḷadiddare nihōga mundugida nāytuka yarali nānu baralenindu
 aṇṇa tam'maru ktalu kuduriyu lakuntu beṇḍabājaya saṅgaḍa halagiru saṅgāṭa daḍagama biṭva
 biḍagā biḍva marēśakūṭagā baratāra ibbara aṇṇa tam'maru aṇṇana balige bandarā kēkēriga
 bandarākaṭa ebandu śivane bandu nintaru nintara"namaskāra aṇṇā" anduru yāru po'o'ēdārebaredu
 bandirallavu enakelasā hēḷakūrappā tam'ma dēvarē.nimadana kesalāda ena kaḍime biddada
 namagana kaḍime biddallā manāra āda. ī hariyara kaṭeda paṭēyāḷagā sērikaṇḍidda hiriya
 gaḷisiddallu āyṭhi mattu gaḷisidvallu tāyi tandigaḷisidda ellā ninakaḍiga ādu īga dōḍḍa
 magaḷamāḍi ardha mani barabārada māḍidi, innu 4 mandi hāra avara lagna māḍi ellā barābāda
 māḍuti. adaka ī maniyāga pāla hañcavarige bandivi aṇṇā" "ntāyavallu tharmavallā tāyi idu pāla
 hañcada bēki nimaga kaḍime biddare bēruda takaṇḍa hōgi pāla hañcadabtāḍa" tam'miduvarandu
 bēḍakantāna"

ō sidōjarāja khaṇḍerāya kālabilani tam'mā ntāyavallā nihēḷidare nākēḷidillu eṣahēḷidarū
 pālahañcikōḍabēku bēḍābēḍā pālahañcudu bandilla, bhāga hañcudu bandilla," anta aṇṇahēḷidarū
 avara gaṭṭi hañcabēkendaru kēḷilillu andake avāga aṇṇa nōḍi"tam'mā yāvāga nibanda pālahañci
 andara nāva ogaṇḍa heṇḍati nāka mandi makkaḷa kaiyāga haḍakaṇḍa horaga nindaralevi nivū
 managa hōkaṇḍu ididatindu horaga hāki pāla hañcakaṇḍa hogaritayalli andaru" āvāga aṇṇa
 hēḷidagaḷige ibbara aṇṇa tam'maru namaga bandaru mattu ratna bēli baṅgāra vajra rūkka idida
 illada ellā tandu tandu tandu vāraśasi'ebandā neṭṭa kattūru tandihākidare rāśihāra ūrana munda
 jana nintade"tam'madūra nīva pāla hañcada ntāyudallā 4 mandi makkaḷahāra ī 4 mandi
 makkaḷagi aṇṇā dōḍḍava hāna lagna māḍabēku mūharti māḍabēku māḍabēka kaṭvada māḍabēka
 btāḍappā" anta ūramandi bēṭakaṇḍare kēḷallu kēḷide pāla hañcalaka nintara pāḷaḍalaka nintare
 nimaṇṇā avanige nāma kōṭva nīva pā hañcaka anduru ādara baḷamātandu āvāga 2 bbaru aṇṇa

tam'maru baṅgāra katta baṅgāra vandarāvada baṅṭakalada kuduri ināma kuṭṭāra aṇṇaga 12
 haḷḷigaḷu ināma kōṭvarā, haḷḷiyandare enthāhaḷḷivudāṇḍā thāṇḍa mandi kaḷamandi āvāga kaḷatana
 hodare 24 baṇḍi tumbā rōkka rūpāyi beḷḷi baṅgāra mattu ratna āṇṇaga ināma kōḍabēku, antu ellā
 pāhāki oṇṭigaḷa mātala vajra muti beḷḷi ratna ellā pāḷu hāki hanvakaṇḍa tam'murige hōṇṭa hōdaru.

Transcription of Narratives in Kannada

ಬಾಲಗೀರಿ ರಾಜನ ಕಥೆ

ಯಮನಂದ ಗಿರಿ ರಾಜ್ಯದೊಳಗಾ ಯಮಂದಿ ರಾಜ ವೀರಗಡಿಯ ದೇಶದೊಳಗಾ ಗುರುವೇ ಮಹಾದೇವಾ,, ಅಕಡ ಯಾವದೋ ಪಟ್ಟಾದ ಶಿವನೇ ಯಮನಂದ ರಾಜ ನನಪ್ಪಾ ರಾಜನ ಹೆಂಡತಿ ಕೃಷ್ಣ ನೀಲವೇಣಿ ಮುತ್ತು, ರತ್ನ, ವಜ್ರ, ಮಾಣಿಕ್ಯ, ಬಂಗಾರ ಕಚೇರು ಎಲ್ಲಾ ಗಳಿಸ್ತಾನ ಏನ ಇದ್ದರೆ ಏನ ಸಾರ್ಥಕ, 60ಹಳ್ಳಿ ಜಾಗಿರು ಬಂಗಾರು ಕಚೇರಿ ಮದಿ ಇಲ್ಲದೋರಿಗ ಮದಿ ಮಾಡ್ತಾನ, ಮುಂಜಿಇಲ್ಲದೋರಿಗಾ ಮುಂಜಿ ಮಾಡ್ತಾನ, ಲಗನ ಇಲ್ಲದೋರಿಗ ಲಗನ ಮಾಡ್ತಾನ, ಬೇಕಾದು ಧರ್ಮ ಮಾಡ್ತಾನ, ಬೇಕಾದ ಪುಣ್ಯ ಮಾಡ್ತಾನ, ರಾಜ ಭಕ್ತಿ ದೇವರ ಮೇಚಿಲಾ ಸಂತಾನ ಕೋಟಿಲಾ ಸಂತಾನ ವಿಲ್ಲಾಂತ ಚಿಂತಿ ಮಾಡ್ತಾರ ಫಲ ವಿಲದ ದುಖ ಮಾಡ್ತಾನ. ಯಮನಂದ ಗೀರಿ ರಾಜ ತಂದಿ ಕಚೇರಿ ಬಿಟ್ಟು ತಾಯಿ ಮನಿಗ ಬಂದು ಸ್ನಾನ ಜಳಕಾ ಮಾಡಿಕಂಡು ಭಕ್ತ ಬೋಜನಾಗಳ ಊಟಾ ಮಾಡಿ ರಾಜ ಕಚೇರಿಗ ಹೋಗಬೇಕು ಬರಬೇಕು ಕೈಕೆಳಗಾ ರೈತರು ಪಾಡನೋಡಿ ಏನಂತಾ ಶಬ್ದ ನುಡಿತಾರ "ತಂದಿ ಯಮನಂದಿಗಿರಿ ರಾಜ ನೀ ಏನ ಗಳಿಸಿದರೆ ಏನ ಸಾರ್ಥಕ ಏನ ಇದ್ದರೆ ಏನ ಸಾರ್ಥಕ ಹೋಟ್ಟಿಯೋಳಗಾ ಪುತ್ರ ಸಂತಾನ ವಿಲ್ಲಾ ತಂದಿ ಗೋಡ್ಡವನು ಬಂಜೆಯವನು ಅಂತಂದು ದೇಶಕ ಕೀರ್ತಿ, ರಾಜಕೆ ಹೆಸರು, ಇಂತ ಕಿರತಿ ಪಡಿಬಾರದು ಇಂತ ಹೆಸರು ಪಡಿಬಾರದು ಎನಯ್ಯಾ ರಾಜಂದಗಲಿಗಿ" ಸರಿ ಓಳೆ ಮಾತು ನೀವ ಕೈ ಕೇಳಗಿದ ರೈತರು ಬೇಕಾದಂಗ ಈ ರಾಜ ಕಚೇರಿದಾಗ ರಾಜ ಮಾಡಕಂತ ಇರಿ ನಾಹೋಗಿ ಪುತ್ರ ಸಂತಾನ ಪಡಕಂಡ ಬರತಿನಿ ಅಂತ ರಾಜಕಚೇರಿ ಬಿಟ್ಟು ತಾಯಿ ಅರಮನಿಗ ಹೋಂಟಬಂದು ಸ್ನಾನ ಜಳಕ ಮಾಡಿ ಬೇಕಾದ ಹಾಲ ಹಣ್ಣು ಹಂಪಲ ಊಟಮಾಡಿ ಕುಂತಾನ ಕುಂತು "ಎನೆ ಭಾಮ ಕೃಷ್ಣನೀಲವೇಣಿ ನಾವ ಗಳಿಸಿದ ಗಳಿಕೆ ಮನಾರಾದ ಆನಿ ಕುದರಿ ಓಂಟಿ ಬೇಕಾದ ಗಳಿಸಕಂಡಿವಿ ಎನ ಇದರಾ ಇನ ಸಾರ್ಥಕ ಊರ ಹೋರಗತಾನ ದೋಡ್ಡವರಂತ ಹೆಸರ ಮಾಡಿವಿ ಆದರೆ ಸಂತಾನ ವಿಲ್ಲಾ ಹೋಟ್ಟಿ ಯೋಳಗಾ ಫಲವಿಲಾ ಅಂತಾ ಚಿಂತಿ ಮಾಡಕಂತ ಕುಂತರೆ ಫಲಆಗತಿಲ ಹೇಂಗ ಮಾಡದ ಭಾಮಾ" ಅಂದಾ "ಊಡದಾರ ಕಟ್ಟಿದ ಗಂಡ ಮಗನಿನಯಾ ದೇಶಲಾ ಹುಡುಕಿ ದೇಶಲಾ ತಿರುಗಿ ಪಾಡ ಕಷ್ಟ ಪಡೆದು ಸಂತಾನ ಪಡೆದು ಬರಬೇಕಪಾ" ಅಂದಳು ಸರಿ ಓಳೆಮಾತು ನಾನೆ ಹೋಗಿಬರತಿನಿ ಅಂತಾ ತಾಯಿನ ಬಿಟ್ಟು ಕಚೇರಿಗ ಬಂದು ರೈತರಿಗ ಹೇಳಿ ಕೇಳಿ ಬಂಗಾರ ಚರಗೆದಾಗ ನೀರ ತಗಂದೊ ಬಂಗಾರ ಕಚೇರು ಕೈಯಾಗ ಹಿಡಕಂಡು ನೆಟ್ಟಗ ಫಲ ಸಂತಾನ ಸಲುವಾಗ ಹೋಂಟ ಹೋಗತಾನ ರಾಜ ನಡೆದು ಬರತಾನ ನಡದು ಕಾಲ ಗುಳ್ಳಿ ಬರತಾವ ಆ ಘಾಣಾದೋಳಗಾ 360 ಹರದಾರಿ ರಾಜ

ನಡೆದು ಬರಲಾಕ ಹತ್ಯಾನ ಬೇಳ್ನ ಕಲ್ಲಿಗಾ ನಮಸ್ಕಾರ ಮಾಡತಾನ ಹಚನ ಗಿಡಕಾ ನೀರಹಾಕತಾನ ಇರುಗಳಿಗ ಸಕರಿ ಹಾಕತಾನ ಪಕ್ಷಿ ಗಳಿಗ ದಾವಸ ಹಾಕತಾನ ಒಂದಲಾ ಎರಡಲಾ ತಿರುಗಿ ತಿರುಗಿ ರಾಜ 360 ಹರದಾರಿ ಬಂದಾ ಬಂದರೆ ಆ ರಾಜ ಭಕ್ತಿ ದೇವರ ಮೆಚ್ಚಲಿಲಾ ರಾಜ ಸಂತಾನ ಸಿಗಲಿಲಾ ಒಂದರ ದೇವರ ಮಠ ಕಾಣವಲದು ಒಂದರ ದೇವರ ಗುಡಿ ಕಾಣವಲದು ತಿರುಗಿ ತಿರುಗಿ ತಿರುಗಾಡಿ ಬಂದು ದೋಡ್ಡ ಬಸರಗೀಡ ಬುಡಕ ಕುಂತಾ ಕುಂತು ಚಿಂತ ಮಾಡಕಂತ ಕುಂತ "ಪರಮಾತ್ಮ ನಾ ಏನ ಪಾಪ ಮಾಡಿ ಬಿಟ್ಟನಿ ನನಗೇಂಥಾ ಹೋತ್ತು ತಂದಿ ಜಗದೀಶಾ ಅಂತಾಂದು ದೇವರ ದ್ಯಾನ ಮಾಡಿಕಂತ ರಾಜ ಗೋಳು ಅಂತಾ ದುಖಿ ಮಾಡಿ ರಾಜ ಬಂದ ನಾ ಹಿಂದ ತಿರುಗಿ ಹೋತಿನಿ ದೇವರ ನನ ಭಕ್ತಿಗ ಮೆಚಲಿಲಾ ನನಗ ಸಂತಾನ ಕೋಡುದಿಲಾ" ಅಂತಾ ಹಿಂದಕ ತಿರುಗಿ ಊರಿಗ ನೆಟಗ ತಿರುಗಿ ಬಂದು ರಾಜ ಕಚೇರಿಯಲಿ ಬಂದ ಕುಂತಾ ಕುಂತರೆ ಅರಮನಿ ಯೋಳಗಿದಂತ ನನಮ್ಮಾ ಕೃಷ್ಣನೀಲವೇಣಿ ನನಗಂಡ ದೇಶ ರಾಜ್ಯ ತಿರುಗಿ ಫಲ ಸಂತಾನ ತಂದೆನೆಂದು ತಣ್ಣಿರಾಗ ಜಳಕ ಮಾಡಿಕಂಡು ಆ ತಾಯಿ ತುಂಬಾ ಸೆರಗ ಹಾಕಂಡು ನೆಟಗ ರಾಜ ಕಚೇರಿಗಿ ಬಂದು "ತೆಲಿಮ್ಮಲ ನೆರಳು ಭುಜಬಲ ಭಿಮ ದೇಶ ನಾಡ ತಿರುಗಿ ಸಂತನ ಫಲ ತಂದೆನಪಾ ನನ ಊಡಿಯೋಳಗಾ ಹಾಕಂದು" ಊಡಿ ಚಾಚಿದಳು ನಿಂತಳೂ ಆ ತಾಯಿ ನಿಂತ ಗಳಿಗಿ "ಭಾಮ ನಿನಗ ನಮಸ್ಕಾರ ಮಾಡತಿನಿ ಊಡದಾರ ಕಟಕಂಡ ಗಂಡಸ ನಾ ದೇಶ ನಾಡ ತಿರುಗಿದರೆ ಭಕ್ತಿ ನಂದ ಮೆಚಿಲ್ಲಾ ಆ ದೇವರು ನನಗ ಸಂತಾನ ಕೋಟ್ಟಲ ಮಠ ಅಡಪಟಿ ಕಟಿದ ಹೆಣಮಗಳು ನೀ ಹೋಗು ಭಾಮ ನಿನಗ ಸಿಕ್ಕಿಲಾ" "ಸರಿ ಒಳೆಮಾತು ರಾಜ ಊಡದಾರ ಕಟಕಂಡ ಗಂಡಸ ನಿನಗ ಸಂತಾನ ಸಿಗಲಿಲಾ ನಾ ಫಲ ಸಂತಾನ ಪಡಕಂಡ ಬರತಿನಂದು" ಕೃಷ್ಣ ನೀಲಾ ನೆರಗ ಮನಿಗ ಬಂದು ತಣ್ಣಿರಾಗ ಸ್ನಾನಾ ಮಾಡಿಕಂಡು ಬುಟ್ಟಿ ತಗಂಡು ಒಂಟಿಕಾಲಗಾ ನನಮ್ಮಾ ಮೈತುಂಬಾ ಸಿರಿ ಊಟಕಂಡು ಕುಬಸಾ ಊಟಕಂಡು, ಏಳದಾರ ವಸ್ತ್ರ ವಡವಿ ಮೈತುಂಬಾ ಇಟಕಂಡು, ಬಂಗಾರ ಜಾರಿತುಂಬಾ ನೀರ ತುಂಬಕಂಡು, ಕಾಯಿ ಕರಪೂರ, ತಕಂಡು ಕೈಕೆಳಗಿನ ದಾದಿಯವರಿಗಿ ಈ ಮನಿಗಾ ನಿವೇ ಸಂಸಾರ ಮಾಡಿ ನಾ ಬರತಾನ ಭಲೋ ಹೋತ್ತಿನಾಗ ನಿವೇ ಇರಿ ಅಂತಂದು ನಮಸ್ಕಾರ ಮಾಡಿ ಆ ಊರ ಬಿಟ್ಟು ಮಕಳ ಸಲುವಾಗ ಮತ್ತ ಸಲುವಾಗ ಊರಬಿಟ್ಟು ಊರ ಮುಂದ ಹೋಟ ಬಂದು, ಆ ತಾಯಿ ಹೆಂಗಾ ಹೋಟ ಬಂದಾಳ ನಡೆದು ನಡೆದು 1 2 ಹರದಾರಿ ನಡೆದು ಬಂದರೆ ನಡೆದಂತ ಕಾಲು ಗುಳಿ ಬಂದಾವ ಜಗದಂತ ಕೈ ಜಾಳತವಾ ಅನದೊಂದು ಜೆನತುಪಾ ನನತಾಯಿ ಭೆಳನ ಕಲಿಗ ಶಣಮಾಡತಾಳ, ಹಚ್ಚನ ಗಿಡಕಾ ನೀರ ಹಾಕತಾಳ, ಇರುಗಳಿಗ ಸಕರಿ ಹಾಕತಾಳ, ಪಕ್ಷಿಗಳಿಗ ನೆರಲಾಕತಾಳ 360 ಹರದಾರಿ ತಾಯಿ ನಡೆದ ನೆಟ್ಟಗ ಹೋಟ ಬಂದಾಳ ಆ ರಾಣೊಳಗಾ ಬಂದು ತಾಯಿ ನಿಂತು ದೋಡ್ಡ ಚಿದ ಗುಂಡಿ ಏರಿದಳು ಆ ಗುಂಡಿನ ಮ್ಯಾಲ ನಿಂತು ಸುತ್ತಮುತ್ತ ನೋಡುತಾಳ ನೋಡಿದರೆ ಅಲಿಗೋಂದು ಹರದಾರಿ ತಂದಿ ದೇವಾಲಯ ಮಠ

