

A CRITICAL STUDY OF LEATHER PUPPETRY IN ANDHRA PRADESH

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in
Theatre Arts

by
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DECLARATION

I do hereby declare that the work reported in this thesis has been carried out by me in the Sarojini Naidu School of Performing Arts, Fine Arts & Communication, University of Hyderabad under the supervision of **Prof .P.L.Visweswara Rao**. I also declare that this work is original and is not submitted for the award of any *degree*, diploma, fellowship or associateship of any University or Institution.

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CERTIFICATE


Certified that the work contained in the thesis entitled "A CRITICAL STUDY OF LEATHER PUPPETRY IN ANDHRA PRADESH" has been carried out by Bittu Venkateswarlu under my supervision and the same has not been submitted elsewhere for any degree.



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— **Dr.BITTU VENKATESWARLU**

CHAPTER - I

INDIAN THEATRE

1.1. INTRODUCTION

Theatre concept is different from the life styles. Folk theatre is also not an exception to this. And also shows its distinction with the human feelings relating to ritual, religion, communal or ethnical thinking. Theatre encourage entertainment and above all provides an insight into the philosophical nature of life. Post sufi movement printed marks the modernisation of society cutting across the boundaries of basic life and rigidity ignoring all these differences. With the advent of this freedom from rigidities the term 'Theatre' widened its access to all such fields which have a direct pay on the living styles.

Therefore the development and scope of theatrical study has been enlarged to all aspects within the political matrix to opening the ways for the study of theatre even to a micro level. Various disciplines like Religious theatre, Community theatre or Ethnic theatre, Ritual theatre, Professional theatre, Puppet theatre, etc., apart from certain other minor theatrical forms forming part of the broad concept of 'Theatre' is a new development noticed in the studies carried out in the recent past

1.1.1. Religious Theatre

The vaishnavism, saivism and sakteyam propagated their religions with the help of a variety of literary art forms existing throughout India. Veedhi Bhagavatam, Yanadi Bhagavatam etc. are noteworthy art forms of Andhra Pradesh have their roots in the religion. The fact of having the contents of mythology in these forms support this argument. The believers in religion were also used to organise the special teams to propagate the religions with devotion.

1.1.2. Ritual Theatre

Indian Philosophy has been considered to be encouraging the living of the life in ritualistic way. People habituated to put these rituals in practice into each and every life situation. These rituals does involve religious gods, communal gods, village

gods, street gods, home gods and personal gods and goddesses. May be it is an occasion or event - birth, marriage, or death. On close examination one can also notice that many functions relating events, festivals, ceremonies in human life cycle have been developed into a ritual forms resembling similar to forms in theatrical lines making it to be a social phenomenon.

1.1.3. Community Theatre or Ethnic Theatre

Religion has been a source for community identification for the people. Some times well delineated by community feelings. Thus people encouraged them by giving a push to it through the caste *mat̥tas* and *Mat̥tadhipathis*.

The *Mat̥tas* used to operate the caste propagating organisation through methods and forms like *purāṇa pravachana*, story narrative, scroll narrative, drama etc. The organisations depended on the lands, and on some *mirāsi* systems. There are four to five groups for propagating the caste stories belonging to the sub-caste of that same caste and one of them is in Guru *Sthāna* and remaining are in low position. One of this sub castes group remained as in low position, resorting to begging. Propagating *kulapurāṇam* has been their activity. *Mādiga* is the main caste, where people belonging to five subcastes to it, as dependant castes, used to perform *Jāmbapurāṇam*. This is a story on *Mādiga* caste covering *Mādiga Kulapurāṇam*, as its content. *Bavaneelu* are the people rendering *Jāmbapurāṇam* in a story narrative form with the help of *Jamudika* instrument. They use to perform with a three member team. They are considered to be the priests for *Mādiga* caste people.

Māṣṭi (see photo No.39) is a warrior group of *Mādiga* caste have been propagating *Ādipurāṇam* (*Jāmbapurāṇam*) in drama form. Similarly the *Dakkala* is another sub caste propagated the *Jāmbapurāṇam* through scroll. They work as doctors to *Mādiga* and they are in low stage i.e. completely depending status (begging stage). *Chindu Mādigalu* (see photo No.42) another group has been performing *Jāmbapurāṇam* as a Dance Drama. The Dance drama is one form which is attractive and is being altered in tune with the current society trends. *Nulaka Chandaiah* is *Mat̥tadhipathi* who has been controlling the entire *Mādiga* caste and *Mādiga* sub-caste people throughout State. He is the supreme in *Mādiga* caste, and he performs the

Jāmbapurāṇam in purāṇa pravachana method. Bavaneelu, Maṣṭi, Dakkala, Chindu and Nulaka chandaiah have also been performing the Jāmbapurāṇam all these five groups belong to Shaiva cult linking it with the shiva and shaivism. These are having a Maṭṭa at Kolanupāka village of Aler Mandal of Nalgonda District, Andhra Pradesh. Nulaka Chandaiah is Maṭṭādhīpathi there. There are about 18 caste Maṭṭas in Kolanupāka viz., Mangali, Chākali, Māla, Golla, Kuruma, Gowḍa, Sale etc. have a linkage with shaiva culture.¹ All these maṭṭas with maṭṭādhīpathis constructed during Kakatiya period, patronised by kakatīyas. More so these 18 Kulapurāṇams are equivalent to the 18 classical purāṇams which have been operated against vaiṣṇavism.

Kolanupāka was a religious capital for kākatiya kings. On the other hand the vaiṣṇavism has been functioning with similar bodies to propagate vaiṣṇavism. Maḍḍapurāṇam of Rajakas, Bhetāpurāṇam of Mālas, Gowḍapurāṇam of Gowḍas, Markandēyapurāṇam of padmasales, Beerappa-Mallannakathūlā of Kurumās (Kulapurāṇams) and Katama Raju kathalu of Gollas need to be mentioned here in the context of theatrical phenomenon, identified with community theatre or ethnic theatre.

1.1.4. Professional Theatre

Indian Mythology knitted well in so many ways into the society. Kings, landlords organised some groups for propagation of religion. These have functioned basically as a group of religious workers. Some of them even worked as professional workers. Due to break up of the religious system, with the invasion of Muslim rulers into India, there has been shift from religious mood to a general life in a way towards a secular life. This led former employees (artistes) of governments, court artistes of previous kings, to become professional artistes. This profession has been the lively hood for them and working for it as full time professionals. Many of these drama artistes remained in groups. Professionals in communities, communities in profession and general groups have been formed and protected the entire folk theatre. Veedhi nāṭakam, • Chenchu nāṭakam, Yakshagānam, Yanadi nāṭakam, Toorpu bhāgavatam, Bayalāṭa, Chiratala Rāmāyaṇam are some of the art forms which have protected their

place in folk society of Andhra Pradesh. There are some professional troupes engaged still in performing these art forms throughout the State of Andhra Pradesh.

They themselves design and develop their costumes, dress and make-up material. The ornaments required for the drama performance are made up of thermocol with colours. Earlier such ornaments have been designed with the materials drawn from trees, leaves, soil and some coloured sands. In the similar fashion the dresses also got designed and developed by themselves. Stage properties that are required for performance have been prepared and maintained on their own.

With changing times, they have started hiring such dresses from the costume companies associated with drama troupes, particularly in cities. This is new development took place seen very visibly.

1.2. THEATRE OF ANDHRA PRADESH

A stage like theatrical qualities of square which was found in the excavations of Nagarjuna Konda is the evidence for the theatre activity started in Andhra Pradesh along with other parts of India since Hāla's Gāḍha Saptasathi. First century back Bharat's Nāṭyasāstra mentioned about the Andhra's and their taste in fine arts in 13th and 17th Chapters. Nandikeswara's Abhinayadarpaṇa which is very relevant to nāṭyasāstra was in Telugu. It belongs to 3rd Century. Chālukyas in 9th Century Kākatiyas in 12th Century, Reddy Kings in 14th Century, Vijayanagara kings since 15th Century, Nāyaka Kings of Tanjavur in 16th Century encouraged the theatre along with fine arts.

In the beginning days the tradition was originated and developed as two branches as Nāṭṭuvamēla tradition and Nāṭyamēla traditions. These two were grown as different branches in the performance. The devotional Arādhana Nritya in the temples and entertainment Kelika nrityas in the Kalyanā man ṭap ās belong to Nāṭṭuvamēla tradition. They used events for performances from Bhārata, Bhāḡavatha and Rāmāyaṇa. The performances of dramas mixed with dance and music with elements and events of Bhārata, Bhāḡavatha and Ramayana as stories belong to Nāṭyamēla tradition. These were called as dance dramas, events relating to god was

called as Bhāgavathams and performers were called as Bhāgavathulu. If it was performed in the Veedhi, it become Veedhi Bhāgavatham. During Nāyaka kings many communities like Pitchukunṭa, Ēnādi, Golla, Māla had learnt these performances and gave performances. Then onwards they became professionalists along with Brahmins.

This Nāṭyamēla become a division of Kuchipūḍi Bhāgavathulu and other Bhāgavathulu. These two groups were performing Kalāpās and story oriented dance dramas along with Bhāgavathas. Kalāpam was again divided as Bhāma kalāpam and Golla kalāpam and dance dramas were stamped as Veedhināṭakas and divided as Bliāgavathas and others. Toorpu Bhāgavatham of Godavari ,Visakha districts belong, to this Bhāma kalāpam.

This was great argument and elaborate study taken by Dr.P.S.R.Appa Rao in his Ph.D. thesis Telugu Nāṭaka Vikāsam. He discussed these argument in two chapters from 89 to 188 pages (nearly 100 pages).⁴

This is all background history of Andhra theatre and after Nāyaka kings the country was occupied by foreign rulers. Then onwards the fine arts, particularly the treatre activity moved without directions. During that period, it got several shapes and became as many varieties as Padyanāṭakās, Surabhi nāṭakās, Yakshagānas as classical oriented and communal titled nāṭakās and different varieties of folk musics, and folk dances. During this transformation period, the element and contents were also added by Political, Social, Communal, Cultural, Historical, Science and even fantasies in the dramas.

Separate social dramas as Nāṭakās with lengthy ones plays and Nāṭikas as short ones as playlets became popular with an event or incident as main theme.

The social dramas became more open during the modern context. The scope has been extended up to total knowledge of the people. Many artistes are doing experiments and that is also called as experimental theatre. Children theatre, Women theatre, Political theatre, Street play, Mask play, Environmental theatre, Communal theatre are the some of names appeared in the modern context. Social drama in the

modern context is unlimited scope and it is growing like big tree along with contemporary science subjects.

1.2.1. Padyanāṭakam

Padyanāṭakam as one of the theatrical forms is seen performance spread all over the State, touching in a way each and every village and everybody sung the verses of these Nāṭakās. 'Chintamani', 'Kṛishṇa Rāyabāram', 'Satya Harishchandra', 'Gayopākhyānam', 'Kurukṣhētram', 'Rāma Vanavāsam' (see photo No.63), 'Bhakta Sabari', 'Ramanjaneya Yuddham', 'Srikrishna tulabharam', 'Satisavitri', 'Sati Anasūya', 'Bālanagamma', 'Veerabhimanya' (see photo No.64), 'Bobbili Yuddam', 'Palnāṭi Yuddam', 'Pratāpa Rudreeyam' are note worthy plays of this kind. Common folk has been attracted towards these dramas as they themselves used to involve as actors, directors and helpers. Padyanāṭakam use to be a mix of Carnatic light music and popular ragas. These were popularised well by the folk. Almost every body used to sing the verses, with the help of harmonium and tabla. Hindusthani instruments are utilised for Carnatic music ragas. The villagers, they themselves forming into a group, collect donations to organise padyanatakam for the purpose of performance. With their amateur talents, the performances given by them are only for the purpose of entertainment. This may be a reason that they consider Padyanatakam more than cinema, T.V. etc. This phenomenon has been a striking one and it needs to be studied from the angle of theatrical aspects to identify the specific factors contributing its edge over cinema and television.

1.2.2. Surabhi Nāṭakas

Padyanāṭakam has been introduced with more modernised technicalities, by Surabhi villagers of Cuddapah district of A.P. Surabhi people basically belong to the discipline of leather puppeteering. They perform both the puppet shows and veedhināṭakams. Vanārāsa Govinda Rao one of the puppeteers of Surabhi troupe³ had seen the padynāṭakams performed with the help of modern technique for a Karnataka Nāṭaka Company at Bellari. He then adopted to play in the similar fashion at Surabhi. Such modernised way performances have been given since then under the banner "Surabhi" established in 19th century itself. "Surabhi" company has attained

subsequently a status of special community. It is considered that this group migrated from Maratha longback, at the time of Shahaji, who ruled Tanjavur in 18th Century, and settled in A.P. engaging themselves in puppet theatre profession. Surabhi Company has been split into number of groups to give its perform under throughout India. Telugu Cinema had influence of the Surabhi theatre or it because of the association of members of this group as artistes on one side and on the other side their techniques of presentation gained a place in film making.

1.2.3. Folk Performances

Kakatiya kings encouraged fine arts particularly dances. Jayapala a Senani in his Nritta Ratnavali analysed every thing. The King encouraged one or two new folk dance forms by recognising them as court dances through funding every year. Like that way, many forms got good recognition and made the Lakshanas for them. Those dances were made as classical from the year onwards and sculptured in the Ramappa temple. This was discussed in the Nritta Ratnavali.⁴

In the same way during the Nayaka Kings of Tanjore, the theatre and the classical dances got good recognition. Many art forms relating to theatre borned in the name of Veedhinatakam or parallel to Yakshaganam. The court itself worked on that line and many Yakshaganas were written and performed in front of Kings. Mass also entered into the field from different communities and had taken as profession and performed varieties of folk dances.

Different folk performances were borned in the society and were encouraged by the public also. Individual and group performances in the aspects of musics, dances and dramas and many troupes were established themselves as professionals. Cultural activities were got good recognition and grown as parallel to the cultural activities in the Kings Courts. King's Courts produced limited productions and maintained with limited audience where as in public the performances were grown as unlimited and audience were high in number and that led to the improve the variety of dramas. Then the meaning for stage was clearly not marked and it moved to the public according to the convenient of people.

Folk Stage :- It is called in telugu with different names and no fixed name is popularised. The stage for Bhaviṣya expression in Bōṇalu festival is called as Rangam. In Oggu katha it is called as Pandiri. Gadde is name popularised in village goddesses myths narrations like Bynceḍi kathalu, Pamba kathalu. The stage is called as Garidi in the performances of Karraṣṁu-Kattisamu, Dappu dance, Kōlāṭam dance, Chekka bhajana and Pandari bhajana. The performers of any form select one place for performance and decorate it relating to the performance. It can be guessed the relevance of the stage within the qualities of ancient drama stages.

There was no separate special constructions for Greek plays. They utilised the circle in front of the temple as a stage for the performances during vally festival Dayoniusus.⁵ That was open stage and the audience were used to sit as half circle.

China and India had an important place in the theatre stages in the entire Asia and they started as ritualistic and developed as social stages. With limited props, the stage was prepared particularly in China a beautiful mat was arranged on the backside of the performance.

The stage was categorised in the Bharata nāṭyam as Vikruṣṭa, Chaturasra, tryasra mandapās according to the shape of the stage and divisioned as Jyeshtham, madhyamam and avaram according to the quality of the stage. There was does and does not in the measurements for the stage in the construction and in the prayer also. Open place performances were also accepted by Nāṭya Sāstra.⁶

But in folk stage, there are no prescribed rules and sometimes the place of performance has to be said as stage. It can be divided into four groups depending upon the performance method of the performances.

The performances of Uyyala pāṭalu, Marriage songs, Grinder songs, Ētam songs, Polipāṭalu, Dampuḍu pāṭalu, etc. will take place at the situated site and it can be taken as stage. The performances of working songs like Kalupu pāṭalu, Nat la pāṭalu, Fishermen songs, Pallaki pāṭalu take place at their working spot and that place can be taken as stage. This can be said as mobile stage because the performers move according to nature of their work during these performances. These performers are

amateurs and their performances can be seen as simultaneous performances along with their work. There is no audience participation in it except involvers or performers.

Some performers like Gangireddulu, Pagatīvēshālu, Buḍa bukkalavāru, Jangālu move for the performances and perform where they get the audience. They were paid audience and they need space for the performance. These are also called mobile stages, but here the audience part is essential and there will be no performance except the audience.

The dance performances like Chekka bhajana, Kōlāṭam, Veeranāṭyam, Garagalu, Gooravayyalu, Urumulu, Dappulu, Tappetagullu and Oggu doollu can be seen in a circle and that circle is called as stage. But this is fixed stage i.e., fixed space and the performers give the performance from the circle only. The audience have to gather themselves at the performance place. There is some difference between these two stages i.e., the performers of mobile stage has to identify the audience and give the performance where as in the case of fixed stages, the audience have to identify the performance, the circle will have to accommodate the troupe i.e., the total artistes and that circle is said to be the stage. There is no fixed measurements for that and it will be existed on the availability of space. There will be no decoration or arrangements for the stage for these dances. Whereas in the narratives like Burrakatha, Oggu katha, Pāṇḍavula katha, Runjakatha, Pamba katha, Jamudika katha the stage should be arranged on a small height place i.e., on temple maṭapas, village court places like Racchabāṇḍa, Kacheeru banda, Kacheeru arugu, Gadde or arugu at any spacious bazār. This is a different stage than the folk dance stage and smaller than to folk drama stages. It is a unique in appearance and with small decoration.

It is only the decorated stage among all the folk stages. Audience have to identify the stage and have to arrange the stage for the performance. These audience are the donors, the performance will be seen in a dignitable manner. These narrators are all professionalists and these will take special care about the stage and performance. So this stage has a special place in the folk stages of Andhra Pradesh.

Folk dramas like Veedhinatakam, Chindu Yakshaganam, Veedhi Bhagavatham, Chiratala Ramayanam, Yaskhaganam, Toorpu Bhagavatham will be performed in the fixed and arranged stage and they need 10 to 15 feet square space. Temple mantapas and junctions of bazars are used for stages.

The ritual dramas like Chindu Bhagavatham, Scroll Narratives will be played on temporary stages in between the houses. During the performances of folk dramas, the humourous character performs himself in humourous way on the corner of the stage. This is purely meant for the attraction of children, to control the disturbance during the performance time. The main drama on the Centre of the stage and humour in the corner of the stage go on simultaneously and this humoured stage is called as Samantara Vedika i.e. parallel stage. This drama stage is having one back curtain and three sides open. The audience will sit three sides and enjoy themselves as involvers.

Folk stage is built on the basis of audience, the aim of the performance, the performance stage, the time of performance, the income of the play and their main role. The people's help is needed in the construction of stage for folk dramas and there is no need for other forms of stages. The rituals stages are separated from the entertainment stages and the ritual stage is decorated with maps, designs of gods and goddess, where as in the entertainment stage is decorated with colourful attractive equipment. Stage props are needed more in the entertainment performances. The ritualistic stage is surrounded by the audience because there is no back curtain for it, where as in entertainment performances the stage is covered one side and the audience are spreaded by three sides. Some folk performances are contained up to 10 to 15 days with only one story as a serial. There can be seen a fixed stage for that serial. Puppet theatre has a covered stage and the audience will see the performance through screen play.

Like this way folk stage is seen separately from general stage and it has an intimacy character to attract the audience and with their environment.⁷

1.3. THEATRICAL ELEMENTS IN FOLK FORMS OF A.P.

1.3.1. Introduction

Andhra Pradesh is also rich in its tradition and cultural motivations. It has a lot of formats in classical, folk and tribal performances. Classical has its unique in quality and variety and get more popularised throughout India. Tribal formats are very rare and the major tribes like Gonds, Kōyas, Savarās of India existed large in number in Andhra Pradesh. The performances of these tribes are propagated and the studies are going on all these formats. Folk forms of Andhra Pradesh also have a nice place in the cultural field of India, because it is also a big state in India with more population. Three major regions i.e. circar districts, Rayalaseema and Telangana regions have three different cultures and political backgrounds. These have seven to eight language dialectical areas with cultural diversity. We can find out so many cultural diversities through micro level observation in the folk forms on the basis of castes, social status, political influences, geographical natures, age, gender, life styles, rituals, traditions and life cycle activities.

The folk forms of Andhra Pradesh are broadly divided into four groups according to their nature. These main groups can be divided as purely music based forms, dance based forms, narratives and theatre forms i.e. drama based forms, scroll narratives, puppet shows etc. Some formats have an interlinked and intermixed nature with each others' qualities. They all are equal in absorbing the common elements like musics with dance orientations, dances with drama orientations, dramas with music orientations, dramas with dance orientations etc. These can be called with the second title depending on the importance of the element in it and the nature of the art form as musical drama, dance drama, dance oriented music, music oriented dances and some of them also called as Ballets. Andhra Pradesh has many such art forms considered to be popular forms.

1.3.2. Folk music forms

Folk songs of Andhra Pradesh generated from the profession, life cycle rituals, gender, social status, community, geography, cultural activities, political movements,

local histories etc. People of Andhra Pradesh mainly depended on agricultural profession and other village professionals depended on agriculturists. These professions in villages are existing inter-dependency method and all are interlinked in the living styles. These songs can be categorised as ritual types, entertainment's and working songs. All the professional songs belong to working songs category and some of them belong to entertainment category. Many of the working songs have no fixed stage method and they sing the songs by moving at their profession. These methods can be called as mobile stage systems and no audience can be observed except involvers. These working songs include Kalupupāṭalu, Nāṭlapāṭalu, Ectampāṭalu or Kapilepāṭalu, Noorpillapāṭalu, Paḍavapāṭalu (fishermen songs), Kōṭalapāṭalu, Mōṭa pāṭalu, Bandi pāṭalu, Polam pāṭalu, Kallala pāṭalu, Poli pāṭalu, Pallaki (Mena) pāṭalu, Kallu Geeta pāṭalu, Maggam pāṭalu, Medari pāṭalu, Gorla pāṭalu, Mandula pāṭalu, Zangidi pāṭalu etc. and all of them are the self entertainment for the relief of their professional work.⁸ Here the theatrical elements can be identified according to the nature of songs through singing methods, melody, expression of Gamakas, conversational method of songs, dialogues in between the songs, improvisations of events in the songs. The songs like Rokati pāṭalu, Uyyāla pāṭalu, Visururāti pāṭalu, Rāṇam pāṭalu, Kavvam pāṭalu, Maggam pāṭalu, Chākirevu pāṭalu, Jōla pāṭalu, Lāli pāṭalu, Lāla pāṭalu have a fixed stage method and their working place would be their stage and no audience are there except entertainment. Paḍava pāṭalu or Jālari pāṭalu (Fishermen songs) have mobile stage.⁹ Though they are entertainment, they have mingled with the theatrical elements like movements with actions, singing methods including dialogue delivery styles, improvisations, conversational methods and so on. Tunes of some working songs, Gamakas can be observed in leather puppet shows through Ketigadu character to attract audience towards the performance.

Songs of life cycle rituals include birth songs, puberty celebration songs, marriage songs, Srimantam songs and other event songs. Lullabies, Uyyāla pāṭalu, naming ceremony songs, Anna prāśana songs, nalugu pāṭalu, mangala hāratulu, bathing ceremony songs, marriage songs, Talupu daggara pāṭalu, Sobhanapu pāṭalu, Paḍakagadi pāṭalu have some theatrical qualities.¹⁰ Action with shy, abhinayam with

cleverness, conversations, improvisations, mimes, mimicry can be seen in above songs and stage type fixed place and audience including involvers could be identified. These theatrical elements could be creamed through theatrical study only. The songs are utilised in the puppet show according to life events in the performance to attract the audience. Jokes, proverbs, riddles are songs of children too can be observed in Puppet shows in different communal life styles to pull the audience into involvement way of thinking.

Gender based songs include men songs, women songs in different occasions and children songs like festival songs, play songs, joky songs, lallabies etc. are also having theatrical elements." The qualities of different rasās and gunās influenced on some castes' people and the total community people behave like that way in their daily life. These qualities would be imitated by others as a fun and those could be observed as theatrical elements. These qualities of rasās and gunās appear in songs on their caste names and became familiar in the society. But these can not be spelled out at any cost to protect the delicacies of that caste. These are all known to every body and no body reveal them openly. These silent songs have full of theatrical elements and can be studied in a microscopic manner. Like this way the songs belong to geographical situations and local histories also have the elements of theatre. Songs relating to cultural activities include songs of people of all walks of life. They include ballad songs, entertainment songs, felicitation songs, jāṭara songs, festival songs, story telling songs, non-story songs.¹² But all these songs maintain audience but not involvers and stage methods. These have theatrical elements and are suitable for theatrical study.

Political movements create songs according to their ideology and they popularise them through stage performances. These performances appear like drama for every song. The dramas include conversation, action, imitation, mime and improvisation. Communist party, Communist Marxist - Leninist party entered into this field first and later Bharatiya Janata Party, Telugu Dēsam party also followed the method. The above all political parties take the folk tunes, vocabulary, local dialects and idioms use to write the songs on the basis of their ideology and images of their

leaders' images and give the performances.¹⁴ This is the applied method and these came under applied folklore group. These performances have similarities with the dramas and these are having the qualities of theatrical study. Mr. Gaddar established a style on his own with his political ideology.

Thus folk music items have some qualities for the study of theatrical angles to identify the theatrical elements.

The participation of audience part is very low and the participation can be identified as involvers or partners. In the songs for entertainment give clear picture about the audience participation and can be studied the interaction too. Partners of the professional job cannot be said as pure audience i.e. audience not only for entertainment and they can be guessed involvers and getting entertainment. So interaction part also be in a limited range and that may be for group enjoyment. Thus music has a place and separate identify in the performing arts and it adds something to the art field to strengthen the theatre field. *Ketigādu* and *Bangarakka* are representatives on behalf of everybody in the village and introduce there in any manner through the *rāgās*, tunes, *ganakas*, songs, *gunas* and *rasas* of the people. This is a technic to enter into the others way of life and convert them as committed audience. Like this way Leather Puppeteers utilise the folk music items of life styles of the people.

1.3.3. Folk Dance Forms

Folk dances include direct dance forms, music oriented dance forms, instrumental oriented dance forms, dance dramas etc. Such forms are identified distinctly and separately.

Bōnālu, *Garagalu*, *Veeranāṭyam*, *Kōlāṭam*, *Chekkabhajana*, *Urumulu*, *Goravayyalu*, *Tappetaḡuḷḷu*, *Lambādanṛityam*, *Kōya* dance, *Gondu* dance, *Madhira* dance, *Batakamma*, *Jakkiki*, *Dappu*, *Oggū Dolu* are the dance forms and these can be traced well in Andhra Pradesh. All the forms utilise a stage, but no special preparation is done for the stage. This stage may be identified anywhere on a plain land appears like a platform.

In Goravayyalu dance, the artistes act as Mylārudcva dogs sometime, they drink the milk like barking dogs. It seems to be a drama scene. In Bōnālu dance Pōturāju with costumes appears vigorously. This scene is a drama scene. In Chekkabhajana, Kōlātam, Tappetagullu the conversation is included and the conversations will be the songs or in dialogue method.

In urumulu (see photo No.18), the artistes sing the devotional songs in conversational style on village goddesses and this appears like a drama scene. The artistes wear costumes with make up. Thus all the dance forms follow some rules of the drama i.e. makeup, conversation and a stage for performance etc.

Folk dance forms are generated from traditions, entertainments, rituals, political systems, social backgrounds, social incidents and applied situations. These dances are the group activities and they have no concept of success in the general performances except in entertainment dances. Concept of success is main important point in the theatrical elements. Traditional dances are nothing but group activity relating to their beliefs, customs and involvements with devotion. These traditional group activities formed on the basis of vaishnavism, shaivism, sakteyam and gods and goddesses of other walks of life of the people i.e. village gods, caste gods, home gods and goddesses etc.

These dances are mainly group works involving ten to thirty members. Kōlātam, Chekkabhajana, Rāma bhajana, Tappetagullu, Pandari bhajana, Murali bhajana, Baiḷa bhajana, Chettu bhajana, Panduranga bhajana, Brindāvana bhajana, Krishna Kṣīṭa bhajana, Krishna bhajana, Jyothi bhajana, Krishna Chenchu, Daatu bhajana, Dāsari nrityam, Nakka dāsarlu, Simhāchala tālālu etc. are formed on the basis of Vaishnavism. Kōlātam dance with two sticks in two hands (see photo No. 13) is being performed incidents of Krishna's glory event wise, Bharata as in scenic order like as dramatic way.¹⁵ Rāmāyana events will be performed in scenic order¹⁰ in Chekka bhajana (see photo No.14), Rāma bhajana, Chettu bhajana and in Dātu bhajana. Greatness of Pandarinatha and Pandari bhāgavatham will be performed as events in the Pandari bhajana. They wear flags of Pandarinatha in left hand and Chiratās (instruments) in right hand. The life events of Krishna will be sung with

dances in Murali bhajana, Krishna bhajana, Brindāvana bhajana and in Krishna Kōlāṭa bhajana. In all the Bhajanās the performers wear Vaiṣṇavaite symbols on face, garlands on the neck, anklet bells at legs and chiratalu in the right hand as musical instruments. Sticks instead of chiratalu can be observed in Kōlāṭam. Dasāvātāramulu is being performed in the shape of singing with dances in the Dāsari nrityam and in Tappetaḡuḷḷu form. This form also needs circular stage for the performance and the artistes wear drum on chest, bells at legs. The drum works like as an instrument and story is sung in performance in scenic order. Simhāchala tāḷālu is a form to perform bhāḡavatha as incidents by singing. They wear the cymbals in the hands as musical instruments. If we observe the above forms in general we can get the total picture. The formats analyse the incidents or events from Rāmāyana, Mahābhārata and Bhāḡavatha. Sometimes the glories of Rāma and Krishna can be observed in the descriptions. Though they have traditional background, now a days they became entertainment performances and sustaining with the absorption of secular qualities. These forms absorbed modernity and cinematic in dresses, costumes and in dramatisation methods.

They need a circular open stage with mic, decoration, settings, extra musical instruments, lighting and audience. More theatrical elements can be observed in these dances along with audience interactions. These are flexible in relaxing the traditional involvement's than the Shaiva traditional forms. These became close to the people and moving towards entertainments with secular elements along with adaptations and applied methods.

The forms of Shaiva traditions have some more restrictions till today, but can be seen in entertainment programmes too. But majority of the performers can be observed as strictly followers of Shaiva tradition. Oggu Doolu dances, Beerappa doolu (see photo No.16) dances use the drum as musical instrument and do dances. They use to sing the songs of Mallanna and Beerappa during these dances. Kuruma and Gorava castes people perform this and they start the performance in front of Mallanna only. They wear traditional ornaments made up of wool of sheeps, shells and bhandaru i.e. turmeric powder. They perform as a group on a stage for

entertainment with beautiful costumes. Stage and audience can be observed as theatrical elements in these dances.

Goravayyalu (see photo No.21) is another Shaiva dance which the performers wear the bear skin throughout their body, bells on the waist, Dhamaruka is in one hand, trishul in another hand, Bhandaru bag (turmeric powder) on the waist, wool and shell ornaments.¹⁷ They behave like dogs with their dances and they believe that they are representatives of Mylārdcva dogs in the Gorava vesha. Till now the Gorava community people only do this dance and shaiva traditions in this performance is being strictly followed. Their imitations and barkings like dogs, their actions remember the drama and theatrical elements can be observed in this dance.

Veeranāṭyam (see photo No.17) and Veerabhadra Khadgālu represents the Veerabhadra's vigorous movements and they dance with speed body movements. They wear costumes like Veerabhadra and the Shaiva believers only do this performance. The stage, imitations, improvisations, mime, producing sounds reveal the theatrical feelings and audience observe this performance with very interesting. Garaga, Dēvarapette, Sakti vēshālu, Bōnālu pōturāju vēshālu, Vceradālū and Urumulu are generated from Sakteyam and existing as entertainment programmes.

Garaga (see photo No. 15) is a pot which is wear on head, and the devotees of goddess use this pot to carry the Naivedyam to goddess as group of devotees. This was made as separate performance and called as Garaga dance. Ten to fifteen members use to dance on a stage with costumes and decorated pots on their heads accompanied by musical instruments like maddela, drums, etc. They perform on the stage and do feats of different styles through their vigorous body movements only. It represents the image of poonakam (possession) of goddess. Many professional art troupes are existing in Tamilnādu for this Garaga and is called there as Karaga or Karagāṭṭam. Variety of feats are being performed by Karagam artistes to attract the audience including stage techniques. Audience interaction will be in recognised manner and theatrical elements can be observed.

Dēvarapette is prepared as a groupe performance recently, the goddess will be in the box which the performer carry on head and the Dēvadundubhi or Veeraṇam the

instrument will be operated with hands. The songs, the whistles, shoutings, cryings and the mouth sounds all create vigorous atmosphere and it maintains the silent observation among the audience. It needs stage and the community belongs to Sakteyam which is being strictly followed. These are called as Peddammalavaru in Andhra Pradesh. Shakti vēshālu is another form, the imitations of goddess shakti. This is also a tremendous performance with vigorous movements and it controls the audience. It needs stage and dress.

Bōnālu (see photo No.20) means the naivedyam which is given to the goddess Mysamma or Kālī māta. This method is imitated as dance form and it is staging now a days. Women with pots decorated by neem leaves on head, dappu instruments, pōtufāju with Veeradāllu, Guggilam smokes are the common items in the performance.¹⁸ These are all imitations and this performance attracts the audience and its existence in Hyderabad is created more and more popularity. It is being dramatised day to day and the part of audience also is increased. Noises of words, beating sounds of Veeratādu, whistles, cryings, shoutings, dappu beatings etc. all create mixed noise and it gives dramatic atmosphere and the artistes will be honoured as dramatists. Theatrical study can help to cream the theatrical elements.

Urumulu (see photo No. 18) an instrument and is also known as Veeraṇam in Andhra Pradesh and dēvadundhubhi in Tamilnadu, Karnataka and Kerala. This instrument is used for the mēlukolupulu in Prabhāta sēva of Goddess in Rayalaseema districts of Andhra Pradesh.¹⁹ The performance in the temple is limited in nature i.e. go round the temple and makes big sounds and it creates vigorous atmosphere. This Urumulu is made as dance form with the same beating sounds and with the songs of Shakti. They wear full of white or yellow gown, anklet bells at legs and hanging the instrument upto knees from neck and operate with hands. They sing goddess stōtrams and songs according to the rhythm. Theatre elements can be observed in this dance form also.

The Veeradāllu (see photo No.20) a dance originated from the Jatarās of village gods and goddesses. Veerataadu dance is purely generated from the village gods jatarās and is made as a dance and it appears vigorously. Artiste wears long rope

in one hand and beats himself by the rope along with cries and shouts with loud noise. Village Goddess Gangamma, a water goddess for shepherds is being prayed by the sheep growers and they use to perform this veerataḷḷu with self sacrificial manner for the kindness of goddess. This was made as dance form and staged as a performance.²⁰ It attracts the audience and creates drama atmosphere.

Veerabhadra paḷḷḷu is a community gods' celebrations and made it as dance form. They wear the knives (talwar) and dolls and perform as a war. It attracts the audience and gets the interaction too. It seems like as Veerakāṣe of Karnataka. The above traditional dances are existing as traditional formats as well as entertainment's and maintaining integrational lines. Some of them have improvisations, and some have mimes and actions their songs and so on. Each dance form has one or two theatrical elements and these can be utilised for theatrical study.

Now a days every performance became as an entertainment form with some limitations. The forms which do not have any limitations or boundaries are also existing and they can be treated as pure entertainment formats. Puli vēṣham (Tiger dance), Elugubanti vēṣham (Bear dance), Keelugurram, Nemali nrityam, Dappula dance, Dappula kōḷāṭam, Golla sunddulu, Buṭṭa bommalu, Koyya kāḷḷu (Maragaḷḷu nrityam) and Jakkiki nrityam are forms originated on the basis of social and geographical imitations and pure entertainment formats.

Tiger dance is made on the basis of the imitation of tiger actions and it is a famous format through out South India particularly in Andhra Pradesh.²¹ It is existing in two to three varieties according to the tastes of the artistes. The team includes one hunting man with arrows or with gun in front of the tiger, two men both the sides of the tiger with dappu instruments and one man acts as tiger. The tiger dances imitates the tiger actions and movements and attracts the audience. The hunting man and the instrumentalists act as escapers and killers of the tiger. Here action and imitation on the stage can be observed for theatrical study purpose. Elugubanti vēṣham (bear dance) is also formed on the same format. Keelugurram is the imitation of dancing horse and it gives the clue about the horse of entertainment and the man who rides it. The horse shaped doll with stick frame is inserted by the artiste and he himself moves and acts

as horse. This is also an attractive form and gathers audience. Nemali nrityam or Mayuri dance is formed on the same format as Keelugurram. The artiste dances like Peacock and it is purely imitation.

Dappu (see photo No.12) is a social instrument which is using for the announcements of village leaders orders, news in the villages since long back. This dappu is also used in the village jatarās, rituals, felicitations, death ceremonies and entertainments. This is made as a group dance form with ten to twenty artistes, and this dappu became popular dance form in folk dances.¹² They use to perform many rhythmic styles on dappu and sometimes with social songs. They imitate the sounds of nature i.e. animals, birds and other instruments, voices and other sounds which are nearer to the rhythm. This dance form creates a sensational sounds and attracts the audience. Imitations, expressions of different voices in romantic lines through songs, movements, actions, improvisations in sounds can be observed. Dappula kōlātām is also an art form generated from dappu dance and they use to perform kōlātām with the dappu sticks. It seems like kōlātām and songs also can be sung.

Golla Suddulu is a conversational form in drama style. It is full of improvisation and imitation of social and political characters. Imaginations and dialogues create humour and audience interaction can be placed in major role. It can be seen as drama form, but dance oriented with characters one who raises always doubts and another clarifies.

Butta Bommalu (see photo No.) is a form generated on the imitations of famous mythological, historical and social characters with life size dolls i.e. six to ten feet in length. The artistes insert their head upto chest into the hollow of the doll from bottom, and set their head in the arranged space inside the doll along with the holes for eyes. They move here and there in the gathered audience and that is said to be their performance. Lord Krishna, Rāma, Ravana, Hanumān, a King, Queen, common man, common woman dolls with colours will be appeared in the Butta Bommalu.²³ The small movements of the artistes give good looking as actions of the dolls and there is no verbal conversation in it. Koyya kāllu means long sized sticks tied to the

legs. They have to walk with those sticks. They are called as Maragāllu. Just walking with these sticks is an entertainment and create a joyful climate to the audience.

Jakkiki is a women dance form appears in round shape and artistes move round the circle clapping each other. Instruments like Flute, Kanjara and maddela can be seen in the centre. They sing social songs and express actions and feelings according to the songs.

The above entertainment performances have theatrical qualities and theatrical elements too. These can be observed through theatrical study.

Life style of the people depend upon the beliefs, customs and routine activities of the people. They follow the rituals to satisfy themselves according to their convenient. These rituals mingle with some activities and these activities are imitated later and prepared as art forms for the entertainment purpose. Gobbi, Batakamma, Bodḍamma and Bōṇālu are examples for such forms. These are all women oriented performances with full of songs.

Art forms like Kattisāmu-Karrasāmu,²⁵ Nāmala Singaḍu (see photo No.61) are the forms and images of political movements and these are having theatrical elements in their performances.

The above all the traditional, entertainment, ritual, political and social based formats are imitated and are made new formats and these are being performed on the stages. The presentation is modernised and purely dramatised in full drama forms. Literature is fully utilised for this purpose and these can be observed as theatrical forms.

Thus dance forms have the quality of presentation and have follow the stage methods, some forms follow the conversational methods, some one follows imitational, some one follows improvisations, some one follows the actions, some one follows imaginations and some one follows two to four theatrical qualities in the presentation of performance. These forms can be observed through theatrical study for the screening of theatrical elements.

The stage for folk dances can be identified three to four types i.e. premises of temples, village court (Raccha bandā) places, common places in villages and specially arranged stages. Mantapās in temples and premises are used as stage for some dances like Urumulu, Chekka bhajana, Goravayyalu, Veerabhadra Khadgālu in some times. In additions to the temple premises, the village court places, common places in villages are also utilised as stage during the training periods for all the folk dances. The performances can also be seen during leisure timings of the village people particularly summer nights for the above dances. There are no arrangements, decorations and limitations for the stage during these timings. At the time of festival celebrations, special occasions, entertainment timings the stage will be arranged with decorations according to their convenience and space availability. Instrumentalists occupy the middle of the stage in many dances and corner of the stages in Veeranatyam, Bōnālu, Garaga, Puliveṣham, Goravayyalu and in Elugubanti vēṣham. Even in applied methods i.e. Govt. Policy propagandas, political parties, private organisations arrange stage specially for the performance.

Each dance must have to follow some fundamentals like direction of leader or guru, seek the co-operation of instrumentalists, team activity etc. All the dances follow the leader from the prayer song to the Mangalahārati i.e., Bharatavakyam. Every performance starts prayer first and every artiste moves individually in the prayer song. There can not be seen group activity in the prayer song except singing. Most of the dances introduce Gaṇesh prayer except purely traditional dances like Urumulu, Oggu doolu, Garaga and Bōnalu. They break the coconut, lighting the lamp, use the turmeric and flowers are the common observations in the dances. Very slow and steady manners, peaceful behaviours, full of individual feelings but combined in the group can be identified in the artistes during the prayer time. But in the face of troupe leader or guru, clear planning and thinking feelings about the performance and observation of the stage can be guessed. The prayer itself begins with the slogans as salutes the Guru of guru, national leaders, Bharata mata, donors or organisers of the performance and finally the present guru. After the prayer and the salute slogans, the troupe leader gives the relaxation sign to the artistes and directs the instrumentalists for ready, observes the stage and adjusts the space on the stage with direction for the

starting of the performance. Prayer will be appeared in sitting position in some of dances and standing position in some dances. The success of the performances depend upon the activeness and dynamism of the troupe leader. Dances also need to team work and group co-operation but the total grip will be in the hands of the leader.

Audience participation in dances is two types. One is at the leisure periods i.e. training periods i.e. summer nights and another one is at the celebration times or entertainment periods. Some people involves themselves as devotees in some dances like Urumulu, Dēvarapette, Bōnālu, Veerabhadra khadgālu, Batakamma at the time of festival celebrations. This can not be treated as audience participation. But this is partial and some people appear as audience. People participate in the entertainment give encouragement to the performers through whistles, shoutings and creating sounds with laughings etc. Generally contexts are in leisure timings in the villages, festival days, auspicious days, arranged programmes by the Governments, Political parties, Private organisations for propagāṇḍa purpose and social groups at time of marriages and home functions are the main contexts for the all above dances as entertainments. Artistes, they themselves create the contexts in dances like Pulivēṣham, Shakti vēṣham during the festivals like Dasara, Sankrānti and big gatherings at the time of the other occasions. They collect the financial help from the audience individually.

On all the entertainments the costumes and decorations for the stages and artistes will be appeared except in leisure time performances.

The Leather Puppeteers utilise the dance movements of all local dances, dance techniques for romantic scenes of Kēṭigāḍu and Bangārakka. They tap the music beats of instruments from dances, styles of tunes for their instruments. They express nativity through these humorous character to attract the audience.

1.3.4. Folk Narrative Formates

Both direct music forms and music oriented forms have been considered in this unit. Story narratives, instrumental & music forms, folk songs, ballads etc. are very popular and have the theatrical elements in the performances. Burrakatha,

Jangam katha, Sārada katha, pāṇḍavula katha and Jamuḍika katha are the main narrative forms in this unit. They accommodate three artistes each. Main artiste will be in the middle with tambura, two vanta artiste stand left and right to the main artiste with Dakkis. The three will wear the dress and have the makeup done pertinent to Burrakatha, but it will be ordinary dress in the case of Jangam katha, Jamudika katha, Sārada katha and Pāṇḍavula katha.

Oggū katha, a team of five members, main artiste and vanta will be in the front line and remaining artistes stand behind holding instruments. Pamba, runza katha, kinnera katha are some more art forms, which are story narrative forms belong to Andhra Pradesh. They all arrange the stage for the performance in a limited space in square shape and follow standard stage arrangement methods. They need 6 x 6 feet stage and it looks like a distinct stage. Pamba, runza, kinnera are the instrument names and the three forms manage with two artistes each. All these art forms have a similar quality, that each contains the narration with action. In the story narration, the artistes act as relevant character in the relevant incident as mono action. Some times if more characters happened to be in the incident, the vanta (side) artistes will take that responsibility. The artistes do with full action and expression suitable to the characters. These actions and expressions manifest the dramatic feelings of the relevant characters.

The instrumental music includes instruments of music, music oriented art forms. Jamuḍika katha, pamba, Runza, kinnera are instruments and the name itself formed on the basis of instruments. Though these instruments play vital role in the performances, the artistes will excel in the performance as the dialogue delivery is very distinct depicting the nature of characters.

Folk songs also use stage and are performed with actions and expressions. Now-a-days in the modern context the government is taking advantage directly and exploring such folk art forms for effective communicative policies particularly on adult education, anti arrack, illiteracy and health programmes. The support of folk songs for propagation purposes here, is note worthy. The artistes frame the songs and sing as a group on the stage. The artistes use gollasuddulu, for solo and group

performance. They maintain and follow the dramatic methods like actions, expressions, conversations, improvisations, imitations, mimicry in the performance. Ballads are rendered by palnāṭi vāru on rare occasions. They narrate the story Palnāṭivecrakatha with live characters like drama. They have make up and costumes, for each and every character and they perform in the street or near the temple. They utilise more space as stage and they won't prefer fixed stage. Except stage, all other methods what they use, are distinct ones. This is, with this view the total performance is said to be nothing but drama. But it is called as balled of palnāṭivāri katha.

But these music art forms use dramatic elements in their performances like actions, expressions, improvisations, conversations in dialogue form during the narration of the story etc. All the story narrate forms introduce humour by side signers in performing the story to entertain the audience and to alert for the next event. The humorous incidents will figure in the conversation form are nothing but drama scenes.

All the narrative forms of Andhra Pradesh are generated from different customs, religious events and rites. These forms became popular, decorative with current trends and tastes, intermixed with the events of other forms, attractive and more over entertainment formats. Oggu katha, Jangam katha, Sārada katha, Runza katha are the Saiva religion based forms; Harikatha, Tandāna Rāmāyaṇa katha, Dāsari Katha are the Vaiṣṇava religion based forms; Baineedu katha, Pamba katha, Oggu katha, Kinnera katha, Pāṇḍavula katha, Rumza katha, Āsādi are the caste myth based forms. Now a days almost all these forms are existing as entertainment forms and very few in begging profession.

Oggu katha (see photo No.1) has its own image in the formate, style of presentation, costumes and instruments. Dhamaruka plays main role in the Oggu katha and its local name is Oggu. They believe that, Lord Shiva gave the Dhamaruka to the ancestors of Kuruma people to propagate the Mallanna and Beerappa stories. The story tellers of Oggu katha became priests among their caste people with a mirāṣi (Vatanu). They tell the stories of Mallanna and do the marriage firstly to Mallanna at the time of marriages of their caste people. This is purely ritual. This form came out as entertainment form. Chukka Sattaiah was the first man who crossed the caste

boundaries to relating this ritual form and brought it to the stage as entertainment form. His performance represents the theatrical aspects. He changes the costumes in the middle of the performance and gives more importance to the action than story telling. He plays mono-action of every character in the performance and it gives a clue about the dramatic presentation of the performance. Oggu katha and Burra katha are the more dramatised forms among the narratives and they equally expose the theatrical elements. Oggu katha gathers more and more the audience both in ritual in entertainment performances. Main story teller, side assistant and three instrumentalists on the backside is the shape of the troupe. The total performance depends upon the dramatic movements and changes of the dresses of the main artiste only.

Jangam katha (see photo No.8) is originated from Shaiva tradition²⁷ and the artistes themselves called as Jangam caste. Once upon a time it was a propagation form by the preatures and later it was converted as a professional and presently they became beggars. They use it now as a professional performance for begging, They wander the streets and move house to house to tell the stories. One main singer with tambura and one or two side singers with Dakkies (drum instrument) is the shape of the troupe. The narration always appears in dramatic way, particularly in dialoguc version and still now it is performed by Jangams only. It can be seen as entertainment way in some arranged Govt. programmes, All India Radio and Doordarshan. Sarada katha is nothing but Jangam katha and it is a regional variation in the name only. It appears in Telangana districts of Andhra Pradesh and it existing as Sarada katha only.²⁸

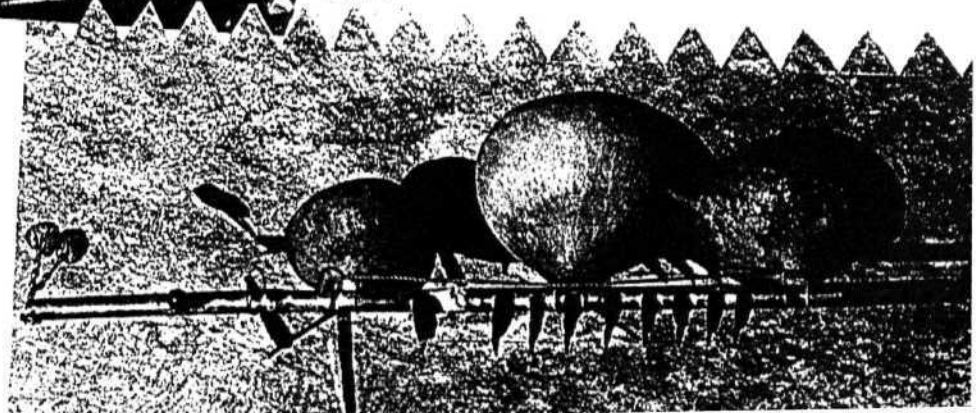
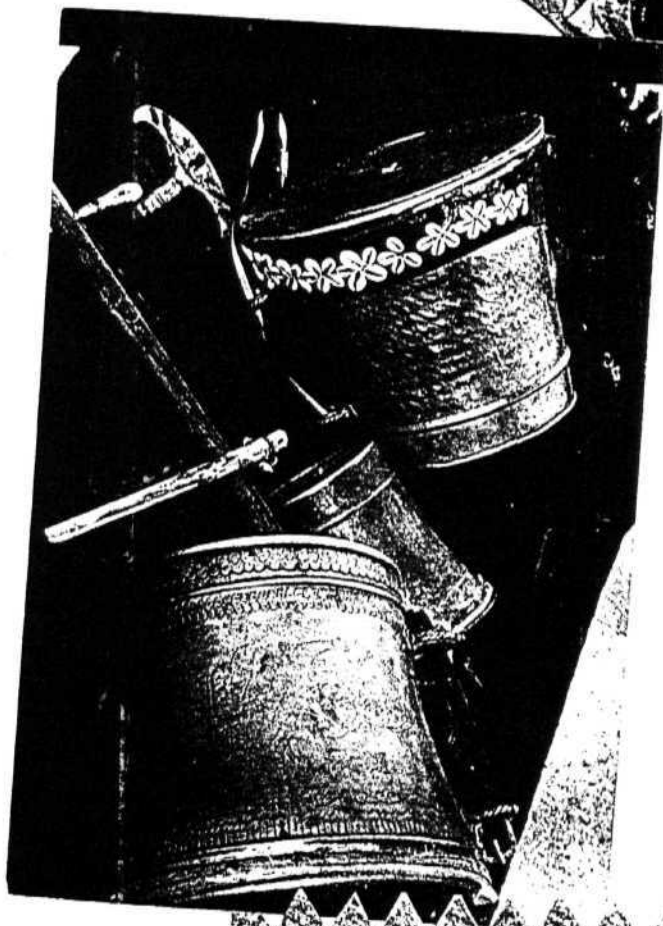
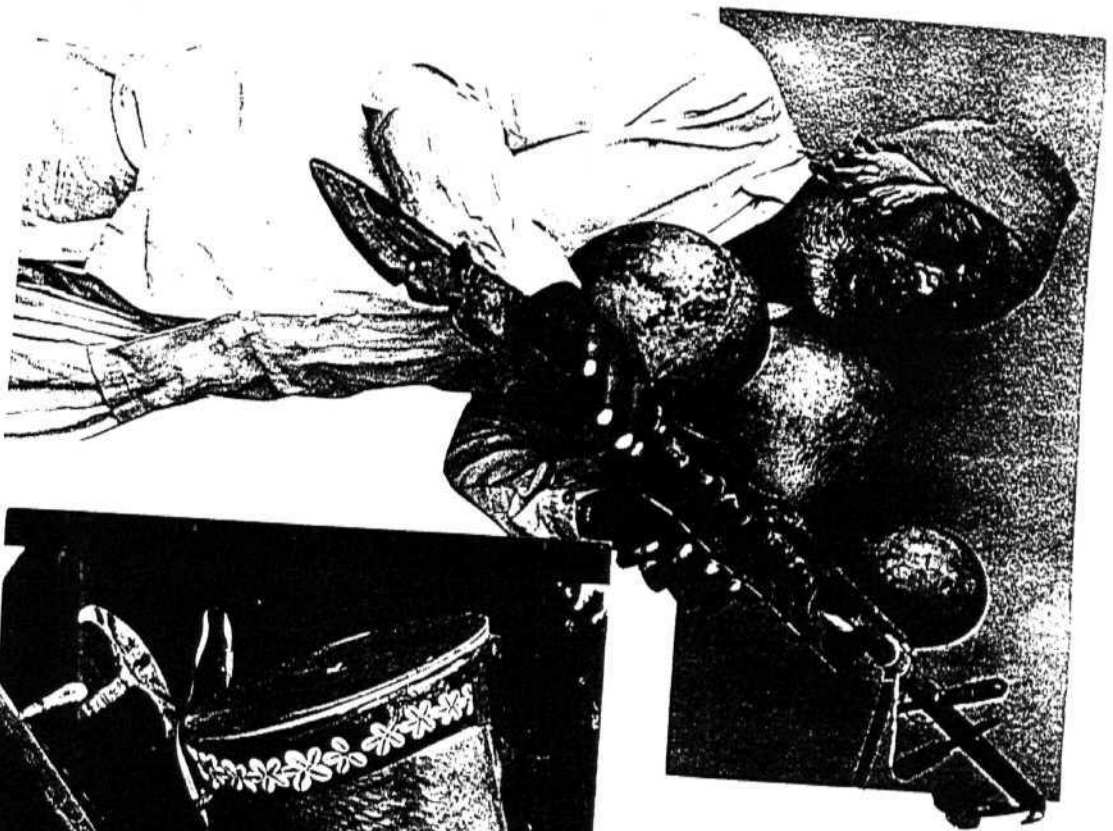
Hurra katha (see photo No.2) is a peculiar format²⁹ with three artistes i.e. one main story teller with a string instrument Tambura on his left shoulder, two Andalu (Cymbals) in the right hand, Anklet bells to the legs, long gown, turban with tail, Dhoti and two chorus artistes with Burras (drums) hanged near stomach from neck, Anklet bells on legs with different costumes i.e. one is as buffoon, and another one is as political civilian. Actually this is originated from Jangam katha for the purpose of the propagation of the policies of Communist party during second world war and later

it was converted as entertainment form. The tempo, temperament, speedy movements, sound of instruments are the main reasons for the creation of this art form. Mono actions for every character in the story by main artiste, buffoon actions of one chorus singer and political questioning and explaining of every thing by another chorus singer appear like three member drama. No doubt the artistes describe any story like a play-let with their theatrical behaviours and they became cause to influence the performer of the other art forms and arts too. It emerged fully dramatic elements and appears as mono action.

Runza is a drum instrument and two artistes play together the instruments and narrate the story of Runzasura a communal story of Viswabrahmins relating to Shaivism. Conversations in dialogue versions, gamakās in the songs, facial expressions, dialogue expressions are similar to theatrical expressions. They use very limited stage.

Harikatha (see photo No.5) is a form emerging as many as techniques of other art forms.³⁰ It is purely Vaiṣṇavite form with single artiste along with Harmonium and Mridangam accompanists. It is a form, mixed with full of music, dance and drama elements in performance and includes the songs, dialogues, poems, mimicry items in literature. It is a format of all the people i.e. both class and mass and represents the mythical and social events.

The artiste wear the garland, chiratās in right hand, anklet bells to the legs, and wears dhoti. He puts the Vaishnava nāmam, removes shirt. The artiste represents every character in action with full of facial expressions with dialogue modulation like mono action and every thing is like a drama. It can be said as a one man show with full of dramatic qualities. The formate uses minimum stage, the instrumentalists sit both sides, and the artiste uses the space in between them for movements in the performance. His costumes, dress and shape appears like Nārada and the form itself is generated from Nārada Sampradāya of Maharashtra. The formate uses elements of both classical and folk art forms of music, dance and dramas. It is a unique in presentation throughout India and a special qualities in attracting the audience both the class and mass at a time.



Tandana Rāmāyaṇa (see photo No.) is a formate for the Kirthanās of Rāmāyaṇa with one main artiste and one assistant as Vanta for arguments, interruptions the main story teller, explanations, questioning like as Burrakatha vanta artiste.³¹ The main artiste wears Vaishṇava nāmam on the face takes and in the hand and tells the story. Harmonium, Maddela and cymbals are instruments and the main artiste tells the story without movements. Facial expressions, conversations and dialogues are the main drama elements.

Dasari katha form is Vaishṇava formate like Jangam katha in shaivism and has one main artiste with tambura on shoulder accompanying with two vanta artistes along with harmonium and cymbals. This is a simple formate and dialogues and singing method give clue to identify the drama elements.

Baineedu katha (see photo No.11) formed for caste myth propagation and remained as Shakti cult form.³² Bavaneelu is a priest caste in Mādiga Community and they tell Jamba purāṇam, the caste myth of Mādiga caste people for Mādiga Community. They use Jamudika as instrument and also call it as Jamudika katha. Main singer uses Jamudika and the assistant operates the titti and bura, the Sruti instruments. Bavaneelu only tell the village goddesses stories for the villagers and they became popular through these goddess myths. Dialogue delivery method, singing method about the characters remember the dramatic elements.

Pāṇḍavula katha (see photo No. 3) is a format generated from Pāṇḍavan katha of Gondi. Thoṭi a tribe depends on Gondi for their livelihood by singing their community myth i.e. Bheemapurāṇam. They use keekiri (see photo No.4) a srithi instrument which is very similar to Sārangi of Rajasthan, Maddela and cymbals. Some thoṭi people migrated to villages and learnt telugu and they started the narration of Bheemapurāṇam in the name of pāṇḍavula katha. Main singer uses Tambura decorated with peacock hair and side singers use Maddela and Dakki. They tell their story to telugu people in telugu language. They use Cinema songs, actions like as in Burrakatha, and introduce all popular methods and it seems like as small drama.

1.4. FOLK THEATRES

Folk Theatre forms are broadly divided in 4 to 5 groups like folk dramas, Doll narratives, Map narratives, Scroll narratives, Puppet shows etc., according to their nature. These forms have an inter linked and intermixed nature with each other's qualities. They all are equal in absorbing the common elements like music with dance orientations, dramas with music orientations or dance orientations. In such a context these are also said to be depending on the musical drama, dance drama, dance oriented musics, music oriented dances etc., briefly termed as ballets. Andhra Pradesh has many such art forms in existence and in a way they are also considered to be popular forms to some extent.

1.4.1. Folk Theatre Formates in Andhra Pradesh

Introduction :- Usually the scholars and well known outstanding experts mark some Lakshanas to some folk forms and they make them as classical after familiar. Like this way folk people too imitate classical formates and they use to prepare art forms on their own tastes. Particularly Indian Mythology is observed and followed by every Indian on his own way in different methods. Many art forms are generated for the propagation of myth on the interest of the folk people.

Along with music, dance and narrative formates, the theatre formates are also generated. Folk theatre formates have sufficient similarities like as classical theatre and these forms represent the pulse of the folk people through folk methods, colloquial language and literature, folk behaviour etc. Folk people maintain parallel society through these forms in entertainment, traditional beliefs, customs and in life styles.

These folk theatre formates have stage, lighting, scenic orders, instruments, interaction with audience, preformative techniques etc. These formates have its scope in existence. Some of them are purely entertainment forms, some are partially entertainment and some are the fully customary based forms. We can observe them in cross division as an another type classification like as Religions theatre forms, communal theatre forms or ethnic theatre forms, ritual theatre forms, professional

theatre forms and entertainment forms. Art forms are the same in both ways and the scholar chooses the group division as folk dramas, scroll narratives and puppets.

1.4.2. Folk Drama Forms

Folk drama of A.P. is existing with different names according to their dialects, traditions, geological & biological conditions and each format is distinct from the other. Veedhi Nāṭakam, Veedhi Bhāgavatam, Bayalāṭa, Doddāṭa, Chenchu Bhāgavatam, Yānādi Bhāgavatam, Chukkalūri Rāma Nāṭakam, Kangundi Kuppam Veedhi Nāṭakam, Yakshagānam, Chindu Bhāgavatam, Chindu Yekshagānam, Chiratala Rāmāyanam, Maṣṭi Bhāgavatham and Toorpu Bhāgavatam etc. are the folk drama forms in Andhra Pradesh. The folk drama forms described above need first to arrange the stage and they perform with costumes. Veedhi Nāṭakam means play exhibited in a street. The plays with the backgrounds of historical, mythological and fantasies are fit to be performed as Veedhi Nāṭakam. The principal motive here is to only entertain the people. Bhāgavatham is a concept of propagation of mythological stories in different ways. The impression is that these mythological stories create in the minds of audience is unique. Bayalāṭa is the name attained from the place of its performance and it means street. This name happens to be popular in the Rayalaseema region of Andhra Pradesh just behind the Karnataka State boarder. Doddāṭa means a mega show. This is prevalent in the districts of Karnataka State and bordering districts in Andhra Pradesh. Chenchu Bhāgavatam means, the myth of Chenchu Lakshmi. Chenchus perform only Chenchu Bhāgavatam performance. Yānādi caste people perform the folk drama and that is called Yānādi Bhāgavatham. Chukkalūri Rāma Nāṭakam and Kangundi Kuppam veddhi nāṭakam are folk drama forms. These names have been attained from the names of Chukkalūru and Kuppam villages as the villages are famous for veddhi nāṭakam.

Yakshagānam is one of the pure folk drama form which is mainly performed in the Telangana region of Andhra Pradesh. Chindu Bhāgavatam denotes the performance of chindu caste people who are dependents on Mādiga caste. Therefore they perform the caste story of Mādiga the Jāmbapurāṇam for the Mādiga caste people. Chindu performers perform historical, mythical and social stories for

entertainment purpose meant for all castes' under the name Chindu Yakshagānam. Chiratala Rāmāyaṇam is a dance drama in Telangana Area. The characters in Chiratala Rāmāyaṇam hold Bhajana Chekkalu i.e. chiratalu in the right hand and they form into a circle before performance. While performance is on, each character comes to the centre of the circle to deliver its dialogue and gets back to its place the circle after having said the dialogue. Masti caste people, who are dependent on Mādiga, perform Ādipurāṇam i.e. Jāmbapurāṇam. Toorpu Bhāgavatham is performed by Gōdāvari Brahmins. It is believed that some script possessed by them from Kuchipudi Yakshagānam has been the basis for the Toorpu Bhāgavatham. Retaining the original format of presentation this has been developed into the Tooipu Bhāgavatam. Toorpu means east. The performers of eastern parts of Kuchipudi have been performing the play. The dramas have their own costumes and dress materials. Then again the each troupe follows its own way for its performance. The performers must be alrounders and should have the capacity to perform any role from the drama. They operate instruments like Maddela, Cymbals, Harmonium etc., while the players sing the story the other performer follow in chorus. They are all community professionals from different walks of life. Similar folk drama forms can be traced from other States also. Such as Terikuttu of Tamil Nadu, Mūḍalapāyatittu and Doddāta of Karnataka, Tamaṣhā of Maharashtra, and Bhavayi of Gujaraj.