ಕಂಡಿದು, ಶಿವಾಲಯ ಗುಡಿ ಕಂಡಿತು, ಮಠ ಎಲಾ ಹಾಳ ಬಿದ್ದದ ಮಠೆಲ್ಲಾ ಬಿಡ ಬಿದದಾ ಅಂತಂದು ಹಿಂದಕ ತಿರುಗ ಹೋದರೆ ದೇವರ ನನ ಬಕ್ತಿ ಮೆಚುದಿಲಾ ಸಂತಾನ ಕೋಡುದಿಲಾ" ಅಂದು ಬಡಾ ಬಡಾ ಗುಡಿಬಲಿ ಬಂದು ಕರಡ ಕಾಸಿ ಹುಲ್ಲೇಲಾ ಸುಟ್ಟಹಾಕಿ ತೆಂಬಗಿ ನೀರ ದೇವರ ಜಗುಲಿಗ ನನ್ನಮಾ ಕೆಳಗೆಲಾ ಸಾರಿಸಕಂಡು ಆ ದೇವರ ಗುಡಿಮುಂದ ಬಂದ ಕುಂತಳು. ಗುಡಿಮುಂದ 7 ಅಂತಸ್ತ ಗರಡಸಕಂಬಾದಾ ಅದರ ಮೇಲ ಎರಿ ನಿಂದರತಿನಿ ಅಂದು ಸಿರಿ ಕಚಿ ಹಾಕಂಡು ವಸ್ತ್ರ ಚಲ ಒತನಾಗ ಇಟಗಂಡು ಕಾಲ ಹಿಡಲಾರ ಕೈ ಹಿಡಲಾರದ ಬಡಿಗಿ ಸಂಗಡಾ 7 ಅಂತಸ್ತ ಎರಿ ತಪಗುರಿಯಾಗಿ ಹೆಂಗ ನಿಂದರತಾಳ ಆ ಯಮ್ಮ ಸೆರಗ ತಕಂಡು ಸಣಗ ಚಿಂದಿ ಮಾಡಿಕಂಡು ಸೂಜಿ ಮಾಲ ಸೂಜಿ, ಡಬಣ ಮ್ಯಾಲ ಡಬಣ, ಇಟ ಸಿರಿಬಂದ ಮಾಡಿ ಶಿರಸ ಕೆಳಗಾ ಪಾದಗಳು ಮ್ಯಾಲ ಮಾಡಿ ತಪ ಗುರಿ ಯಾಗಿ 1 ಲಾ 2 ಲಾ 12ತಾಸತನ ಮಕಳ ಸಲುವಾಗ ಸಂತಾನ ಸಲುವಾಗ ತಾಯಿ ತಪಗುರಿ ಯಾಗಿ ನಿಂತಾಳೋ ಹಡದೆಮ್ಮಾ 12 ತಾಸಿನ ತಪ ನಿಂತರೆ ಅಂಗಾಲಿಗದಿದ ರಕ್ತ ತಾಯಿ ನೆತ್ತಿಯೋಳಗ ಇಳದ, ತೋಡಿಯೋಳಗ ರಕ್ತ ಹೋಟಿಯೋಳಗಾ, ಹೋಟಿವದಿಯೋಳಗಾ ಇದ್ದ ರಕ್ತ ಬಾಯಿಗ ಇಳಿದ ಬಂದು ಗಿಡಿಮುಂದಾ ಬಾಗಿಲಗಾ ಕಾರಲತಿಳ, ಕಾರುತಿದರೆ ತಾಯಿ ರಕ್ತ ಹಳೆಹಂಗಾ ಹರದಾದ ಹೋಳೆಹಂಗಾ ಹರಿತಾದ ಕೋಟ್ಟಂತ ಪರಮಾತ್ಮ ಪಾರವತಿ ಪರಮಾತ್ಮಿಬ್ಬರು ಹೋವಿನ ತೋಟದಾಗ ಹೋವಿನ ವಸಂತ ಆಡಕಂತ ನಿಂತಿದರು ನಿಂತರೆ ಪಾರವತಿ ಪಾಡ ನೋಡಿದಳು ನೋಡಿ ಎನಂತಾಳ "ಎನಯ್ಯಾ ಜಗದೀಶ ನಿನಗೋಂದು ನಮೋ ನಮಸ್ಕಾರ ಅರ್ಧ ಮಂದಿಗ ಸುಖ ಕೋಟ್ಟಿದಿ ಅರ್ಧ ಮಂದಿಗ ದುಖ ಕೋಟಿದಿ ನಾ ಕೋಟಂತಹ ಹೆಣ್ಣ ಮಗಳು ಶಿಶು ಕೆಟ್ಟು ವನವಾಸ ಬಿಳಕತಾಳ ಬಾಯಾಗಿಂದ ಮುಗಿನಗಿಂದ ರಕ್ತ ಸೋರಲಕತಾದ ತಪಗುರಿಯಾಗಿ ನಿಂತಾಳ ಮತ್ತ ನಿ ಜಟ ನಾ ಹೋಗಿ ಆ ತಾಯಿ ಕೇಳಿದ ಭಾಗ್ಯ ಕೋಟ್ಟು ಬಂದಂತ ದಾರಿ ಬಿಡಿಸಿ ಈ ಕೈಲಾಸ ಮಠಕ ಬರಬೇಕು ತಂದ್ಯಾ" ಸರಿ ಒಳ್ಳೆ ಮಾತು ನೀ ಹೇಳಿದ ಮಾತು ಚೆನ್ನಾಗಾದ ಆ ತಾಯಿಗೆನ ವನವಾಸಇಲಾ ಮಕಳ ವನವಾಸ ಬಂದದ ಅದಕ ಕುಂತಾಳ ಅವಾಗಾ ಪರಮಾತ್ಮ ಮುಪ್ಪಾದ ಮುದುಕಾದ ಜೋಳಗಿ ಹಾಕಂಡು ಗಂಟಿ ಗಜ ಶೂಲಾ ಕೈಯಾಗ ಹಿಡಕಂಡು ಕೈಲಾಸ ಮಠದಲ ಮಾಯಾವಾಗಿ ಆ ತಾಯಿ ಮಠದಲಿ ಹುಟಿ ಬರತಾನ

ಹರ ಹರ ಮಾಹಾದೇವಾ

ಶಿವಾ ಶಿವಾ ಮಹಾದೇವಾ

ತಂದಾನ ತಂದಾನ ರಗುವಾನಂದಾನ

ಶಿವ ಬಂದಾನ ಮಠದ ಮುಂದ ನಿಂತಾನ

ನಿಂತು ಗಣ ಗಣ ಗಣ ಗಂಟಿ ಬಾರಿಸನು

ಶಂಖ ಹೋಡೆದಾ

ಕೋಡ ಭಿಕ್ಷ ಅಂದಾ ಆಮ್ಮಾ

ತಾಯಿ ಕೃಷ್ಣ ನೀಲವೇಳಿ

ನಿನ್ನ ಎಷ್ಟು ಸಂಪೂರ್ಣಾ

ನಿಜಮಾಡಕತ ನಿಂತಿದಿ

ಧರ್ಮ ಕೋಡಬೇಕು ಮಗಾಳಾ

ಎನಯ್ಯಾ ಮುತ್ಯಾ ನಾನು ಸಂಪೂರ್ಣಾ ಸುಖದಾಗಿದ ಕೇಳಕತಿದಿ ಎನ ಮುತ್ಯಾ ಎಂಥ ಮಾತಾಡಕತಿದಿ ಇಂಥ ವನವಾಸದಾ
ನಿ ಸುಖ ದಾಗಿದಿಲತಿದಿ ಧರ್ಮ ಕೋಡುತಾಯಿ ಮುತ್ಯಾ ಧರ್ಮ ಕೋಡಲಾಕ ಮನೆ ಇಲಾ ಮರ ಇಲಾ ಅಕಿಲಾ ಬ್ಯಾಲಿಲಾ
ಕೋಡಬೇಕ ಮಗಳೆ ನಿ ಗಡ್ಡಿ ಧರ್ಮ ಕೋಡಬೇಕು, ನಾ ಹೋಗಬೇಕು, ಸರಿ ಒಳೆ ಮಾತು ನಿನ ಎದಿಯೋಳಗಾ ಶಕ್ತಿ ಇದರೆ
ಇ 7 ಅಂತಸ್ತಿನ ಗರುಡಕಂಬ ಎರಿ ನನ ಮೈಮ್ಮಾಲಿನ ವಸ್ತ್ರ ವಡವಿ ಸುಲಕಂಡು ಜೆಬಿನಾಗ ಇಟಕಂಡು ಒಂದಂದು
ಮಾರಿಕಂಡು ನಿ ಬದುಕ ಮುತ್ಯಾ "ಮೆಚಿದೆ ಮಗಳೇ ನಿನ ಧರ್ಮ ಮೆಚಿದಿ ನಿ ಬಂದ ತಪಗುರಿ ಯಾಗಿ ಯಾಕ ನಿಂತೆದಮ್ಮಾ
ಎನ ಕಡಿಮಾದ" "ಎನ ಕಡಿಮಿಲಾ ನಿನ ಕೋಟಿದ ತುಪದಾಂಗ ಮಸ್ತಾದ ಒಬ್ಬರು ಕೋಡಲಾಕ ಒಬ್ಬರು ತರಲಾಕ ಎನಿದರಾ
ಎನ ಸಾರ್ಥಕಾ ಹೋಟ್ಟಿಯೋಳಗಾ ಮಕ್ಕಳಿಲ್ಲಾ ಹೋಟ್ಟಿ ಯೋಳಗಾ ಸಂತಾನ ವಿಲಾ ಸಂತಾನ ಸಲುವಾಗ ಬಂದಿನಿ" "ಸರಿ
ಒಳೆ ಮಾತು ಮಗಳೆ ನನ ಸೌಖ್ಯವಾಗಿ ಬಂದಿದೊ ನಿನ ತಪ ಭಿನ್ನ ಮಾಡಿ ಇಳಿದ ಬಾ ಸಂತಾನ ಕೋಡತೆನ ಗಟ್ಟಿ
ಕೋಡತೆನೆಪ್ಪಾ" ದೇವರೆ ಗಟ್ಟಿ ಕೋಡತಿನಿ 3 ಸಲ ಕೇಳಿ ತಪ ಭಿನ್ನ ಮಾಡಿ 7ಅಂತಸಿತ ಗರಡಗಂಬ ಇಳಿದು ಕೆಳಗ ಬಂದು
ಊಡಿ ಚಾಚಿಕೊಂಡು ಕೋಡಪಾ ದೇವರ ನನಗ ಸಂತಾನ ಅಂದು ನಿಂತರೆ ಆವಾಗ ಪಾರಮಾತ್ಮಾ ಜಡಿಯೋಳಗಾ ಕೈಯಿಟ್ಟ
ಒಂದೆ ನಾಗಮಲಿ ಹೋವಾ ಒಂದೆ ಗಜರಿ ತಾಯಿ ಊಡೆಗಾ ಇನಟ್ಟಿ ಮಗಳೆ ನಿನಗೋಂದು ನಿನಗ ನಮಸ್ಕಾರ ನಿನಗ ಮಗ