Veedhi Bhāgavatham, Chindu Bhāgavatham, Toorpu Bhāgavatham, Melatūri Bhāgavatham, Māṣṭi Bhāgavatham are the main bhāgavatha forms and are having similarities among them. These are generated for the propagation of mythological themes. The artistes of these forms are called as Bhāgavatulu. Sixty years back Kuchipudi Yakshagānam was recognised as folk form and later the form itself became classical according to its qualities and Lakshanas. These bhāgavathas have ritual climate and some way or other, they are all connected in ritualistic approach with the people. Bhāgavathams were performed by dependent castes, mostly lower cast people except Kuchipudi.

Veedhi Nāṭakam, Chenchu Nāṭakam, Yanādi Nāṭakam, Chiratala Rāmāyaṇam, Yakshagānam, Chindu Yakshagānam, Chukkalūri Rāmanāṭakam,

Kuppam Veedhināṭakam, Bayalāṭa are the entertainment formats from the beginning itself and some communities have taken the performance of these forms as profession. Majority of the middle class people and farmers i.e. other than Brahmins and low caste people learn these Veedhināṭakas and perform for entertainment purpose. This is followed by and these forms are existed.

Veedhi Bhāgavatam:- Veedhi Bhāgavatam is a performance (see photo No.47) with ritualistic approach with limited and selected audience.³ The stage has its own importance in decoration to create ritualistic climate with portraits of relative gods and goddesses with limited space. They perform only with one side curtain and the instrumental and other chorus artistes stand behind the curtain. Only men perform the Veedhi Bhāgavatam for all characters including female characters. The main social role occupies by the asēgāḍu i.e. Hāsyagāḍu, the humourous character like as Kēṭigāḍu in leather Puppet shows. Veedhi Bhāgavatam is performed in the streets and visible by three sides. Entry of first and main characters through a curtain shadow and they operate the instruments in high pitch at that time. This method can be seen in Leather Puppet shows also. Donors are limited in number and they belong to that ritual related group. Artistes are the professionalists and are some dependent castes. Veedhi Bhagavatham simply transformed as entertainment performance and they are performing other plays like historical, fantasies and pouranic plays along with ritualistic routine performances.

Chindu Bhāgavatham (see photo No.41 to 45) :- Chindu means dance and Chindu Bhāgavatulu are the dependents on Mādiga Community people and they perform Jāmbapurāṇam (see photo No.43). Yellamma, the universal mother goddess is only the female character in Jāmbapurāṇam performed by Woman (see photo No.41). Pure ritualistic Chindu Bhāgavatham artistes won't allow any other community people for eye witness except Mādiga People for their Jāmbapurāṇam performance."⁴

They perform in front of the Mādiga Community people and depend on them for feeding. Though they are socially in low position than Mādiga people, they get more respect through the Bhāgavatham performance. They go round the houses of Mādiga community for donations with the costumes after the completion of the



performance. All the men involve in the performance either acting in characters or through instrumental operation. The women of chindu participate in the performance as chorus singers. It can be observed that women in chindu forms and in leather puppet shows have relevance in chorus singing. Gosangi, Bhahmin and Yellamma are the main characters in Jāmbapurāṇam. Sometimes they use Bharmin characters for the humour in the performance. Gosar gi (see photo No.44) and Brahmin give the total performance on the arranged stage and yellamma character performs around the houses along with troupe for collection of donations. They need small stage and some times space for performance.

They prepare their costumes and dresses with available leaves and trees material and mostly they use vegetable colours. Mōduga for red, black ash of chymneys for black, yellow dust for yellow are some of their using colours. These above colours and material can be observed for the application of puppets too. They use stage props, weapons, arrows, costumes with light weight carks of available trees and use them as their traditional dresses. puppeteers use remaining pieces of leather after making puppets for the stage props like as above. Due to social changes and financial need, they also take up that performance profession as earning profession. In that transformation they are performing all the historical, mythological, social, fantasies for the people of all communities. They transferred their performance as yakshagāṇam and they ask everybody for money.

Women participate in the performance as helpers in chorus and in instrumental operation. Only men perform the chindu bhāgavatham. The content is moderated upto modern society and the main characters are Gosangi and a Brahmin. Gosangi is representative of Jāmbavanta and Brahmin is a social character represents the society. Brahmin questions the existence of Jāmbavantha as untouchable, ugliness of the living style. Gosangi answers greatness of his living by helping all castes in either way. Gosangi praises the leather profession and says without leather there will not be a single profession in existence. Gosangi explains that all communities in the society depending on Mādiga community for all purposes. So, the total society is depended



on Mādiga Caste and they take the responsibility of helping in all respects. Gosangi questions the highness of all castes than Mādiga.

This gives clue that the argument of the two opposite characters in self boosting method in equal status like in leather puppet shows. The force of the questing and reaction in answering is very spontaneous like as in leather puppet performance.

Māṣṭi Bhāgavatham :- It is a folk drama form based on caste. Māṣṭi is another caste, who depends upon Mādiga caste people for feeding. They have also Mirāṣi system and their main job was border security in the kingdoms and give the training to Mādiga people in martial arts. These were the famous martials during the kingdoms and they prepare the warriors from Mādiga people for the border force of the kings. Every border village of each country had protected by these Māṣṭi people and in the later stage i.e. in British rulings they became the performers of the martial arts for the entertainment. They are living on depending method till today on Mādiga caste but they shifted their activity from martial performances and martial training to drama performances of Jāmbapurānam.

In the total cultural field, a warrior groups converted in to preaching way is a peculiar point and in fact both the professions are the negative poles. Martial arts teach do or die i.e. kill or die and the preachings teach live for peace. The Māṣṭi people transferred from their life style from negative pole to positive pole according to the changes of the political and social systems of the society. They have taken up the performances of Jāmbapurānam and they call it as Ādipurānam (see photo No.39 & 40). They perform the Ādipurānam for Mādiga Caste people and depend for their feeding on Mādiga Caste people. This is purely mythological one, and the origin and greatness of Jāmbavantha who was their ancestor.³⁵ Ādisakti (see photo No.40) the sister of Jāmbavantha tries to attract him and offers him for her love. He* refuses and explains the relationship, How Jāmbavantha is elder than Ādishakti and three murthies and the behaviour and entity of Jāmbavantha, becoming as their ancestor, forming of Mādiga caste and all will be explained in the Ādipurānam. Because Jāmbavanth is Ādipurusha, they call it as Ādipurānam. They perform this

Ādipurāṇam in front of Mādiga caste people. This tells only mythological links to their caste and this is only performing source for them. Paṭam katha is performed by Dakkali caste people, but that is only descriptive through scrolls. So, Mādiga people are encouraging the Ādipurāṇam. They perform like as Veedhināṭakam but they make it as ritualistic climate. Their performance is not an entertainment programme and only ritualistic performance. In the drama they introduce āseagāḍu i.e. bafoon character only for humour and the character maintains limitations. Singing ragās, music styles, dialogue methods have relevance with the leather puppet shows. Chindu Bhāgavatham explains the ups and downs of the society through their Jāmbapurāṇam, main purpose is to teach the awakening and social awareness among the community people.

Māṣṭi bhāgavatham (see photo No.39) tells the religious way and sentiments of the people. They break the coconut fruit and do pooja and follow the total devotional methods. They have one humorous character like as in other folk dramas, but it is less in humour activities. They prepare themselves the costumes and dresses. They use barks of the light wood for the dress material, i.e. mōduga flowers for red colour, black chimney's ash for black colour, lime for white colour, turmeric powder for yellow and use all vegetable colours. The ornaments, kiritās and make up costumes are very attractive like as in leather puppet shows. These are very dominative position than other folk drama forms of A.P.

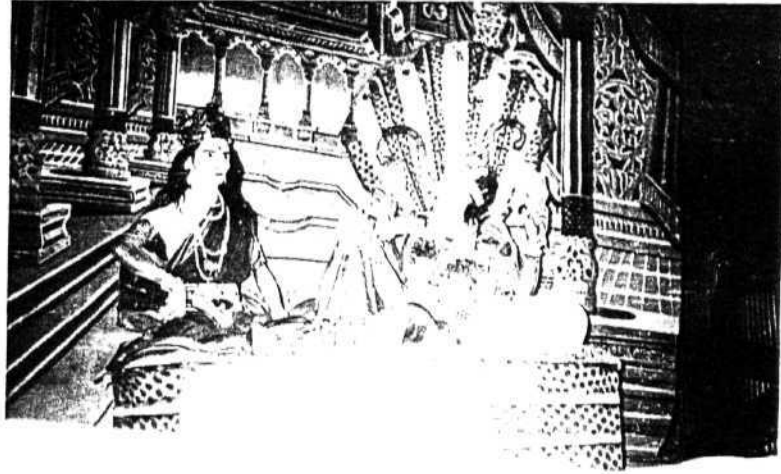
Māṣṭi bhāgavatham is performed only by male except one female character i.e. Ādisakti. They won't feel shy to use black spectacles and wrist watches during the performance timings.

Toorpu Bhāgavatham (see photo No.46) is generated from Bhāmākalāpam of Kuchipudi. Bhāmākalāpam is based on Satyabhāma's viraham and the total theme runs in single way. Chintalapāṭivarū, Vankāyala Balarāmahakṭa garu taken away the theme of Bhāmākalāpam of Kuchipudi bhāgavatham and prepared a script for dance drama on a title Satyabhāma Viraha Vēdana. This activity was shaped at East Godavari, and then spread towards Visakhapatnam, Vizianagaram areas.³⁶ This activity was started in the east to Kuchipudi, so it was called Toorpu bhāgavatam.

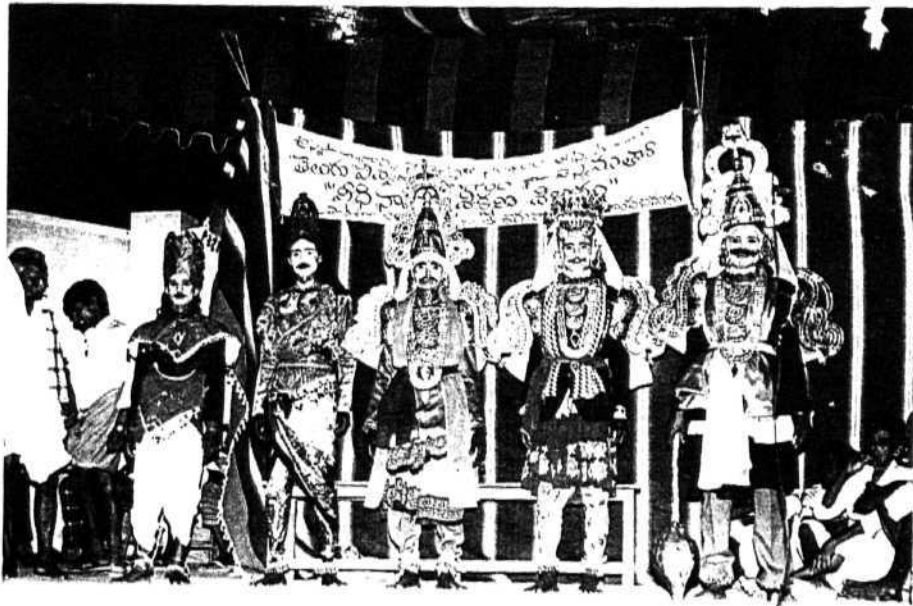
Toorpu means east. Music, dance and expression are main points in this dance, drama and dance is in prime position. Costumes are made by wood in these dramas. Instrumentalists particularly Mridangists stand behind the artistes and operate the instruments. The character sings itself and it differed from kuchipudi natṭuvāṅgam method. They follow the total dance traditions of kuchipudi but the dance elements are not equal to kuchipudi. Dance movements, drama methods what they follow are resemble veedhināṭakam. But they perform with only one character i.e. Satyabhāma, sutradhāra a neutral, who acts as a servant and friend to satyabhāma sometimes questioning about the Viraham of Satyabhāma and encourages the eagerness in her with his dialogues. Bangārakka a humorous female character, wife of humorous character Kētigāḍu in puppet shows expresses feelings of Viraham and proudness like as Satyabhāma. Though Bangārakka is humorous character, it maintains the dignity. Maddela, cymbals are the main instruments and they stand behind the character along with two more chorus singers. The Jāḍa is famous in it and the total drama runs on one character and on one event. But they perform through out night with that single point programme.

Veedhināṭakam :- Veedi means street, the way to which the people using for their movements in between their houses. The play performing in the veedhi is called veedhi nāṭakam. It was the propagation of mythology purely imitated from classical methods. It was originated for the purpose of prabodham, mythological preachings, and knowledge. It was used as non-formal education. Later it is accommodated so many social, historical, political plays along with mythological subjects. The purpose also shifted from traditional to entertainment. Then it emerged so many styles and became multi dialectical branches, multi dimensional with different names. Chenchu tribe people presents chenchu riāṭakam, yānādi tribe people presents yānādināṭakam, chukkulūru of Cuddapah people presents chukkalūru Rāmanāṭakam,

People performs before curtain is called Teranāṭakam, Kupṭam people presents kupṭam veedhināṭakam, people of karnataka boarder districts presents bayalāṭa and doḍḍāṭa, chindu people presents chindu yakshagāham, mittidāsarlū of



Scene from Dodddata Dharwada , Karnataka



Scene from Veedhi Natakam

Telangana area present yakshagānam are the names appear in the veedhinātakam style.³⁷ Amateur artistes are existing along with professional artistes and troupes.

At the beginning in the Veedinātakam the artistes operate all the instruments at a time and perform all the talks (rhythmic styles) both in ascending and descending order. That is the symbol for the beginning of the play. Then they sing Gaṇapathi prārthana and Saraswathi prayer. After these two important prayers, applause the other gods and iṣṭa dēvatās. Then they praise the elders of that village, and then their guru. Then Chōpudārulu, i.e. Vidūshaka enters into the stage with pravesa daruvu. Each character is performed by men only. No female artiste can be seen in Veedhinātakam performance. Each artiste knows everything i.e. he can act any character and operates any instrument. It shows the potentiality in the performing profession. Some times one artiste acts many characters and many performers act in single character due non-availability of artistes or excess of artistes in the troupe. Harmonium, Maddela, Cymbals are main instruments. Songs, dialogues, daruvulu, verses are performed through relevant styles. They prepare themselves the dresses and costumes with the available barks, leaves and other material. Vidūshaka of classical play is called in veedhinātakam as sūtradhāra and āasegādu.


Some areas represent with the local name for this sūtradhāra as Hāsyagādu, Āasegādu, Chopudārulu, Buddhan khan, Kētigādu, Sahāyakudu, Sēvakudu, pradhāni, Mantri etc. Whatever may be the name, but they follow the link up methods and the character is the same. The character raises the current issues of the society directly through the play characters. He can stop the scenes whenever the play is weakend, he can enter in any scene at any time and can interrupt the other characters. It is only the character to take all relevant and irrelevant issues throughout the play according to the taste of the current audience and current situations. This humour character is as powerful as kētigādu in leather puppet shows and can be recognised as equal character in humour. But this humour character cannot raise the financial issues, discussion about the donors like as kētigādu in leather puppet shows. Veedhinātakam requires ten to fifteen artistes for the performance. Comparatively both classical and folk dramas are equal in view of performing aim.

The classical or general drama follows only text and there is no scope for deviation or change in the performance, whereas in the folk drama there is a chance to deviate or change the text according to the convenience of the performers. Different music patrons can be seen in classical and in general dramas whereas in folk dramas the music is in only one patron for entire drama also. In the case of scenic order, scenes, prayers, introducing the characters, stage etc. indicate the qualities of theatre in folk drama and can be comparable with the leather puppet shows. Some times leather puppet show performers perform the *veedhināṭakam* with their puppet shows script as it is. Then the leader performs in humour character to raise all the problems, who has full of knowledge about the current problems.

Chiratala Rāmāyaṇam :- Agriculturists generally pay their devotion towards god in many ways. Rāma Bhajana is one among them and it is performed with chiratalu i.e., instruments. These chiratalu are called as chekkalu also and the performance is also called as chiratala Bhajana and chekkabhajana along with Rāmabhajana. This is purely devotional and some times, it existed as dance form. It is converted into drama form in Telangana districts and existing as chiratala Rāmāyaṇam (see photo no.28). Chiratala bhajana or chekka bhajana is purely devotional dance form about rāma and the chiratala rāmāyaṇam absorbed the folk drama methods and qualities and is existing as drama. They wear dresses and prepare costumes themselves. They wear chiratalu and follow in a circle and walk round the circle with operating the chiratalu.

A pair of instruments chiratalu are made by wood and small iron sheets. These are very convenient to catch with hand and to operate easily. The name of the drama form originated from these instruments chiratalu.

Twenty to thirty youth follow as a group and select a guru (teacher) who is called as *chiratala pantulu*.³⁹ He is the director, and *sūtradhāra* for the play. He decides and musical fitness of the actors among the gathered youth. He teaches day and night for a period of a month or two. After completion of the learning they give the performance. The seniors will be given chance for characters like gods and demons. The juniors will be given a place in vanta circle i.e., chorus singing. They wear cymbals to legs and chiratalu in hands and move round the circle with singing.

The characters wear the costumes and dresses according to the nature of the character. Senior artistes play female roles also. They gather ornaments, saris and costly items from rich people's houses for the performance. Centrally located spacious  bazars will be selected for the performance and will be arranged a stage like height place called dibba. The performers walk round the dibba and the relevant character comes to the dibba and sings his songs and joins with the circle. They arrange one Kāgaḍa (a country lamp) for lighting purpose. In the later stage they changed then style in dresses and getting dresses from dress companies and they follow full dresses like yakshagāna.

They do the Gaṇapathi prayer from top of the dibba (stage) and come down and follow as a circle around the dibba while they are moving roundly in that circle and the characters come to the stage one by one and introduce themselves and mingle with the circle. Then they start the performance Cymbals, Chirutalu, Maddela, Ankletbells, Harmonium are the instruments which play the main role in the performance. Songs, verses, kirtanas and dialogues are main verbal parts. They give importance to set designing along with the musical items, vocal music, songs, verses and expressions. Rāmapaṭṭabhishēkam, RāvaṇaSabha, Kishkinda in Rāmāyaṇa Uttara gōgrahaṇam in Virāṭaparvam, Dwāraka, cattle group in Mahābhārata are the main settings they prefer. They prepare big settings like as separate houses or forts and they perform from there in olden days. Chervirala Bhāgaiah's 15 books on Chirutala Rāmāyaṇam out of 24 are in circulation among the Telangana people for performances.

He is the prominent writer on Chirutala Rāmāyaṇam. It is said to be originated during the Independence movement in the Telangana and then it was established as a familiar folk drama in Telangana Districts of A.P.

Rāvaṇa, Rākṣasa and even Dasaratha character also prays firstly Rāma as "Rāmachandra Prabhūki Jai".⁴⁰ The villain character praises the hero character is great symbolic among the folk to express their devotion. Though they have dialectical diversities in literature, dialogues, and also in music, they follow same rhythmic and music patrons like as yakshagānam and leather puppet shows. We can find

similarities in presenting the acts or scenes both in chiratala rāmāyaṇam and leather puppet shows. Puppeteers fix the Puppets on the screen and pick up the concerned Puppets to present on the screen according to the event and after the scene is over, he fixes the same on the corner of the screen like this way artistes in the chinatala Rāmāyaṇam comes to the stage from the circle perform his character and goes back to the circle.

Yakshagāṇam :- Prof. S.V.Joga Rao discussed in his Ph.D. thesis "Andhra Yakshagāṇa Vangmaya Charitra" about the Yakshagāṇam and analysed detailed. According to Velugōti Venkata Ramanaiah aimed that yakshagāṇam is the evolution of puppet religious propagations were followed by the ancient society to show the mythological stories as eye witnesses. The tours are the advantageous timings for the propagation of religious propaganda. Performances were arranged to probhodh dharma through these entertainment programmes. These performances were started through wood puppets, leather puppets in the beginning and later transformed into manual performances. These performances were Mūka Nāṭya (without talk) and later they started the performance⁴¹ with singing and acting according to their singing.

Prof. Jagarao argued that yakshagāṇam borned in tourist places and land lord houses and travelled to village court places (Rajabanda) and then reached to king's courts places. Texts also transferred from the hands of village officers (karāṇams) and farmers to cities and Royal Court poets. Yakshagāṇam became an entertainment piece both the court people and at the villagers.⁴²

This argument can be supported in view of kamātaka yakshagāṇams i.e. Tenku tittu, Mūḍalapaya tittu and Badgu tittu which are existing in classical method and Bayalāṭa, doddāṭa and sannāṭa which are existing in folk method.

If we observe in Andhra Pradesh, we can find out slight differences between the Yakshagāṇam, Chindu Yakshagāṇam, Kūchipūdi Yakshagāṇam and Mēḷatūri Yakshagāṇam. Later two can be identified as classical and depended on Nāṭṭuvāṅgam but other Yakshagāṇas have their own style for singing and dialogues through characters only. Chindu and Mēḷatūri Yakshagāṇams have similarities in facial expression and dance. Yakshagāṇam of Gattēpalli (see photo no.30), Karimnagar

District and Chindu Yakshagānams have similarities in music and in literature like as in veedhināṭakam. Yakshagānam in olden days particularly Tanjore Nāyaka Kingdoms got a place in Mārga style (classical), however it can not be seen in existence now as it was. Literature is taken from Tanjore Nāyaka period by Kūchipūḍi Bhāgavatulu and performing as dance oriented performance with natṭuvāṅgam. Many researchers argued that Tanjore Nāyaka period Yakshagānams were music oriented, yakshagānam performing by Mitti L. Sarlu (see photo No.29), Chindu Yakshagānams are in pure folk style both in literature and in performance. These are similar to Terukuttu of Tamilnadu, Bayalāṭa and Doddāṭa of Karnataka, Veedhināṭakam, Chenchunāṭakam of Andhra Pradesh. Ragas, Daruvulu, Music patrons, dance rhythms are appeared similar in leather puppet shows like as yakshaganams.

There are differences between these forms in the case costumes, performance, style of music, dance, facial expressions, organising the performance, preparation of dresses. There are differences between these forms. Everybody follows his own style to retain their tradition and identity. Mālas can be seen in female characters in all the forms except in current days Kūchipūḍi yakshagānam.

Chindu Yakshagānam :- This is originated from yakshagānam with some local dialectical peculiarities. Chindu means dance, chindu mādigalu is a sub caste of mādiga caste. These people depend on Mādiga for their livelihood and they give knowledge for them through Jāmbapurāṇam (caste puranam) (see photo No.42) as performance. Along with the Jāmbapurāṇam, they perform yakshagānams for the entertainment of all castes. These chindu people adopted general yakshagānam plays both Mahābhārata (see photo No.33), Rāmāyana and other mythological plays (see photo No.32) and Historical contents.

Vighnēswara prayer will be as usual like in other performances, like in puppet shows and folk dramas but they won't keep any map or any doll of vighneswara (puppet shows have vighneswara puppet) except singing of prayer song.⁴³ No dance or action can be seen in this scene. But in puppet shows the vighnēswara puppet dances according to the tune of the prayer song. Small dance will be played after

prayer which is not relevant to the play. That gives clue that the performers do alert the audience towards the performance.

Sometime they introduce mythological characters like Bālakrishna or Rambha to entertain the audience with the humorous dialogues with the sūtradhāra. Kēṭigāḍu and Bangāralcka start the humorous discussion after the prayer in the leather puppet shows. Vanta also participate in chorus singing. The play will be started immediately to this entertainment scene with the introduction of coming king, sūtradhāra runs the play from this point onwards and introduces himself as minister. The troupe members are called as mēlam in chindu bhāgavatham . The same term mēlam can be seen in chindu yakshagānam also. The adopted daughters from chindu mēlam will act as instrumentalists in Yakshagānams, where as in chindu bhāgavathams⁴⁴ they act as yellamma, the mother goddess character (see photo No.42). Adopting the girl in the name of goddess means she will be the representation of goddess. At the end of every bhāgavatha performance, she will possess in the name of yellamma. Since the adoption, she will be called as yellamma. Male persons, who act in the female roles will express their action (see photo No.34) and in modulation of dialogue like as females. All the male persons of chindu community will try for the growth of their head hair for the hair styles of female characters.

Sāvitripariṇayam, Chenchu lakshmi, rukmāhgada Charitra, dharmāngada Charitra, bālanāgāmma, sārangadhara Charitra are some of the plays, which they perform as yakshagānams, children of chindu community will learn the performance from their childhood through their parents only. The children of puppeteers follow their profession on the stage from the childhood onwards. The stage is covered stage in the puppet shows, so no disturbance to the audience can be seen with them. Chindu artistes, children will learn on the stage and the puppeteers children will learn inside the stage. Both are giving training from the childhood. Parents are the first gurus for them like as in puppeteers tradition. Chindu artistes adopt the music and literature from yakshagānam for their dance dramas. Folk literature and dialogues enter in these dramas according to their knowledge level. These chindu yakshagānams can be seen as equal with the yakshagānam in literature and music and can be seen as equal with

the Kūchīpūḍī Yakshagānam in dance (see photo No.33) and expression. Through these have dance, they themselves sing and say the dialogues but not depend on Nattuvangam. This is more powerful form because absorb both the qualities of Yakshagānam and Kūchīpūḍī Yakshagānam.

"On the title of Yakshagānam Karnataka is having four types of Yakshagānas i.e., Mūḍalapāya Yakshagāna, Tennkutittu, Badgutittu, kundapura tittu".⁴⁵ These are classical in all aspects like as our kūchīpūḍī except in costumes, and bayalāṭa and dōḍḍāṭa are the pure folk, like as our Vēdhināṭakam and Yakshagānam.

The above are the major and popular forms in Folk dramas of Andhra Pradesh. These have some common qualities in the performances, basic ideologies, social and cultural values, music patrons and rhythmic trends and similarities in some aspects with the leather puppet performances.

Back Ground History :

Classical drama forms have historical evidences. Folk drama performances have also reasonable historical evidences. Buddhism had used art forms from all quarters of people to propagate the religion with a view to educate and entertain the people. Buddhism used the Puppet shows, drama forms, Scroll Narratives. Saivism, Vaishnavism & Śāktēyam followed the foot steps of Buddhism and advanced in utilising the art forms of music, dance, narrations and dramas particularly folk art forms. Jāyapa Senani himself told in his Nṛitāratnāvalī that Prataṅg Rudradeva helped to convert many folk art forms as classical during his ruling.⁴⁰

They encouraged narratives and folk dramas for religious propagation. They divided the society as caste segments with same mythological link of Shaivism. Each caste had sub-castes and those are dependent castes. This was general practice in 10 to 13th Centuries A.D. Each dependent caste had an art form for propagation of Caste myth. Dances like Veeranāṭyam, Goravayyalu, Pēriṇi, Oggu dances; Narrations like Jangam katha, Oggu katha, Runza katha; Scroll Narratives like Gowḍa Purāṇam (Gowda Caste myth), Mārkaṇḍeya purāṇam (Padmasale Caste Myth), Jāmbapurāṇam (Māḍiga Caste Myth), Bhētāla purāṇam (Māla Caste Myth); and folk dramas like

Mylāru dēvuni Charitra (Veedhi Nāṭakam), Mallikāṛjuna Kalyāṇam (Folk drama), Bhakta māṛkandēya (Folk drama) and formats were supported by the King. These art forms are still in existence in Am Pradesh along with Leather Puppet show performances.

On the same way Vaishnavism and Sākteyam encouraged the artistes and arts. The artistes who perform the myth were called as Bhāgavathulu and the performers who perform in the King courts for entertainment were called artistes. Like this way Vaishnavism introduced dance forms like Chckka Bhajana, Tappetagullu, Paṇḍari Bhajana; Musics like Harikatha, Tandāna Rāmāyaṇa katha, Dāsari katha, Scrolls like Bhāgavatham, Bliāratam and Rāmāyaṇa events and drama events like Chiratala Rāmāyaṇam, Chenchu Bhāgavatham, Chukkalūri Rāmanāṭakam, and other mythological activities. Sākteyam also introduced dance forms like Garagalu, Bōṇālu, Urumulu; Music forms like Pamba katha, Runzakatha, Byneedi katha, Āsadikatha, Sarada katha and drama forms like Mandhāta. After some time these were converted into entertainment performances.

After the Collaps of the Religious rulings, the propaganda missions became helpless for their livelihood and taken up the entertainment profession. Jangam katha born ed in Shaivism time, Burra katha adopted the qualities of Jangam katha and came into the existence around 1940 which was born at the time of II World War.⁴⁷ Oggu katha also generated at the time of Shaivism and probably 12th Century A.D.⁴⁸ All the forms and formats got an encouragement, and so many new forms were generated at the time of Shaivism and Vaishnavism around Tenth century. Burra katha, Chiratala Rāmāyaṇam homed in the independence days for enlightenment in the Public.

During the religious struggle of Shaivism and Vaishnavism, Caste system was born on the basis of professions as lower and upper castes. The castes from lower strata have the system of dependency. Particularly some castes depend upon another castes which are having relevancy in all traditional proceedings. These are the Sub-castes of that main caste group. This system can be seen in Maratha group Puppeteers too. The sub-castes are further divided into two or more. In Madiga and Māla castes there are more than 14 sub-castes. Among these sub-castes, one works from the top

position i.e. from Gurusthāna and another works from low position. Some sub-castes survive for just dependency. The main caste has to take responsibility as a host and has to feed all these sub-castes. But in Puppeteers no dependency method can be seen. These sub-castes tell something about the caste legend through an art form.

Among these sub-castes some have taken up story narratives and dramas for explaining the legends. The sub-castes are being fed by the host castes in different ways i.e. through *Mirāsi* (a permanent donated landed property or right to ask the money or grain from the host caste people in some villages) and through financial assistance to the performers, or in begging way. The begging has also been referred to as one type of *Mirāsi* or *Vatanu*. The top sub-caste people like *Bavancelu*, *Pamba* would be honoured as priests and they tell the legends through story narration.

The *Mirāsi* system (dependency system) deals with almost all the castes of Andhra Pradesh with a degree of variation in dependency. Some castes have more than three dependent castes, but more or less all the castes have atleast one or two dependent castes. The host castes and their dependent castes follow the same traditional and religious methods during their life cycle rituals. Each caste has its own identity in the traditional line and some resemblances can be seen within the group of dependent and host castes.

Some dependent castes like *Goravaiahlu* work as priests for their host castes and co-dependent castes in the life cycle rituals. The performers of *Chindu* and *Māṣṭi* people too beg for food, clothes and money and treat their host castes i.e. *Māḍiga* as upper caste. *Madiga* caste people treat the *Dakkḷa* caste people only as untouchables.

Thus the *Bindla*, *Pamba*, *Chindu*, *Māṣṭi* people have independent movements and separate identity in social status and in cultural relationship. Rituals, traditional barriers, cultural integrity, social relationship, devotional atmosphere, life cycle rituals are common to be seen with them. Such events exhibit the significance and dignity of the above caste people.

1.1.6.3. Performative Strategies

In the beginning of the performance the troupe starts the performance with prayer song in all the narrative and drama forms. Naturally an elder man in the troupe sings the prayer song.

Audience sit facing the performance. The Narrator stands in the centre of the troupe and other performers stand either side of the narrator with their instruments. These supporting singers follow the movements and narration of the main performer as a Vanta (Chorus). The instrumentalists operate the instruments like Maddela, Cymbals, Harmonium i.e. rhyme and rhythm follow the main performer and repeat the songs as Chorus.

The narrator completes the prayers of Gaṇapathi, Saraswathi and their caste goddesses. Then in the Bindla and Pamba Kathas' leader in the Chindu and Māṣṭi performances starts the story starting with his introduction along with his troupe and explains his main purpose to have the performance at that particular place. He greets all the elders of the caste and touches the caste sentiment to attract the audience. The usual routine business can be seen in the movements of performers and all the artistes cautiously try to bring the seriousness in the atmosphere for the good performance. They involve seriously for the best production of the performance. During the prayer songs, no domination can be seen in the performance like in the general performances. After the prayer songs, the main narrator starts the story in Bindla and Pamba. At the end of the story, the leader creates sacrificial atmosphere in Chindu, Bindla and Pamba performances and the audience offer the sacrificial animal to the god. The performers convince the audience to involve in the legend. Some troupes collect the money in the middle of the performance and some troupes collect at the end.

Thus the performative strategies cover the starting of prayer song, and up to the end of the concluding prayer i.e., Mangala Hārathi. It deals with different behaviours of the artistes in different events and timings like in the prayer song, after prayer song, instrumentalists and their operation methods, refrains and supporting

stories, simultaneous alternative arrangements for the performances in problematic situations and at the Mangala Mārathi also.

1.1.6.4. Relationship and Interaction between the Performers and Audience

The performers and the audience have social relationship and that can not be separated. Almost all the Narrators and Bhāgavathulu have inter relationship.

Pamba is a dependant caste on Harijan Community i.e. Māla caste and they perform the caste legend of Māla caste people. Māṣṭi, Chindu and Bindla are dependant castes on Mādiga, professionally chermakārās in Andhra Pradesh and they perform Jāmbapurānam for Mādiga caste people. The dependant castes are the performers and the host castes people are the audience. The performance is not only pure entertainment but also a ritual. The performers are not only the entertainers but also preachers of their caste legends. In that way the audience not only enjoy the programmes, but involve in the programmes for its rituals. The host people arrange the programme for themselves and they involve as participants with devotion in the ritual. They protect the sanctity of ritual by behaving in a honourable manner. The performers are having hold on the host caste people and socially they have respectable relationship with them. Some are in priest position to the hosts and some dependents are in low level to the host caste people. The dependant castes like Bindla, Pamba are in priest position and socially they are given higher respect by their hosts. The dependant castes like Chindu, Māṣṭi like Gurrapuvāru are in low status than their host castes and professionally in begging stage though they perform caste legends. Socially they are neglected and are treated in low level, like Puppeteers.

All the dependents who are giving the performances are given culturally equal respect at the time of performances. As the host castes people recognise the devotional greatness of performers and honour the performers irrespective of their age and social status. Puppeteers also get the same respect. Though the Puppeteers are not dependents they depend for livelihood through performances.

The caste myth narrators perform for mental purity and peace, but not in an entertaining mood. So, no interaction can be seen like an entertainment programme and only devotional reaction can be seen with them. There can not be seen any social

interaction between the performers and host caste people in the shape of jokes, or other humorous events other than the story like in other artforms. From the cultural point of view, the audience pose questions during the performances to know clearly the sanctity of the legend and the performers too react accordingly. The same method can be observed in the Puppet show of Rāmāyaṇa like Sundara kāṇḍa only.

Here the social, cultural, devotional and personal relationship between the caste myth performers and the host cast people can be observed along with the interaction between them.

Contexts :

Generally the community people request the performers for the Narrative drama performances, and organise the performance once in a year as a collective effort. Somebody takes initiative on behalf of the community to bring forth the programme and the same person take the responsibility of collecting the money for performers, fixing the date, time and venue and other supporting items of the performance. The same method can be observed in the case of Leather Puppet show performances also. The performance will be arranged at spacious temples to make comfortable for all. The nearby villagers of the same caste to gather at recognised village and observe the performance.

Generally the host castes organise the Bindla and Pamba performances at the time of annual ceremonies of the caste rites. These rites are in the shape of Mylatuḍupulu i.e. to bring the community into the sanctity or purity by conducting the Pūja Programme. These can be observed in the houses of Puppeteers by themselves only. They feel pure by cleaning all the Myla. They do conduct this type of holy activities during the festival days and at the time of marriages. When the births and deaths occur, they feel the community gets Myla i.e., impure, so that no sacrificial activities can be take place without purifying it. This is also a context for the performance, Bindla & Pambas alongwith the annual ceremony. Madiga, Māla communities arrange performances of Bindla and Pamba stories of their caste story at the time of marriages at their homes. The communities of Gowda, Māla, Madiga, Padmasāle, Mudirāju arrange the Scroll Narrative performances on some occasions

along with the narratives and Bhāgavathams at a mass festival of that community. During these mass festival days the relatives of community come and join with them to celebrate the function and they prepare the feast with the meat of the scarificial animals.

Rich people of a community arranges a particular performance i.e. Bindla or Pamba of and Jāmbapurāṇam of Chindu on the occasion of house festival or in a major house celebration. The owner of that house invites both the performers and audience of that community and they celebrate that ritual. Though the audience have no role in the organisation of the performance, they involve in the performance as devotees and bring the ritual atmosphere. It can not be seen as entertainment programme even in the individual's house performance. The individuals arrange the house performance of leather puppet show performance like as caste myths. The performances take place at the time of general festivals, where the financial position is sound. The people gather together and collect money for the expenses and honourarium to the performers and call the performers for the celebrations of caste festival, entertainment performances of Yakshaganams, Veedhinātakas, Narratives like Jangam Katha, Burrakatha, Harikatha, Oggu katha and other folk dramas and Leather Puppet shows. The hosts create all these contexts at their convenient timings and create the occasions for all the performances too. It is observed that this type of celebration reveals the devotion towards the community gods and enjoyment too. The other side of the coin is that the performers too create contexts. This shows the necessity of the performers for their bread and they create a climate for it and encash the sentiments of the host caste people. If a performer wants to create a context for the performance. The performers observe the situation of agricultural benefits and professional satisfaction, then they move for the performances. They search suitable place and persons who encourage their performances. Some times the host people do not mention their rituals and performances and forget them. In such cases too the performers themselves remembers the occasion and takes initiative to organise rituals. Then the performance takes place. They also remember about the rituals on the occasions of festival days, caste festival days, general celebrations, marriage celebrations, traditionally fixed days and prepare them for performances.

Now the Government bodies are engaging the Folk Art Forms for propagating their policies like family planning, Adult Education, Literacy, Aids, Health and Child care etc. Among the folk art forms, leather puppet show performances and Scroll Narratives also are invited to propagate the Government policies. These performers are inserting the policy items in between the stories, myths and caste stories and are giving performances among the people. The people observe the policy items in between the legend in the entertainment shape, and with concentration and with devotional feelings. Private organisations at their general celebration days, political parties at the time of elections are making use of these forms. These contexts are not be counted for their goal and only as their additional activities.

If the Researchers or the Research organisations ask for performance it may be a new context for them, but they, however, perform with a great zeal and enthusiasm.

Central Ideology :

The discrimination started in between the castes as upper class and lower class and the professions as high profession and low profession, great tradition and little tradition.

The society respected the upper castes and their professions and show negligence towards giving respect to the low caste people and their professions. This continued for generations together towards the lower classes. Sufi movement came forward in the Medieval Age to encourage self confidence in the lower classes and self respect.

Sufi movement turned down the differences between caste, creed and sex and mooted a message that all are equal in getting the Mooksha. Self respect and confidence increased in the lower castes and in their professions through this Sufi movement. This was propagated through the narrative forms, scroll narratives, folk dramas, puppet shows etc. This was utilised by all, Veerashaiva movement occupied the minds of people of Andhra Pradesh and Kamakata in the medieval age. The main concept of Veerashaiva Movement was to encourage the self respect, self belief and self confidence in the lower class people and in their professions.

Upper class utilised the written literature and the lower class utilised the oral literature and folk performances of dance, narration, drama, puppet shows as their vehicles. The people of all castes come together and move together. This helps to indicate the equality, fraternity and integrity and it leads to the strengthening the society from gross root level.

1.4.3. Drama Narratives

The narratives like Tella Chirala vāru, Mandecchula vāru and scroll narratives like kākipadāgalu, Maḍelpurāṇam (Paṭam katha), Gowḍa purāṇam, Jāmbapurāṇam or Dakkalapurāṇam, Bhēṭala purāṇam or Gurramvari kathalu, Addapuvāri purāṇam, Padma Purāṇam are the art forms, with some dolls and scrolls. The performances are done in day time only. And also performed on the fixed stage and artistes narrate the story showing concurred diagram on the scroll with stick in his/hand. Tella chirālāvāru arrange a big tent and the story of Kāṭama Rāju katha is painted in picture forms on the top of the tent. The audience sit under the tent and the performer narrates the story by showing pictures with the help of his hand stick. The narration will be in Yakshagāṇam style, and they use the instruments of Harmonium, Maddela and cymbals. The narrator wear ankletbells to his legs. The method of singing, the vanta fay side singer, the action and expression by main narrator constituency the total drama format. But there will be no stage, no costumes, no actors and no spent dresses are made use of for the purpose. Mandecchulu is also a narrative form, but they introduce dolls for narration. The dolls of Kāṭama Rāju katha are performed by Mandecchulāvāru, or potapotrāpuvaru by showing a designated doll according to the story. The story narration will be in Yakshaganam style with relevant instruments. The singing style, dialogue delivery and reading out the poem are very distinct ones. Particularly the cutting of a dialogue at its end and the tone set to sing a poems are peculiar to this form only. It is thus said to be yakshagana style. No fixed stage is required for them. They sit anywhere with their dolls for performance. Preferably on the floor or a maṇṭapam or in the spacious bazars.

The scroll narratives have an important role in the society, these are the promoters of communal stories and dependents on some castes. Maḍēl purāṇam is the

caste myth of Rajakas. Padmapurāṇam is the myth of padmasāle caste, Jāmbapurāṇam is the caste myth of Mādiga caste, Bhēṭala purāṇam is the myth of Māla caste, Kākipadaḡalu is the caste myth of Mudiraj caste people. These are performed by dependent castes of the concerned caste group and this dependent caste is a sub-caste in the same caste segment. Māchaiahlu perform the Madēlu purāṇam. Gowḡa jctṭilu perform the Gowḡapurāṇam, Dakkali perform the Jāmbapurāṇam, Gurramvāru perform the Bhēṭalapurāṇam and pāṇḡavula vāru perform the kākipadaḡalu. The method of singing, performing techniques, instrumental of all the above art forms is similar like as in Yakshagāham. Raga method, ending points, narration, conversation are all in Yakshaganam style and are having more dramatic values.

1.4.3.1. Scroll Narratives

The Scroll means a cloth or a paper of 20 to 40 Meters of length and 2 Meters of width with a legend or a story on it, in the shape of pictures or scripts. The Scrolls are used to narrate the mythology through pictures or the scripts. As such these scrolls are called Scroll Narratives.

Some of these Scrolls are used to exhibit the pictures without narration. The same pictures of Legends, Epics or Ethics or Ballads can be seen in the roofs of palaces, roofs of temples, on the gōpurās of temples, on the walls of palaces and on the walls of temple mantapās. In some cases dolls of wood or clay can also be seen to narrate the stories in front of the curtains in some art forms glove puppets and backside of the curtains in some art forms like leather puppet shows.

The epics, legends, ethics, ballads, the histories of the great warriors, histories of the historians, religious matters, social events and caste legends have been propagated through Scroll narrative performances in the concerned societies.

These Scrolls can also be seen as in the shapes of single map containing one picture, collective maps or group of maps containing many pictures. The Scrolls can be divided into three divisions according to the style of performance viz., (i) Sanchāra Paṭams, (ii) Sthira Paṭams and (iii) Chalana paṭams. The term 'paṭam' is a Telugu word which has its conceptional meaning as scroll.

Background :

Like so many art forms, Scroll Narrative performances have reasonable historical evidences. Buddhism had used art forms from all quarters of people to propagate the religion with a view to educate and entertain the people. Buddhism used **the Scroll** Narratives for similar purpose. Jains also used this Scroll narratives to propagate Jainism. Vedic movement followed the same path. Ancient Buddhist, Jaina and Brahminical literatures refer to this Scroll Narratives as Paṭa chitras. Classical Sanskrit texts mention this as Yama paṭās.⁴⁹

According to Byzantium "One specific aspect of Tibetan Lamaistic art, namely the Tibetan painted Scrolls, generally known as Tankas, deserve special mention. These paintings, usually on cloth, seldom on silk or embroidered, are typical of Tibet and Himalayan countries, to serve magical purposes, to induce meditation and also to illustrate the lives of the Buddha and of Saints".⁵⁰

Another important point is about the Dead Sea Scrolls and their existence. It is "a collection of ancient manuscripts retrieved since 1947, from a series of caves on the West Bank of the Dead Sea and in the neighbouring area of Jordan. The bulk of the Scrolls are Biblical and religious texts written in Hebrew and Aramaic. The manuscripts are not homogeneous. They represent deposits made at different times between the 1st and 8th centuries A.D. and vary in language, content and date. Some of them have been preserved as fairly extensive rolls, while the vast majority have survived only in the form of pitiful fragments (often no longer than a postage stamp), which have to be carefully pieced together and even then leave unfortunate gaps.

The Dead Sea Scrolls include the oldest known copies of the old Testament Scriptures as well as the long lost originals of several books of the Apocrypha and so such celebrated pseudoepigraphic or non Biblical, Jewish religious works as the books of Enoch, Jubilees, and the Testaments of the Twelve patriarchs.

Besides the Biblical and religious texts there are also secular documents (**including** military despatches and legal writes) in Greek, Latin, Nabataean and

Arabic".⁵¹ It is an evidence that, many of the regions have effectively used these Scrolls for the religious propagation throughout the world.

"The Scrolls of Bengal, Bihar and Orissa illustrate the local variations of Hindu Mythology while Rajasthan and Gujarat Scrolls illustrate the Jaina Tirthas, or Holy places and brave deeds of local heroes. Yama paṭās depict the journey to heaven and the punishment sinners suffer in hell".⁵²

Other States of India have also the same cultural propagation through the Scroll Narratives. The Scrolls are called in Bihar and Bengal as Paṭa chitra, in Maharashtra as 'Pat', in Rajasthan as 'Babuji ka Phat' (name of the local hero), in Orissa and Karnataka as 'Pata'.⁵³

In Andhra Pradesh these are called as Kāki Paḍagalu and Paṭam Kathalu. These Scrolls are having basic grip in their areas and hence, they keep their existence with their own identity even today. Several castes from Andhra Pradesh are propagating the caste legends (Kulapurāṇams) through several performances. Of all the performances, Scroll Narrative performances have a special place in propagating the caste legends. The Scrolls are in the hands of some dependent castes and they are utilising it for earning their bread and butter. They have a profession of dependency on seven related castes. The related castes are called host castes. They have a right to tell these legends and enjoy the properties acquired for these professions during their Ancestors days. These are all traced out in the Telangana Districts of Andhra Pradesh. In a way "Scrolls narrate the origin of particular caste and eulogise the daring exploits of their legendary heroes. Occasionally they incorporate episodes from Hindu Mythology and the Purāṇas but the traditional characters predominate, woven into the narrative. They were painted by local artists and used by minstrel picture showmen who traveled to the different villages, performing the appropriate stories when invited by people of a particular caste. The caste element was very strong and prevailed not only in the theme, but also with audience, even though other villagers were some times allowed "to witness the show".⁵⁴ This has been an observation of Jagadish Mittal, a painter from Andhra Pradesh.

On close examination of the dependency, certain factual elements about the dependant system can be noticed. The castes from lower strata have this system of dependency. Particularly some castes depend upon other castes which are having relevancy in all traditional proceedings. These will be the sub-castes of that main caste group. The sub-castes are further divided into two or more than two caste groups. In Mādiga and Māla castes there are more than 14 sub-castes. Among these sub-castes, one works from the top position i.e. from Gurusthāna and another from low position (begging) and some sub-castes survive just due to dependency. The main caste has, therefore, to take responsibility as a host and has to feed all these sub-castes. These sub-castes tell something about the caste legend.

Among these sub-castes some have taken up Scroll Narratives for explaining the legends. Gowḍa Chetties tell the Gowḍa Purāṇam for Gowḍa caste people, Machaiahs tell the Maḍēlu Purāṇam for Rajaka caste people, Kākipaḍagalavarū tell the Mahabharata to the Mudiraj caste people, Kunapulivarū tell the Padma puranam for Padmasale caste people, Addapurāvū tell the caste legend for the Mangali caste people (Barbers), Gurrapuravarū tell the caste story of Mālas for Māla caste people and Dakkalivarū tell the caste story for Mādiga caste people through these Scroll Narratives.

These sub-castes are being fed by the host castes in different ways that is, through Mirāṣi (a permanent donated landed property or right to ask the money or grain from the host caste people in some villages) and or through financial assistance to the performers, or through begging in some castes. The begging has also been referred to as one type of Mirāṣi or Vatanu. The top sub-caste people would be honoured as priests and they tell the legends through narration of the Scrolls.

The Mirāṣi system (dependency system) deals with almost all the castes of Andhra Pradesh with a degree of variation in dependency. Some castes have more than three dependent castes, but more or less all the castes have at least one or two dependent castes. The host castes and their dependent castes follow the same traditional and religious methods during their life cycle rituals. Each caste has its own

identity in the traditional line and some resemblance's can be seen within the group of dependent and host castes.

Some dependent castes work as priests for their host castes and co-dependent castes in the life cycle rituals. But almost all these Scroll Narrators have an upper hand and grip at the temples of their caste gods and at caste rituals.

Rajakās consider the Māchaiahlu as their priest,⁵⁵ Cowḍās consider the Gowḍa Chetties as their priests, Mādigas and Mālas won't consider Dakkala and Gurramvāru as their priests respectively, and they treat them at low level. These performers too beg for food, clothes and money and treat their host castes i.e. Mādiga and Māla as upper castes. Mādiga caste people treat the Dakkala caste people as untouchables. The remaining Scroll Narrators are getting the respectable social status from the host castes as like as priests.

There is no marriage relationship between them, but there exists the food relationship. Thus the Scroll Narrators have independent movements and separate identity in social status and in cultural relationship. Rituals, traditional barriers, cultural integrity, social relationship, devotional atmosphere, life cycle rituals like ceremonies during birth, marriage, death etc. exhibit the significance and dignity of the Scroll Narrators.

After completion of the stage arrangements, the troupe starts the performance with prayer song. Naturally an elder man in the troupe sings the prayer song. The elder may or may not be the troupe leader. The leader of the troupe may not be the leader of the performance or the leader may lead the performance too. But whereas in the case of Leather Puppet shows the leader always leads each and every event from the prayer song onwards.

Here the stage means allotted position to the Scroll i.e. the hanged position of the Scroll to the wall or sticks. The stage of scrolls is very similar to leather puppet shows stage, and both the stages are fixed ones. In front of the Scroll the audience sit facing the Scroll. The Narrator stands by the side of the Scroll with a hand stick and other performers sit aside with their instruments. One supporting singer stands besides

the narrator and follows the movements and narration of the main performer as a Vanta (Chorus). The scroll, main singer, vanta singer, instrumentalists will be outside the curtain i.e. front of the curtain and whereas in leather puppet show, the puppets, artistes, instruments will be inside the curtain i.e. backside of the curtain. The instrumentalists operate the instruments like Maddela, Cymbals, Harmonium i.e. rhyme and rhythm follow the narrator and repeat the songs and chorus.

The narrator completes the prayers of Gaṇapathi, Saraswathi like as puppet shows and additionally their caste goddesses too. Then he starts the story with his general introduction along with his troupe and explains his main purpose to have the performance at that particular place. He greets all the elders of the caste and touch upon the caste sentiment to attract the audience. In the middle of the performance, the performers take tea, water, cigarettes and small initiatives to adjust the stage as a routine activity. The usual routine business can be seen in the movements of performers and all the artistes cautiously try to bring in the seriousness in the atmosphere to make it a good performance. They involve seriously for the best production and output of the performance. During the prayer songs, it is very similar to leather puppet shows and no domination can be seen in the performance like in the general performances. After the prayer songs, the main performer starts the story. Assistants release the scroll according to the story. At the end of the story, the performer creates a sacrificial mood in the audience, whereas in puppet shows, the performer creates attraction mood through praisings. With the result of this the audience may offer the sacrificial animal to the god. The performers close the performance finally with the ending prayer i.e. Mangala hārathi. Some troupes collect the money in the middle of the performance and some troupes at the end.

Thus the performative strategies they implement are seen from the starting of prayer song through to the end of the closing prayer i.e. Mangala hārathi. Performative strategies constitute different human behaviours of the artistes in different events and timings like in the prayer song, after prayer song, instrumentalists and their operation methods, refrains and supporting stories,

simultaneous alternative arrangements for the performance in problematic situations even including at the time of Mangalā hārathi.

Every performance has its own qualities and limitations. Here the performance and the audience have social relationship and that cannot be separated. Almost all the Scroll Narrators have inter-relationship.

Gowḍa Chetti is a sub-caste and dependent caste on Gowḍa caste, professionally Tadi toppers in Andhra Pradesh and they perform Gowḍapurāṇam for the Gowḍa community people. Kākipadagalu is a dependent caste on Mudirāj caste, professionally agriculturists in Andhra Pradesh and they perform Mahābharatham for Mudirāj caste people. Māchaiahlu is a dependent caste on Rajakās, professionally washermen community in Andhra Pradesh and usually perform Madelu Purāṇam for Rajakās. Kūnapuli is a dependant caste on Padmasāli, who are weavers by profession in Andhra Pradesh and they perform padmapurāṇam for Padmasāli caste people. Addapuvāru is a dependent caste on Mangali, barber community, in Andhra Pradesh and they perform caste legend for Mangali caste people. Gurrapu is a dependent caste on Harijan Community i.e., Māla caste and they perform the caste legend for Māla caste people. Dakkali is a dependant caste on Mādiga, professionally chermakaras in Andhra Pradesh and they perform Jāmbapurāṇam for Mādiga caste people.

These dependant castes people give performances of the caste legends for their host castes people through Scroll Narratives. The dependant castes are the performers, and the host castes people are the audience. The performance is not only for pure entertainment but also seen by and large as a ritual. The performers are not only the entertainers but also preachers of their caste legends. In that way the audience not only enjoy the programmes, but involve in the programmes for its rituals. One interesting finding here is that all the scroll narratives performed indulge in realising the human sentiment through the caste element. Whereas in the puppet show, it is purely entertainment and no division in the audience.

The host people who arrange the programme for themselves and they involve as participants with devotion in the ritual. They protect the sanctity of ritual of behaving in a honourable manner.

The performers are having hold on the host caste people and socially they have respectable relationship with them. Some are in priest position to the hosts and some dependents are in low level to the host caste people. The dependant castes like Gowḍa Chettīlu, Kākaipadaḡalavāru, Māchaiahlu, Kūnapulivāru and Addapuvāru are in priest position and socially they are given higher respect by their hosts. The dependant castes like Dakkali, Gurrapuvāru are in low status than their host castes and professionally in begging stage though they perform caste legends. Socially they are neglected and are treated in low level.

They won't get equal treatment and they live at the mercy of the hosts. But all the dependents who are giving the performances of Scroll Narratives are given culturally equal respect at the time of performances. No discrimination can occur among any of them. They order the hosts at that time for observation of legends and feel superior during the programme. All the dependents irrespective of their age, get the respect from the host castes people at personal level. As the host casts people recognise the devotional greatness of the performers and honour the performers irrespective of their age, and social status.

Here the host caste people gather and arrange the performance with the sanctity on their caste legend. The performers do not attach much importance whether the audience are following their performance or not. They just narrate the legend and complete the performance. There is no necessity for them to pursue the matter whether their performance is good or not. Because the performance is arranged in a ritual context, the audience too do not get develop an anxiety on the performance. They see the performance only as a devotional process.

They perform it usually for mental purity and peace, but not in an entertaining mood. So, no interaction can be seen like in an entertainment programme at the Scroll narratives and only devotional reaction can be seen with them. There can not be seen any social interaction between the performers and audience in the shape of jokes, or other humorous events other than the story like as in other art forms. From the cultural point of view, the audience pose questions during the performances to know clearly the sanctity of the legend and the performers too respond to it suitably.

Here the social, cultural, devotional and personal relationship between the performers and the audience can be observed simultaneously with the interaction between them.

Generally the host caste people request the performers for the Scroll Narrative performance. The community organises the performance as a collective effort. The host caste people gather to arrange the performance of Scroll Narrative and it might be once in a year. Somebody takes initiative from that community to bring forth the programme and the same person takes the responsibility of collecting the money for performers, fixing the date, time and venue and arranging other supporting items required for the performance. In the recent context a change has been noticed in terms of performance organisation. The host caste people from four to five villages are arranging a common performance with a view to share and lessen the financial burden. The performance is being arranged at spacious temples to make it more comfortable and to be accessible for all other villagers. The nearby villagers of the same caste gather at the specified village and watch the performance.

Distinct feature is that, the host castes organise the Scroll Narrative performances at the time of annual ceremonies of the caste rites. These rites are in the shape of Mylatudupulu i.e., to bring the community into the sanctity or purity by conducting the puja programme. Then they feel pure by cleaning all the myla. They do conduct this type of holy activities during the festival days and at the time of marriages. When the births and deaths occur, they feel the community gets Myla i.e., impure, so that no sacrificial activities are to take place without mylatudupulu. This is also a context for the performance of Scroll Narratives along with the annual ceremony. Mādiga, Kurumā communities arrange performances of Scroll Narratives of their caste story at the time of marriages at their homes. The communities of Gowda, Māla, Mādiga, Padmasāle, Mudiraju arrange the Scroll Narrative performances on occasions where mass festival of that community take place. During these mass festival days the relatives of the community come and join with them to celebrate the function and they contribute to the feast. They celebrate it with the meat of the sacrificial animals.

Well to do people of the community arrange a particular performance on the occasion of house festival or during a major house celebration. The owner of that house invites both the performers and audience of that community and they celebrate that ritual⁹. Though the audience have no role in the organisation of the performance, they involve and enjoy the performance as devotees and bring in the ritual mood and atmosphere. Therefore, it cannot be seen as an entertainment programme even if it is done in the individual's house performance.

The performance also takes place at the time of general festivals. Here the financial position to organise it may be sound. This is due to the fact that, the community people gather together and collect money for the expenses and honourarium to be paid to the performers. Then they will call the performers to organise the show to celebrate the festival occasion. Broadly these are the occasions we come across for arranging performances. The hosts create all these contexts matching to their convenient timings and create the occasions too. It is observed that their type of celebrations reveal twin purposes : the devotion towards the community gods and enjoyment too.

The other side of the coin is that the performers too create contexts. This shows the necessity of the performers for their bread. They are intelligent enough to create a climate for it to encash the sentiments of the host caste people. If a performer wants to create a context for the performance, he plans for it and moves according to his plan for performance. Generally the host castes are Agriculturists or dependents on agricultural profession. The performer watches the situation of agricultural benefits and professional satisfaction, then he moves for the performances. He finds suitable place and person or persons who would encourage his performance. He never goes without a plan or without adequate information about the host. Therefore, the question of failing to identify the host for performance do not arise. Firstly, he advances the sentiment of devotion towards the caste gods in the caste people and then he lay down the strategy. This is an example for the context purely designed and strategically being implemented by the performer on his own creation.

Some times the host people do not mention their rituals and forget them. In such cases too, the performer himself reminds them the occasion and takes initiative to organise the ritual. Then it will help the performance to take place. He also reminds about the rituals during the occasions of festival days, caste festival days, general celebrations, marriage celebrations and some times for days traditionally earmarked for celebrations. He, therefore, set the occasion carefully, if necessary convince the people and organise the performance. This clearly speaks of the initiative and intelligence of the performer. This has also resulted in the recent past that, the performers crossing the caste barriers and giving the performances for the other caste people too, mixing with some other material and entertainment elements in their performances on the general occasions and general festivals purely for entertainment.

Now the Government bodies are also employing the Folk Art Forms for propagating their policies on the activities like Family Planning, Adult Education, Literacy, AIDS, Health and Child Care etc. Among the folk art forms, these Scroll Narratives have also been considered extensively to propagate the Government policies. These performers taking advantage of the flexibilities within the performance, knit the policy items in between the caste stories conduct the performances among the people. The mix of the policy information incorporated into the performance also happens instantaneously due to the flexibility attached to it. The people observe the policy items in between the legend, and with concentration sometimes getting involved into devotional feelings. Private organisations at their general celebration days, political parties at the time of elections do use these forms. These contexts are not be counted for their goal achievement, but greatly help to provide additional information. And this has resulted in a way in enlarging the purposes of these performances to be of more socially relevant in nature.

If the Researchers or the Research organisations ask for performance, it may be a new context for them. But they, however, perform with a great zeal and enthusiasm.

Thus one can conclude from the above, that the contexts of performance play a key role in the Scroll Narrative performances.

In olden days people from castes lived as inter dependents with inter relationship for all necessities. The discrimination started in between the castes as upper class and lower class and the professions as high profession and low profession according to their professions.

The society respected the upper castes and their professions and shown negligence towards giving respect to the low caste people and their professions. This continued for generations together towards the lower classes. Sufi movement in the Medieval Age contributed greatly to encourage self confidence in the lower classes and self respect in their professions.

Sufi movement refused to take cognisance of the differences between the caste, creed and sex and mooted a message that all are equal in getting the Mooksha. Self respect and self confidence increased in the lower castes and in their professions on account of the Sufi movement.

Veerashaiva movement had also occupied the minds of people of Andhra Pradesh and Karnataka in the medieval age. The main concept of Veera Shaiva Movement was to encourage the self respect, self belief and self confidence in the lower class people and in their professions.

The Biographies of the devotees from different castes are included in the Veera Shaiva Movement. The Biographies or Histories were turned up as the origin of their caste story and the persons were recognised as ancestors of their castes. These histories were marked as caste legends and followed by caste people. The caste legends are called in local terms as Kulapurāṇams in Andhra Pradesh. The upper class utilised the written literature and the lower class utilised the oral literature as their vehicles for a variety of purpose in relation to the living mode.

These caste legends are narrated among the community people as caste legends through different ways i.e., in the shape of dramas, dances, story narrations and Scroll Narratives by dependent castes. The people of all castes have come together and moved together. This phenomenon suggests to indicate the equality,

fraternity and integrity and it leads to the strengthening of society from gross root level.

1.4.3.2. Map Narratives

Drama Narratives have special role in the folk theatre. Caste legends are narrated in different ways, and among them map narratives are also playing an important role. 20 x 20 feet square type lent is printed with the caste legend in the lower side and fixed by poles, Performer narrates the story by showing with long stick which is in his hand. The audience sit under the tent and observe the legend according to the narration of the performer. Tella Chiralavaru is a dependant community of Yadava and they tell the story of Katamraju katha. They depend for this food on Yadava's and they tell the caste story of Yadava's Taguru Jogulu is a sub caste, which they narrate the caste story of Karumalu through scroll. these Taguru Jogulu narrate the story of Beerappa for Kurumas, and get money as mirasi. This Taguru Jogulu narrate it on the floor itself. The audience for these map narratives should observe by looking upward direction in Tellachiralavaru and downward direction in Taguru Jogulu. Tellachiralavaru collect the donations in the shape of sheeps and cloths from Yadavas. Taguru Jogulu collect the donations in the shape of young sheep's and grain. Taguru means young sheep. The caste legend is pointed round the tent and the programme will be arranged during day timings. The story is narrated in Yakshagaram style or as scroll narrative style, instrumentalists like maddelist, cymbal operator give the chorus to the main singer. They arrange the tent in a spacious area and the tent it self can be counted as stage. There is no necessity of lights, the story always run during the day time only. the lighting arrangement is impossible, because the tent will be nearly 20 feet in height. These two forms are purely ritualistic and the audience involve as devotees.