ಮಗಳು ಪುಣ್ಯ ಮಕ್ಕಳ ಕೋಡತಿನಿ ಇದ ಕಾಯಿ ಕೋಟಿದ್ಯಾ ಹಣ ಕೋಟಿದ್ಯಾ ಕಾಯಿ ಅಂಬದು ತಿಳಿವಲದು ಹಣ ಅಂಬದು ತಿಳಿವಲದು ಇಲಿ 80ಕೋಟಿ ಜೀವರಾಶಿ ಗಳ ಸಲುವಂತ ನಿನು ನಿನಗೆ ಹೆಂಗಾ ಗೋತಾಗಲಿಲಾ ಹೆಣ ಮಗಳ ಕೋಟಿದ್ಯಾ ಗಂಡ ಮಗ ಕೋಟಿದಿ ಗಣಸ ಮಗ ಕೋಟಿನಿ ಗಣಸ ಮಗ ಕೋಟಿನ ಅಂತಾ ನಿ ಸಂಬರ ಪಡಿಬ್ಯಾಡ ಈ ಮಗ 12 ವರ್ಷ ತನ ನಿನ ಬಗಲಕ ಇರತಾನ 12 ವರ್ಷ ನಂತರ ಹೆಣಸಲುವಾಗ ಪರ ಒಂದು ದೇಶ ಹೋಗುತಾನ ಹೋಗಿ ಹೆಣ ಗೆದಕಂಡ ಬರತಾನ ಹಾ ಎನಪಾ ಮುತ್ಯಾ ಎಂತ ಮಾತಾಡತಿ ಹೌದಮ್ಮಾ ಹಂಗಮ್ಮಾ ಒಳೆಮಾತು ಮಗ ದೋಡವರಾದರೆ ಬುದಿ ಹೆಳಮಂತ ಹೇಳಕಂಡ. ಯಮನಂದಿ ಪಟ್ಟದೋಳಗಾ ಯಮನಂದಿ ರಾಜನ ಮಗ ಕೃಷ್ಣನೀಲವೇಣಿ ಮಗ ಸನಬಾನ ರಾಜ ಈ ಬಾಲಗಿರಿರಾಜ ಅಂತಾ ಹೆಸರಿಡು ಅಂತಾ ಎಲ್ಲಾ ಕೇಳಿಕಂಡು ಆ ಪರಮಾತ್ಮನ ಕಾಲಿಗ ನಮಸ್ಕಾರ ಮಾಡುಳು. ಪರಮಾತ್ಮ ಹೋಂಟಹೋದ ಆ ತಾಯಿ ಮಗನ ಹಿಡಕಂಡು ನಟ್ಟಿ ಹಿಂದುಕ ತಿರುಗಿ ಊರ ಕಡಿ ಹೋಂಟಬಂದಳು. ಬಂದು ಅರಮನಿಯೋಳಗಾ ಬಂಗಾರ ತೋಟ್ಟಲಾಗ ಸಂತಾನಿಟ್ಟು ದೇವರ ಮಾಡದಾಗ ಇಟ್ಟಳು ದೇವರ ಮಾಡದಾಗಿಟ್ಟು ಜಳಕಾಮಾಡಿಕಂಡು ಹಾಲು ಹಣ್ಣು ಹಂಪಲು ಹೋಟ್ಟಿತುಂಬಾ ಊಟಮಾಡಿಕಂಡು ತಾಯಿ ಬಂಗಾರ ಬಟ್ಟಾ ಫಲಾತಗೋಂಡು ಬೇಳ್ಳಿಗುಂಡಾ ತಕಂಡು ರಸಪಾನ ಮಾಡಿ ಆ ಬಂಗಾರ ಬಟ್ಟದಾಗ ಕೈಯಾಗ ಇಟಕಂಡು ಕೋಟ್ಟಂತ ದೇವರು ದ್ಯಾನಮಾಡಿ ಮಾಡಿಕಂಡ ಗಂಡನ ನೆಂಪದ್ಯಾನ ಮಾಡಿ ಆ ಪಾಲಸಿದ ಬಟಗ ಸರಿಸ್ಯಾಳಾ ಸರಿಸಿದರೆ ದೇವಿಂದ್ರ ಕಾಳದಲ್ಲಿ ದೇವಲೋಕ ಕಾಲದಲ್ಲಿ 9ತಿಂಗಳು 9 ತಾಸಿನಾಗ ಮಕ್ಕಳ

ಬದುಕತಾರೆಪ್ಪಾ ಸರಿ ಒಳ್ಳೆ ಮಾತು ಸುತ್ತಾ ಮುತ್ತಾ ನೋಡಿದಾ ಮಗಾ ಬಜಾರ ಕಣ್ಣಿಗೆ ಬಿತ್ತು, ಬೇಗಂ ಬಜಾರ ಕಣ್ಣಿಗೆ ಬಿತ್ತು, ಸಣ್ ಸಣ್ ಹುಡುಗರೆಲ್ಲರೂ ಪಾಟಿ ಪುಸ್ತಕ ಕಂಕೋಳಗ ಇಟಕಂಡು ಸಾಲಿ ಗುಡಿಗ ಹೋಗಲಕತ್ತಾರ. ಹಡೆದಂತಹ ತಾಯಿ ಪಡೆದಂತಹ ತಾಯಿ ನಿನ ಮ್ಯಾಲ ಮಣಸುರವಲಿ ನನಗಾ ಮನೆಗೆ ಸಲುವಿದ್ದಿ, ಮನೆಗೆ ಬೆಳಸಿದ್ದಿ, ಹುಡುಗರೆಲ್ಲಾ ಸಾಲಿ ಕಲಿಲಾಕ ಹೋಗಲಕತ್ತಾರ ನನಗೋಂದು ಪಾಟಿ ಪುಸ್ತಕ ಕೋಡು ನಾನು ಹೋಗುತಿನಿಂದಾ, ಯಪ್ಪಾ ಕಾಟಗೋರ ಹುಡುಗರಿಂದ ಹೋದರೆ ರಾಜನ ಮಗಾ ನಿನು ನಿನಗ ಬೆಲಿ ಬರದಿಲ್ಲಾ, ನಿನಗಾ ಭೂಷಣ ಬರದಿಲ್ಲಾ, ನಿಮ್ಮಪ್ಪನ ಕರ ಕಳಸ್ತಿನಿ ನಿಮ್ಮಪ್ಪಾ ಬರತಾನ ಕಳಿಸಿ ಕೊಡತಾನ "ಅಮ್ಮಾ ಕೈ ಕೆಳಗಾ ದಾದಿಯವೆರೆ ಹೋಗಿ ನಿಮ್ಮಪ್ಪನ ಕರಕಂಡ ಬರ ತಾಯಾ" ಅಂತಾ ಅಂದರೆ ಅವರ ಬಡಾ ಬಡಾ ಬಂದು ಆ ತಂದಿಗಿ ಕರಕಂಡ ಬಂದರು "ಯಪ್ಪಾ ಮಗಾ ಸಾಲಿ ಕಲಿಲಾಕ ಹೋಗುತಾನ ಅಂತಾ ಕಳಿಸಿ ಬಾ ಯಪ್ಪಾ" ಸರಿ ಒಳ್ಳೆ ಮಾತೆಮ್ಮಾ ಕಳಿಸಿ ಬರತಿನಂದು ರಾಜಾ ದಿನಾ ಬಾಜಾ ಸಂಗಾಟ ಹಲಗಿಕೋಂಬಿ ಸಂಗಾಟ ನೆಟ್ಟಗಾ ತಾಯಿ ಮನಿಗಾ ಬಂದರ ಬಂದು ಮಗನ ತೈನಾತ ಮಾಡಿ ತಾಯಿ ಕುಡಿಸ್ಯಾಳ ಆ ಮಗಾನ ಕುಡಿಸಿ ಕಂಡು ನೆಟ್ಟಗಾ ಮಾಸ್ತರ

ಬಲಿಕ್ ಬಂದು ಮಾಸ್ತರ ಬಲಿಕ್ ಬಂದು ತಂದಿ ಸಾಲಿ ಬುಡಕ ಬಂದರೆ ಆ ಕುಂತತ ಮಾಸ್ತರ ಮ್ಯಾಗ ಎದ್ದು "ನಮೋ ನಮಸ್ಕಾರ ರಾಜಾ" ಅಂದಾ "ನಮಸ್ಕಾರ ಮಗಾ ಏಕಡೆಪ್ಪಾ ಬಂದಿದಿ" "ಈ ಮಗಾ ಸಾಲಿ ಕಲಿತಾನ ಅಂತಾ ವಿದ್ಯೆ ಕಲಿತಾನ ಅಂತಾ ಅದಕ ಕರಕಂಡ ಬಂದಿನಿ ಯಪ್ಪಾ ಆದರ ಒಳ್ಳೆ ಮಾತು ಕುಂದರಿಸಿ ತಂದಿ ಮಗನ ಕೆಳಗಿಳಿಸಿ ಕುರ್ಚಿ ಮ್ಯಾಲ ಕುಡಿಸಿ ನಿನಗ ಚೇರಕಡಗಾ ಬಂಗರ ಊಡದಾರ ಮುತ್ತು ರತ್ನಾ ಮಾಣೀಕ್ಯ ಊರಮುಂದಾ ಹೋಲ ಎಲ್ಲಾ ಬಟ್ಟಿ ಮಾಡ್ತಿನಿ ಮನಿ ಕಟ್ಟಿಸಿ ಕೋಡತಿನಿ ಚಲೋ ಹೋತ್ತಿನಾಗ ವಿದ್ಯೆ ಕಲಿಸಿ ಕೋಡಬೇಕು" ಆದರ ಒಳ್ಳೆ ಮಾತು ಯಪ್ಪಾ ಅಂತಾಹೇಳಿ ಕಚೇರಿಗ ಹೋಂಟ ಬಂದಾ ಹೋಂಟ ಬಂದರೆ ಇಕಡ ಮಾಸ್ತರ ಕುಂತತ ಮಗನ ಬಗಲಾಗ ಕುಂತು "ಪಾಟಿ ಕೋಡಪ್ಪಾ" ಅಂದಾ ಏದಕಪ್ಪಾ ಅಂದಾ ಅ ನಾಮ ಬರಕೋಡತಿನಿ ತಂದ್ಯಾ ಆ ಪಾಟಿ ಕೈಯಾಗ ಹಿಡಕಂಡು ಅ ನಾಮ ಸರಸತಿ ಪಾಟಿಮ್ಯಾಲ ಬರೆದು ಕೈಗಾ ಕೋಟ್ಟು ಗಳಿಗೆ ಮಗಾ ಪಾಡ ನೋಡಿದ ತಂದಿ ಹುಚ್ಚ ಮಾಸ್ತರ ನೀ ಇದು ನಾಗ ಅಂತ ಬರಿಲಾಕ ಸೂಳಿ ಮಗನಾ ಅ ಅಂತಾ ಬರಿಲಾಕ ಅಡಿಹೋಗ ಸೂಳಿಮಗನಾ ಇನ್ನೇನ ಬೇಕು ಮಗಾ ರಾಮಾಯಣ ಪುಸ್ತಕಗಳು ಜೈಮಿನಿ ಭಾರತ ಸಣ ಬಾಲ ಶಿಕ್ಷಣ ಎಲ್ಲಾ ನನಗ ತಂದು ಕೋಡು ತಂದೆ ಅಬಾಬ ಮಗನೆ ಎಂಥೆಂಥಾ ಓದಿ ಬರೆದೋರ ಕೈಲಾಗಲಿಲ್ಲಾ ತಿಳಕಂಡಿಲ್ಲಾ ನೀ ಕೇಳತಿಯಲ್ಲಾ ಹೌದೆಪ್ಪಾ 1ತಾಸ 1ಗಳಿಗೆ ಕೋಟ್ಟರೆ ನಾ ಓದಿ ಕೋಡತಿನಿ ಆದರೋಳ್ಳೆ ಮಾತು ರಾಮಾಯಣ ಪುಸ್ತಕ ಜೈಮಿನಿ ಭಾರತ ಸಣ ಬಾಲ ಶಿಕ್ಷಣ ಎಲ್ಲಾ ತಂದು ಮಗನ ಮುಂದ ಹಾಕಿದರ ಆ ಪುಸ್ತಕ ಕೈಯಾಗ ಹಿಡಕಂಡು ಪಾನ ಪಾನ ಪಾನ ತೆಗೆದು ಶಿವನೆ ತಂದಿಂತ ಮನದಾಗ ಧ್ಯಾನ ಮಾಡಿ ಹಡೆದಂತಹ ತಾಯಿ ತಂದಿ ದ್ಯಾನ ಮಾಡಿ ನನ್ನಪ್ಪಾ ಸಣ ಬಾಲರಾಜ ಕಂಠೆಎತ್ತಿ ಸಾಲಿ ಗುಡಿಯೋಳಗಾ ಓದಕಂಬಗಳಿಗೆ ಆ ಪರಮಾತ್ಮ ಕೋಟ್ಟಂತಹ ಶಿವಾ ನೋಡುತಾ ಸಣ ಬಾಲರಾಜ ರಾಗ ತೆಗಿತಾನ ತಂದಿ ನನಪ್ಪಾ ಪಾಡ ರಾಗ ತೆಗೆದು ಕಂಠ ಎತ್ತಿ ಮಗಾ ಓದಗಳಿಸಣ ಬಾಲರಾಜ ಓದತಿದ್ದಾನಾಆಆಆ.....

ತಾನ ತಂದಾನ

Roman Transliteration of the Kannada Narratives

balagiri raja katha

yamananda giri rājyadōlagā yamandi rāja vīragādiya dēśadōlagā guruvē mahādēvā,, akāḍa yāvadō paṭṇāda śivanē yamananda rāja nanappā rājana heṇḍati kṛṣṇa nīlavēṇi muttu, ratna, vajra, māṇikya, baṅgāra kacēru ellā gaḷisyāna ēna iddara ēna sārthaka, 60haḷli jāgīru baṅgāru kacēri madi illadōriga madi māḍyāna, muṇji'illadōrigā muṇji māḍyāna, lagana illadōriga lagana māḍyāna, bēkādu dharma māḍyāna, bēkāda puṇya māḍyāna, rāja bhakti dēvara mēcilā santāna kōṭilā santāna villānta cinti māḍyāra phala vilada dukha māḍyāna. yamananda gīri rāja tandi kacēri biṭṭu tāyi maniga bandu snāna jaḷakā māḍikaṇḍu bhakṣa bōjanāgaḷa ūṭā māḍi rāja kacēriga hōgabēku barabēku kaikelāgā raitaru pāḍanōḍi ēnantā śabda nuḍitāra"tandi yamanandigiri rāja nī ēna gaḷisidare ēna sārthaka ēna iddare ēna sārthaka hōṭṭiyōlagā putra santāna villā tandi gōḍḍavanu baṅjeyavanu antandu dēśaka kīrti, rājake hesaru, inta kirati paḍibāradu inta hesaru paḍibāradu enayyā rājandagaḷigi" sari ōḷe mātu nīva kai kēḷagida raitaru bēkāndaṅga ī rāja kacēridāga rāja māḍakanta iri nāhōgi putra santāna paḍakaṇḍa baratini anta rājakaceri biṭu tāyi aramaniga hōṇṭabandu snāna jaḷaka māḍi bekāda hāla haṇṇu hampala ūṭamāḍi kuntāna kuntu"ene bhāma kṛṣṇanīlavēṇi nāva gaḷisida gaḷika manārāda āni kudari ōṇi bēkāda gaḷisakaṇḍivi ena idarā ina sārthaka ūra hōragatāna dōḍḍavaranta hesara māḍivi ādare santāna villā hōṭṭi yōlagā phalavilā antā cinti māḍakanta kuntare phala'āgatila hēṅga māḍada bhāmā" andā"ūḍadāra kaṭṭida gaṇḍa maganinayā dēśelā huḍuki dēśelā tirugi pāḍa kaṣṭa paḍedu santāna paḍedu barabēkapā" andaḷu sari ōḷemātu nāne hōgibaratini antā tāyina biṭṭu kacēriga bandu raitariga hēḷi kēḷi baṅgāra caragedāga nīra tagando baṅgāra kacēru kaiyāga hiḍakaṇḍu neṭṭaga phala santāna saluvāga hōṇṭa hōgatāna rāja naḍedu baratāna naḍadu kāla guḷli baratāva ā ghāṇādōlagā 360 haradāri rāja naḍedu baralāka hatyāna bēḷna kalligā namaskāra māḍatāna