1.4.3.3. Doll Narratives

Doll Narratives have a place in the drama narratives and these can be divided into two to three varieties. Mandetchulu or potapatrapuvaru is a dependent caste on Yadava or Golla. They perform the caste history (see photo No.59) i.e. Katamraju Kathalu for Golla caste people and get the remuneration for that as eenam.⁵⁹ They are in



Artiste performing Mandeichchulu, Katamaraju katha



Kondupalli Bommalu - Dasavataramulu

mirasi system, they wander the villagers. They have to cover number of villages to tell the story in a year. They get the dolls of wood with a height of six to twelve inches, and are decorated with different colours. Each Character will have a doll and will be in a fully colourful with the fitted manner. These dolls are prepared and pointed by Cheryala artists of Medak district. Entire Telangana artistes i.e. scroll narrators, map narrators, and doll narrators depend on cheryala painters for their scrolls, maps and dolls. Mndetchulavaru perform the story in front of a house or a spacious bazar or open place. They need ten square feet area, and the performer settles at one place by settles himself in selected area, no stage arrangements or lighting systems are needed, and he lays down a cloth on the ground, keep his dolls on the cloth in the story order and gives the performanee. He uses to sing the story in verses, songs, and conversations also deals with musical and dramatic manner. He takes two dolls in to two hands and show the dolls to the audience and sings character wise. He shows the doll first in the height with relevant portion of character in singing way and next the characters dialogue. He brings down the first character and takes up the next character. The audience gather around him and observe by sitting. he gives the performance of war scene also by clashing the dolls with his two hands. Maddcla, Cymbals and Harmanium are the instruments appeared in the performance. Only one main performer leads the story and the rest are the instrumentalists and they give chorus only. He shows the dances of female characters, war feats of male warriors with his skill and he does not utilise anything except hands. No special dress is seen with them except civil dress and the performance gets sanctity with its ritual importance. The audience is purely communal and they are involvers not entertainment audience. This is purely day performance and separate stage is not essential. The method of singing, the rages singing in the performance, daruvulu use in it, and performance method is very similar to scroll narratives or Yakshaganam. the performer is the leader, main singer, sutradhara, decider, planner and he is whole and sole. The doll performance can remember the leather puppet show performanee and it seems nothing but puppet performance.

1.4.4. Puppet Theatre

Puppet shows can be categorised into four to five types mostly leather puppet shows are popular among the puppet shows. It is also true in the case of Andhra Pradesh. Puppeters from Marāṭa migrated long back and settled in Andhra Pradesh. They are spread all over Andhra Pradesh and settled in Rayalaseema districts mainly in Anantapur District. The local people who took it as a profession by caste. Togata also perform the leather puppet shows who are settled in MSdhavapatnam of Kākinada,⁶⁰ Kattugudiṅṅaripālcem near Kōṭappakonda of Guntur District and other parts of the State. These professionals perform the plays, manufacture the puppets, manipulate the puppets and operate the instruments too. The leather puppet show performance needs small space for stage and a curtain called 'screen' and lights. The performer is the leader, director, actor, manipulator, finance planner, performance planner and he is all in all. He controls the puppeteers society by avoiding indulging in unlawful things through the leather puppet show performance and attracts the audience not only to the performance but also outside the performance. He gathers the financial support for the performance from the villagers or from donors. If the performer fails to raise money he has to disband his profession. So they will be very alert in this respect. They get the adequate training in this regard right from the childhood itself. This may be the reason that the puppetry has been the strongest art forms among other folk forms in the field and survives by itself easily.

1.4.4.1. Leather Puppet shows : Nāṭaka Lakshnas

Puppet shows appeared since B.C. At the time of mookies it had a place. Buddhism utilised this for the propagation of Dharma and then the kings utilised it for the propagation of their policies. Abhignāna Sākuntalam, Vikramōrvosium, Vēni Samhāram, Uttara Rama Charitam etc. are such themes which got popularised through this art form. Some of the Sanskrit famous plays were written on the lines of mārga nāṭaka lakshanas. These are called as Mārga nāṭakas. The influence of classical (Mārga) plays particularly sandhi, sūtradhāra, sandhi vachanam, prayer, nandi, prasthavana, shaṣṭyāntālu, entry of characters, phalasruti are seen in the puppet theatre. The nāṭaka lakshnas gave a shape and direction to puppet theatre. Desi

prakriya developed the structure of Puppet theatre as its existence continued. Traditions, customs, habits, local atmosphere, situations, vocabulary, experiences, life styles of different people getting a place in the performance have added some more strength to the puppet theatre.

Desi Sahitya Prakriyaas of Verses :

Sisam, Kandan, Gita, Dvipada, Akkara, Ragada, Matra chandan were utilised for the description of the text. The content has been the contribution of the Desi literature and structure for this has been drawn from the nataka lakshanas.

Verses gave a life to the puppet theatre. Varieties of verses have secured a place in the puppet performances. Prose, proverbs, riddles, songs, jokes, dialogues, conversations, padamulu, daruvulu, celalu, mangala haratulu, uyyalalu, relalu, Jakkulu, reku patalu, suddulu, ekapadulu, astapadulu, and varieties of Ragadas i.e. Tripata Rēkulu, Jampe Rēkulu, Racha Rēkulu, Atatala padamulu, Artha chandrikalu etc. are life line materials with in the body of the puppet performance.

In a way puppetry is a theatrical form with a structured performance. Structural elements in a performance like prayer, beliefs, superstitions, devotion, mangala harathi, pooja, respects and all the traditional formalities are embedded in the performance justify this argument.

Prarthana (Prayer) is an important element of the puppet theatre. Praying the favourite Gods, Ganapathi, three murthies Guruvu (guide), Adisakti, Bharatamata are some of the main items used in the prayer. Prayers may be in the form of slokas or verses from Telugu kavyas, or from self coined are written, or in songs. The caste god or ista devata, or devotional god is prayed in the very beginning itself. However, the Ganapathi stuti is a must in every folk drama and folk form. Puppet theatre is not an exception for it. Saraswathi, Guruvu, Bharata Mata, Telugu Talli and a referring to hosting village of the performance can also be seen as stuti item as part of the performance in the puppet theatre. Such prayer songs are high in number in the folk theatre. Guru stuti can be seen in the folk art forms, in the shape of songs. Puppet theatre also follows this tradition but in the verse shape.

Prasthavana: Kēṭigāḍu & Bangārakka :

In classical drams it gives the clue of the book title, the context of the book and importance of the book. At the end of the prasthāvana the Natī & Sūtradhāra indicate about the coming characters.

In folk dramas Natī & Sūtradhāra are absent. But in the place of Sūtradhāra, Chōpudāruḍu or Pradhani character plays a key role. He stands for sūtradhāra, dwārapala, humourer and some times helper are tipped for big characters. This is an important character in Folk Dramas. But in puppet theatre Kēṭigāḍu and Bangārakka like as Natī & Sūtradhāra in classical dramas start the play. Prasthavana has a suitable place both in the classical plays and in the folk plays.

Poshakula prasamsa : (Appreciation of patrons) :

Sūtradhāra praises patrons for commissioning the play in the prasthāvana of classical dramas. In puppet theatre the character Kēṭigāḍu mentions the supporters, financiers, advisors of the performance, audience etc., for their valued support extended to the performance. He presents them through conversation, in dialogues, in jokes, in the form of prose, songs in dialectical languages, in small stories or tales., (Pittā kathalu) etc. as poshakula prasamsa.

GANAPATHI and SARASWATI DOLLS come to the screen to receive the prayer offered by the performers. After some time irrelevant characters like Bālakishna, Rambha, Urvashi come to the screen. These characters are no way linked with the story in any context. These are all called usually as non textual characters. The prayer god comes to the screen in classical plays from the backside which has a half screen. Ganapathi puppet will be brought to the screen with all the instrumental beatings.

Katha Sandhi :- The gap in between the incidents, scenes and gap arising within the main purpose of the characters are connected by pradhāni or sūtradhara is called katha sandhi or katha vakyam. In the puppet theatre Kēṭigāḍu assumes this duty and some times Bangārakka and Kēṭigāḍu together does this. The leader of the troupe who leads all the performance without any particular character and costumes runs this katha

sandhi in Chirutala Rāmāyaṇa. The sūtradhāra of Tōḷuḷa Bhāgavatham takes the responsibility of this katha sandhi. In Chindu Yakshagāṇa and other Yakshagāṇas the saheb character which has comedy in it, plays this role. This is a role equivalent to pradhani in veeḍhi natakas. The leader of the troupe in puppet theatre deals this katha sandhi through Kēṭigāḍu which is a powerful humorous character in puppet theatre and some times directly by leader himself where incidents which are not suitable for performance need to be explained through this katha sandhi.

Vanta or Chorus or Refrain :

Almost all folk performances have vanta system including story narration. In all the folk forms the puppet theatre has a separate identity when compared with the other folk forms in the participants point of view. All the male and female characters are played by male in all the folk dramas, and in the puppet theatre female participants can be seen. This is a peculiarity, seen in puppet performance. Both male and female will join in the vanta for all characters without any discrimination between male and female character.

Entering the character :

In classical dramas the katha sandhi works as the bridge between the scene to scene and in between the incidents. This arrangement is there in the folk theatre and in addition to that, the entry of the character in the shows evokes attention in the audience. Almost all folk dramas have this type of attention through a drum beating, dancing when comes out on to the screen and introducing himself. Dancing is special attraction which helps captivate the audience into its fold. Puppet theatre is not having such type of character introduction because these characters normally appear on the screen without any thing to do with the screen. The other elements like drum beating, introducing and dancing are presented with the help of accompanists using the curtain in between the scenes and incidents. But where as in the folk theatre there is no such type of curtain utilisation in between the scenes. In the puppet theatre too, such screen facilities are not used so it can be identified as a play let or one act play.

Character Dialects :

Folk dramas utilise the colloquial language, particularly pertinent to the character. Puppet theatre has attained this facility being performed through Kēṭigāḍu character.

Shruthi (Rym) :

At the end of verses, songs, slokas, the sūtradhāra or pradhāni or saheb, or humorous character starts the Rāga to conclude that song. In puppet theatre the leader of the troupe will be singing the verses and the female member starts song, or sloka. All the accompanists follow that person, in the same rhythm.

Bharatavakyaṃ : Mangala Hārathi :

Both classical and folk dramas conclude with Bharata vākyaṃ. Puppet theatre utilise this occasion as also for introduction of the next day performance and about the donors. So that the audience curiously observe the ending performance of the troupe leader because they praise the donors. New persons are attracted for that praising and the leader gets more donors. So the puppet theatre has its own style in utilising every minute for financial support and to improve the social contacts.

Social texts :

The performance may be about Rāmāyaṇa or Mahabhārata or any other mythological one, the performers introduce the social events of daily life of the people. This introduction can be seen through different characters, in the form of stories, or in the scenes according to their convenience. The troupe leader utilises this opportunity through the Kēṭigāḍu character. It is a character of all rounder in nature and he can talk to anybody at any time even interrupting into the events. Kēṭigāḍu deals the issues and raises the issues in front of another character within the performance which is not relevant to the conversation which is on or issues and argue with that character and some times expresses his opinion and gives the valuable judgements. But the dealing of the issue depends upon the local situation, social atmosphere and contextual relevance.

Romanticism and its involvement :

The romantic elements will be introduced through Kēṭigaḍu and there is no restriction on it. The places, names, the timings, the stories, the social events the fantasies, even unimaginary things can also be seen in it. Fantasies are high in number, quality and quantity can be seen and are introduced by Kēṭigaḍu. The creativity can be identified in the events, scenes and in the texts of leather puppet shows. The ghosts, the black arts, magics, evils, and evil character qualities can be noticed every where in the performance and they solve the problems easily with their magical instruments. Ketigaḍu will be the ring leader among all these items and the issues.

Training :

The puppeteers impart training to their children from the very early part of their childhood. They encourage both male and female children for such training. They are trained in the singing the songs, to the rhymes, scenes, in tackling of the social issues, in raising the social elements, in playing the dolls etc. In a way they have a comprehensive approach to provide training practice to their kith and kin. This may be a reason for survival of the puppetry meeting the requirements of changing times.

END NOTES

1. *Personal interviews by Researcher with Caste Mathadhies, Kinnupaka, Alcr inandal, Nalgonda district, A.P.*
2. *Telugu Nataka Vikasamu, pp. 191-300.*
3. *Surabhi Nataka Sata Jayanti Utsavalu, Pratyeka Sanchika.*
4. *Nrittaratnavali, Peetika, pp. 14.15.*
5. *Encyclopaedia of Britanica.*
6. *Telugu Nataka Visasam, p.31.*
7. *Janapada Parisodhana, Essay, May-Sep.1996, pp.18-28.*
8. *Work songs of Telangana, pp. 15-17.*
9. *Christian marriage songs of Guntur district. (Unpublished Ph.D. thesis).*
10. *Fishermen songs of Konaseema, Unpublished Ph. d. thesis.*
11. *Telugu Jangapada Sahityam - Streela geyamulaloo Sampradayam, pp.438-445.*
12. *Telugu Janapada Geya Sahityam, pp. 10-16.*
13. *Andhra Nataka Ranga Chaitra, pp. 50-100.*
14. *Personal observation by scholar during last Parliament elections.*
15. *Paltati Seemaloo Kolatam, pp. 127-235.*
16. *Rashtrasthayi Janapada Kalootsyalu, p. 49.*
17. *Rashtrasthayi Janapada Kalootsyalu, p. 54-55.*
18. *Ibid, pp.51-52.*
19. *Ibid, pp.59-60.*
20. *Ibid, pp.51-52.*
21. *Ibid, Personal interviews by Researcher, at Hyderabad during Hyderabad Festival Oct.1 994.*

22. *Ibid, p.62.*
23. *Personal interviews by Reserarcher, at Hyderabad.*
24. *Telugu Janapada Sahityam - Streela geyamulaloo Sampradayam, p. 45.*
25. *Rashtrasthayi Janapada Kala roopalu, pp. 60-61.*
26. *Ibid, pp.62-63.*
27. *Budige Jangalu, pp. 8-12.*
28. *Ibid, p. 80.*
29. *Janapada Kalavyasavali, pp. 1-22.*
30. *Telugu Harikatha Sarvaswam, pp. 73-127.*
31. *Personal interview by Researcher.*
32. *Janapada Vignananiloo Bavaneelu, Okapariseelana, pp. 26-33.*
33. *Telugu Nataka Vikasamu, p. 139.*
34. *Jāmbapurānam (Chindu Bhagavatham), pp. 1-35.*
35. *Personal observation by Researcher at Hyderabad.*
36. *Rashtrasthayi Janapada Kalootsavalu, pp. 61-62.*
37. *Personal notes at Poona by Researcher.*
38. *Personal interview by Research with U.Raniasubba Reddy.*
39. *Moosy, 1998, p.*
40. *Personal observation about the drama by the Researcher.*
41. *Andhra Yakshagana Vangmaya Charitra, Part-I, pp. 47-95.*
42. *Ibid, pp. 96-103.*
43. *Personal observation by Researcher, at Hyderabad, Mandhata drama.*
44. *Personal observation by Researcher at Aler, Nalgonda district.*

45. *The Karnataka theatre*, p. 66.
46. *Nritta Ratnāvali*, *Peetika*, p.31.
47. *Rashtrasthayi Janapada Kalootsawalu*, pp.47-65.
48. *Ibid.*
49. Jagadish Mittal, April - 1987, "SCROLLS". *The India Magazine*, Vol-7, p. 74.
50. *Byzantium*, 20 May 1973, THE GREAT AGES OF MAN (Time life Books). *Illustrated Weekly of India*.
51. DEAD SEA SCROLLS. *Encyclopaedia Americana*, Vol-8, p.553.
52. Jagadish Mittal, April 1987, "SCROLLS". *The India Magazine*, Vol- 7, p. 74.
53. *Ibid*, p.75.
54. *Ibid*, p. 75.
55. *The writer visited Madēḷu Purāṇam performance of Siddaiah Troupe at Siricilla of Karimnagar district of Andhra Pradesh on 1-11-1992.*
56. *The writer collected the data from the Gurravpuvāru from Siddipet of Karimnagar district of Andhra Pradesh on 17-11-1996.*
57. *Personal interview by Researcher at Aler, Nalgonda district.*
58. *Personal interview by Researcher at Aler, Nalgonda district.*
59. *Personal interview by the Researcher at Aler, Nalgonda district.*
60. *Tōlubommālāṭa*, pp.11-21.
61. *Telugu Nataka Vikasamu*, pp.64-78.

CHAPTER - II

PUPPET SHOW TRADITION

1.1. INTRODUCTION

India has its own traditions relating to cultural life of its people. The cultural life of the people of India finds its roots in Indian mythology. Different media have helped to spread the Indian mythology all through the length and breadth of the country. Movement of people from one place to other for various reasons such as for livelihood, tourist purposes and pilgrimage contributed to certain influences. Indian Mythology has also moved around the world through the media in the shape of cultural forms. Media provided a variety of entertainment to people while spreading the mythology - through the art forms such as singing, dancing and dramatics. Music, Dance and Drama are divided further into sub-groups. Where the drama when seen in sub-groups include classical drama, folk drama, social plays, community plays, Kula bhāgavatams, scroll narratives, puppet show performances etc. Puppet show performance has been one important format which helped to spread the messages from the Indian mythology. Therefore puppetry has a historical importance with this backdrop, the present chapter discusses the historical background in detail about the puppet show performances, and its existence in India, puppeteers of Andhra Pradesh, traditional and social life of puppeteers, traditional methods and contexts, puppets of the performance, other related issues, and previous scholarship about the puppet shows.

2.1.BACKGROUND HISTORY OF PUPPET SHOW

Majority of the scholars agreed that the birth place of the puppets has been India. However, some believe that the puppetry began in China. The evidence discovered from Sita Benga Cave of 2nd century B.C. of Madhya Pradesh support that the puppetry has been of Indian origin.¹ Thiveli and Girnar inscriptions of Ashoka, also outline that the puppet tradition was used to propagate the Dharma along with entertainment and knowledge.²

There are four types of puppet traditions are recorded from the studies so far conducted. They are : 1) **Marrionettes of String Puppets**, 2) **Glove Puppets**, 3) **Rod Puppets** and 4) **Leather Puppets** are discussed by M.V.Ramana Murthy,³ and these studies are note worthy in this regard.

The author of the 'Karnataka Puppetry' discusses about the classification of Puppets. There are seven types of puppets according to him.⁴

- 1 • String Puppets (see photo No.68, 72, 73, 74)
2. Leather Puppets (Small Size)
3. Leather Puppets (Life Size) (see photo No.126, 127, 128, 129, 133, 134, 138)
4. Finger Glove Puppets (see photo No.69)
5. Rod Puppets (see photo No.76, 78, 81)
6. Joint Puppets (see photo No.67)
7. Kithli Bhavali Khel (Puppet made out of thin bark and paper).

He also discussed the slight differences in between them. Anyway the above seven can be brought under the four types of puppets. There is a description about the joint puppets in Katha Saritsagaram.⁵ There are ~~an~~ evidences of jointed puppets at Mysore University Museum.⁶ It existed upto 20th century in Karnataka. Palkuriki Somanatha mentioned the puppet show in his Panditaradhya Charitra clearly. He has described in one of his poems about the Koyya Bommalu.

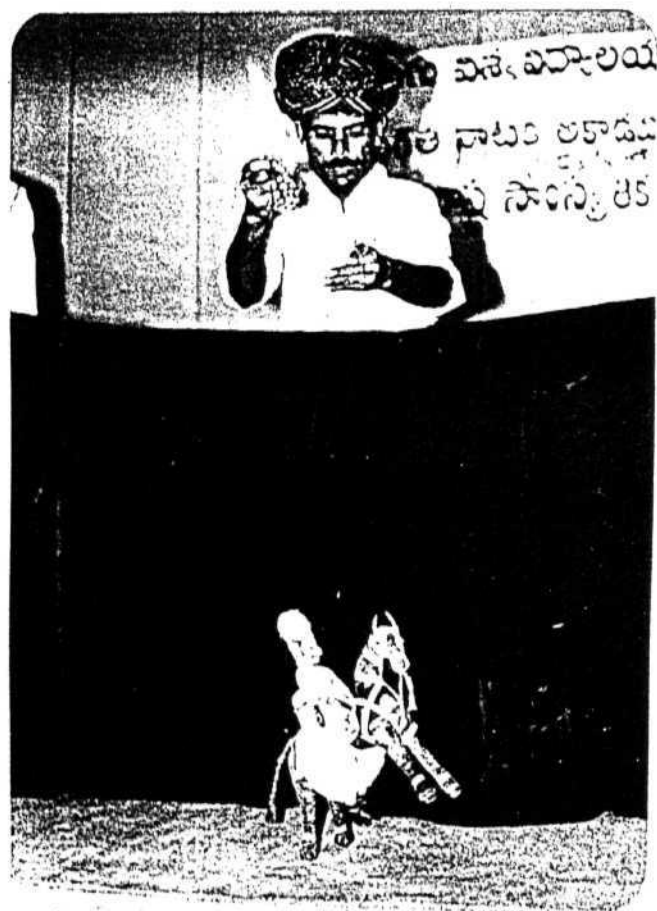
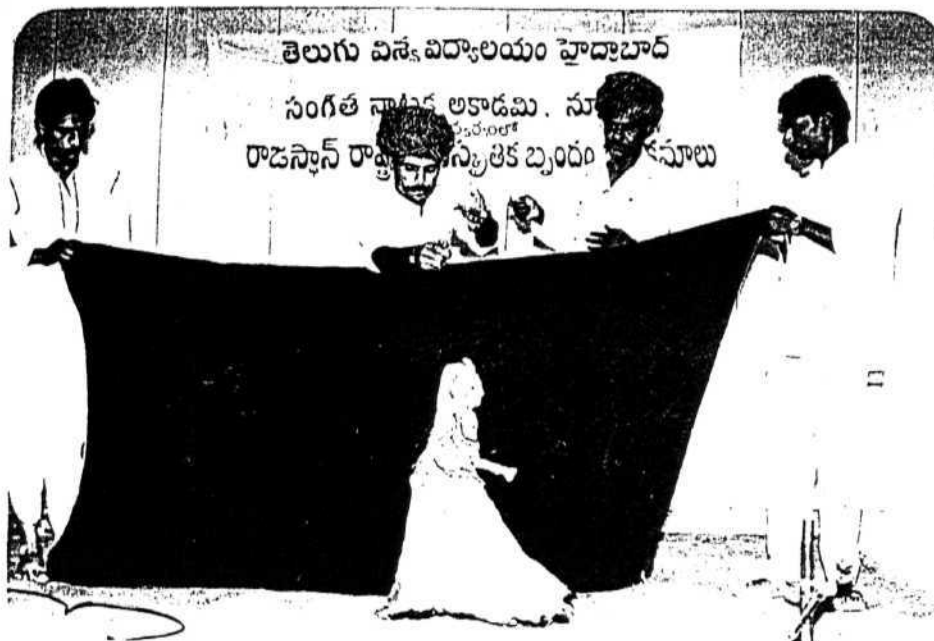
*“BhāratādiKathala Chira Marugula
Naaranga Bommala Naadinchu Vaaru
Kadunadbhutambuga Kamba Sūtrambu
Ladaranga Bommala Naadinchuvaaru”⁷*

'Chira marugula, bommala naadinchu' represents the performance of leather puppet show. This was mentioned in that book for the Shivaratri festival occasion at Srisailam. Palkuriki Somanadha mentioned about the jointed puppets in his another book Basava Purānam. Performances done with string puppets are reported from the

states of Kerala, Karnataka and Rajasthan. It is told that the joint puppets are in existence in China. The leather puppets are very similar to the shadow plays of Western Countries. One relevant point was mentioned in the 'Karnataka Puppetry' about the statement of Dr.J.S.Paramasivaiah. "Joint puppets were performed in a small tent, the light sources used was petromax and the stage technique was entirely different. The puppets were played from under the stage. The artistes hidden below the stage held the puppets in their hands and raised them so as to be seen, by the spectator, within the exposed part of the stage and manipulated the puppets with the help of small rods and strings. The puppets had movable joints; the joints being fixed within a hollow tube (iron) could be moved with the help of the thin rods inserted. The manipulators were unseen by the audience. The movable joints were responsible for the nomenclature 'Keelu Gombeyāta' (Kannada) for this kind of puppetry. This has resemblance to the technique adopted in the Glove Puppets. Such puppet shows have always been performed for spectators who could get in by purchasing tickets. The tales were of social content or fairy tales. The main characters were secular, like kings, queens, washermen, policemen, female dancers, acrobats or charmers and clowns. The accompanying instruments were Harmonium, Cymbals and Maddela (Percussion)".⁸ According to the above there are many relevances in that joint puppets when compared with the present day leather puppet show performances. At the out set the stage may be different. But the lighting system is equivalent to the present leather puppet shows. Instruments used in the performance are the same. Likewise the story may be different, but the poems, verbal forms, the method of conversations, dialogue delivery, musical systems are the same as in leather puppet show performances. Dramatisation of dialogues can be guessed as equal to the puppet shows as well as Yakshaganams.

2.2 THE PUPPET SHOWS IN INDIA

Though the puppet shows can be observed throughout the world, many scholars came to a conclusion that the origin was in Asia. Puppet shows travelled to the countries of Combodia, Burma, Lavos, Siam, Africa, Greèce, Rome, Bejandine Empire, Turkey, Egypt from India.⁹



Puppet show tradition travelled from India to the Islands like Sumatra, Java, Bali along with the Religion, Business, and Hindu culture and Arts. Now the puppets in circulation in those Islands are called as Wayang. Many a variety of Wayangs are there in existence. Among the so many Wayangs, Wayang Wong is very similar to our Veedhi Nāṭakam. Wayang Litik is similar to our string (rod) puppets. Wayang Topeng is similar to our Butṭabommālāṭa.

The leather puppet performances in Java, Bali Islands are very similar to our leather puppet show performances. There cannot be seen any differences in these puppet show performances in the shape of puppets in the story procedure, in the performance, in the songs, in Daruvus etc. But it can be observed that there are two types of leather puppet shows in Java and Bali viz., (i) Wayang Gedak and (ii) Wayang Purwa. Mythological plays can be seen in the wayang purwa and historical plays can be seen in Wayang Gedak. There is no difference in the performances except in the stories.¹⁰

In India the string puppets of Rajasthan, the rod puppets of Western India, the glove puppets of Bengal and the leather puppets of South India are famous. Shadow leather puppets can be traced in A.P., Karnataka, Tamilnadu, Kerala, Orissa and Maharashtra.¹¹

Now a days the leather puppets and rod puppets of India can be seen in the export market. Co-operative Societies are formed to sustain the puppet tradition and to export the puppets to the Arabia and European Countries.

There are evidences about the string puppets in A.P. during 12th century A.D. Professor T.Donappa assessed that “Mr.Kisthtappa’ son of Bommalata Veerappa of Siddhala Ghaṭṭa area of Kōlaru Mandalam, Bommalāṭa Kaḷayya of Humpi Vizianagara, Bommalāṭa Vcerappa of Udayagiri area of Nellore Seema and Bommalāṭa Siddaiah of Lcpakshi area of Anantapur Mandalam are the contemporaries during 16th century A.D. The performances of the string puppets can be seen in Kerala, Karnataka and Rajasthan in India even today. The string puppets can be seen in a good shape with the height of one foot and with beautiful appearance and with ornaments according to the characters (see photo No.72). The historical

stories and adventurous stories to a large extent are performed with these string puppets. Mandetchulu or MandagoUalu of A.P. who perform the Kāṭamraju stories for the Yādava Community also used the wood puppet with a size of one foot (see photo No.59). But they don't use the strings or cloths. And moreover, they perform during the day time. They don't use screen or any particular stage. They are the story tellers but their performance deliver the dramatic styles with dialogue and conversation. They use the dolls (wood dolls) to show them to the audience suitable to the event. This is called as Mandetchula Katha. This can be seen in the Nalgonda, Warangal and Kareemnagar districts of A.P. Different communities of people owned this puppet show as a profession in South India. Marāṭas came from Maharashtra and settled in A.P. and Karnataka. They are called as "Are" or Killekya or Killekyatajaati people in Kannada. They are referred to as Killekyata in Tamilnadu. Urujangalu from Karnataka are also engaged in the puppet show performances. Katubulu and Kuttadies from Bombay - Mysore borders use to perform the puppet shows. This Kuttadies who perform the puppets are there in Madhurai and Thanjavur of Tamilnadu. The Baliyas in Bellary, the Eete Bondilies in Vizag and the Stray Golla families in Godavari delta area have followed the tradition.¹²

There are so many families of puppeteers throughout A.P., concentrating more in Kākināḍa, Mādhavapatnam, Near Koṭappakonḍa, Nimmala Kunṭa of Anantapur District, Cuddapah, Visakhapatnam and Srikakulam Districts.¹³ They, however, do not have any permanent residence and they are moving from place to place, like Nomadics. Therefore they are said to be as Mobile Theatre Artistes. However some people from other communities when originally performed the puppet shows later settled down and involved in agriculture earning as the profession. They are mostly belonging to Maratha groups from A.P. are leaving the profession of puppet show performances.

2.3 THE PUPPETEERS OF ANDHRA PRADESH

Main group of puppeteers now in Andhra Pradesh is "Are Marāṭa". The remaining are the part timers and they take this profession as secondary activity. There are sub-castes in the Marāṭa community. Jyothipir Marāṭa, Darjee, Bandigiri,

Ranga Raju, Āre Marāṭa, Chatrapathi Shivaji Marāṭa are the main branches of Marāṭhas. 'Āre Marāṭas'¹ are called as 'Buḍabukkala' in some areas of Andhra Pradesh.¹⁴

Jyothipir Marāṭas are a type of hunting class. They go for hunting of pegions with the help of their cows. Darjee, Bandigiri and Rangāraju communities are puppeteers in Marāṭas. They use to work the colouring the cloths as their semi profession. These sub-castes will not have intermarry system. They marry from their own sub-castes. But they are having inter feeding system. Darjee, Bandigiri and Ranga Raju communities who are the puppeteers in Marāṭhis follow the traditions both in the profession and in their social life. Four groups of Puppeteers Sindhi, Vanāras, Khaḍe and aveṭi are the deviated groups from Surabhi. The Eeṭēs, Bondilis and Baliyas from Visakhapatnam district, Telugu Gollalu and Gumpu Tega from Godavari district are taking this profession as part time profession. Due to this reason there is no traditional methods of puppet show profession adopted fully by the part timers. They follow the traditions like other Telugu speaking people both in profession and in the social life.

Training :

The puppeteers provide training to their children beginning with Telugu Alphabets and then words. Names of Telugu years, Vēmana Satakam, Sumathi Satakam, Narasimha Satakam and Amarakosam are being taught later. They will learn taalaalu (music instruments) like Āta taalam, Triputa, Jhampe, Aditaalam etc. After that, they provide the training to play Harmonium and Mridangani. The selected parts of this texts which were prepared by themselves, from Ranganādhā Rāmāyaṇam mixing with morals from Neethi Sāstras and Neethi Satakas.

The puppeteers give training to their children at the time of performances, probably every puppeteer gives the training to his own children. The children learn this from 7 to 8 years. Some puppeteers take the responsibility of other children of their community. The leader must gather a group of six to eight persons for the performance of leather puppet show. Four members are essential for the operation of instruments like Mridangam, Harmonium, Dappu or Empty Tin. Two members are

essential in the main process to conduct the performance. It is always better if these two must be one male and one female. They conduct the performance with dialogues, verses and actions too. They give full analysis with meanings for the verses and slokas. Two members are needed to remove the puppets from the screen after completion of the scene and to put in the order on screen. Some troupe leaders used to marry two or three wives to meet this type of requirements. They give equal share for the children of all these wives. Some troupe leaders keep some women with them for the performance purpose and meet their physical necessities and daily expenses. There is difficulty to gather all the elder persons for the performance and so that they follow the above methods to face the performance problems. Women always use to sing for the female characters and men use to sing for the male characters. The musical measurements add a clarity to the performance. They use to sing mainly Mōhana, Bhairavi, Devagandhāri, Gowla, Nadanamakriya, Tōḍi, Nata, Aarabhi, Regupti, Sankarabharanam, Kannada, Kamachi, Ataṇa, Kambhoji, Mukhari, Dhanyāsi, Mālācose, Bilhari, Kalyāṇi, Māyāmālavagowla, Asāvēri, Sivaranjani, Valaja, Syam, Madhyamāvathi, Coffee, Udayarāgam, Bhageswari, Sreeragam etc. Kāṇṇi They try to know almost all the above rāgās. There will be a difference with the classical methods i.e. in the rāgās in the range of metres and in the Gamakās in these puppet show performances. In the case of adventurous events like Hanuman crossing the sea they sing Nata Rāga and Bhairava Rāgās, in the events of anger they sing Srirāgam and Mohana Rāgam, when the scene is in the pleasant and calm sequences they sing Kalyāṇi Rāgam. There is a proverb in the performances on behaviour of performers that "Taaguḍu Takkuvaitee Sivaranjani Ragam, Tāguḍu Ekkuvaitee Mohana Ragam vasthundi". This means, if they were not satisfied with the quantity of wine the Sivaranjani rāgam comes from the tongues of the performers. If they are satisfied more than enough with the wine the Mōhana Ragam comes from the tongues of the performers.

They perform the show daily nearly three to six hours. If they want to conclude the show, they remove or omit the positions of some small characters or they cut down the story and then conclude. The six hours performance is a burden some in the villages. So they arrange the performances in alternative days in the

villages. They perform the complete Rāmāyaṇa, in the performances. They take ten performances to complete Mahābhārata., ten performances for Rāmāyaṇa and three performances for the Bhāgavatam. They complete one event for a day. They perform in the nights only. So, they use to utilise the day timings to meet their other requirements like to do repair works to puppets, cattle feeding and goats feeding or they use to gather the grass for their animals. If they move themselves for the performance without any invitation, they use to ask the people of that village for the financial help in the shape of donations. For the purpose they go begging for money and grain from the villagers during the day time. If the villagers invite them, they come forward for a fixed amount without having much rigidity over the amount. Nearly they earn two to five hundred rupees for a day.

In olden days they carry their belongings including puppets on donkeys, or on horses or on cows from village to village. Some of them are having carts and they carry their belongings through the carts. As soon as they reach the village, the troupe leader search for donors for performance. Each troupe may have fifty to hundred puppets. This is their main property. They share these puppets among their sons during their separation from the main family. They won't give any puppet to their daughters as dowry during their marriages. They divide their puppets equally as their property between their sons. It can also be seen the selling or buying of the puppets, in large quantity. If any one is having small quantity of puppets, that performer will join with another small troupe for share in the performances. Inscriptions and donated lands i.e. Eeṇāms are there in the name of their profession. There are evidences still now such types of lands in the name of some characters of the performances. There was a kēṭigaḍimanyam in Regulakunṭa and in Bōḍiganidoddi village near Bukkarāya Samudram of Anantapur district. It is told that they are now in disputes. Kēṭigāḍu is a buffoon character in their performance, and they use this character to express their opinion about the current society. In another village of Korrapadu of Ananthapur District, there, is a ketigani manyam. One puppet show troupe leader helped in catching the sivangulu (Hyenas) for the Murutla king chowti Reddy and he got ten acres of land as ketigadi Manyam along with Ketigadi statue. The Navab of Kurnool

acres

gave a Ketigadi Manyam to some troupe leader. It is said that this manyam also in disputes.

The children of the marāṭa puppeteers are following the foot prints of their forefathers. They are following the fully traditional methods of their profession and they are coming from generation to generation as puppeteers and it can be said that they are protecting the puppeteering. The puppeteers can be appreciated in their role as artistes and even the children of puppeteers also serving to the theatre a lot. It may be a surprise to say that the impression of their professional experience can be seen in their talks, movements, conversations etc. So many persons entered directly in to the theatre arts through the puppet theatre. One of great man from the puppeteers created a revolution in the theatre and named it as Surabhi. He brought so many artistes into the theatre and they gained a good name in the theatre arts. Surabhi company worked a lot to the Telugu Theatre and sent so many artistes to the films at the early stages of the Telugu films.

2.4. THE TRADITIONAL AND SOCIAL LIFE OF PUPPETEERS

Society includes good relations in between the male and female, castes, religions, regions and countries. It expands the public relations in every mode of life. To promote the good health and for good life some human activities, customs and traditions were introduced. Like this to avoid some in-human activities and to promote the public relations some taboos were introduced by the society itself, when and where the necessity arises in the family life as well as in the society.

India is a country of multi cultured and multi lingual. Each language area has number of castes. Each caste is having a separate identity in the society. In every part of India, people are celebrating important events of their life as a ritual. These can be called as life cycle rituals. Birthday celebrations, puberty ceremonies, marriage functions and death ceremonies etc. are some of the life cycle events.

2.4.1. Birthday Celebrations

The celebrations in this community at the time of birth is common like any others. They keep the child in winnowing basket on third day for some time. They

celebrate it in a traditional way and the relatives particularly women gather there and anxiously observed the child. But they should not touch the child, when the child is at winnowing basket. They celebrate the naming ceremony for the child on the ninthday. The mother and child will be bathed and the parent of that child arrange feast with meat for the relatives, friends and community members. The hot water with neem leaves mixed for the bath of the mother will be brought by the women neighbouring sometimes a woman relative. They bring turmeric power and soda or salt. She has to take all the buckets of water along with the bringings. If it is happened to some weak personality, that woman feels unconscious in that long process. The naming ceremony is followed by lallabies. The child is kept in a swing after naming. This swing is also one type of celebration for the child. The maternal uncle brings some presentations to the child like silver ring, silver waist string, toys. Silver ring avoids the milk omitings of the child. A midwife personally takes care of the mother and the child at the time of bathing. The delivered mother gets some relief like activeness in the body for that day. She takes wine upto four to five days after delivery to control the body pains. After naming ceremony there is no question of taking wine either for drinking or for external use. From ninthday onwards the mother and the child take regular bath. Till that day the mother won't take bath and they do the child bath alternative days. Because the child is very thin skin and very little one, the child is avoided the bathing to prevent the cold, cough, fever and allergy. The mother takes care of her food to prevent the diseases. From ninthday onwards she takes meals daily once upto 21 days. After that, she come to the regular food habits. In the context the ninthday is very important day for the mother and the child in the name of naming ceremony. Thus birthday celebrations or birth celebrations play a very important role in the life of baby born women of 'Are Marathi' community like other down-trodden communities and backward communities of Andhra Pradesh. It shows the social prestige to the family members and gives mental tonic to the delivered woman.

2.4.2 Puberty

Puberty ceremony is another important and traditional celebration among these people. The menstruous girl, who has undergone the first menses will be sat in a

specially prepared hut by her maternal uncle, if he is not, by her related uncle, or by her husband if she married. Maternal uncle or uncle should have to protect or take care of her food, shelter by avoiding inconveniences. The mother of that girl has to pay something to the maternal uncle of that girl, for that hut preparation in the shape of cash. The hut will be prepared separately one side of the houses. The girl should sit in that hut and she should not come out from there until the parents arrange the bath for her. Because the girl gets the menses first time, her clothes should not take away for washing during day timings. Any old woman or mother of that girl should take care of that clothes. It is believed that anybody crossed when the whiled clothes are coming for washing will get illness. They wash those clothes during the night times. The clothes are removed alternative days. Ninthday they celebrate bathing ceremony for her. She will be given presentations by relatives and friends. No gent is allowed for that bathing celebrations. The gathered women paste the turmeric powder cream to the feet of that girl. They use to spread the sandal cream to the face and body of that girl and give wishes with holy rice on her head. This holy rice is called as 'Akshintalu'. They will be given turmeric powder cream to their feet and will be honoured with some feast and fruits commonly they prepare non-vegetarian items for the feast. The whole function will be celebrated at parents house. This is also an important occasion in their families.

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2.4.3. Death Ceremonies

The eminent Anthropologist J.W.Riley stated that "Death like birth or marriage is universally regarded as a society significant event, set off by ritual and supported by institutions". Through this we can say that the death is included in the life cycle rituals.

Death is the last of life crisis for individual. Every society has evolved some methods for coping with the death of its individual members and every person lives with awareness of his own death. So death is the final rite de passage.

In Marāṭi community they keep the dead body to rest on to a wall in padmāsana posture. After reaching the relatives the dead body is decorated Yagnōpaveetham for male, turmeric powder and flowers for female and with Vibhuti

for widow. They shift the body to the burial ground through a pouch with a stick. This stick is caught by two persons, and carry to the burial ground. The dead body is buried in a round shaped pit with sitting posture facing the head towards East. The relatives bath after returning from the burial ground and enter in to the temple to pray the god. A hen is being offered and torned into pieces where the dead body was kept and burnt in the fire and then the relatives touches the meat with their teeth and lave it to a side. That will be removed the blood related relatives observe fast for three days. On the third day they use to prepare meat with important parts of the goat and mix with other food items and keep it in three parts near the burial ground particularly one on the head side, two parts both sides of the dead body. They do on the seventh day like as third day, they do the main ceremony. Particularly the doer of burial ceremony or the eldest son will undergo his head hair removing. The pinda prathānam can be observed with the elder son of the dead person and it will be kept near Dimpudu Kallam sight. They keep it there upto any one touches among the cows, crows or ants.

On the seventh day they do Kalasam Pooja. The relatives will gather, and special food with mutton will be prepared. The remaining procedure, they follow like other communities. At the last day of the ceremony the purohita spreads punyāgam and blood relatives will undergo to hair cuttings.

2.4.4. Death and Taboos

They are influenced by some taboos like other communities at the time of death. The word taboo was got into English from Pōlynēsia Tapu. This is a system of religious and social interaction and prohibition, the most famous and fundamental of the social institutions of the world. Tabu sets apart a person, thing, place, name or an action as untouchable, unmentionable, unsayable or not to be done for a number of reasons. We can observe the following major functions of Tabus.

1. The function of Tabu is to sustain the awesomeness of the supernatural by reinforcing attitudes of care and mystery and by punishing attitudes of carelessness and profanity is dealing with supernatural. It helps keep the sacred.

2. Second function is to set off the members of ^Āre social group from those of and this and to strengthen their sense of solidarity.

3. Taboo is an essential imfrediant of social control.

4. "Not only is Tabu applied to the requirements of care in handling supernatural objects, but it also can be and is applied to social standards of behaviour which are not directly associated with the supernatural but in which it is held, the supernatural takes as interest."

Thus Tabus serve to control and channel human inter-action and collective activity through a system of negative differentiation, marking our certain persons, objects, and occasions by specifying what may not be done to with or on them.

These Tabus can be observed in the events of life and can be observed in the society irrespective of their caste and creed. The '^Āre Marātās' who are main leather puppeteers in Andhra Pradesh are also follow some tabus at the time of death in their families. The Tabus what they are following at the time of death can be divided into three categories.

1. Before the burial of the dead, 2. At the time of burial of the body, 3. After the burial of the dead body.

'^Āre Marātās' shall maintain to weep at the time of the death of their family members like other Hindu communities in Andhra Pradesh. Though they are professional artistes in the puppet shows, they maintain common behaviour, they would not weep in the Khambhoji Raga like Tamilnadu Hire weeping Troupes. The professional artistes of weeping art from Tamilnadu perform good service for the customers with their talented artificial method of weeping in the Khambhoji Raga. But the Christians should not weep for the dead person (Cathlics weep for the dead). If they weep, it is believed that they did not have faith in the Christ. The dead person alive happily upto that period by the grace of Christ and then died by the will of god. So he died in the happily condition only. Christians should weep for the christ only. Muslims also should not weep for the dead body. But the Christians and Muslims are following the burial methods like Hindus.

A Chimny lamp with light must be kept near the dead body. This burning light near the dead body would not be kept in the house after shifting the dead body to the burial ground. The persons returned from the burial ground should not go straight to their houses without taking bath and seeing the lamp at the death place. Keeping the dead body on the cot is prohibited. They keep the dead body in the sitting Padmasana posture to rest near to a wall. Cooking business is prohibited when the dead body is at home. If the relatives came from long distance, they were given food from out side of that house. Water should not be dropped in the mouth of dead body. The person who brought the death news even from long distance also should not stay any where. He should come back to his house only. The dead body should not be earned away to burial ground without giving bath. The letter of death news should not be kept in the house. It should be torned out to pieces and thrown out. The letter must be send with some black markings. Sleeping in the house of a family members is prohibited when the corpse in the house. To control the tragedy scene up to some extent, they organise a performance of story telling. The doer of the death ceremony, the burner of the dead body should not cany the dead body. The crowbar and its co-supporting articles should not bring back in their regular position and should not bring without cleaning them after completion of the digging out of the grave. They should be brought back in the reverse position. The persons who dig the grave should not come to home before the burial of the dead body.

The head of dead body should not be laid down towards East, North and South except West. Should not be buried East West except North South in other communities. But in the case of Marāṭa the head should be kept East facing. The face of the dead body of Viswabrahmin community of Andhra Pradesh also should not be kept any side except East. They maintain the Shaiva principles. Women should not carry the dead body from house to burial ground. Women should not burn the dead body or do the death ceremony. Old pots should not be used in the burning process of the dead body. The dead body should not be carried straight away upto the burial ground without stopping in the middle at the stopping place (dimpudu Kallam). The doer of the death ceremony should call the body three times by name. The clay or dust should not be thrown towards the backside among the two legs with hands at the time

of the burial of the dead body by the followers of the dead body. The clay should be thrown with the palm directly. The body should be wore the old clothes. The new white cloth should use for it. Except the pregnant lady, all the dead persons should be shifted to the burial ground only on a single stick. If a person died on Tuesday, the dead body is prohibited earring alone. The another living being like hen should be added to that corpse before leaving that place. It is believed that, if they did not do like that another person will die in that area before the next Tuesday. The pregnant lady is not permitted to see the dead body to avoid the reflection of the effect of the sorrowful situation on the child of that lady. Festivals, functions or any other celebrations are prohibited in the house of a dead person during the period of death and the death ceremony. After beginning the digging of the grave, that should not be left and go to another one. At any case the dead body should be buried in that grave only. If it was transferred, it is believed that another person will die within short period. Any person from the house of a dead person should not do a journey. The gathering who went to give a 'pinḍam' to the dead person on small death celebration at burial ground should not come back without touching the crows or cows or ants the pinḍam. Walking of any body towards the opposite to the persons who are coming from the burial ground after burried the body is prohibited.

The relatives of the dead person who came to see the dead body from a long distance should not go to the houses of their other relatives after visiting the dead body. If they want to go they can go before visiting the dead body. The relatives of the dead person should not stay there on that day after the completion of the burial process. They should not say about their going to anybody. It is believed that the intimation indicates that the person comes to the another death. If the elder son of the dead person is alive the other persons of the family or members of other families should not lead the funeral and death ceremony of the dead person. The person who is to do the death ceremony and if the husband died the wife taking food is prohibited in out side of the house during the period between death and the death ceremony. The pregnant lady cannot undergo the widowship on the death of her husband. After her delivery she has to undergo the widowship. She has to give her husbands name or relevant name to the child. The entrance into the others residence, the person who

became widow is prohibited until she got a sleep at her birth place or at a temple in the first or third, or fifth months during the first year. If she missed it in the first year she should wait upto third year. The decorations of the house of the dead persons, houses or relatives, houses or the wife prohibited. But the wife can wear the ornaments, flowers etc. upto the death ceremony. After death ceremony it is prohibited for her to wear the flowers, bangles, turmeric powder, saffron etc. like other communities. If the husband died, the wife become as widow from the function of death ceremony. The brothers of that widow should see first her face after completion of the widow process. Before that nobody should see her face. Nobody should walk opposite to her while coming from the widow function process. The process will be done mainly at the outside of the village. Eating the food from the pot which is used for the funeral is prohibited.

The death ceremony procedure should not be avoided. It is believed that if it was avoided, the soul of the dead person occupies the members of that family and stays in that house. If any snake appeared in the house of a dead person, that snake should not be killed because it is believed in some castes, the dead person came to the house in that shape. If any birth happened in the animals of that house, it is believed that the dead person borne as the child of buffaloes or cows.

If we observe the above tabus, we can say that "Āre Marātās" are also using the tabus like other communities of the society. These tabus relating to death to control and Channel human interactions and collective activities. Tabus relating to death are used in the major way of controlling social behaviour. These life sorrowful emotions, temperaments, fear, illness, psychological depressions, mental shocks, which are created in the surroundings of a dead persons.

2.4.5 Superstitions

They follow some beliefs in their social life as well as in the professional life. They like a fox crossing during their journey timings particularly at the time of their travelling from one village to another village. They believe that the facing of dead body procession, cloths before washing and the barber with his hair cutting equipment's are the fortunate positions. They believe that they should not go opposite

to the widow, fire sticks, honey, oil, snake, single brahmin etc. However they move according to their beliefs in their life.

2.4.6. Caste Law

There is a structure in the caste system in the Andhra Pradesh i.e., hosts and dependent castes. It means each caste is having two or more dependant sub-castes, one will be in the position of caste priest and the remaining will be in the low position of begging. There is no such type of dependants for these Āre Marāṭis. There is no separate Guru or Caste leader for them. The elder man of the same group from that village will act as Guru or the leader. He decides the legal procedures and he settles the legal matters. Everybody of the same caste of that area will eliminate the crossed family. Women are having better position than other Telugu Communities in their family system as well as in their social system. If a man left his wife or he wants to give the divorce to his wife, he must agree to give the Bharanam i.e. the feeding assistance to his wife. Though he arranges the Bharanam he can be treated as eliminated and is not eligible to attend the marriages or other felicitations or functions, or good events of that society. They impose this type of caste penalty in the shape of tenure and it may be 3 months or three years. So they give the penalty upto three years. If the same man wants to mingle with the caste, the caste judicial body has to give the permission. It permits with the caste penalty. The penalty depends upon the financial position of the crime. Most probably the penalty may be in the shape of goats or sheeps. The community people gather there and participate in the dinner. The dinner will be arranged with those goat meat. They invited the same crime also to the dinner, That is the symbol for the invitation to the crime in to the society. If that man wants to remarry the another girl, he has to pay the penalty first. If anybody try to neglect it, the caste judicial body eliminate that man from the caste along with the brides parents also. C.L.W

If a woman left her husband and living with some body, then she will be eliminated. If a woman is having illegal contacts with a man, fee both can be penalised when a member from other families or her husband complains. The man should touch the feet of that woman with agreeing his mistake in front of gathering and must say

that he can think about her as his mother and he would pay the penalty. The husband of that woman has to pay the penalty on behalf of her. The caste elders collect the penalty and take the feast.

If there is no complaint from those families, the caste elders announce the elimination of the two families. They are following their caste judicial methods and respecting that body. Though there are government laws, courts and legal systems ^{india} they won't go for the justice to the courts but meet their caste courts.

2.4.7. Medicinal System

These people believe every movement of their daily (routine) activities are being observed by some spiritual elements. They believe that these spiritual elements must be satisfied. They try to satisfy these elements through some Dṛiṣṭi methods. These methods are very related to the beliefs of the people. These Dṛiṣṭi methods can be observed during the birth times, naming ceremonies, ceremonies relating to pregnant ladies, puberty ceremonies, marriage functions and other family ceremonies. Along with these Dṛiṣṭi methods rural people depend upon the Rajakas for the advise ^e and for the application of folk medicine for the diseases and other ill health problems. The puppeteers depend on Rajakas for their performance also. Because Rajakas are only the caste who touches every house thrice in a day in their profession, they have good knowledge about the people and they are doing service to the people in folk medicinal methods. People from all castes except harijans and tribals are having relation with the Rajakas through their professional activities. These puppeteers believe the natural medicine along with beliefs for the cure of their ill health. It shows the psychological feelings of these people.

These puppeteers adjust for their demand or their necessary ¹⁵ in the folk medicine according to the environment. If they go to the coastal area, they use fishes and some other living beings like shell fishes and crabs from water for the medicinal purpose to cure the diseases as food items. If they go to the hill area, they use the number of plants, animal material, birds and their material to cure the diseases according ^{ing} to ~~their~~ availability of such material. If they go to the flat areas, they use the varieties

of grass and plans for the medicinal purpose to cure the diseases. They use tobacco smoking to cure the asthma.

They use to go into the different ethnological groups for their livelihood. At the same time they follow the traditional and psychological feelings of the same ethnic groups for curing diseases. They use to go the church among the Christians, Fakirs and mosques among the Muslims, temples and for the blessings of the Sadhus among the Hindus to cure the diseases along with the medicines.

They use childrens urine for cutting or bleeding the wounds as first aid. They use the cream made by coconut oil and the ash of leather for the wounds. Some of them use the mirch powder to cure the wounds. Some folk beliefs can be found in applying the folk medicine in the shape of proverbs. These proverbs can be found as mingles with their daily life.

2.5.PUPPET MAKING

The profession of puppet show performance is having the industry type link work i.e. Puppet making with that profession and the leader only takes this responsibility. Because the manufacture of puppets is not a small job, though it requires the involvement of the so many persons, the leader, who got more and more experiences about the puppets in the daily use is only having the capacity to take the manufacturing job. He molds the beautification of the puppets according to his knowledge to the pulse of the people. There are many types of puppets in utilisation in olden days also. But some got very popularity through appearance. Rod puppets were made in olden days in Andhra Pradesh by sandal wood. Female sandal gives the smoothness and good smell to the puppets. So female sandal was use for making the puppets in olden days. After some time card boards were used for puppets. These Were not durable. Puppets of both sandal wood and card boards were coloured one side and these were replaced by leather puppets. When the leather came into usage for the puppets, the puppeteers use to prepare the puppets themselves. The skins of Deer, Goat, Sheep are using for leather puppets. During the rainy season the skin of the sheep becomes folding. So, the puppeteers use this sheep skin for unimportant puppets to prevent the inconvenience during the performances. They use the skins of

Deers and Goats for the main characters like Ganesh, Saraswathi, Rama, Krishna, Sita, Lakshmana etc. The skins of donkey¹⁵ and camel¹⁶ are also using for puppets in China, Greece and Turkey. Even though the skins of Buffalo and Cow are so thick, these are using now for puppets with the help of machines. The puppeteers collect the fresh skin from the market or from another source. The skins should not be applied by the salt. Commonly the leather market people apply the salt to prevent the spoiling of the leathers. Some marketers keep the leather to soak with plank of cassia to bring the leather into good quality. This type of preserved skins are not useful for puppets. Moreover it is difficult to remove the hairs from the skin. The leather soaked with cassia plank will become reddish. It won't absorb the other colours. The leather will become thick. So the puppeteers dip the skin in medium hot water and then remove the hair from the skin. If the water is too hot the skin becomes folding. So they test it with the skin leg side which is not useful piece for them. When they feel the sufficient hotness of the water they dip the skin three to four times and keep on a separate stone. They keep the skin upside down, and remove the hairs. It is easy process to remove the hairs. Then they wash with ordinary water. They keep the skin upward and remove the thin meat layer of the inner-side of the skin with a knife after thoroughly washed with soap. After cleaned the skin, they use to dry the skin on a white cloth adjusted as tightly and after fixing it with some needles. Otherwise the skin becomes folded. Next day they do the skin cleanly and do to dry. Then the skin becomes as transparent. They design the diagram with a pencil on the skin what they want and cut down the waste. They use to design the puppets with poker, knife, foresip, nailcutter and scissors etc. They make different type of holes around the neck, hands and legs. These holes will appear as ornaments in the lighting. The entire cutting work of the Puppets will be done on the horns of the buffaloes, to prevent the loss of sharpness of the pokers and other equipments. They apply different colours. Now a days these Puppeteers are purchasing all the colours from the shops. In olden days they use to prepare these colours themselves only. Some persons use to apply the juice of the fruits of cactus to puppets as red colour and in some areas the boiling bastard teak flowers with salt land dust and apply to puppets as red colour. They prepare the black colour mixing with some black dust which formed the flames of the oil chimney and

neemgum with water. After mixing these two with sufficient water, the solution should be dried up. They use repeatedly to crush it and to mix it with water and then do to dry. Like this way, they use to do six to ten times. Then they prepare it as like as small tablets and use them applying with water when they want. They leave the leather without applying any colour, that appears as white colour in the light. These colours will be applied with small manmade brushes of sticks.

Two types of puppets are there viz., (i) single puppets and (ii) Jointed puppets. Each big puppet is needed two to three skins of goat or deer or sheep. One skin can be utilised for body and another skin can be used for hands, legs etc. in a single puppet. In the jointed puppet one skin can be used for body, and another two skins for head, two jointed legs and two jointed hands etc. The legs and hands can be jointed by two pieces and these can be shown for the movement and actions. The whole life of the puppet shows depended upon these jointed legs and hands only. They prepare these puppets in different sizes for different characters and to utilise them in different situations in the show. Such types of characters are too little in number i.e. Hanumān, Rāvaṇa, Rama and Lashmaṇa in Rāmāyaṇa, Paṇḍavās, Kṛishṇa in Mahābhārata. They use to prepare five to six sizes Hanumān i.e. small Hanumān, monkey like Hanumān and Hanumān viswarupa like this way. They utilise the small pieces to the puppets of tree, weapons, chariat, posts, baskets, arrows, animals, birds etc. They prepare small size puppets in 1 1/2 feet in size, middle ones 4 feet in size and the big size with 6 feet.

After shows and in the leisure periods these puppets have been kept safety from fire, water, rats and dogs etc. Puppeteers protect these puppets through some long sized and specially made bamboo baskets. They carry puppets in the baskets to the show place.

2.6. PERFORMING STORIES OF PUPPET SHOWS

In olden days the Rāmāyaṇa was performed through wood puppets in the name of Rāmanāmatārakam. After some time Mahābhārata and Bhāgavatha and some historical stories were also introduced in the puppet shows. There was a rumour that Vēmana the 16th century Telugu poet, who was considered to be a poet of common people wandering in streets disgusted with his life changed his way of life after seeing

the wooden puppet shows of Rāmanāmatarakam. With that inspiration he began to write the poetry. The puppet show performers of Andhra Pradesh quote the Vemana's famous poem.

*'Eluka toolu tecchi endaaka udikinā
nalupu nalupee gāni telupu raadu
koyya bommanu tecchi koṭṭina palukuna
viswadaabhirama vinura veema'.¹⁷*

The puppeteers quote this poem for their evidence that Vēmana had seen the wooden puppet show. The meaning of the poem is that the black skin of bear even if cleared the colour of the skin won't be changed and never become white. In that way if we brought the wooden doll and use to beat, it would not be talked. We can understand that this wooden doll represents the wood puppets. It can be guessed that the bear skins were also used for puppets in the olden days. It is believed by the puppeteers that the bear represents Jāmbavanta, who was in the court of sugreeva and who helped to Rama to brought Sita from imprisonment of Rāvaṇa. During the beginning days of leather puppets as per my interview it was believed that the only bear skin was used to the puppets for giving the Rāmāyaṇa performance, because the bear represents to Jāmbavanta who was the devotee of Rama.

It was guessed that, after introducing the Mahābhārata and Bhāgavatha in to the puppet shows the bear skin was replaced by animal skins like goat, sheep, deer and donkey etc. to avoid the scarcity of bear skin. It is not easy to get bear skin like other animals skins. Raising of the necessity of the skins to the puppets and the difficult to get the bear skins may be a major cause for the change of skin using in the leather puppets.

Lankādaḥanam, satisuloochana, Lakshmaṇa Mūrcha, Atikaayu Yuddam, Angada Rāyabāram, Mairāvaṇa, Rāvaṇa Vadha, Pātala Homam are stories which are performed in the Rāmāyaṇa. The performers depend upon Ranganādhā Rāmāyaṇam, Molla Rāmāyaṇam, Sukshma Rāmāyaṇam, Mookshagunda Rāmāyaṇam for the story of Rāmāyaṇa. Rāma, Lakshmaṇa, Bharata, Satrughnu, Ānjaneya, Sugreeva, Vālī,

Jāmbavanta, Rāvāṇa, Monkey military, Mandōdary, Kaika, Sita, Sumita, Kowsalya, Vibheeshana, Kumbhakarna, Atikaya, Indrajittu, Lankini etc. are the characters appeared in the Rāmāyana. And each character is having a puppet in Rāmāyana. Total Rāmāyana takes atleast 10 days for performance. Viraata Parvam, padma vyuham, Uttaragōgrahanam are the main important stories which would be performed in Mahābhārata. In the case of Bhāgavatham the Bhakta prahlāda, Sāvithree and Krishna Leelalu are the important stories which are performed by the puppet show performers. Where as in the case of historical plays zinzi, Desingu Rāju, Karebhantana Katha, Kumāra Rāmunikatha are the important stories performed in the puppet show.

The performers who are in poor condition and who do not have sufficient Puppets, can convert the puppets of Rāmāyana into Mahābhārata and Bhāgavatha and from Mahābhārata to Rāmāyana and Bhāgavata as per their convenience. Such characters have similarities in colour, wearing the ornaments, and weapons etc. The conversions can be seen in the puppets. Lakshmana as Karna or Arjuna, Vibheeshana from Rāmāyana as Dharma Raju in Mahābhārata etc. are some examples. Murdari Asaveeri, Devagāndhaari, Reegupati, Madhyamāvathi, Aarabhi, Ananda Bhairavi are the famous Raaga sung in the puppet shows.

2.7. CONTEXTS OF LEATHER PUPPET THEATRE

The study of context in theatre can be seen as more sociological and cultural based and relevant to the current events. If we study the context of a folk theatre form, it gives so many clues relevant to the same form. The context can not be seen as same in all the folk forms as equal. It may give difference from form to form. These differences depend upon the relation between the performance and the audience, performance and the ritual importance, performance and the local importance or group of invitees or caste who present at the performance and the involved people, the performers, the occasion etc.

It is a clear mark in the folk theatre because, some of these folk dramas are formed on the basis of ritual importance and some of them are formed on the entertainment dimensions. The ritual oriented drama forms can not be seen in the pure

social contexts and can be seen only in the ritual contexts where as other forms can be seen in social contexts and as well as in the ritual contexts. But in the presentation of performances the forms can be seen as fixed and the change can be observed in the case of audience i.e. the people in the ritual events can be observed as involved and in the other occasions, the people can be observed as pure audience i.e. in the entertainment mood. According to Prof. Peter Clans "The study of context of the particular performance along with the text must be recorded by ethnographical researcher"¹⁸ can be taken into consideration, for any one to study in the ethnographically. Puppet theatre is growing parallel to the general theatre in the folk society and nearer to the folk theatre. It is unique in its qualities and in the existence too. Both the theatre and folk theatre elements can be seen in the puppet theatre along with its own qualities. It takes the two types of contexts i.e. (i) the contexts of general theatre and (ii) as the contexts of folk theatre along with ritual oriented performances contexts. The puppeteers are having more contacts in the society than any other art form performers. Puppet theatre is having its own audience and its own area for performance. Five to six performing troupes can depict the clear picture of the social life of the puppeteers. Further, the performance levels can be observed through the contexts of the puppet shows. The Researcher considering noticed aspects of the performance, types of activities etc., interviewed number of people (artists) for the present study. The leather puppeteers of A.P. move for their performances beginning with Telugu Ugadi or Srirama Navami or in March of every year. During the Rainy season and harvest times they use to work at their fields (if they had fields) or work as coolies at the landlords fields for their livelihood. The leader of the troupe checks up the puppets and rectifying the lapses like decolouring, torrents, and also undertakes the cleaning of the puppets to be ready for the performances substantially.