hacana giḍakā nīrahākatāna irugaḷiga sakari hākatāna pakṣi gaḷiga dāvasa hākatāna ondalā
 eraḍalā tirugi tirugi rāja 360 haradāri bandā bandare ā rāja bhakti dēvara meccalilā rāja santāna
 sigalilā ondara dēvara maṭha kāṇavaladu ondara dēvara guḍi kāṇavaladu tirugi tirugi tirugāḍi
 bandu dōḍḍa basaragiḍa buḍaka kuntā kuntu cinta māḍakanta kunta"paramātmā nā ēna pāpa
 māḍi biṭṭani nanagēnthā hōttu tandi jagadīśā antāndu dēvara dyāna māḍikanta rāja gōḷu antā
 dukha māḍi rāja banda nā hinda tirugi hōtini dēvara nana bhaktiga mecalilā nanaga santāna
 kōḍudilā" antā hindaka tirugi ūriga neṭaga tirugi bandu rāja kacēriyali banda kuntā kuntare
 aramani yōḷagidanta nanam'mā kṛṣṇanīlavēṇi nanagaṇḍa dēśa rājya tirugi phala santāna
 tandenendu taṇṇirāga jaḷaka māḍikaṇḍu ā tāyi tumbā seraga hākaṇḍu neṭaga rāja kacērigi
 bandu"telimyala neraḷu bhujabala bhima dēśa nāḍa tiragi santana phala tandenapā nana
 ūḍiyōḷagā hākandu" ūḍi cācidaḷu nintaḷu ā tāyi ninta gaḷigi"bhāma ninaga namaskāra māḍatini
 ūḍadāra kaṭakaṇḍa gaṇḍasa nā dēśa nāḍa tirugidare bhakti nanda mecillā ā dēvaru nanaga
 santāna kōṭṭila mata aḍapaṭi kaṭida heṇamagaḷu nī hōgu bhāma nanaga sikkilā" "sari oḷemātu rāja
 ūḍadāra kaṭakaṇḍa gaṇḍasa ninaga santāna sigalilā nā phala santāna paḍakaṇḍa baratinandu"
 kṛṣṇa nīlā neṭṭaga maniga bandu taṇṇirāga snānā māḍikaṇḍu butṭi tagaṇḍu oṇṭikālagā nanam'mā
 maitumbā siri ūṭakaṇḍu kubasā ūṭakaṇḍu, ēḷadāra vasta vaḍavi maitumbā iṭakaṇḍu, baṅgāra
 jārītumbā nīra tumbakaṇḍu, kāyi karapūra, takaṇḍu kaikeḷagina dādiyavarigi ī manigā nivē
 sansāra māḍi nā baratāna chalō hōttināga nivē iri antandu namaskāra māḍi ā ūra biṭṭu makaḷa
 saluvāga putra saluvāga ūrabiṭṭa ūra munda hōṭa bandu, ā tāyi heṅgā hōṭa bandāḷa naḍedu naḍedu
 1 2 haradāri naḍedu bandare naḍedanta kālu guḷi bandāva jagadanta kai jāḷatavā anadondu
 jenatupā nanatāyi bheḷana kaliga śaṇamāḍatāḷa, haccana giḍakā nīra hākatāḷa, irugaḷiga sakari
 hākatāḷa, pakṣigaḷiga neralākatāḷa 360 haradāri tāyi naḍada neṭṭaga hōṭa bandāḷa ā rāṇōḷagā
 bandu tāyi nintu dōḍḍa cida guṇḍi ēridaḷu ā guṇḍina myāla nintu suttamutta nōḍutāḷa nōḍidare

aligōndu haradāri tandi dēvālaya maṭha kaṇḍidu, śivālaya guḍi kaṇḍitu, maṭha elā hāḷa biddada maṭhellā biḍa bidadā antandu hindaka tiruga hōdare dēvara nana bakti mecudilā santāna kōḍudilā" andu baḍā baḍā guḍibali bandu karaḍa kāsī hullēlā suṭṭahāki tembagi nīra dēvara jaguliga nannamā keḷagelā sārīsakaṇḍu ā dēvara guḍimunda banda kuntaḷu. guḍimunda 7 antasta garaḍasakambādā adara mēla ēri nindaratini andu siri kaci hākaṇḍu vasta cala otanāga iṭagaṇḍu kāla hiḍilāra kai hiḍalārada baḍigi saṅgaḍā 7 antasta eri tapaguriyāgi heṅga nindaratāḷa ā yam'ma seraga takaṇḍu saṅaga cindi māḍikaṇḍu sūji māla sūji, ḍabaṇa myāla ḍabaṇa, iṭa siribanda māḍi śīrasa keḷagā pādagaḷu myāla māḍi tapa guri yāgi 1 lā 2 lā 12tāsātana makaḷa saluvāga santāna saluvāga tāyi tapaguri yāgi nintāḷō haḍadem'mā 12 tāsina tapa nintare aṅgāligadida rakta tāyi nettiyōḷaga iḷada, tōḍiyōḷaga rakta hōṭiyōḷagā, hōṭi'ediyōḷagā idda rakta bāyiga iḷida bandu giḍimundā bāgilagā kārataliḷa, kārutidare tāyi rakta haḷehaṅgā haradāda hōḷehaṅgā haritāda kōṭṭanta paramātma pāravati paramātmibbaru hōvina tōṭadāga hovina vasanta āḍakanta nintidaru nintare pāravati pāḍa nōḍidaḷu nōḍi enantāḷa"enayyā jagadīśa ninagōndu namō namaskāra ardha mandiga sukha kōṭṭidi ardha mandiga dukha kōṭidi nā kōṭantaha heṅga magaḷu śīśu keṭṭu vanavāsa biḷakatāḷa bāyāginda muginaginda rakta sōralakatāda tapaguriyāgi nintāḷa matta ni jaṭa nā hōgi ā tāyi kēḷida bhāgya kōṭṭu bandanta dāri biḍisi ī kailāsa maṭhaka barabēku tandyā" sari olḷe mātu nī hēḷida mātu cennāgāda ā tāyigena vanavāsa'ilā makaḷa vanavāsa bandada adaka kuntāḷa avāgā paramātma muppāda mudukāda jōḷagi hākaṇḍu gaṇṭi gaja sūlā kaiyāga hiḍakaṇḍu kailāsa maṭhadala māyāvāgi ā tāyi maṭhadali huṭi baratāna

hara hara mähādēvā śivā śivā mahādēvā tandāna tandāna raguvānandāna śiva bandāna maṭhada munda nintāna nintu gaṇa gaṇa gaṇa gaṇṭi bārisanu śaṅkha hōḍedā kōḍa bhikṣa andā ām'mā tāyi kṛṣṇa nīlavēḷi ninu eṣṭu sampūrṇā nijamāḍakata nintidi darma koḍabēku magāḷā

enayyā mutyā nānu sampūrṇā sukhadāgida kēḷakatidi ena mutyā entha mātāḍakatidi intha vanavāsadā ni sukha dāgidilatidi dharma kōḍutāyi mutyā dharma kōḍalāka mane ilā mara ilā akilā byālilā kōḍabēka magale ni gaḍḍi dharma kōḍabēku, nā hōgabēku, sari oḷe mātu nina ediyōḷagā śakti idare i 7 antastina garuḍakamba eri nana maimyālina vasta vaḍavi sulakaṇḍu jebināga iṭakaṇḍu ondandu mārikaṇḍu ni baduka mutyā"mecide magalē nina dharma mecidi ni banda tapaguri yāgi yāka nintedem'mā ēna kaḍimāda" "ena kaḍimilā nina kōṭida tupadāṅga mastāda obbaru kōḍalāka obbaru taralāka ēnidarā ēna sārthakā hōṭṭiyōḷagā makkaḷillā hōṭṭi yōḷagā santāna vilā santāna saluvāga bandini" "sari oḷe mātu magale nana saukhyavāgi bandido nina tapa bhinna māḍi iḷida bā santāna kōḍatena gaṭṭi kōḍateneppā" dēvare gaṭṭi kōḍatini 3 sala kēḷi tapa bhinna māḍi 7antasita garaḍagamba iḷidu keḷaga bandu ūḍi cācikoṇḍu kōḍapā dēvara nanaga santāna andu nintare āvāga pāramātmā jaḍiyōḷagā kaiyiṭṭa onde nāgamali hōvā onde gajari tāyi ūdegā iṭṭa magale ninagōṇḍu ninaga namaskāra ninaga maga magaḷu puṇya makaḷa kōḍatini ida kāyi kōṭidyā haṇa kōṭidyā kāyi ambadu tiḷivaladu haṇa ambadu tiḷivaladu ili 80kōṭi jīvarāśi gaḷa saluvanta ninu ninage heṅgā gōtāgalilā heṇa magaḷa kōṭidyā gaṇḍa maga kōṭidi gaṇasa maga kōṭini gaṇasa maga kōṭina antā ni sambara paḍibyāḍa ī maga 12 varṣa tana nina bagalaka iratāna 12 varṣa nantara heṇasaluvāga para ondu dēśa hōgutāna hōgi heṇa gedakaṇḍa baratāna hā enapā mutyā enta mātāḍati haudam'mā haṅgam'mā oḷemātu maga dōḍavarādare budi heḷamanta hēḷakaṇḍa. yamanandi paṭnadōḷagā yamanandi rājana maga kṛṣṇanīlavēṇi maga sanabāna rāja ī bālagirirāja antā hesariḍu antā ellā kēḷikaṇḍu ā paramātmāna kālīga namaskāra māḍuḷu. paramātmā hōṇṭahōda ā tāyi magana hiḍakaṇḍu naṭka hinduka tirugi ūra kaḍi hōṇṭabandaḷu. bandu aramaniyōḷagā baṅgāra tōṭṭalāga santāniṭṭu dēvara māḍadāga iṭṭaḷu dēvara māḍadāgiṭṭu jaḷakāmāḍikaṇḍu hālu haṇṇu hampalu hōṭṭitumbā ūṭamāḍikaṇḍu tāyi baṅgāra baṭḷā phalātagōṇḍu bēḷḷiguṇḍā takaṇḍu rasapāna māḍi ā baṅgāra baṭḷadāga kaiyāga iṭakaṇḍu kōṭṭanta

dēvaru dyānamāḍi māḍikaṇḍa gaṇḍana nempadyāna māḍi ā pālasida baṭaga sarisyaḷā sarisidare
dēvindra kāḷadalli dēvalōka kāḷadalli 9tiṅaḷu 9 tāsināga makkaḷa

badukatāreppā sari oḷle mātu suddā muttā nōḍidā magā bajāra kaṇṇiga bittu, bēgaṁ bajāra
kaṇṇiga bittu, saṇ saṇ huḍugarellarū pāṭi pustaka kaṅkōḷaga iṭakaṇḍu sāli guḍiga hōgalakattāra.
haḍedantaha tāyi paḍedantaha tāyi nina myāla maṇasuravali nanagā manege saluviddi, manege
beḷisiddi, huḍugarellā sāli kalilāka hōgalakattyāra nanagōndu pāṭi pustaka kōḍu nānu
hōgutinindā, yappā kāṭagōra huḍugarinda hōdare rājana magā ninu ninaga beli baradillā, ninagā
bhūṣaṇa baradillā, nim'mappana kara kaḷastini nim'mappā baratāna kaḷisi koḍatāna"am'mā kai
keḷagā dādiyavere hōgi nim'mappana karakaṇḍa bara tāyā" antā andare avara baḍā baḍā bandu ā
tandigi karakaṇḍa bandaru"yappā magā sāli kalilāka hōgutāna antā kaḷisi bā yappā" sari oḷle
mātem'mā kaḷisi baratinandu rājā dinā bājā saṅgāṭa halagikōmbi saṅgāṭa neṭṭagā tāyi manigā
bandara bandu magana taināta māḍi tāyi kuḍisyāḷa ā magāna kuḍisi kaṇḍu neṭṭagā māstara balik
bandu māstara balika bandu tandi sāli buḍaka bandare ā kuntata māstara myāga eddu"namō
namaskāra rājā" andā"namaskāra magā ēkaḍeppā bandidi" "ī magā sāli kalitāna antā vidye
kalitāna antā adaka karakaṇḍa bandini yappā ādara oḷle mātu kundarisi tandi magana keḷagiḷisi
kurci myāla kuḍisi ninaga cēraḱaḍagā baṅgara ūḍadāra muttu ratnā māṇīkya ūramundā hōla ellā
baṭṭi māḍastini mani kaṭṭisi kōḍatini calō hōttināga vidye kalisi kōḍabēku" ādara oḷle mātu yappā
antāhēli kacēriga hōṇṭa bandā hōṇṭa bandare ikaḍa māstara kuntata magana bagalāga kuntu"pāṭi
kōḍappā" andā ēḍakappā andā a nāma barakōḍatini tandiyā ā pāṭi kaiyāga hiḍakaṇḍu a nāma
sarasati pāṭimyāla baredu kaigā kōṭṭa gaḷigi magā pāḍa nōḍida tandi hucca māstara nī idu nāga
anta barilāka sūḷi maganā a antā barilāka aḍṛihōga sūḷimaganā innēna bēku magā rāmāyaṇa
pustakagaḷu jaimini bhārata saṇa bāla śikṣaṇa ellā nanaga tandu kōḍu tande abāba magane
enthenthā ōdi baredōra kailāgalillā tiḷakaṇḍillā nī kēḷatiyallā haudeppā 1tāsa 1gaḷigi kōṭṭare nā