He uses the free time to planning for the next performances season and prepare his schedule. The woman of that troupe i.e. first wife of the leader or the mother of the leader uses to take responsibility about the food and maintenance of the house during these rainy and harvest seasons. She uses to order or to fix the work and duties to the family members which include children. The part time puppeteers are also there but their work plan is different when compared with full time puppeteers.

But almost all the full time puppeteers commonly do their own work at rainy and harvest seasons. These timings are not suitable for the puppet show performances because the leather puppet show performances are performed in the open air and in their own mobile theatres. They prefer to perform in the villages. Because they collect the donations in the form of food, clothes, grass for their catties, goats, money, grain and animals etc. The people of the villages who are the audience to these performances encourage these shows during the summer season only, preferably during April to June every year. The Performer entering the village during the rainy season or harvest season get nobody's attention for performance that will be tribute. So that contexts for the performance would be the convenience of the villagers. Naturally the villagers, all most all depend on agriculture. During the rainy season and in the harvest they would be full concentration on agriculture. They do not divert their minds from their work to any attraction. So automatically the puppeteers in a way move according to the psychology of villagers, because they live in villages, they work in the rainy and harvest seasons as coolies in the farmers fields. If they don't have any fields or houses, they move from village to village to give their performance. These troupes were given seminomadic status in the government reserved category list. In towns also they won't go for performances during rainy season, because the puppets will shink or become stiff. However, the performance during festivals, special celebrations, now a days special arrangements for Government functions, republic day celebrations, entertainment for foreigners, for research trips, for T.V. Productions etc. are all the seasons or contexts. Except the village performance, the audience for these performance are purely floating. There may not be fixed audience except the organisers and the special guests or the dignitaries. In front of these audience there may not be a real traditional performance can be seen. Each context naturally has a different mode at together. The village contexts can be seen similar from village to village. But these are all agricultural based and non seasons for agricultural works. But where as in the other performances mentioned above are having quite the basic difference in between them can be classified on the basis of performances, performance stages, performance contexts, performance occasions, stories, audiences, timings also. These are all depend upon the

taste and possibility of the organisers. Except in the villages, the performances in the other contexts (general contexts) may not be a night show, but also in day time. They arrange the shows in the auditorium, in the halls, theatres and in the rooms. The puppeteers give the performances on their stage and screen but they use the stage, lighting and all that. Whereas in the villages they have to give the performances on their stage and screen. They have to bring there everything in the villages. This process is quite different from the general and latest contexts. These latest contexts are safer to performers but not to the performances or performance traditions. But the puppeteers get more money and they have to work minimum. There is no fixed times or scheduled timings for the performances of general or current contexts. At a time they may ask the performers and the performers also give the performances. When they go to distant places for performing they keep somebody at their house to look after all of their family works, i.e. animal feeding, the property, if any etc.

The troupe leader gets the total information during the rainy season for his performances. Accordingly to his plan, he contacts the village leaders and fixes the date for the performance. When he is ready to start, he writes letters to all the village leaders of that area to attract the villagers for the shows to tempt for the performance and to give the clue his where about to the villagers.

According to his plan he moves to one village and settles there upto one to two months. Before that also, if they don't have touch with them, one of them goes to the village and meets the village leader or official for the help of their performances. Then they move to that village. If they don't have any invitation from any village, if they thought they will get more and more money and they enter in to one village and start the performances. The troupe leaders probably will be having one cart with bullocks or bisons. They collect the grass from the villagers for their animals. During the summers there is no difficult with the bullocks but where as in the case of buffaloes, they move towards water pools. One of the troupe persons must take care of them during the day time. Some troupes buy she buffaloes for these carts as they can be utilised for double purposes i.e. for milk and cart pulling. So they move with their total luggage in the cart. When they reached a village they meet one key person

and depend on him to arrange shows. They collect the sticks, the carpets, the screen, clothes, and other material which are essential for the performance. They take four to five days for starting the performances. ~~In~~ During these four to five days, they assess the position at that village and if they feel that is suitable to them, they start the show. If they feel the situation is negative to them, they go to common people and depend on them and they create a context for their performance. They start the performance after assessing the climate. Some puppeteers depend on Rajakas. The Rajakas give food and shelter for a brief tenure. ~~period~~

The puppeteers select a central place of the village or cross roads convenient to the audience. Probably they arrange their stage on the floor. They avoid the Varandah's village court places, to attract the people of the village sympathetic grounds. That shows the respect towards the village leaders. In some villages, the people invite them for Varandahs. In each centre they perform eight to ten shows. They move to the next centre of that Village. Like that they change three to ten centres. They repeat their shows in other centres too. If they get more and more offers, i.e. people ask from many centres at a time, they demand for more money and they create competition in between the audience. They perform Bharata, Bhāgavatha and Rāmāyana at each centre. They don't prefer single shows. They perform atleast ten in one centre. The earning or the collection depends upon their contexts. Now a days they are arranging the performance themselves on ticket. They collect minimum two to three hundred for the performance. Commonly the contexts in the villages will be social ones. Village festivals and drought seasons give more opportunities for the contexts. The puppeteers use this sentiment and they settle. There are beliefs in the villages that if they invite the puppet show performance with Gōghrahana of Bh5rataa the rains will come. The villages too give the donations in the shape of grains, animal, gross, money, cloth etc. during the performance of the puppeteers, if every performance is owned by the same troupe leader. We can observe the change between the performance to performance. This change may be an account of the presentation of the performance, presentation of the story, presentation of music styles, music composing, introducing the non-contextual items etc. This variation depends on the feedback of the audiences guesses by the performer through his

institution. These changes can not be given a shape without keen observation of the contexts. Then only the texts can be seen as full pledged. Otherwise they may become lifeless. The theatre helps the text for its liveliness through these contexts only. The successful performance of a troupe is not based on the story only. It is based on the presentation and the presentation is based on the context only. For the successful presentation of the performance every troupe leader must introduce some thing borrowing variations. Then only he will become success. Otherwise he cannot survive himself in the field. These borrowing variations may be in the shape of music instruments, music items like songs, cinema songs, new dance trends, change in the humourous conversations in between the humourous and non-textual characters like *kēṭigaadu* and *Bangarakka*. At the same time the troupe leader may drop some old items like old songs, old instruments like *tasha*, old lights and old stage methods etc. At the time of dropping the old items the troupe leader introduces some variations to attract the audience. These variations may be according to the taste of the audience. If the troupe leader is giving performance at a city centre, he introduces here and there the western songs through humorous characters *Kēṭigādu* and *Bangarakka*. If the audience are educated, the performer may introduce the conversation in English, Telugu and Hindi mixed dialogues in between the characters and the non-textual characters. This is only for the success of his performance and to attract the audience. These variations may get importance according to the context of the performance. He may introduce the variations too according to the importance of the specific performance context. They may change the content of the performance according to the context, i.e. the same performance content presented in one performance in a village context or ritual context and another performance in a secular context. These variations may be purposeful and conscious according to his experience. The content and the variations will be chosen for the performance depend on the features of the context. Like this way the context helps the performer time to time and it changes its role time to time and place to place.

END NOTES

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4. S.A.Krishnaiah, *Karnataka puppetry*, Pg.5, RRC Udupi, 1988.
5. Vignana Sarvaswam, *Vol-6*, p. 946.
6. *Karnatak puppetry*, page-5.
7. *Natya Kala*, April 1965, p. 13.
8. *Karnataka Puppetry*, p. 7-8.
9. *Tōlu bommalāṭa*, Prof, M.N.Sarma, p. 14.
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14. *Personal interview with the troupe by the Researcher*.
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16. K. Venugopal Rao, *Bommalaṭaḷu - Tōlubommalaḷu*, *Natya Kala*, Feb-March-1970.
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CHAPTER - III

TEXTURE

3.1. INTRODUCTION

Here the texture is taken in both ways i.e. verbal and photos. It means the texture includes the analysis of the puppet show performance and photoes relating to theatrical elements in folk arts, folk theatre forms and leather puppet show performance of Ramayana. The performer or the troupe leader expects always the success of his performance. Though it is routine to him, he designs the planning for every performance. He, therefore, handles the entire process i.e. from the concept to the total performance carefully. He takes pains to make it a success in every respect moment by moment. Some times he behaves tough towards the troupe members and beats the children too. To meet his ultimate goal to perform the show well, he never takes a chance, he even approaches house to house, and walk down street to street. The oral permission for performance is itself acceptance of assurance to him. He takes that it as the encouragement for the show. Sees in it the financial viability to his efforts.

With the oral acceptance of local people or village elders, he presents himself to every body going round door to door. It is a primary step to him. He then goes to second step. He gathers the required stage properties from the villagers in his second step. He will ensure that villagers involve themselves automatically by way of providing stage properties on lending basis. He plays tricks on the psychology of audience. One such trick he adopts is delaying the starting of the performance. He will take advantage in this applying starting of the performance he tries to apply different techniques to create a kind of anxiety in the minds of the audience for the performance. He will then be totally diverting the minds of audience towards the performance. This is done in addition to his efforts in making the troupe members work hardly. He is therefore, an organiser and a manager, where he will overcome the lapses on one side and controls the troops on other side intelligently.

The leader has responsibility to fixing the duties to the troupe members and watch their movements. He corrects the movements of the troupe members and thereby have a constant check on the performance. He is the director and supervisor

until the show starts and once it starts he relaxes. Observing the audience is his prime concern while relaxing. This will endorse him to communicate the moods of the audiences to make the performance better. Whenever the performance is called as 'good', it is firstly speak of the troupe's systematic cooperation within the troop. It also reflects the careful observation of the troop leader. He changes the strategies of presentation with a change in the mood of the audience. He captures the mood of audience in such a way that no one can move out of his grip. The text is either extended or cut short according to the audience mood and the texture is always attractive. Some times the troupe may get confused by the instantaneous directions of the leader but they follow it religiously. This experience gradually gives them the exposure for a qualitative performances of the troupe.

In the process the leader may say to introduce the humorous characters Kṛtigāḍu & Bangārakka not to loose the control on audience. Whoever may be in the leader's position, the artistes in the performance will follow his instructions blindly. This is a phenomenon exhibiting the discipline in the troupe, like artistes, the musical instruments operators too follow the leader's direction. He takes initiative at every point where the artiste is weak. He covers up the lapses in the performance. In essence, the troupe leader is one, who is to start or to change or to conclude the events in the performance. The whole exercise for better performance by the leader is with a view that the audience watch the performance for entertainment and to relax from their daily routine.

The success of the performance is seen as the satisfaction of the audience but not the performing the performance. Therefore the performance is rated 'good' only when they feel satisfied.

They need good and neat performance. If the performers are not skilled ones they don't like to sit there even a minute too. But the total picture is observed by only one man that is the leader. He observes the troupe members movements and audience feelings. He works as remote control agency to maintain the grip on audience. He directs and changes his directions time to time to control the audience minds according to his view. The success of the performance is depended upon the careful

observation of the leader. Here the success means not the performing of the performance. Here success means the satisfaction of the audience. If the audience fully satisfied that can be called as good performance.

For this purpose a case study method has been adopted by the researcher in the present study with a view to have a clear understanding of the 'performance', the performance of a troupe may be different from the another. The performance of a troupe at one place may be different from the performance of the same troupe at the another place. This suggests that, at least four to five performances be watched for the purpose or 'observation', of various elements. Only such observation will provide reliable data for analysis in a case study method. And hence the researcher in the present study had chosen to watch number of performances of the show as part of case study method. Under the study, the researcher chose to watch five performances of different teams at different places in Andhra Pradesh. The detailed notes for one performance has been documented to carryout the analysis through case study method.

The observation of the performance can be done for different purposes such as for folklore research and Theatre Arts Studies. Researcher main intention has been to point out utilitarian aspects relating to society. As already pointed out the success of the performance depends on the benefit derived by the people on observing the performance. The performers try to attract the audience in the folk performances through the instantaneous changes or by altering the scenes of the events of the performances. This may not be feasible with the dramas, as there will not be any chance left to the performers either to alter or change from the performance instantaneously to satisfy the audience.

In the present study an attempt has been done by the researcher to discuss the observations of the Folklore and Theatre Arts research, by analysing with description of puppet show performance and exhibiting of photos of both folk and puppet show.

3.1.1. Views of Performance

The success of the performance of the folk dramas depend on the skill of the performers convincing the audience. In the similar context the skill of the performers in the presentation of the performance is a prerequisite for the general dramas. Basic difference one can see here is that, the folk dramas have a mythological background traditionally transmitted through Indian oral Epics. The general dramas are originated from the themes such as social, historical, cultural, political and psychological part and taking shape from the mythological background.

These dramas can broadly be divided into two groups. (i) Music and Dance oriented folk dramas with narration and (ii) the action oriented general dramas. The leather puppet show performance is a mix of these two forms. It can convince audience as well and be a best presentation method of the performance. However, gives more weightage for convincing the audience which is the quality of pure folk dramas because of the depend once on the financial support from the audience.

There is a marked difference one can notice between the music and dance oriented folk dramas. The technique of presentation, skill, staging, instrumental operation, set designing, lighting, team work, costumes, makeup etc. are important elements determine such difference between these two forms. The leather puppet shows however, have an importance since they possess the qualities of the both folk dramas and General theatre and these qualities remain as necessary requirements for the successful performance of puppet shows. Staging, instruments, text, experience, knowledge about the current society particularly the village or the place where they are performing, performers in the performance, rhythm, melody, co-singing, attracting techniques etc. are the important points for the success of the performance.

The puppeteers manipulate their skills to please the audience, in instruments operation in the method of folk dramas, for supporting their singing, puppet dancing, Puppet acting & creating humor etc.

The leather puppet show performers follow the basic strategies of the tradition With a weightage for modern trends in the drama discipline. The show is mingle, with

so many series of poetical as well as prose in a script mode. The use of traditional instruments simultaneously with modern drums, harmonium, and tabala can be seen in the shows. The puppet playing particularly puppet acting & puppet dancing, activities are inter mixed with modern actions.

The present days trend is noteworthy. The puppeteers selecting the historical plays, particularly social performances apart from the routine Mahābhārata and Rāmāyaṇa. The propagation of Government policies on education, health through the social dramas, has been major reason for selecting such themes. The researcher has chosen to present his analysis according to his documentation, of story in the puppet show and documentation of photos of both Folk Arts and Puppet show.

3.1.2. Narration of performance.

The performance began by 8.30 p.m. Vignēswara puppet was at the screen. Beginning with a loud sound of Dappu accompanied by all other instruments. The artistes prayed namoo... namoo namoo Three minutes later one elder man introduced Gaṇēsh to the performance. He raised his voice with Viṣṇu slokam as Govinda, Narayana and concluded this slokam followed by all the instruments in second speed and ended with the muktāimpu ``Tarigidaḥadhim, Tarigidaḥadhim, tarigidaḥatoo".

This ending was followed by a woman with vanta rāga like aah.. aah.. aah..

Rāmappa, elder man manipulated the Gaṇeshpuppet by singing the famous verse. ``tonḍamunēkadantamu" which the Telugu people follow as prayer song in Gaṇapati Pooja. In this verse the performer used to explain each and every word according to his plan. The actual words ``menduga gajjalu mrooyaga", (Gajjelu means anklet bells) and meaning of the word represents the sound of anklet bells. The total poem sung is to describe physique of Gaṇēsh. The artiste did not explain the meaning of each word, but he was simply singing the poem showing each part of the body of Gaṇesh with his hand stick while rendering words. This was very clear to the audience. The ending was followed by a raga of lady artiste. It was ended by muktāimpu as `tattadai', tattadai, tattadai.'

Ramappa started another prayer song "Gananadha Brovavaiah Ganan 1 neevu" and all the artistes repeated it as chorus. Cymbals were operated in the second speed followed by raga and concluded with the muktai " dhimita, dhimita, dhimita". He described Ganesh body parts one by one and total description was in conversation. They were praying Ganesh firstly since he was the beginner of the play, and continued their discussion in a dialogue form upto the starting of the prayer of Saraswathi. In between these dialogues, the instruments were played in second speed. Prayer was started with "taita Tajhana, tadjana tataa." After prayer main artiste asked Saraswathi who was she, and where she was going, on what work." Lady artiste replied on behalf of Saraswathi, as she was wife of Brahma, going to Brahmaloaka and came to wish the artistes and audience along with that villagers. The performer explained himself about Ganesh and the lady artiste participated just as listener where as in the Saraswathi scene, answer was given by Saraswathi. Ended with "takitata takitata takitata while Saraswathi announces about the performance as Lanka dahanam." At this point of time very opportunity Ketigadu and Bangarakka puppets have been introduced. Entry of these characters were indicated by the performers through conversation. Firstly Bangarakka puppet comes to the screen with romantic songs as "tagadidi madana.... Aah " and two artistes described her movements and family background. Virahageetam like 'Hakileenamma viraham", was sung by the main woman artiste and repeated it by the troupe. That was cut down by the muktai as " tarigita taakkataka, dirikitataka, dirikitataka tadiginata, tadiginata tadiginata. Bangarakka interpreted the relation with the village in a humorous conversation. She used to scrape her body by her fingers and told that her head and wedge were in an itching sensation due to that village water. This type of dialogues attract the villagers to involve them in the performance along with the artistes' problems. Then Bangarakka told that she had husband, the most handsome, romantic Gandholi, who had another two names Juttupoolugadu and Ketiguadu, she called him with a romantic mood as Gandholi. Her way of calling has evoked interest in the audience. Audience have become involved in the performance. The performers introduced three puppets of Ketigadu in different sizes and Bangarakka announced

that those three were her husbands. That announcement was made only for the attraction of humour lovers and to keep them as followers of their entertainment.

One of the audience sent five rupees and asked artiste Rāmappa to spell out his name as donor from the stage. Rāmappa praised Konda Reddy, the donor of five rupees chanting the names different Gods. The donors came in line to donate the money and Rāmappa was reading out their names with praising along with some joke. He spelt out a proverb that the donors live hundred years and they (artistes) live hundred and ten years. Then Ramappa praised the village, village elders and the farmers for their cooperation and helping from time to time. Some historical point he mentioned that Srikrishṇadēvarāyalu patronised leather puppetry. From that time onwards the leather puppetry has been performed. Anxiety, and curiosity transform the people to go to long distances to observe the leather puppet show performances. This led to emerge out the proverb ``tombai aamaḍa pooyi toolubammalāṭa choodali and aravai aamaḍa pooyi aavulapabbam Choodali ``means (one has to go ninety amadas (4 miles are equal to one aamada) to see toolubommālāṭa (leather puppet show) and has to go sixty amadas to see avulapabbam (festival of cows).

The performance from praising through historical aspects, and sociological situations got in to the story; Systematically. Systematic method adopted was question and answer method where two artistes have been exchanging the dialogue in an interesting way.

The experience of artistes kept the audience under their good impression. The small event like donations and spelling out the names of the donors became separate scene and that was prolonged by the two artistes upto sixty dialogues sharing thirty each. This shows the capacity of professionalism in folk theatre improve the artistes efficiency in improvisation and championism. It was very interesting to note the issues of all relevant items of daily life tagged by the two artistes intelligently within a short time.

Ramappa was explaining the scenes of Lankadahanam as they were to perform Panchavaṭi, Golden Deer, Kidnapping of Sita, Vāli and Sugreev episode, Hanumān

crossing the sea, locating Sita in Lanka, ring showing to Sita, Hanumān's tail event and setting fire to Lanka.

The audience started raising their voices for the story. They stopped humour and took interval of two minutes. They operated the instruments in the second speed. Performers tried to patch to their performance in this scene with the help of instruments" and succeeded.

Sita, Rāma and Lakshmaṇa puppets have been brought on the scene followed by a song.

"Rāma Lakshmaṇulu Vacchirapuḍu Sitā Bhāma tōḍa" and ended with muktai as ``taita taita taitata". The story has been described in the dialogue form in conversational style. Chitrakūṭa, the dense forest was their place of living. Rama and lakshmaṇa were conversing the beauty of Panchavaṭi, Lakshmaṇa was happy to be there and he would like to stay there for a long. Sita entering the scene referred to golden deer. She was pointing at and wanted her husband to see it. She described the beauty of the deer that ``the body was shining, the thrones were like manikyas". She felt that if the deer was brought to their place it would be wonder and adds a new beauty to the kuteeram. Rāma replied and he would brought the golden deer to honour her wish. Rama told Lakshmaṇa, that Sita wanted the deer, so he would go to bring that deer.

Simultaneously ordered lakshmaṇa to take care of Sita. The scene has become quite entertaining with the Dappu beatings following the deer's movements. Lakshmaṇa had his own doubt about this deer. He continued with his doubt. He said the deer appears to be no original and a trick that may be played by Rākshasa. Rama clarified to Lakshmaṇa that it would be caught if it was real one's otherwise be killed there itself. He reiterated his request that Lakshmaṇa to take care of Sita.

All that was an individual scene. The skill of the performers dominated by the dialogues to capture the mood of the audience. Rama was after the deer. The scene created very eagerness and curiosity in the minds of audience. The scene was ended with ``Haa Lakshmaṇa and Haa Sita, " fully followed by the support of the

instruments. The performers had taken full advantage from the music where the transformation of deer took place into demon Maricha. The performance of this scene depicted their control over the audience and performance.

Listening to words ``Haa Lakshmaṇa Haa Sita" and Sita told lakshmaṇa that Rama may be in trouble. Lakshmana, said confidently, to Sita that if anything happened to Kāma the entire universe would be upset, the stars would fall down, and the Sun and Moon would become weak. He assured her that the happened thing would be a Demon's trick and advised her not to get upset.

Sita could not get convinced with Lakshmaṇa's assurance. She ordered Lakshmaṇa to go and save Rāma. Lakshmaṇa again tried to convince her that it might be Demon's trick. Scolding Lakshmaṇa Sita reacted sharply to the explanation of Lakshmaṇa and said that Bhārata was believed as brother and he took away the Ayodhya, and scolded him as he was believed as brother, but he came as friend and was trying to expose with enmity. Such hard feelings expressed by Sita made Lakshmaṇa to feel sorry for having said to Sita. Being the folk performance, the performers introduce the behavior of the society through the characters depending on the incidents. Performers took advantage in this incident to depict the common women's mentality. Lakshmaṇa felt unhappy with Sita's words and went away in search of Rama. The conversation between Sita and Lakshmana revealed some contrast. Conscious efforts of the performers has been noticed from the conversation between Sita & Lakshmaṇa was to strengthen the scene and convert the performance richly. Therefore, the scene appeared as nearer to the hearts of the common people and it worked out to impress the audience very much.

... Then scene was changed by introducing Yati i.e. Rāvaṇa in yati shape. The yati himself tried to create a devotional climate and was crying as

``HaraHara mahādēva

Shambho Shankara

Satkula Katakshana

Bhavati Bhikshandehi

Mata annapoorneswari

*Hara hara mahādēva
Shambhō shankara".*

Sita welcomed him with obedience to sit by showing a seat... Yati said that nobody should stay in a house without the head of the family and he would not expect any thing except some bhiksha. He was enquiring about Sita and why she was staying independently alone there. Sita told about her husband Rāma, the son of Dasaratha, and how they came along with Lakshmaṇa to this deep forest to honour the orders of his father. She also narrated the incident as both have gone to bring a deer. Requested him to stay up to their return home.

Then Yati told Sita that he is Rāvaṇa, the king of Lanka and was waiting since long time to get her, as he told that he was going to kidnap her.

The words of Rāvaṇa enquiring Sita, the man 'who got her' was hinting the future story. This may be a professional experience of the performers or it may be introduced intentionally by the performers. The conversation in between these two was quite natural and the audience can understand easily, as the conversation goes like of scolding as rascal and questioned him 'how dare he was' to take away by force etc. Sita used a word 'how many heads you have' (nannu kooranu enni talalurā neeku) in the sense 'how dare he was'. The word tala (head) was used purposefully by the performers and Rāvaṇa replied that he had ten heads and showed her ten heads. The method of expressing it was also very proud with vigorous behaviour.

She felt unconsciousness while she was seeing ten headed Rāvaṇa. The introduction of tenheaded Rāvaṇa turned the climate into harshness and the sounds of instruments like Dappu created a terror. Rāvaṇa scene was attended with special attention by Gōvindu, and his voice expressed the proudness of Rāvaṇa and appeared that his total body was laughing and crying.

Rāvaṇa was taking away Sita while she fell unconscious by seeing. He lifted her on his plane Pushapak Vimanam. The performers played the Pushpaka Vimānam scene by Harmonium sound in high pitch. This scene created as horror atmosphere than ten headed Rāvaṇa's introduction. She was screening while going to Lanka.

Jaṭāyuvu saw her and decided to fight with Rāvaṇa to save her. He darcly went there to face him and advised him to leave her, otherwise he would fight and kill him. They both exchanged the words that led to fight. The fight scene was manipulated between Jaṭāyuvu and Rāvaṇa. The fight scene gained curiosity and arouse interest in the minds of audience. Jaṭāyuvu fell down in the forest as the Rāvaṇa cut down the wings of and was surviving to give the message of Sita to Rāma. Rāma and Lakshmaṇa met at parṇasāla and they were walking by searching Sita with sorrowful feelings.

Lakshmaṇa found Rāma and enquired about demon tricks. Rāma asked Lakshmaṇa about Sita, and questioned him why he left her alone at the Panchavati. Lakshmaṇa explained Rāma that she did not listen anything which he told about the demon and scolded, ordered him to meet Rāma. Rāma expressed his opinion that though she might refuse his words, he must be waited there till Rama's coming. Lakshmaṇa asked Rāma for orders to search Sita around to panchavati both Rāma and Lakshmaṇa were searching.

Rāma felt very bad. The puppet was introduced with weeping and dancing while singing as ~

“She was very close associate, she was disappearing how he was living without her”

and all the instruments were operated in the second speed. The rāga used for that situation was vilāpa rāga. While weeping and was asking Lakshmaṇa, how she was missing at panchavati. Lakshmaṇa explained Rāma that the rivers, valleys, and all the area was searched and was not able to locate Sita any where. While going by searching, they have seen a wounded bird, and Lakshmaṇa thought that was a demon and ate Sita and sat in the shape of bird, he reacted that, the bird would be killed by him. Then Jaṭāyuvu listened and told he was not demon and he was Jaṭāyuvu, a close friend of Dasaratha. He told Rāma that Rāvaṇa was taking away Sita towards Lanka. He described that how he fought with him to save her, and how Rāvaṇa cut down his wings and what for he has surviving.

Then Rāma ordered Lakshmaṇa to perform rites of Jatāyuvu on his request on the banks of Godavari. Lakshmaṇa followed Rāma's orders and they both moved towards Kishkindha.

Instruments . . all were operated at once to close the scene with music. The next scene was in the court of Sugreeva with seventy two thousand vānara military and they were searching.

They saw Rāma and Lakshmaṇa and thought that, Vāli sent them for fighting and were planning to leave that place. The Hanuman told them that, they were not sent by Vāli, they were rushes, he would visit them and find out, who they were, and reached them, greeted them, by namskāra and asked them as who were they. They told Hanuma that, they were sons of Dasaratha, from kingdom of Ayōdhya by names Rāma and Lakshmaṇa. They told that, they were in search of Sita, and they heard about Sugreeva, and came to meet him for friendship.

Then Hanuma told Rāma that, he was the minister of Sugreeva by name Hanuma and Vāli his brother sent him out from the country and were living there, and welcomed Rāma and Lakshmaṇa. Hanuma took them to his king Sugreeva and explained to Sugreeva about Rāma and Lakshmaṇa. Then they told that, they got ornaments of Sita and they showed them to Rāma. Ultimately after along conversation they become friends. The instruments were beaten in the second speed. Rāma told Sugreeva to fight against Vāli and he would kill Vali and would handover Krishkindha and Tāra too.

Then Sugreeva replied, if he killed Vāli, Sugreeva would help him in searching of Sita. Then Rāma encouraged Sugreeva to fight with Vāli. Then fighting scene was introduced between Vāli and Sugreeva, Rāma beat with his arrow behind a tree.

Then Vāli questioned Rāma why he beat him from behind if he interested he would have to fought face to face. He questioned Rāma that the kings kill the cruel animals, not monkies, but how Rāma did that mistake. Then Rāma told that Vāli was

not good man, so he was killed by him, the king has to protect innocents and the bad people should be punished.

Tāra expressed her sorrow at that war scene and Vali suggested her to live with Sugreeva and their son Angada would become Yuvarāja. Then Angada was made as Yuva Rāja through yuva pattābhishekam. They discussed about their plan for searching Sita and Sugreeva was made king for Kishkindha.

Then they took small interval for the relief. Kētigāḍu entered on the screen and praising the village as he has seen that village, like as Ganga has seen Bhagiratha, Vibheeshana and Sugreeva got Rāma's help, the child found his missed mother. Ramappa the elder performer explained how they got the quarters there and announced publicly how they opened co-operative society.

Then a demand from the audience came to start the performance. Instruments were played immediately and the main singer started "JayaRāma".

"Jaya Jaya Sri Rāma

Raghuvara

Subhakara Sri Rāma". This is a famous song, which is sung by Hanuma every where i.e. in all folk dramas and padya Nāṭakās. Hanumān character sung this song. By expressing devotion and singing this "Jaya Jaya" Hanuma came to screen. Instruments followed Hanumān in devotional lines and the scene tells, Hanuma is going to meet Rāma. Hanuma sang another song as

"Sriraghu Ramachandra

mammula biddala jeeyu mahā prabhoo

mee tāraka nama mantram

taapasa vruddhulake nālabhyamu Rāma"

and reached Rāma. The pronunciation of the artiste in the case of Sanskrit slokas was very clear and they were well trained by their Guru, mostly their fathers. Though they did not know reading or writing, they were given training in the performance and in the language too. Rāma called Hanuma with intimacy, that with a song

*"Vāyu Suta rammaa
ii anguleeyakamugommu
Lanka ku veega pommu
Seetaku naayokka
Seemamuluseppi
Aame kshemam seppi
Naa chela mudayanimmu"*

Jambavanha told about the Hanuma's mighty and skill and ability to go to Lanka.

Rāma called Hanuma and ordered him to go to Lanka to search Sita. Hanumān got small shape of his body by Rāma, and crossed the sea. Hanuma laid down in the sky and crossed the sea. That was very entertained scene and the audience impressed very much about that scene. He reached Lanka and the main gate was watching by Lankini. Performers sloped the story and introduced entertainment event through ketigadu.

Lankini was a tall puppet, ugly in appearance and alterd puppet. Kētigāḍu was also ugly in appearance but small and humourous. For entertainment and for relief the scene was created in humour in between these two. The main purpose of this scene was to create humour, so that, they won't follow the delicacy, balance, politeness, softness and more over the performer introduced the nuisance activities through kētigāḍu as imbalance, ugly behaviour, rashness, rudeness, nasty methods and with vulgar comments. While ketigadu was coming, he beats on the head of the Lankini. It indicates the performer is going to create a cheap opinion on Lankini in the minds of audience. She cried who were there. The ketigadu appeared infront of her, and questioned her, with dual meaning words, and sarcastical words, and romantic words with vulgarity. To facilitate and to entertain the audience, the performer introduced two folk games in between those too. Finally the performer created a target scene through ketigadu and that lead to be felt happy and got the humourous climate among the audience. At last Bangārakka entered on the screen to avoid the Vulgar dialogues and she had beaten ketigadu. This was purely humour scene and was removed from the screen. Then Lankini and Hanuma scene was introduced. Hanumān killed Lankini

and entered into Lanka. He found Sita and gave her the ring of Rāma and look her head ornament and disturbed Lanka.