Transcription of Narratives in Kannada

ಕಾಂಬೋಜಾ ರಾಜನ ಕಥೆ

ವೀರಗಡಿಯ ದೇಶದೊಳಗಾ ಶಹಾಪೂರ ಪಟ್ಟಣವಿತ್ತು ಆ ಪಟ್ಟಣಕ್ಕೆ ಶಾಮರಾಜ ವಿದ್ವಾನು, ರಾಜಾ ಶಾಮರಾಜ ಅವನ ಹೆಂಡತಿ ತಾಯಿ ಮಹಾರಾಣಿ ಪಾಂದೇವಿ ಆ ತಂದಿಗೆ ಧಿರವೀರ ಮಗ ಕಾಂಬೋಜಾರಾಜಾ, ಈ ರಾಜನಿಗೆ 7ಜನ ಹೆಂಡತಿಯರು, ಹೆಂಡತಿಯರಿದ್ದರು, ಆದರಾ ಹೋಟಿಯೊಳಗಾ ಮಕ್ಕಳಿಲ್ಲಾ. ಬೆಳ್ಳಿ ಬಂಗಾರ ಮತ್ತು ರತ್ನ ವಜ್ರ ಮಾಣಿಕೈ ಬೇಕಾದ್ದ ಮಸ್ತ ಗಳಿಸ್ತಾನ ಏನಿದ್ದರ ಏನು ಸಾರ್ಥಕ ಹೋಟ್ಟಿಯೊಳಗಾ ಮಕ್ಕಳಿಲ್ಲಾ.60ಹಳ್ಳಿ ಜಾಗಿರು ರೇಶಿಮಿ ಬಟ್ಟಿ ಬಂಗಾರದ ಕಚೆರು ಮದಿಯಿಲ್ಲದೋರಿಗೆ ಮದಿ ಮಾಡ್ಯಾನಾ ಮುಂಜಿಲ್ಲದೋರಿಗಾ ಮೂಂಜಿಮಾಡ್ಯಾನ ಹೋಲಾ ಇಲ್ಲದೋರಿಗಾ ಹೋಲಾಕೋಟ್ಟಾನ ಬೇಕಾದು ಧರ್ಮ ಮಾಡ್ಯಾನಾ ಕೈ ಕೇಳಗಾ 7000 ಮಂದಿ ಕೈ ಕೇಳಗಾ ರೈತರು ಯಾರಿದ್ದರ ಏನ್ ಮಾಡಬೇಕು ಆಸೆಯೊಂದು ದಾರಿ ಬಿಡದು ಆ ಶಿವನಿಗ ಕರಪೂರ ಗಂಟಿ ಕಟ್ಟಾನ ಜಿಲ್ಲೆಗೊಂದು ದಾರಿ ಹಿಡಿದು ದಿಲ್ಲಿಯೊಳಗಾ ಡಿವಶಿಂಬ ಹೋಡದಾನ ದೇಶನಾಡ ತಿರುಗಿದರೆ ಹೋಟ್ಟಿಯೊಳಗಾ ಮುತ್ತಿನಂತಾ ಹಣ್ಣಿಲ್ಲಾ, ಉದ್ದಂಡ ಧೀರ ಕಾಂಬೋಜಾ ತಿರುಗಿ ತಿರುಗಿ ಬ್ಯಾಸತ್ತು ತಿರುಗಲಾರದಾ ನಿಂತಕಂಡು ರಾಜಕಚೇರಿ ಮುಂದಾ ಕುಂತು ರಾಜಾ ಚಿಂತಿ ಮಾಡುತಾನ, ಕುದಿ ಮಾಡುತಾನ, ಕೈಕೆಳಗಾ ರೈತರೆಲ್ಲಾ ಕುಂತಕಂಡು ಆ ರೈತರು ಏನಂತರಾ "ಏನಯ್ಯಾ ರಾಜೇಂದ್ರ ಗೋಡ್ಡು ಗೋಡ್ಡವನು ಬಂಜೆಯವನಂತಂದು ಈ ದುನಿಯಾ ಮಂದಿ ನಿನಗನುತಾರ, ಗೋಡ್ಡವನು ಬಂಜೆಯವನು ಅಂತಾ ಹೇಳಿದರೆ ಅಂತಹ ಕೀರ್ತಿ ನೀ ಪಡಿಬಾರದು" ಅಂದರೆ ಆ ರಾಜಗಾ ರೈತರು ನೋಡಿ ಏನಂತಾರ "ಏನಯ್ಯಾ ರಾಜಾ ನಿನ ಮ್ಯಾಲ ಮಣ್ಣು ಸುರವಲಿ ನಿನ ಮ್ಯಾಲ ಕಲ್ಲಾಕಲಿ ತಂದಿ ಹೋಟ್ಟಿಯೊಳಗಾ ಸಂತಾನವಿಲ್ಲಾ ನಾವು ನೌಕರಿ ಮಾಡೋರಿದಿವಿ ನಿಮ ನೆರಳು ನಮಗ ಹರಿತಾದ ನಮ ನೆರಳು ನಮ ಹೆಂಡರಿಗ ಹರಿತಾದ ಹೋಟ್ಟಿಯೊಳಗಾ ಮುತ್ತಿನಂತಹ ಗಂಟು ಹೋತಾದ ಮತ ನಾವ ಏಕಡಾನ ಹೋಂಟಹೋಗುತಿವಿ ನಮ ರೋಕ್ಕ ನಮಗ ಕೋಟ್ಟಬಿಡು ತಂದಿ ನಾವ ಏಕಡಾನ ಹೋಗುತಿವಿ," ಅಂದರೆ "ನೀವ ಹೋಗುದು ನ್ಯಾಯವಲ್ಲಾ ಧರ್ಮಕಲ್ಲಾ ನಿವ ಬರೋದು ನ್ಯಾಯವಲ್ಲಾ ನೀವ ಯಿಲ್ಲಾಯಿರಬೇಕು ನಾ ಹೋಗಿ ಸಂತಾನ ತರುತಿನಿ" ದೇಶ ನಾಡ ತಿರುಗಿದರೆ ಸಿಗದಂತಹ ಸಂತಾನ ಸಿಕ್ಕಿಲಾ ನಾವ ಪಂಚಾಗ ನೋಡವುನ ತಂದಿ ಅಂದು ಆವಾಗ ಕುಂತು ಪಂಚಾಗ ನೋಡಿದರೆ ಪಂಚಾಗದೊಳಗಾ ತಂದಿ ಒಂದು ರುಷಿ ಬಂದು ಒಂದು ಬೆಳ್ಳಿ ಕಡ್ಡಿಯೊಳಗಾ ಪಂಚಾಗ ನೋಡಿದರೆ ಆ ಪಂಚಾಗದೊಳಗಾ ಏನಂತಾ ಹೊಂಟದಾ "ಏನಯ್ಯಾ ರಾಜೇಂದ್ರ ಇದ್ದಂತ ಮಾತ ಹೇಳಬೇಕಾ ಏನ್ ಸುಳ್ಳು

ಹೇಳಬೇಕಾ" ತಂದಿ ಇದ್ದಂತಹ ಮಾತು ಹೇಳಬೇಕು "ನಿವ್ಯಾಕ ಸುಳ್ಳು ಹೇಳುತಿರಿ" ಅಂದರೆ "ಸುಳ್ಳು ಹೇಳಾದಿಲ್ಲಾ ಇದ್ದಂತಹ ಮಾತು ಹೇಳಿವಿ ಕೇಳು, ನಿಮ್ಮ ತಂದಿ ಶಾಮರಾಜ ಹಿಂದಕ ಏನ ಮಾಡಿದ್ದ ಊರಾ ಮುಂದಾ ಕಾಸ್ತಾಗ ತೋಟ ಆ ತೋಟದಾಗ ಎಷ್ಟ ಪಾಬಂದ ಮಾಡಿದ್ದಾ ಒಂದು ಮನುಷಾ ಹೋಗಲಾಕ ಸಂಬಂದಿಲ್ಲಾ, ಒಂದು ಆಡ ಹೋಗಲಾಕ ಸಂಬಂದಿಲ್ಲಾ, ಅಷ್ಟ ಪಾಬಂದ ಮಾಡಿ ತೋಟ ಕಟ್ಟಿದಾ. ಆ ತೋಟದಗಂಬುದ ಪರಮಾತ್ಮಾ ಪಾರವತಿ ಸಲುವಿದಂತಹ ಆಕಳು ಗಂಗಾಮೈಲಿ ಆ ತುಂಬ ಆಕಳು ದಿನ ಬಂದು ಅಂತಹ ಆಕಳು ತೋಟದ ಮ್ಯಾಲ ಮನಸಿಟ್ಟು, ಆ ತೋಟದೋಳಗಾ ಬಂದ ಆ ಐದು ನಾಗಮಲ್ಲಿ ಹೂವಾ ಐದು ತುತ್ತ ಮಾಡಿ ಊಟ ಮಾಡಿ ಹೋಗ ಮುಂದಗಲೇಗಿ, ದಿನಾ ಬರಬೇಕು ಊಟ ಮಾಡಬೇಕು, ಹೋಗಬೇಕು ಹೊತ್ತ ಕಳೆದ ತಿಂಗಾಳಾತು, ಪಾಡ ಬಂದು ತೋಟದಾಗ ಊಟ ಮಾಡ ಮುಂದಗಲೇಗಿ ಇದೇ ಶಾಮರಾಜ ನೆಟ್ಟಗ ಮನಿಗ ಬಂದು ಮನಿಲಿಂದ ತೋಟಕ ಬಂದು ನೋಡಿದರೆ ತಂದಿ ಗಂಗಾಮೈಲಿ ಮೈಲಾಕ ತೋಟದಾಗ ಬಂದು ದಿನಾ ಬರತಾದ ದಿನಾ ಬಂದು ತೋಟಿಲ್ಲಾ ಹಾಳ ಮಾಡಕತ್ತಾದ ಇದೇ ಆಕಳಿರಬೇಕು ಸರಿ ಓಳ್ಳೆಮಾತು, ಇದರಾ ತಾಯಿನಹಾಡಾ, ತಕ್ಕಿನಾ ಹಡಾ ಇದರ ಜೀವಾ ನಾ ಕೋಲೆ ಮಾಡತಿನಿ, ಅಂದು ಬಂದೂಕು ಭಾರ ಮಾಡಿ ಮದ್ದು ತುಂಬಿ ಆ ಬಂದೂಕ ಸಂಗಾಟ ಆಕಳ ಜನ್ಮ ಕೋಲ್ಲಿದಾ, ಆ ಆಕಳ ಜನುಮಾ ಕೋಲ್ಲಿದರೆ ಆ ಆಕಳು ರಾಜಾಗ ಶ್ರಾಪ ಕೋಟ್ಟ ಏನಂತದಾ "ಏನಯ್ಯಾ ರಾಜಾ ನಿನ ಮ್ಯಾಲ ಮಣಹಾಕಲಿ ನಿನ ಮ್ಯಾಲ ಕಲಸುರವಲಿ ನಾ ಏನ ನಿನ ತೋಟದಾಗ ಬಂದು ಏನ ಭಾಗ್ಯ ಊಟಮಾಡುತಿರಲಿಲ್ಲಾ ಏನ ನಿನ್ ಹೋಲಾ ಒಯ್ಯಿತಿರಲಿಲ್ಲಾ, ಐದು ನಾಗಮಲ್ಲಿ ಹೂವಾ ಹೊಟ್ಟಿಗ ಊಟಾ ಮಾಡಿಕಂಡು ನಾ ಹೋಗಾ ಮುಂದಗಲೇಗಿ ನನ ಜೀವಾ ನಿ ತಿಂದಿದಿ ಬಾಳ ತಪ್ಪ ಕೆಲಸಾ ನನ್ನಸಿರು ನಿನಗಹತ್ತಲಿ ನನ ಕಣ್ಣಿರು ನಿನಗತ್ತಲಿ ನನ ಜನುಮ ನಿ ಯಾವಾಗ ತಿಂದಿಯೋ ಒಂದು ಆಕಳ ಹತ್ಯ ಒಂದು ಶಿಶು ಹತ್ಯ ಒಂದ ಹೆಣ್ಣುಮಗಳ ಹತ್ಯ ಬಾಳ ಕಟ್ಟಿದ ಸ್ತ್ರೀ ಹತ್ಯ ಕೆಟ್ಟದ ಆವಾಗಾ ರಾಜಾ ನೋಡಿ ತಂದಿ ಆಕಳು ಶ್ರಾಪಾ ಕೋಟ್ಟ ಯಿದ್ದೋಂದ ಮಗಾ ಉದ್ದಂಡ ದೀರ ಕಾಂಬೋಜಾ ರಾಜಾ ನಿನ ಮಗನ ಹೋಟ್ಟಿಗತ್ತಲಿ ಅವನು ಹುಟ್ಟುತಾ ಗೋಡ್ಡವಾಗ ಹುಟ್ಟಲಿ ಹುಟ್ಟುತಾ ಬಂಜೆಯವನಾಗಿ ಈ ಮೃತ್ಯ ಲೋಕದಾಗ ಕಾಲ ಮಾಡಲಿ ಅಂತಂದು ಬಳಾ ಬಳಾ ಬಳಾ ಶಾಪ ಕೋಟ್ಟು ಆಕಳ ಜನುಮಾ ಕೋಡತದಾ" ಆ ಆಕಳ ಜನುಮಾ ಕೋಟ್ಟರೆ ಆ ಆಕಳ ಜನುಮಾ ಕೋಟ್ಟದ ನಿನ ತಂದಿ ಮಾಡಿದ ಕರ್ಮಾ ನಿಮ ತಂದಿ ಮಾಡಿದ ಪಾಪ ನಿನ ಹೋಟ್ಟಿಗ ಸುತ್ತಕೋಂಡುದಾ ನಿನ ತಂದಿ ಮಾತ ಹೆಂಗ ಹೋಳಾಗಬೇಕೆಂದರೆ ನೀನು ವನವಾಸ ಪಡಬೇಕು" ಅದೇನ ವನವಾಸ ತಂದಿ ಹೇಳಕೋಡಾ, ಅದೇನ ವನವಾಸಂದರೆ "ದೇಶದ ಮ್ಯಾಲ ಲೋಕದಮ್ಯಾಲ ಹಣ ಫಲ ಬಿಜಾ ಆಗೋ ಬಿಜಾ ತಂದು ಊರಿಗೋಂದ ಹರದಾರಿ ನಿನ ಬೇಕಾದ ಹೋಲ ನಿನ ಕುದ್ದ ಹೋಲ ಹಸುನ ಮಾಡಬೇಕಾ, ಹೋಲ ಹಸುನ ಮಾಡಿ ತಂದಿ

ಬೀಜ ಬಿತ್ತಬೇಕು. ಬಿಜ ಬಿತ್ತಿದರೆ ಆ ಬಿಜಾ ತಂದಿ ದೋಡ್ಡವಾಗಿ ಹೂತೋಟವಾಗಿ ತೋಟದಗಾ ಬೇಳಿಗಳಾದರೆ ಆವಾಗ ನಿನಗ ಸಂತಾನ ಆಗತದ ಭಾಯಿ ಅಗಿಬೇಕು, ಬಾವಿಯೋಳಗಾ ನೀರ ಬರಬೇಕು," ಎಲ್ಲಾ ಪಂಚಾಗದವರ ಹೇಳಿ ಕೋಟ್ಟರೆ ಅದನೆಲ್ಲಾ ಕೇಳಿಕಂಡು ಉದ್ದಂಡ ಧೀರ ಕಾಂಬೋಜಾ ರಾಜ ತಂದಿ ಮಾಡಿದಕರ್ಮಾ ನನ ಹೋಟ್ಟಿಗ ಹತ್ಯಾದ ಅದರಂತ ನನಗ ಮಕ್ಕಳಿಲ್ಲಾ ಹುಟ್ಟುತಾ ಗೋಡ್ಡವನಾಗಿ ನಾ ನಿಂತಿನಿ, ಹುಟ್ಟುತಾ ಬಂಜೆಯವನಾಗಿ ನಾ ನಿಂತಿನಿ, ಸರಿ ಒಳ್ಳೆಮಾತು ಏಳ ಮಂದಿ ಹೆಂಡುರ ಆದಾರಾ ಸುಂಕಮ್ಮಾ ದೇವಿ, ಸುಂದರಮ್ಮಾ ದೇವಿ, ಸುರಮ್ಮಾ ದೇವಿ, ಮಹಾದೇವಿ, ಗೀರಿದೇವಿ, ರತ್ನಾದೇವಿ, ಆರ ಮಂದಿ ಸಣ್ಣಾಕಿ ಸೀರಿದೇವಿ, ಆರಮಂದಿ ತಾಯಿದೋರಿಗಾ ಒಂದ ಮಗು ಸಣ್ಣಾಕಿಗೆ ಮನಿ ಎನಂತಂದಾ ಮಾಳಿ ಮ್ಯಾಲ ಆ ತಾಯಿ ಗಿಟ್ಟ 7ಮಂದಿ ಹೋಟ್ಟಿಯೋಳಗಾ ಮಕ್ಕಳಿಲ್ಲಾ ಆವಾಗ ರಾಜ ಕೇಳಿಕಂಡ ರಾಜಾ ತಂದಿ ನನಪ್ಪಾ ಆರ ಮಂದಿ ಕರಕಂಡು ಸಿದಾ ಬಂದಾ ಊರಿಗೋಂದ ಹರದಾರಿ ತಂದಿ ಹೋಲಕ ಬಂದು ಬಾವಿ ಅಗಳಬೇಕು ಆವಾಗ ಮಂದಿ ನಿಂತಕಂಡು ಬಾವಿ ಪೂಜೆಮಾಡಿ ಆ ಬಾವಿಗೆ ಅಗೆದರೆ ಅಗಿದಂಗಾ ಬಾವಿದಗಾ ಕಲ್ಲೆ ಬರತಾವ ಅಗಲಿದಂಗಾ ಮಣ್ಣ ಬರತಾದ, ಬರಿ ಕಲ್ಲು ಮಣ್ಣ ಒಂದು ತಿಂಗಾಳಾತು, ಎರಡ ತಿಂಗಾಳಾತು, ನಾಕ ತಿಂಗಾಳದಿನಾದು, ಅಗಲಿದಂಗ ಕಲ ಬರತಾವ ಅಗಲಿದಂಗ ಮಣ್ಣ ಬರತಾದ ಏನಯ್ಯಾ ಉದ್ದಂಡ ಧೀರ ಕಾಂಬೋಜ ರಾಜ ನಿನ ಬಾವಿ ಮ್ಯಾಲ ಮಣ ಹಾಕಲಿ ನಿನ ಮ್ಯಾಲ ಕಲಹಾಕಲಿ ಬಾವಿ ಅಗದಂಗ ಕಲ ಬರತಾವ, ಮಣ ಬರತಾದ "ಈ ಬಾವಿ ಅಗಿಲಾಕ ನಮ ಕೈಲಿ ಆಗದಿಲಾ ತಂದಿ ನಮ ದೇಶಕ ನಾವ ಹೋಂಟ ಹೋಗುತಿವಿ ನಮ ನೌಕರಿ ನಮಗ ಕೋಡು ತಂದಿ" ಅಂದರೆ "ನೀವ ಹೋಗುವುದು ನ್ಯಾಯವಲ್ಲಾ ನೀವ ಹೋಗುವುದು ಧರ್ಮವಲ್ಲಾ ಇನ್ನೋಂದ ಮೂರ ತಿಂಗಳ ಅಗೆದ ನೋಡರಿ ನೀರ ಬೀಳತಾವೆನೋ ನಿಮ ನೌಕರಿ ನಿಮಗ ಕೋಡುತಿನಿ" ಸರಿ ಒಳ್ಳೆ ಮಾತಂದು ಆ ರಾಜನ ಮಾತ ಕೇಳಿ ಮತ ಬಾವಿ ಅಗಿಲಾಕ ನಿಂತುರು. ಇನ್ನ ಮೂರ ತಿಂಗಳ ಅಗೆದರು ಹಂಗೆ ಅಗೆದಂಗ ಬರಿ ಕಲ್ಲ ಬರತಾವ ಮಣ್ಣ ಬರತಾದ ಪರಮಾತ್ಮ ಇವನ ಗುಣಾ ನೋಡಬೆಕಂದು ರಾಕ್ಷಸಿ ಕಳಿಸಿ ಬಾವಿದಾಗ ಬಂಡೆರಗಲ್ಲಾಗುಂತು ಬಿದ್ದಂಗ ನೀರ ಬಿದ್ದಂಗ ಕುಡದು ಆ ತಂದಿ ಬರಿ ಕಲ್ಲಾಗಿ ಬಿಳಬೇಕಂದು ಆ ರಾಕ್ಷಸಿನ ಕಳಿಸಿದರೆ ಆ ರಾಕ್ಷಸಿ ಮ್ಯಾಲ ಮಣಸುರವಲಿ ಬರಿ ಬಂಡಿ ಯಾಗಿ ಬಾಯಾಗ ಬಿದ್ದದಾ ಬಾಯಾಗ ಬಿದ್ದರೆ ರೈತರು ಮಂದಿ ನೋಡಿ ಎನ ಅನಂತಾರ "ಏನಯ್ಯಾ ರಾಜಾ ನಾವೆಟ ಅಗದುರ ನೀರಹತ್ತವಲು ಆ ರಾಕ್ಷಸಿ ಬಾವಿಯೋಳಗಾ ಬಂಡೆಯಾಗಿ ಬಿದ್ದಳಾ 3 ತಿಂಗಳ ಬಾವಿ ಅಗದಿವಿ ನಮ ನೌಕರಿ ನಮಗ ಕೋಡುತಂದಿ ನಾವ ಹೋಗುತಿವಿ" ಅಂದರೆ "ನೀವ ಹೋಗುದು ನ್ಯಾಯವಲ್ಲಾ ಧರ್ಮವಲ್ಲಾ ಇನ್ನೋಂದ ಮೂರ ತಿಂಗಳ ಅಗೆದ ನೋಡರಿ" ಅಂದರೆ "ಮೂರ ತಿಂಗಳ ಅಗಳಿ ನೋಡಿ ನಮ ನೌಕರಿ ನಮಗ ಕೋಡು ತಂದಿ ಕೈಗಳಿಗ ಗುಳ್ಳಿ ಹೋಂಟಾವ ಬುಟ್ಟಿ ಹೋತ್ತ ತಲ್ಯಾಗ ಬುಗುಟ ಬಂದಾವ ನಮ ಕೈಲಾಗದಿಲ್"

ನಮ ದೇಶಕ ನಾವ ಹೋಗತಿವೆಂದ" ಬೇಡಿದರೆ ಅವರ ನೌಕರಿವಲಾ ಕೋಟ್ಟು ರಾಜಾ ಕಳಿಸ್ತಾನಾ. ಕೋಟ್ಟ ಕಳಿಸಿದರೆ ನನಮ್ಮ ತಾಯಿ ಸಿರಿದೇವಿ ಕಾಂಬೂಜಾರಾಜ ಬಾಯಿಕಟಿಬಲ ನಿಂತು ಎನಂತ ಚಿಂತಿ ಮಾಡುತ್ತಾರ "ಜಗದೀಶಾ ನಾವ ನಿನಗ ಏನ ಪಾಪ ಮಾಡಿವಿ ನಿನಗಏನ ಕರ್ಮ ಮಾಡಿವಿ ನಮಗೆಂತಾ ಗತಿ ತಂದಿಯಂದು ಕುಂತಕೋಡರು ಆವಾಗ ಸಿರಿದೇವಿ ಆ ದೇವಿಗಾ ಏನಂತಾ ಶಾಪಾ ಕೋಡತಾಳ ಶಿವಾ ನಿನ ಊರಿಗಣ್ಣು ಊಚಿ ಬೀಳಲಿ, ಗಜಶೂಲಾ ಮುರಿದು ಬೀಳಲಿ, ಎಡಕ ಈರಭದ್ರ ಸಾಯಲಿ, ಬಲಕ ಗಣೇಶಾ ಸಾಯಲಿ, ತೋಡಿಮ್ಯಾಲ ಪಾರವತಿ ಬಳಿ ಒತ್ತಲಿ ಜಡಿಯೋಳಗಾ ಗಂಗಿ ಉರಿದು ಬೀಳಲಿಂತ" ನನಮ್ಮ ತಾಯಿ ಸಿರಿದೇವಿ ಬಳಾ ಬಳಾ ಬಳಾ ಶಾಪ ಕೋಡತಾಳ ಶಾಪ ಕೋಟ್ಟರೆ ಪರಮಾತ್ಮ ಪಾಡ ನೋಡಿದಾ ಅರೇರೇ ಇವರಿಗೇಂತಹ ವನವಾಸಾದಾ ತಂದಿ ಮಾಡಿದ ಕರ್ಮ ಇವರ ಸೋಸಬೇಕಾಗ್ಯಾದಾ ಸೋಸಲಕತ್ತಾರ ತಂದಿ ಮಾಡಿದ ಪಾಪ ಇವರ ಹೋಟ್ಟಿಗ ಹತ್ಯಾದಂತ ಪರಮಾತ್ಮ ದುಖಿ ಮಾಡಿ ಮಾಡಿ ಬಾವಿ ಗಿಡಮ್ಯಾಲ ಕುಂತರೆ ಆ ಬಾವಿ ಯೋಳಗಾ ಪಟಾ ಪಟಾ ಮಂತ್ರಿಸಿ ಬಾವಿ ಮ್ಯಾಲ ಹೋಡೆದ ಗಳಗಿ ಬಾಯಾಗಾ ರಾಕ್ಷಸಿ ಇಲ್ಲದಂಗಾ ಹೋಂಟಹೋಯಿತು. ಆವಾಗ ಬಾಯಿ ತುಂಬಾ ನೀರ ಬಿದ್ದು, ನೀರ ಬಿದ್ದ ಗಳಗಿ ತಾಯಿ ಸಿರಿದೇವಿ ಉದ್ದಂಡ ಧೀರ ರಾಜಾ ಕಾಂಬೋಜಾ ದುಖಿ ಮಾಡಿ ತಿರುಗಿ ನೋಡಿದರು, ನೋಡಿದರೆ ಬಾಯಿ ತುಂಬಾ ನೀರ ಬಿದ್ದಾವ ಆವಾಗ ಶಿವ ಪರಮಾತ್ಮ ನಮಗ ಇದೇ ಸಾಕಂದು ನಮಸ್ಕಾರ ಮಾಡಿ ಮನಿಗ ಹೋರಟ ಬರತಾರ. ಬಂದು ಆವಾಗ ನನಮ್ಮ ರಾಜ ಕಚೇರಿದಾಗ ಕುಂತು ಹಣ್ಣು ಫಲ ಬೀಜಾ ಏನ ಆದೋ ಹೋಗಿ ನೀವ ದೇಶ ನಾಡ ಹುಡುಕಿ ತರಬೇಕಾಂತಾ ರೈತರಿಗೆಲ್ಲಾ ಅಂದರ ಅವರ ಹೋಗಿ ದೇಶ ನಾಡ ಹುಡುಕಿ ಹಣ್ಣು ಫಲಾ ಬೀಜಾ ತರತಾರ ತಂದು ರಾಜನ ಊಡಿಯೋಳಗಾ ಹಾಕಿದರೆ ರಾಜ ಬೀಜಾ ಊಡೆಗಾ ಕಟಕಂಡು ಮನಿಗ ಹೋಂಟ ಬಂದು "ಆಯ್ ಸಿರಿದೇವಿ....ಅಂದಾ" ಅಂದರೆ "ನನ ತಲಿಮ್ಯಾಲ ನೆರಳು ಭುಜ ಬಲ ಭಿಮಾ ಪ್ರಾಣ ನಾಥಾ ಏನ ಸುದ್ದಿ" ಅಂದರ "ಏನ ಸುದ್ದಿಯಿಲ್ಲಾ ಹಣ್ಣು ಫಲ ಬೀಡೋ ಬೀಜಾ ನಾ ತಂದಿನಿ ಬಿಜಾ ಬಿತಲಾಕ ನಾವ ಹೋಗಮ ಎಲ್ಲಾ ಜಳಕಾ ಮಾಡಿ ಊಟಾ ಮಾಡ್ತಿ" ಅಂದಾ ಎಲ್ಲಾ 7ಮಂದಿ ಜಳಕಾ ಮಾಡಿ ಊಟಾ ಮಾಡಿಕಂಡು ನೆಟ್ಟಗಾ ಹೋಲಕ ಬಂದು ಕೈನಿಂದಾ ಹೋಲ ಹಸುನ ಮಾಡಿ ಕುಡಿ ಕಟ್ಟಿ ಸ್ವಂತ ನಿಂತಕಂಡು ಬಿಜಾ ಬಿತ್ತಣಗಿ ಮಾಡಿದರು. ಬಿತ್ತಣಗಿ ಮಾಡಿ ತೋಟಕಾ ನಮಸ್ಕಾರ ಮಾಡಿ ಮನಿಗ ಬಂದರು. ಬಂದು 8ದಿನಾತು. ಬಿಜಾ ಬಿತ್ತಿ 8 ದಿನಾಯಿತು ನಾ ಹೋಗಿ ನೋಡಿಬರತೆನಂದು ಬಿಜಾ ಮಳಕಿ ಒಡೆದಾವ ಹೆಂಗಂತ ನಾ ನೋಡಿ ಬರತೆನಂದು ರಾಜಾ ನೆಟ್ಟಕ ಹೋಲಕ ಬಂದು ನೋಡಿದರೆ, ಒಂದು ಮಳಕಿ ಬಿಟ್ಟಿಲ್ಲಾ ಪರಮಾತ್ಮ ಮಿಡತೆ ಬಿಟ್ಟಾನ, ಮಿಡತೆಲ್ಲಾ ಮೋಳಕಿ ಕತ್ತರಿಸಿ ಹಾಕ್ಯಾವ ಆವಾಗ ರಾಜಾ ಶಿವನಿಗ ಏನಯ್ಯಾ ಜಗದೀಶಾ ನಾವ ನಿನಗೆನ ಕರ್ಮಮಾಡಿವಿ? ಅಂತಾ ನಮಗ ಈ ಗತಿ ತಂದಿ ಅಂದು ದೇವರ ದ್ಯಾನ ಮಾಡಿ ಮತ್ತೊಂದ ಸಲಾ ಬೀಜಾ

ತಗಂಡ ಬಂದು ಹೊಲದಾಗಾ ಬಿತ್ತಣಗಿ ಮಾಡಿ ನೆಟ್ಟಗ ಮನಿಗ ಬಂದು 7 ಮಂದಿ ಹೆಂಡತಿಯರ ಕರಕಂಡು ಬಂದು 3 ದಿನಾ ಹೋಲಕ ನೀರ ಬೀಟ್ಟು ಮನಿಗ ಹೋಂಟ ಬಂದರು. ಬಂದಿ ಮತ 8 ದಿನಾ ಆದ ಮ್ಯಾಲ ಹೋಗಿ ನೋಡಿದರೆ, ಆವಾಗ ಮೋಳಕಿ ಹೋಂಟಾವ ಮೋಳಕಿ ಹೋಂಟ ಗಳಗಿ ಹಚ್ಚಗ ಹೋಲ ಕಾಣಲಗತದ ಆವಾಗ ನೋಡಿ ರಾಜಾ ಎಷ್ಟ ಸಂತೋಷ ಪಡತಾನ ಪಡೆದ ನಿಟ್ಟಗಾ ಮನಿಗ ಬಂದು 7 ಮಂದಿ ಹೆಂಡತಿಯರಿಗಾ ಎಬಿಸಿಕಂಡು "ಎದ್ದೇಳಿರಿ ಭಾಮಾ ನಾವ ತೋಟಕ ಹೋಗಮು ತೋಟಕ ಹೋಗಿ ನಾವ ತೋಟದಾಗ ಕಷ್ಟ ಪಡೆದರೆ, ನಾವ ತೋಟಕ ದುಖ ಪಟ್ಟರೆ ಹಣ್ಣ ಫಲಗಲಾಗುತಾವ ಆವಾಗ ನಮಗ ಸಂತಾನ ಆಗತದಂದು ನಡಿರಿ ಭಾಮ" ಅಂದು ಅವರೆನೆಲ್ಲಾ ಎಬ್ಬಿಸಿಕಂಡು ನೆಟ್ಟಗ ಬಂದು ತೋಟದ ಬಲ ನೀಂತು ತೋಟದಾಗ ಬೇಳ್ಳಿ ಗುಡಿ ಬಂಗಾರ ಗುಡಿ ಬಸವನ ಗುಡಿ ಕಟ್ಟಿ ಬಿಟ್ಟು ಬಂಗಾರ ಬಸವಣ್ಣ ಗುಡಿ ಕಟ್ಟಿ ನನಮ್ಮಾ ತಾಯಿ ಸಿರಿದೇವಿ ಒಟ್ಟಿಗ ಮೂರ ಸಲ ಬಸವಣ್ಣಗ ಪೂಜಿ ಮಾಡುತಾಳ ಆ ತಾಯಿ ಜಳಕ ಮಾಡಿಕಂಡು ಪೂಜಾ ಮಾಡಿಕಂತಾ "ಏನಯ್ಯಾ ರಾಜ ನೀನು ಊಡದಾರ ಕಟಿದ ಗಂಡಸಮಗಾ ನೀನು ಕಾಲ ಬಿಟಕಾ ಕಾಲ ಬಿಡಗಂಡು ನೀರತಂದು ಹಾಕು, ನಾ ಸಲಕಿ ಗುದಲಿ ಕೈಯಾಗ ಹಿಡಕಂಡು ಗಡ ಗಡ ನಾ ನೀರ ತುಂಬುತಿನಿ. "ಬ್ಯಾಡ ಭಾಮಾ ನೀವೇಷ್ಟಾದರ ಹೆಣ್ಣ ಮಗಳು ಗಂಡಸ ಮಗಾ ನಾ ಇದಿನಿ ಸಲಗಿ ಗುದಲಿ ನಾ ಕೈಯಾಗ ಹಿಟಕಂಡ ನಾ ನೀರು ತರುತಿನಿ ನೀನು ನೀರ ತಂದ ಹಾಕಂದ" ಆ ತೋಟ ದಿನಾ ತಾಯಿ ನೀರ ತಂದ ಹಾಕಿದ್ದು, 6 ಮಂದಿ ಹೆಂಡತಿಯರು 6 ಕೋಡಾ ಇಕಿ ಸಣ್ಣಾಕಿ ಒಬ್ಬಾಕಿ 6 ಕೋಡಾ ನೀರ ತರಬೇಕು ತಂದು ಹಾಕಿದರೆ ಸಲಕಿ ಗುದಲಿ ಕೈಯಾಗ ಹಿಡಕಂಡು ಗಡಗಡ ನೀರು ತುಂಬ್ಯಾರ ಆ ತಾಯಿ ನೋಡಿ ಎನಂತಾಳಾ "ಏಷ್ಟಾದರು ತೆಲಿಮ್ಮಾಲ ನೆರಳು ಭುಜಬಲ ಭಿಮಾ ನೀ ಬಗ್ಗಿ ಬಗ್ಗಿ ನೀರ ತಿರುಗಲಾಕ ಆಗವಲ್ಲ ನಾ ತಿರುಗಿತಿನಿ ನೀನು ನೀರು ಕಾದಿಟ್ಟಕೋಂಡು ನೀರ ತಂದಿ ಹಾಕು ಆವಾಗ ರಾಜಗ ಬಿಡಸಿ ಸಲಕಿ ಗುದ್ದಲಿ ತಾಯಿ ಹಿಡಕಂಡು ಆ ತಾಯಿ ನೀರ ತಂದು ಹಾಕತಾಳ ನೀರು ತಿರುಗತಾಳ ಉದ್ದಂಡ ಧೀರ ಕಾಂಬೋಜಾ ರಾಜ ಆಕಡೋಂದು 3 ಕೋಡಾ ಈಕಡಂದ 3 ಕೋಡಾ ನೀರು ತಂದಿ ಹಾಕತಾನ ಹಿಂಗಾ ಒಂದ ತಿಂಗಳ ಎರಡ ತಿಂಗಳ 6 ತಿಂಗಳ ಹೋತ್ತಾತು 6ತಿಂಗಳ ದಿನಾ ಮಾನ ನೀರು ಹೋತ್ತರು ನೀರ ಹೋತ್ತಗಳಗಿ 6 ಮಂದಿ ದೋಡ್ಡ ತಾಯಿದೋರ ಪಾಡ ನೋಡಿದರು ಏಯ, ರಾಜಾ ನಿನ ಮ್ಯಾಲ ಮಣ ಹಾಕಲಿ ನಿನ ಕಲ್ಲ ಸುರುವಲಿ ಈ ತೋಟದಾಗ ಕಷ್ಟ ಪಡೆದರೆ ಹಣ್ಣ ಫಲಗೋಳಾಗುತಾವ ಹಣ್ಣ ಫಲಗಲಾದರೆ ನಮಗ ಸಂತಾನ ಆಗುತಾದ ಈ ದೇಶದೋಳಗಾ ಈ ಲೋಕದಾಗ ಮಕ್ಕಳ ಆಗದೋರ ಎಸ ಮಂದಿ ಹಾರಾ ನಿನ ಮ್ಯಾಲ ಮಣ್ಣ ಸುರವಲಿ ನಮ ಕೈಲಿ ಆಗುದಿಲ್ಲಾ ಅಂದು 6 ತಿಂಗಳ ನೀರ ಹೋತ್ತ ಬಾಳಾ ಕಷ್ಟ ಪಡೆದ ಆ ತಾಯಿದೋರ 6 ಕೋಡಗಳ ತೆಗೆದು ಆ ತೋಡದೋಳಗಾ ಬಿಟಕಂಡು 6 ಮಂದಿ ಅಮ್ಮಾದೋರ ತಿರುಗಿ ಊರಿಗ ಬಂದರು,

Roman Transliteration of the Kannada Narratives

kāmbōjā rājana kathe

kāmbōja rājana kathi kannāḍadāga hēṭṭinappā śivā śivā, vīragaḍiya dēśadōḷagā śahāpūra paṭṭaṇṇavittu ā paṭṭaṇṇakke sāmārāja viddanu, rājā sāmārāja avana heṇḍati tāyi mahārāṇi pāndēvi ā tandige dhiravīra maga kāmbōjārājā, ī rājanige 7jana heṇḍatiyaru, heṇḍatiyariddaru, ādarā hōṭṭiyōḷagā makkaḷillā. beḷḷi baṅgāra muttu ratna vajra māṇikya bēkādda masta gaḷisyāna ēniddara ēnu sārthaka hōṭṭiyōḷagā makkaḷillā.60haḷḷi jāgīru rēśimi baṭṭi baṅgārada kaceru madiyilladōrigi madi māḍyānā muṇṇjilladōrigā mūṇṇimāḍyāna hōlā illadōrigā hōlākōṭṭāna bēkādu dharma māḍyānā kai kēḷagā 7000 mandi kai kēḷagā raitaru yāriddara ēn māḍabēku āseyōndu dāri biḍadu ā śivaniga karapūra gaṇṭi kaṭyāna jilleḡōndu dāri hiḍidu dilliyōḷagā ḍivaśimba hōḍadāna dēśanāḍa tirugidare hōṭṭeyōḷagā muttinantā haṇṇillā, uddaṇḍa dhīra kāmbōjā tirugi tirugi byāsattu tirugalārada nintakaṇḍu rājakacēri mundā kuntu rājā cinti māḍutāna, kudi māḍutāna, kaikēḷagā raitarellā kuntakaṇḍu ā raitaru ēnantarā"ēnāyyā rājēndra gōḍḍu gōḍḍavanu baṇṇeyavanantandu ī duniyā mandi ninaganutāra, gōḍḍavanu baṇṇeyavanu antā hēḷidare antaha kīrti nī paḍibāradu" andare ā rājagā raitaru nōḍi ēnantāra"ēnāyyā rājā nina myāla maṇṇa suravali nina myāla kallākali tandi hōṭṭiyōḷagā santānavillā nāvu naukari māḍōridivi nima neraḷu namaga haritāda nama neraḷu nama heṇḍariga haritāda hōṭṭiyōḷagā muttinantaha gaṇṭu hōṭāda mata nāva ēkaḍāna hōṇṭahōgutivi nama rōkka namaga kōṭṭabiḍu tandi nāva ēkaḍāna hōgutivi," andare"nīva hōḡudu n'yāyavallā dharmakallā niva barōdu n'yāyavallā nīva yillāyirabēku nā hōḡi santāna tarutini" dēśa nāḍa tirugidare sigadantaha santāna sikkilā nāva paṇcāga nōḍavuna tandi andu āvāga kuntu paṇcāga nōḍidare paṇcāgadōḷagā tandi ondu ruṣi bandu ondu beḷḷi kaḍḍiyōḷagā paṇcāga nōḍidare ā paṇcāgadōḷagā ēnantā hoṇṭadā"ēnāyyā rājendra iddanta māta hēḷabēkā ēn suḷḷā. hēḷabēkā" tandi iddantaha mātu hēḷabēku"nivāyāka suḷḷa hēḷutiri" andare"suḷḷa hēḷādillā

iddantaha māta hēḷativi kēḷu, nim tandi śāmarāja hindaka ēna māḍidda ūrā mundā kāsṽāga tōṭa ā tōṭadāga eṣṭa pābanda māḍiddā ondu manuṣā hōgalāka sambandillā, ondu āḍa hōgalāka sambandillā, aṣṭa pābanda māḍi tōṭa kaṭṭidā. ā tōṭadagambuda paramātmā pāravati saluvidantaha ākaḷu gaṅgāmaili ā tumba ākaḷu dina bandu antaha ākaḷu tōṭada myāla manasiṭṭu, ā tōṭadōḷagā banda ā aidu nāgamalli hūvā aidu tutta māḍi ūṭa māḍi hōga mundagaḷiḡi, dinā barabēku ūṭa māḍabēku, hōgabēku hotta kaḷeda tiṅgālātu, pāḍa bandu tōṭadāga ūṭa māḍa mundagaḷiḡi idē śāmarāja neṭṭaga maniga bandu manilinda tōṭaka bandu nōḍidare tandi gaṅgimaili mailāka tōṭadāga bandu dinā baratāda dinā bandu tōṭillā hāḷa māḍakatyāda idē ākaḷirabēku sari ōḷḷemātu, idarā tāyinahāḍā, takkinā haḍā idara jīvā nā kōḷe māḍatini, andu bandūku bhāra māḍi maddu tumbi ā bandūka saṅgāṭa ākaḷa janma kōḷlidā, ā ākaḷa janumā kollidare ā ākaḷu rājāga śrāpa kōṭṭa ēnantadā"ēnayyā rājā nina myāla maṇahākali nina myāla kalasuravali nā ēna nina tōṭadāga bandu ēna bhāgya ūṭamāḍutiralillā ēna nin hōlā oyyitiralillā, aidu nāgamalli hūvā hoṭṭiga ūṭa māḍikaṇḍu nā hōgā mundagaḷiḡi nana jīvā ni tindidi bāḷa tappa kelasā nannusiru ninagahattali nana kaṇṇiru ninagattali nana januma ni yāvāga tindiyō ondu ākaḷa hatya ondu śiṣu hatya onda heṇṇamagaḷa hatya bāḷa kaṭṭada strī hatya keṭṭada āvāgā rājā nōḍi tandi ākaḷu śrāpā kōṭṭa yiddōnda magā uddaṇḍa dīra kāmbojā rājā nina magana hōṭṭigattali avanu huṭṭutā gōḍḍavāga huṭṭali huṭṭatā baṇjeyavanāgi ī mṛtya lōkadāga kāla māḍali antandu baḷā baḷā baḷā śāpa kōṭṭu ākaḷa janumā kōḍatadā" ā ākaḷa janumā kōṭṭare ā ākaḷa janumā kōṭṭida nina tandi māḍida karmā nima tandi māḍida pāpa nina hōṭṭiga suttakōṇḍudā nina tandi māta heṅga hōḷāgabekendare nīnu vanavāsa paḍabēku" adēna vanavāsa tandi hēḷakōḍā, adēna vanavāsandare"dēsada myāla lōkadamyāla haṇa phala bijā āgō bijā tandu ūrigōnda haradāri nina bēkāda hōla nina kuḍḍa hōla hasuna māḍabēkā, hōla hasuna māḍi tandi

bīja bittabēku. bīja bittidare ā bījā tandi dōḍḍavāgi hūṭōṭavāgi tōṭadagā bēḷigaḷādare āvāga ninaga
 santāna āgatada bhāyi agibēku, bāviyōḷagā nīra barabēku," ellā pañcāgadavara hēḷi kōṭṭare
 adanellā kēḷikaṇḍu uddaṇḍa dhīra kāmbojā rāja tandi māḍidakarmā nana hōṭṭiga hatyāda
 adaranta nanaga makkaḷillā huṭṭutā gōḍḍavanāgi nā nintini, huṭṭutā baṇṇeyavanāgi nā nintini, sari
 oḷḷemātu ēḷa mandi heṇḍura ādārā suṇkam'mā dēvi, sundaram'mā dēvi, suram'mā dēvi, mahādēvi,
 gīridēvi, ratnādēvi, āra mandi saṇṇāki sīridēvi, āramandi tāyidōrigā onda magu saṇṇākigi mani
 enantandā māḷi myāla ā tāyi giṭṭa 7mandi hōṭṭiyōḷagā makkaḷillā āvāga rāja kēḷikaṇḍa rājā tandi
 nanappā āra mandi karakaṇḍu sidā bandā ūrigōnda haradāri tandi hōlaka bandu bāvi agaḷabēku
 āvāga mandi nintakaṇḍu bāvi pūjemāḍi ā bāvigi agedare agidaṅgā bāvidagā kalle baratāva
 agalidaṅgā maṇṇa baratāda, bari kallu maṇṇu ondu tiṅgāḷātu, eraḍa tiṅgāḷātu, nāka tiṅgāḷadinādu,
 agalidaṅga kala baratāva agalidaṅga maṇṇa baratāda ēnayyā uddaṇḍa dhīra kāmboja rāja nina
 bāvi myāla maṇa hākali nina myalā kalahākali bāvi agadaṅga kala baratāva, maṇa baratāda"ī
 bāvi agilāka nama kaili āgadilā tandi nama dēsaka nāva hōṇṭa hōgutivi nama naukari namaga
 kōḍu tandi" andare"nīva hōguvudu n'yāyavallā nīva hōguvudu dharmavallā innōnda mūra tiṅgaḷa
 ageda nōḍari nīra bīḷatāvenō nima naukari nimaga kōḍutini" sari oḷḷe mātandu ā rājana māta kēḷi
 mata bāvi agilāka ninturu. inna mūra tiṅgaḷa agedaru haṅge agedaṅga bari kalla baratāva maṇṇa
 baratāda paramātma ivana guṇā nōḍabekandu rākṣasi kaḷisi bāvidāga baṇḍeragallāgakuntu
 biddaṅga nīra biddaṅge kuḍadu ā tandi bari kallāgi biḷabēkandu ā rākṣasina kaḷisidare ā rākṣasi
 myāla maṇasuravali bari baṇḍi yāgi bāyāga biddadā bāyāga biddare raitaru mandi nōḍi ena
 anantāra"ēnayyā rājā nāveṭa agadura nīrahattavalu ā rākṣasi bāviyōḷagā baṇḍeyāgi biddaḷā 3
 tiṅgaḷa bāvi agadivi nama naukari namaga kōḍutandi nāva hōgutivi" andare"nīva hōgudu
 n'yāyavallā dharmavallā innōnda mūra tiṅgaḷa ageda nōḍari" andare"mūra tiṅgaḷa agaḷi nōḍi

nama naukari namaga kōḍu tandi kaigaḷiga guḷḷi hōṇṭāva buṭṭi hōtta talyāga buguṭi bandāva nama kailāgadil

nama dēśaka nāva hōgativanda" bēḍidare avara naukari'elā kōṭṭu rājā kaḷisyānā. kōṭṭa kaḷisidare nanam'mā tāyi siridēvi kām̐būjārāja bāyikaṭibala nintu enanta cinti māḍutāra"jagadīśā nāva ninaga ēna pāpa māḍivi ninaga'ēna karmā māḍivi namagentā gati tandiyandu kuntakōḍaru āvāga siridēvi ā dēvrigā ēnantā śāpā kōḍatāḷa śivā nina ūrigaṇṇu ūci bīḷali, gajaśūlā muridu bīḷali, eḍaka īrabhadra sāyali, balaka gaṇēśā sāyali, tōḍimyāla pāravati baḷi ottali jaḍiyōḷagā gaṇgi uridu bīḷalinta" nanam'mā tāyi siridēvi baḷā baḷā baḷā śāpa kōḍatāḷa śāpa kōṭṭare paramātma pāḍa nōḍidā arērē ivarigēntaha vanavāsādā tandi māḍida karmā ivara sōsabēkāgyādā sōsalakattāra tandi māḍida pāpa ivara hōṭṭiga hatyādanta paramātma dukha māḍi māḍi bāvi giḍamyāla kuntare ā bāvi yōḷagā paṭā paṭā mantrisi bāvi myāla hōḍeda gaḷigi bāyāgā rākṣasi illadaṅgā hōṇṭahōyitu. āvāga bāyi tumbā nīra biddu, nīra bidda gaḷigi tāyi siridēvi uddaṇḍa dhīra rājā kām̐bōjā dukha māḍi tirugi nōḍidaru, nōḍidare bāyi tumbā nīra biddāva āvāga śiva paramātma namaga idē sākandu namaskāra māḍi maniga hōraṭa baratāra. bandu āvāga nanam'mā rāja kacēridāga kuntu haṇṇu phala bījā ēna ādō hōgi nīva dēśa nāḍa huḍuki tarabēkāntā raitarigellā andara avara hōgi dēśa nāḍa huḍuki haṇṇa phalā bījā taratāra tandu rājana ūḍiyōḷagā hākidare rāja bījā ūḍegā kaṭakaṇḍu maniga hoṇṭa bandu"āy siridēvi....andā" andare"nana talimyāla neraḷu bhuja bala bhimā prāṇa nāthā ēna suddi" andara"ēna suddiyillā haṇṇa phala bīḍō bījā nā tandini bījā bitalāka nāva hōgama ellā jaḷakā māḍi ūṭā māḍri" andā ellā 7mandi jaḷakā māḍi ūṭā māḍikaṇḍu neṭṭagā hōlaka bandu kainindā hōla hasuna māḍi kuḍi kaṭṭi svanta nintakaṇḍu bījā bittaṇagi māḍidaru. bittaṇagi māḍi tōṭakā namaskāra māḍi maniga bandaru. bandu 8dinātu. bījā bitti 8 dināyitu nā hōgi nōḍibaratenu andu bījā maḷaki oḍedāva heṅganta nā nōḍi baratenandu rājā neṭṭaka hōlaka bandu nōḍidare, ondu maḷaki biṭṭillā paramātma miḍate biṭṭāna, miḍatellā mōḷaki kattarasi

hākyāva āvāga rājā śivaniga ēnāyā jagadīśā nāva nināgena karmamāḍivi? antā namaga ī gati tandi andu dēvara dyāna māḍi mattōnda salā bījā

tagaṇḍa bandu holadāgā bittanagi māḍi neṭṭaga maniga bandu 7 mandi heṇḍatiyara karakaṇḍu bandu 3 dinā hōlaka nīra bīṭṭu maniga hōṇṭa bandaru. bandi mata 8 dinā āda myāla hōgi nōḍidare, āvāga mōḷaki hōṇṭāva mōḷaki hōṇṭa galigi haccaga hōla kāṇalagatada āvāga nōḍi rājā eṣṭa santōṣa paḍatāna paḍeda niṭṭagā maniga bandu 7 mandi heṇḍatiyarigā ebisikaṇḍu"eddēḷiri bhāmā nāva tōṭaka hōgamu tōṭaka hōgi nāva tōṭadāga kaṣṭa paḍedare, nāva tōṭaka dukha paṭṭare haṇṇa phalagalāgutāva āvāga namaga santāna āgatadandu naḍiri bhāma" andu avarenellā ebbisikaṇḍu neṭṭaga bandu tōṭada bala nīntu tōṭadāga bēḷḷi guḍi baṅgāra guḍi basavana guḍi kaṭṭi biṭru baṅgāra basavaṇṇa guḍi kaṭṭi nanam'mā tāyi siridēvi oṭṭiga mūra sala basavaṇṇaga pūji māḍutāḷa ā tāyi jaḷaka māḍikaṇḍu pūjā māḍikantā"ēnāyā rāja nīnu ūḍadāra kaṭida gaṇḍasamagā nīnu kāla biṭakā kāla biḍagaṇḍu nīratandu hāku, nā salaki gudali kaiyāga hiḍakaṇḍu gaḍa gaḍa nā nīra tumbutini. "byāḍa bhāmā nīvēṣṭādara heṇṇa magalu gaṇḍasa magā nā idini salagi gudali nā kaiyāga hiṭakaṇḍa nā nīru tarutini nīnu nīra tanda hākanda" ā tōṭa dinā tāyi nīra tanda hākidlu, 6 mandi heṇḍatiyaru 6 kōḍā iki saṇṇāki obbāki 6 kōḍā nīra tarabēku tandu hākidare salaki gudali kaiyāga hiḍakaṇḍu gaḍagaḍa nīru tumbyāra ā tāyi nōḍi enantāḷa"ēṣṭādaru telimyāla neraḷu bhujabala bhīmā nī baggi baggi nīra tirugalāka āgavaldu nā tirugitini nīnu nīru kāḍiṭṭakōṇḍu nīra tandi hāku āvāga rājaga biḍasi salaki guddali tāyi hiḍakaṇḍu ā tāyi nīra tandu hākatāḷa nīru tirugatāḷa uddaṇḍa dhīra kāmbōjā rāja ākaḍōndu 3 kōḍā īkaḍanda 3 kōḍā nīru tandi hākatāna hiṅgā onda tiṅgaḷa eraḍa tiṅgaḷa 6 tiṅgaḷa hōttātu 6tiṅgaḷa dinā māna nīru hōttaru nīra hōttagaligi 6 mandi dōḍḍa tāyidōra pāḍa nōḍidaru ēya, rājā nina myāla maṇa hākali nina kalla suruvali ī tōṭadāga kaṣṭa paḍedare haṇṇa phalagōḷāgutāva haṇṇa phalagalāḍare namaga santāna āgutāda ī dēśadōḷagā ī lōkadāga makkaḷa āgaḍōra esa mandi hārā nina myāla maṇṇa suravali nama kaili

āgudillā andu 6 tiṅgaḷa nīra hōtta bālā kaṣṭa paḍeda ā tāyidōra 6 kōḍagaḷa tegedu ā tōḍadōḷagā
biṭakaṇḍu 6 mandi am'mādōra tirugi ūriga banduru.

Dalit Voices in Burrakatha (An Oral Narrative): A Case Study of Kannada and Telugu

Skandgupta

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Abstract

India is the conglomeration of different ethnic, cultural and linguistic groups viz. Astro-Asiatic, Dravidian, Indo-Arya and Tibeto-Burman people. Each of these linguistic communities divide into many modern languages that constitute 122 languages of which 22 are scheduled and 100 are tribal languages (Ramakrishna Reddy 2013). Each language of the scheduled and non-scheduled languages developed a type of oral narratives, viz., Yaksagana in Karnatak, Burrakatha in Andhra Pradesh and Karnataka, Mohini Attam in Kerala and Kudi Attam in Tamilnadu, etc. These arts mainly cultivated by the lower sections of the community in order to gain their lively hood. In the course of time, the performers of these Indian folk arts made use of the Indian mythology, Socio-political conditions, the lives of the down trodden and the Dalits. In the Telangana State, Praja Natya Mandali used the art BURRAKATHA for the voices of Dalit and the down trodden people in the society. The main of the paper tries to attempt how multifarious discriminated Dalits have consciously used oral forms of literature to acknowledge themselves socially and culturally. Mainstream literature continuously denied the validity of Dalit literature and its thoughts. Folk arts which consists of legends, music, oral history, proverbs, beliefs, and customs that are the traditions of that culture, subculture, or groups tried to use the folk arts for their acknowledgment in the multifaceted society. It is also the set of practices through which those expressive genres are shared. Throughout the ages of oppression, oral literature has held Dalit communities in difficulties of education.

Keywords: oral, folklore, culture, identity, expression, Burrakatha, Dalit

Introduction

Story telling is an important Oral tradition in India and there are several traditional ways of narrating a story. Study of Oral narratives has been assumed a special importance with the emergence of special academic department's viz. Folklore studies, Comparative literature and Translation studies etc. Earlier academicians used to look at some of the native oral arts of India at individual level, without giving the importance to these genres, that involved socio economic conditions of the society, contemporary issues of the people and cultural heritage of each art and the Dalit voices in them. In the current studies of Indian folk arts and the oral narrative involved in them are given importance in the Indian academia because they are the representation of the voices of the undermined people in the society. Each folk art of the Indian Sub-Continent has employed one the other of complex schemas to reach easily to the common people especially the rural people. These unforgettable folk arts of the Indian Sub-Continent have also undergone so many changes, according to the changes that are taking in the Indian society till the date and time to time. These changes are bound to impact the narrators of the arts to change according to the changes that are occurring in the societies that existed.

About Burrakatha

Burra Katha is the most popular art form of narrative source of entertainment in the state of Andhra Pradesh, Karnataka and the newly formed state of Telangana in India. The art form is very

close to the common people or laymen in the society. The art is performed more in rural areas rather than the urban areas. It is a stage-based art form in which a story teller who is a main reciter and two other partners are accompanied. The partners are accompanied either side of the main reciter. While depicting the story the main reciter uses all the senses like anger, humour, laughter etc. the term “BURRA” refers to a stringed musical instrument worn across his right shoulder. The term “KATHA” means a story.



Burrakatha performance

Courtesy: https://en.wikipedia.org/wiki/Burra_katha

Main Performer

The main performer of the art is called as (‘KATHAKUDU’) who plays the ‘tambura’ as he dances rhythmically moving forwards and backwards on the stage while reciting a story. He plays a vital role in making the Katha successful. He also wears a metal ring called Gajjelu (round shaped with a whole in the middle) and carries a ring in his palm to add to the tempo while he sings. The co-performers play two-headed earthen drums ‘DAKKI’ (in Kannada) and (Dinki in Telugu) to accentuate the songs. All the three performers will be wearing anklets with tiny bells called ‘ANDELU’ or ‘GAJJELU’ which add to the music when they dance and perform. One of the drummer is referred to as the ‘RAJKIYA’ who comments on contemporary political and social issues even if the main story concerns historical or mythological events. The other drummer is known as ‘HASYAM’ and he cracks jokes and provides comic relief and constantly keeps the audience well entertained and keeps up their interest in the performance. The performers regularly address each other, and the co-performers often interrupt the main performer to ask doubts on behalf of the audience and they add emphasis to the main events in the story with short words and phrases like (tandana, tane tandanana).

The performers of in the coastal belt of Andhra Pradesh are called as Picci Kuntlollu.

Establishing the Place, Time and Historical Context

Generally, the performance would begin with a prayer song depending upon the people who called them for the performance. The main performer introduces the story by establishing the place, time and historical context of the action. The co-performers repeat the refrain of the narrative. The story begins with the statement, VINARA BHARATA VEERA KUMARA “listen victorious sons of Barata Maata”, VEERA GADHA VINARA “listen the victorious story” which means, hear, the young brave son of bharat (india), hear the story of the brave and the co-performers affirm the proceedings with the words” tandhana tane tandhana na “. After these introductions, the main plot begins in which

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all three performers take an active role assuming various characters in the incidents, as well as providing narrative bridges between incidents. Thus, dance, recitation, songs, dialogues and enactment of scenes provide variation within a strong narrative line of Burra Katha.

Burra Katha Stories

These Burra Katha stories could be mythological, historical and socio-political and patriotic. The art became the medium to enlighten the people about the political situation which played an effective role in conveying the message to people and awakening them during Indian Independence Movement too. Since the art attracted the many common people during the independence time, the British government had banned its performance in the Madras Presidency and, Nizam, the ruler of the princely State Hyderabad, prohibited these shows in Telangana region.

Burra Katha Performers in Karnataka and Andhra Pradesh

Burra Katha is most popular in Karnataka as it is most popular in Andhra Pradesh. These artists are found in Karnataka in the communities of Nilagararu, Kamsalevaru, Choudkyaru, Goravaru, Karapaladavaru, Burra Kathagaru, Dombidasaru, Helavaru, Jogigalu, Tamburiyaru. In most of the cases, these people found to perform about their communities and the legendary characters in them. Among these communities Budagajangamma community which is a roaming community tell the oral narrative stories by using the combination of prose and poetry style. This type of involving Poetry and prose is known as Burra Katha, which is most popular art form in Andhra Pradesh. Similar foot prints can be found in the bordering area of Karnataka. The people of this community who migrated from Andhra Pradesh to Karnataka can be seen more in the bordering districts, such as Gulbarga (Kalaburgi), Bidar, Yadgiri, Raichur and Bellari. These people tell the Burra Katha stories in Kannada and Telugu at the border areas of Karnataka and Telangana (Andhra Pradesh). These artists never face the Telugu and Kannada language as their barrier for their performance, as the local language in Karnataka is Kannada. These artists give their performance in Kannada as they perform in Telugu land. In Karnataka also, this art form is in severe danger.



Burra Katha

Courtesy: <http://images-photos-drawings.blogspot.com/2014/10/telugu-jaanapada-kalaaroopalu-images.html>

Methodology

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For the study two codes are selected viz. Kannada and Telugu. Burrakatha is depicted in the codes using the same story or narrative. Since the folk art is famous in both the states of Andhra Pradesh and Karnataka both the states are selected for the study. Southern parts of Karnataka and the United Andhra Pradesh are places for the Study. Shankamma who is a bilingual and versatile in depicting the stories using the Burra Kath in both the languages is selected for the study. Kamboja Raja storey (family storey that deals with deceptive queens and an innocent queen), Aryavara katha (family storey which deals with the three brothers and their deceptive qualities) and Baligiri raja katha (family storey of barren queen) are taken for the study. The three stories were videoed in both the language for the analysis. After the videoing is done all the visual texts were translated using the ELAAN and PRAATH tools.

Analysis

By looking at the three translated texts which deal with the morality that precedes the deceptive qualities used by the side characters in the three stories. While depicting these stories the performers especially who belong to the downtrodden And Dalit sections have nativized the stories by using the Burrakatha schemas and explained their miseries and sufferings using these stories. Since some of the themes of the stories touch the hearts of the Dalits and the downtrodden they try to nativize and apply their personal experiences in the story which subsequently have become the Dalit voices. These voice cry for their food, equality, liberty, fraternity, place in the society and sometimes the entry to reach the god who is in the form of idols. Pallath (1995) defines, that considering the historical roots of the Dalits who have common cultural patronage viz. Low caste and the tribals as Dalit (Matriarchal) Culture (Dalit Culture) and that of the Non-Dalits (Patriarchal/Solar) Culture (Non-Dalit Culture) says performers always tries to implement some of the experiences in the folk arts. Though the two cultures of Karnataka and the Andhra Pradesh, are different, but the sufferings and the problems of the Dalits are equal. Since they are similar in their lives, the performers who are Dalits and the downtrodden themselves are able to express their feelings along with the main plot and nativise them inspite of linguistic barricades. These nativized stores were subsequently have become the Dalit voices. Samy (2001) also presented similar kind of the opinion in “Cultural Expressions of Dalits”. He shows that, though Dalits does not have their own folklore stories, they make use of the arts of the respective states to express their miseries by using these folk arts. As the time passed on these stories were nativised and regionalized as Dalits voices to express their contemporary problems. When these stories were nativized they were abundantly filled with the rich folklore of expressions that close to Dalits.

Conclusion

Thus, by using the stories that have similar texts that deal with the Dalit sufferings were nativised and ultimately made them as Dalit voices. For this nativization, Burrakatha has become a great advocator for the upliftment of their lives. By using these Dalit voices Dalits have kept themselves socially and culturally active. They showed their participation in politics, culture, and society through oral literature and oral narratives. Yet the Oppressors have always denied the agency of Dalits.

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BILINGUAL NARRATION AS TRANSLATION: A CASE STUDY OF SELECTED BURRAKATHA NARRATIVES

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