Hanuma killed so many soldiers of Rāvaṇa. Finally he was caught by Indrajittu and was kept at Rāvaṇa's court for punishment for his crime. Rāvaṇa tried to give sentence to death. But Vibhishana warned Rāvaṇa, that would become sin, because woman, child, Cow and monkey would not be killed at any circumstances. If it happened, the person who killed the above ones, could get sin, and they won't get children and would lost everybody. Vibheeshana told Rāvaṇa, the messenger should not be killed by a chakravarthi, well known emporer to the world and withone lakh sons, one crore grandsons. But Rāvaṇa did nto agree with vibhishana and told that monkey was dangerous. Then vibheeshana told Rāvaṇa to insult Hanumān by firing its tail. But Rāvaṇa expressed that he won't get death by any body in the world except Nara and Vānara. Brahma gave that concession to Rāvaṇa on his tremendous meditation. Rāvaṇa thought that Nara and Vānara were the same, So Rāvaṇa was observing vānara and thought to kill him. Then Vibheeshana told that when Brahmadeva gave the gift, then there was no Nara and Vānara. So Vibheeshana assured Rāvaṇa that there won't be a problem for Rāvaṇa by Vānara. Because the tail of monkey was very beautiful, the tail could be burnt with clothes brought from four lakh streets, dipped in the oil and could be burnt. Rāvaṇa satisfied with that advise and ordered that, the tail of the monkey would be burnt as a punishment. Then Hanuma told Rāvaṇa it so that, he would burnt the Lanka. Then Rāvaṇa got angry and laughed at him and asked him the Lanka was not a grass or wood. Lanka was built by iron, brass, lead and Gold buildings and they won't be burnt at any cost. According to the orders of Ravana the tail of Hanuma was burnt. The instruments were beaten and a general song was sung to gain the sympathy for Hanuma.

"dootanu galachuta bhuvigalade" like that.

Hanuma burnt all the golden buildings, weaponry places, towers, chariots and Lankapuram then gone to the sea dried up the fire and reached Rāma. All these scenes added to strengthen the performance. Hanuma told about Sita in Lanka and gave her head ornament to Rāma.

Rāma felt satisfied to find out the whereabouts of the Sita and took Hanuma to the nearer and gave a gift as Hanuma would get permanent name and respect as long as Rāma's name and Hanuma would be treated as a fifth brother. Then ordered sugreeva to build a bridge across the sea to reach Lanka.

Lanka dahanam was ended with this scene and the performers started ending prayer. "Pavamāna sutudu patṭu pādāravindamulaku, neenaama roopamulaku nitya jayā mangalam" was a famous ending prayer song and rest of the artistes followed as chorus. Finally all the members said

*"Govindaa, Govindaa
Anjaneṃya Varada Govindaa tadim
Jainamah parvatee patee
Hara Hara mahadeva
Shambho"* and

concluded with namaskaras with folding hands and closing eyes.

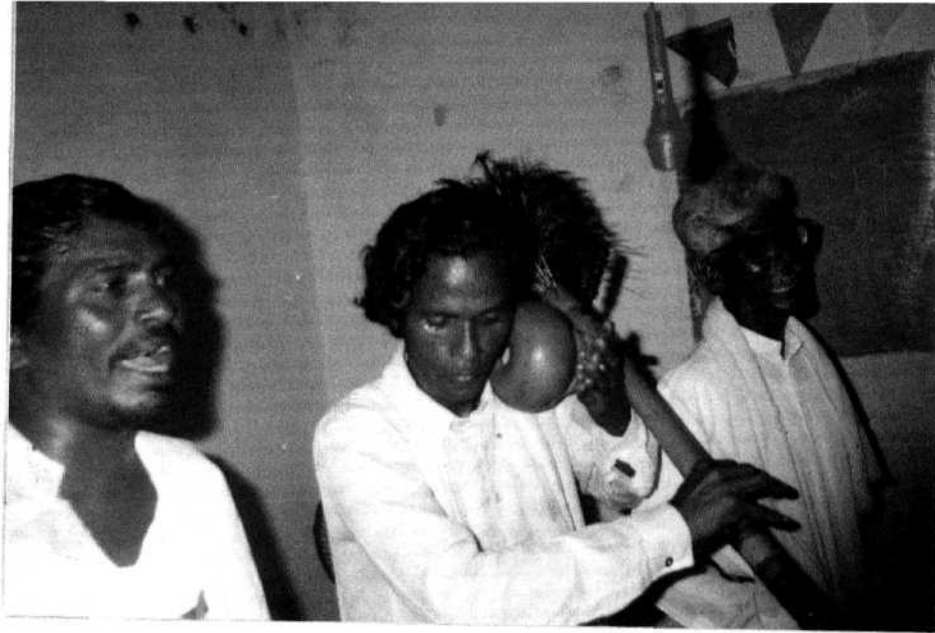
This is the texture of the both and performance and photos. The Puppet show performance is analysed and Photos relating to theatre elements in Folk art forms, Folk theatre forms and puppet show performance of Ramayana are exhibited. The photos are indexed here for the purpose of observation and clear understanding.



1. Sri Chukka Sattaiah famous artiste of Oggu Katha, with team in narration, Manikyapuram, Janagam mandal, Warangal district.



2. Biirrakatha troupe, in story telling from Visakhapatnam.



3. Action mood of artistes, Pandavula Katha, Godavari Khani, Kareemnagar district.



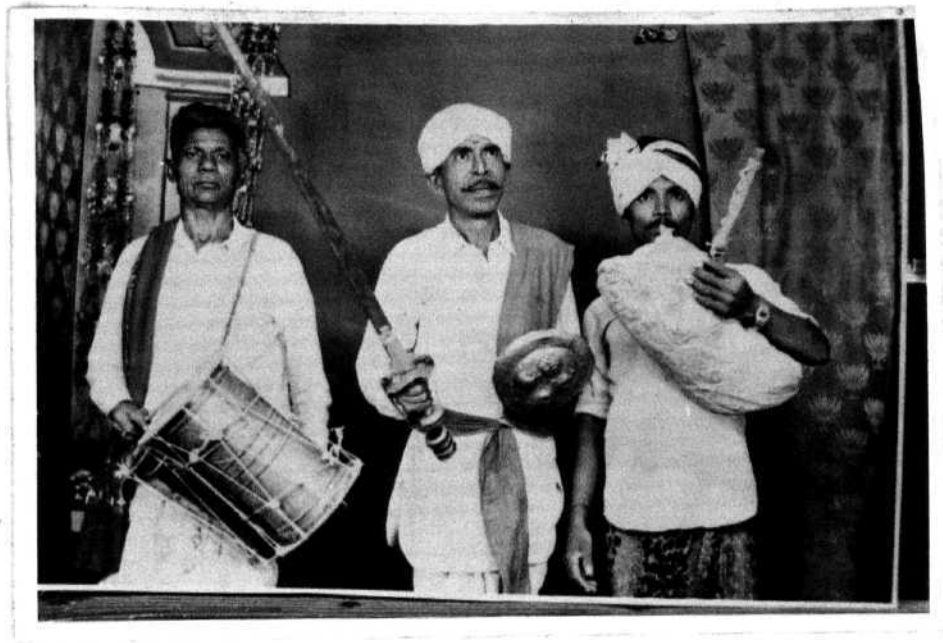
4. A troupe of artistes from Pandavula Katha, Toti Gondi version, Godavari khani, Kareemnagar district.



5. Harikatha Bhagavatar in the performance.



6. Artistes in Tandana Ramayanam, story narrative form, Medak district.



7. Troupe of Pambakatha, Anantapur district.



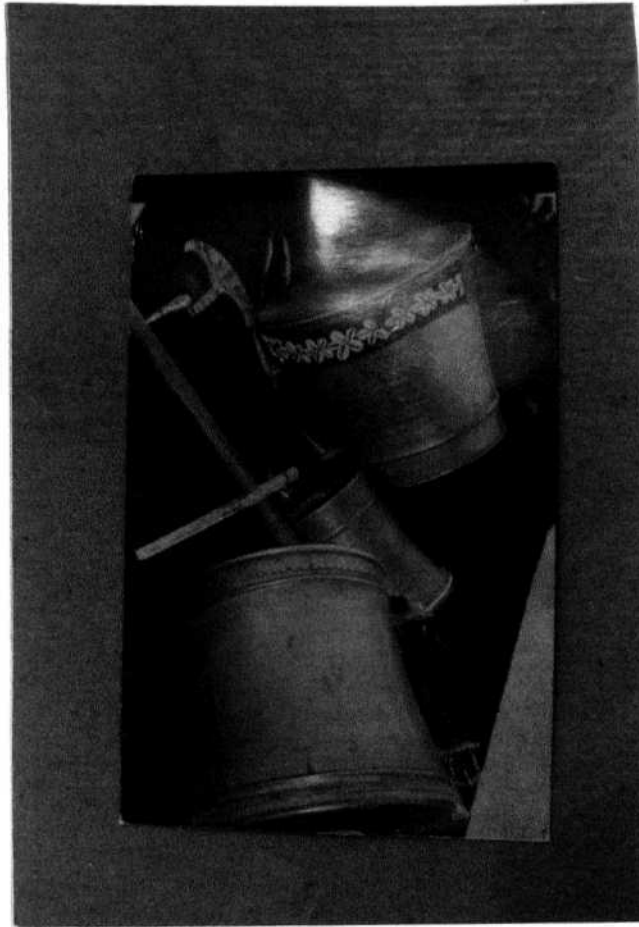
8. Troupe of Jangam katha, Ranga Reddy district.



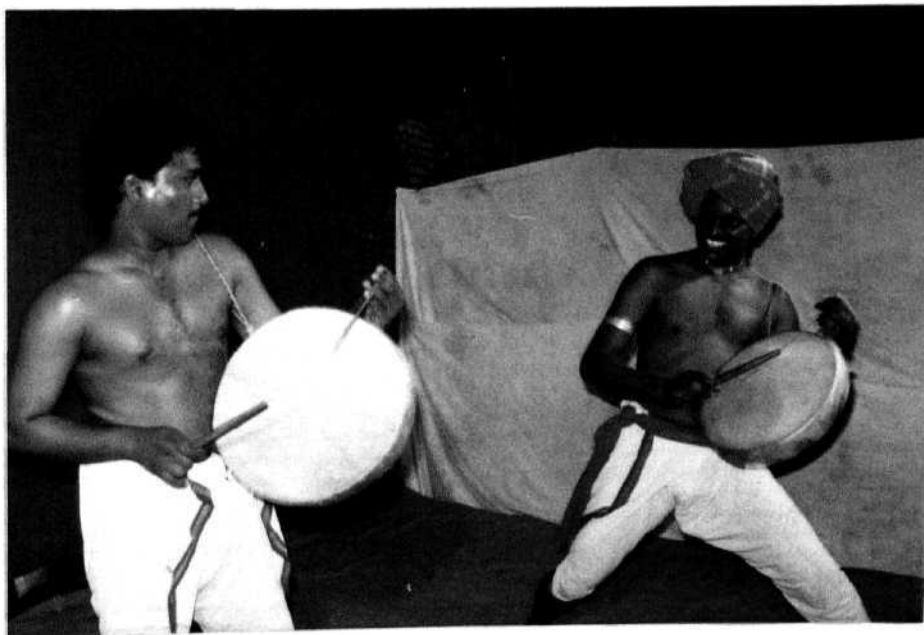
9. *Artiste Dakkala Balaiah, Kinnera Katha, Mahaboobnagar district.*



10. *Performance of Sarada Katha, Mahaboobnagar district troupe.*



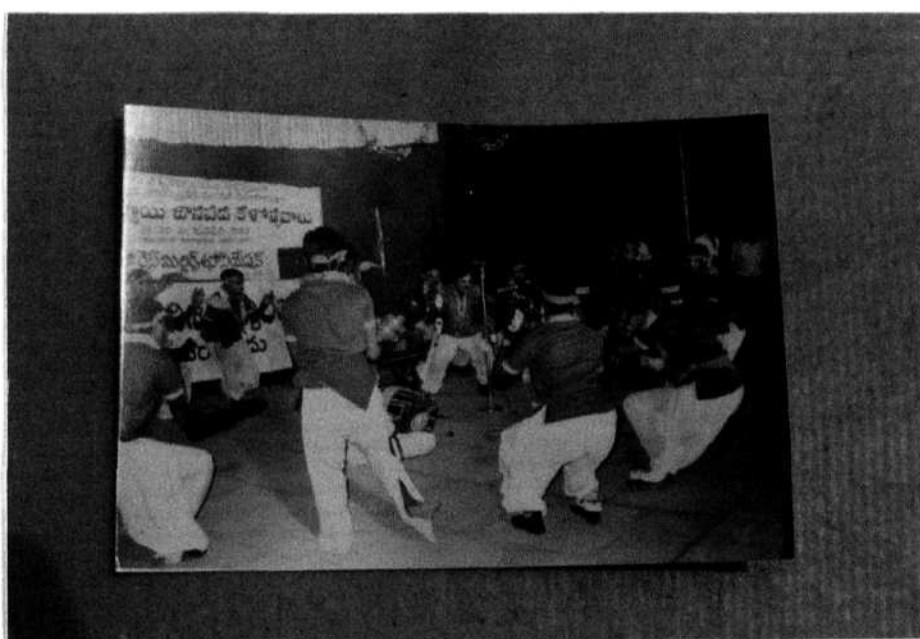
11. Jamudika instruments.



12. Dappu dance still, Hyderabad.



13. Troupe of Kolatam, Prakasam dsitriect.



14. Troupe of Chekkabhajana, Yesanna troupe, Cuddapah.



15. Garagalu troupe in performance, East Godavari district.



16. Beerappa dollu troupe in performance, Anantapur district.



17. A still from Veeranatyam dance performance, Chinta Venkateswarlu troupe, East Godavari district.



18. A scene from Urumulu performance, Urumula Narayana troupe, Anantapur district.



19. Troupe of KoradaPotappadu, Tappetagullu, Srikakulam district.



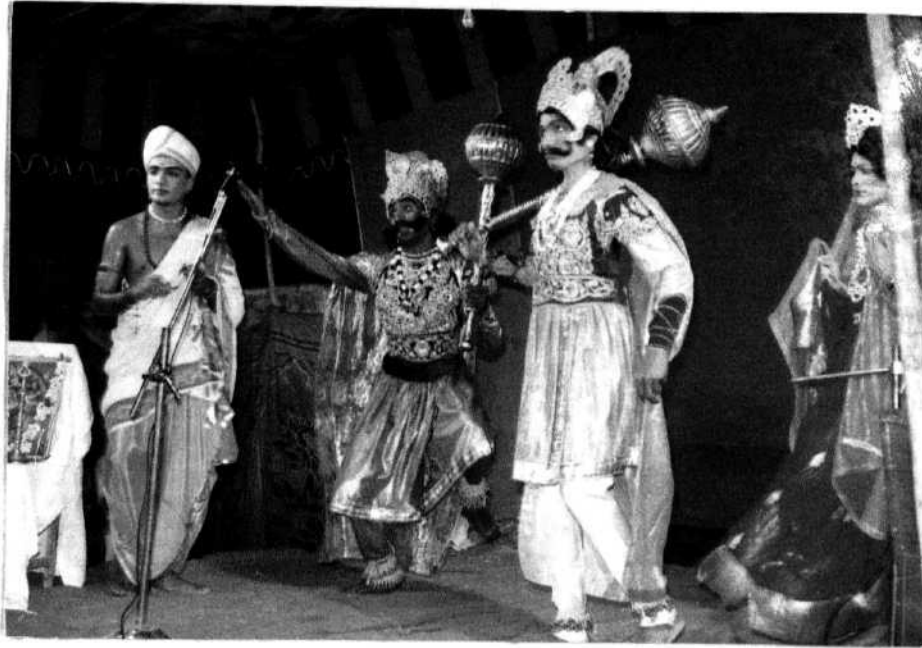
20. A still from Bonalu dance performance, Hyderabad.



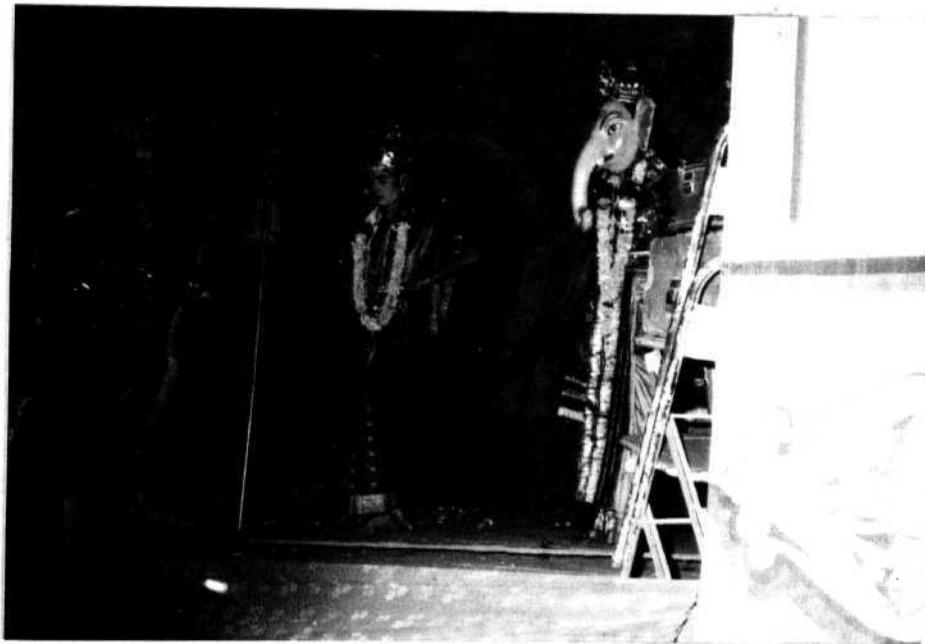
21. A scene from G or avayyalu performance, Anantapur district.



22. Veedhi natakam troupe.



23. *Kangundi Kuppam Veedhi natakam style, Hidimbasura Vadha, Kuppam, Chittoor district.*



24. *A scene from Mylaradevaplav, Dodddata troupe from Dharwar, Karnataka State.*



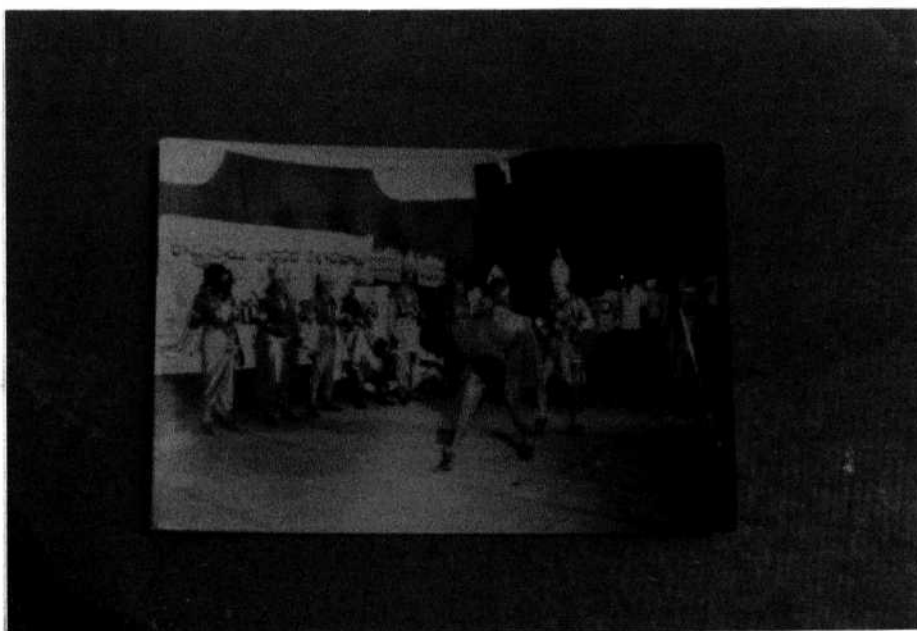
25. *Artiste in makeup of their own for Mylaradeva play, Doddata troupe from Dharwar, Karnataka.*



26. *Instrumentalists in their job at the play Mylaradeva, Doddata troupe from Dharwar, Karnataka.*



27. Devotees from audience paying devotion while observing the drama Mylaradeva, Dodddata troupe from Dharwar, Karnataka.



28. Scene from Chiratala Ramayanam, Nalgonda district.



29. Ravana & Vibheeshana characters of Folk Yakshagana, Gattepalli Sheshaiah troupe, Gattepalli, Vemulavada Mandal, Kareemnagar district.



30 Tirupataiah in Hanuman character of Folk Yakshagana, Gattepalli troupe, Vemulavada Mandal, Kareemnagar district.



31 Chindula YeUamma troupe in Chindu Yakshaganam, Armur, Nizamabad district.



32. A still of Vidhemma from Mandhata katha, Chindu Yakshaganam, Pillutla Anjaiah troupe, Aler mandal, Nalgonda district.



33. Chindu artiste Pillutla Anjaiah in *Alli Rani* still from *Alli Rani*, Chindu Yakshaganam, Pillutla Anajaih troupe, Aler Mandal, Nalgonda district.



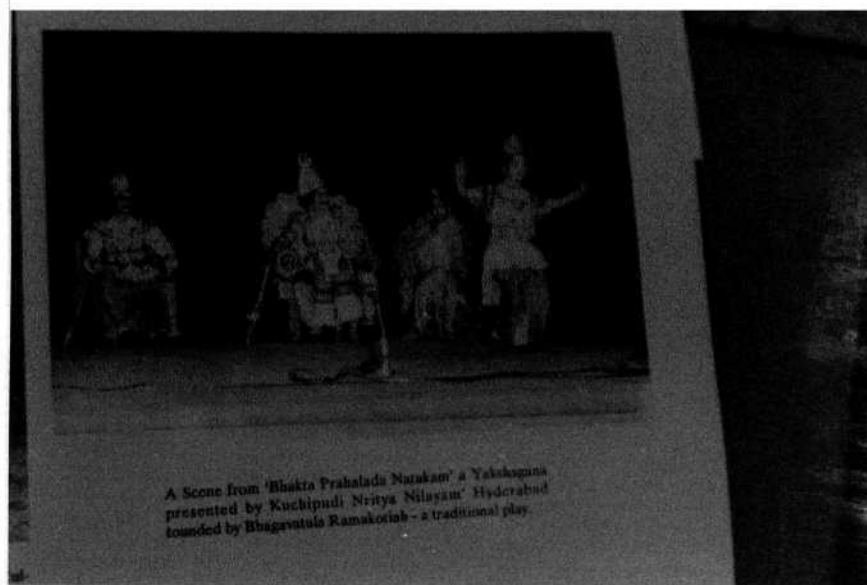
34. Chindu Artiste Pillutla Anjaiah in *Alli Rani* still from *Alli Rani*, Chindu Yahhaganaih, Pillutla Anjaiah troupe, Aler Mandal, Nalgonda district.



35. A Scene from Tenku Tittu (Yakshagana variety) from Karnataka, by curtsey of Holy kshetra, Sri Dharmasthala, special issue, edited by Prof. K.Haridas Bhat, January, 1982.



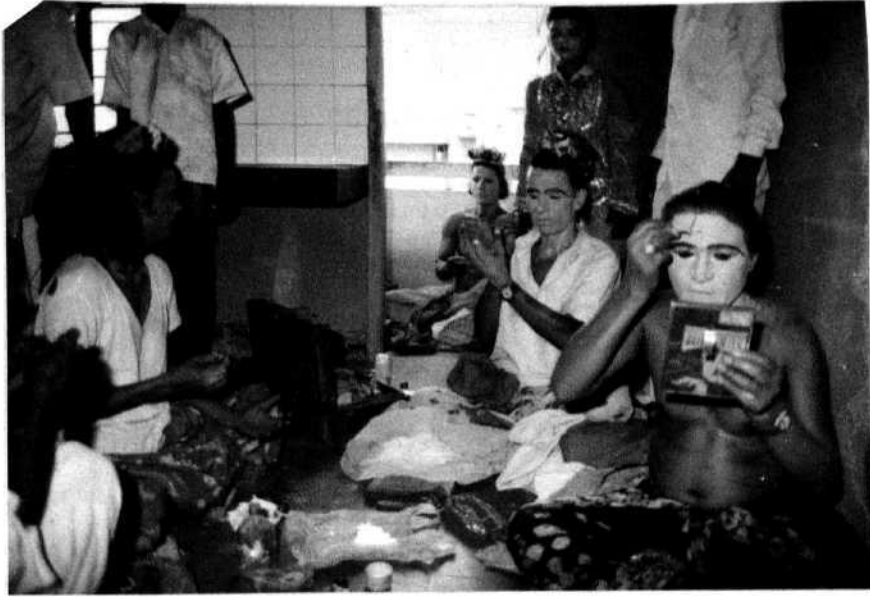
36. A character with costumes in Tenku Tittu, , by curtsey of Holy kshetra Sri Dhannasthala, special issue, edited by Prof. K.Handas Bhat, January, 1982.



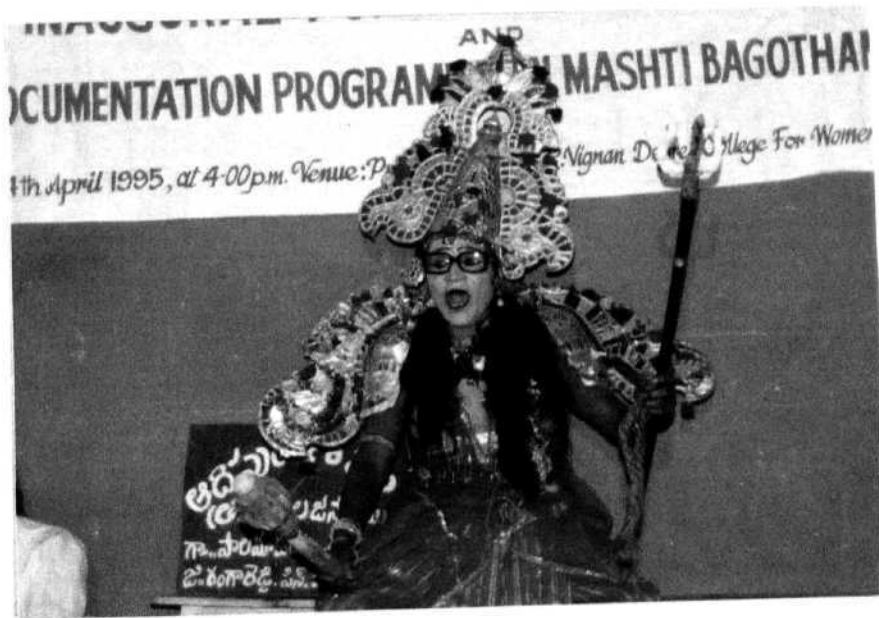
37. ^A Scene from Kuchipudi Yakshaganam, Bhagavatula Rama Kotaiah troupe, Kuchipudi. •



38. ^A Scene from Kuchipudi Yakshaganam, Bhagavatula Rama Kotaiah troupe, Kuchipudi.



39. Artistes in makeup of their own in Adipuranam (Jambapuram), Masti Bhagavatam, troupe from Mahaboognagar district,



40. A still of Adishakti from Jambapuram (Adipuranam), Masti Bhagavatham, troupe from Mahaboobnagar district.



41. Yellamma character artiste in makeup from Jambapuram, Chindu bhagavatam, Pillutla Anjaiah troupe, Aler mandal, Nalgonda district.



42. Still of Yellama with devotees, scene from Jambapuram, Chindu Bhagavatam, Pillutla Anjaiah troupe, Aler mandal, Nalgonda district.



43. A scene from Jambapuranam, Chindu Bhagavatam, Pillutla Anjaiah troupe, Aler mandal, Nalgonda district.



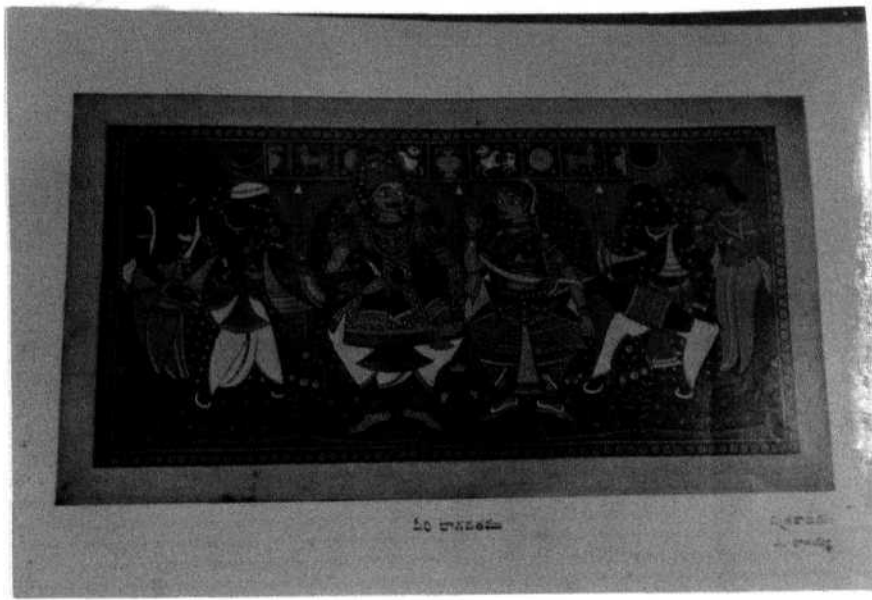
44. Chindu artiste Pillutla Yadagiri in Gosangi still (Jambavanta) from Jambapuranam, Chindu Bhagavatam, Aler mandal, Nalgonda district.



45. *Researcher with the Artists in makeup of their own for Jambapuram, Chindu bhagavatam, Pillutla Anjaiah troupe, Aler niandal, Nalgonda district.*



46. *Scene from Toorpu Bhagavatham, Bast Godavari district.*



47. *Painting from Vcedhi Bhagavatam.*



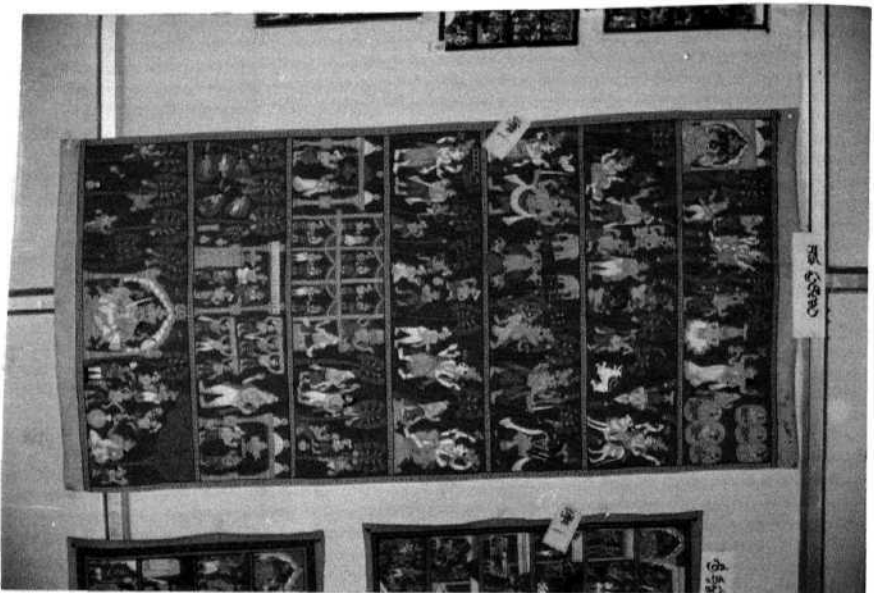
48. *Jambapuranam Scroll.*



49. *Artiste in narration, Madclu puranam, Patam katha (Scroll), Siddipet, Medak district*



50. *Scroll of Markandeya Puranam, caste myh of Padmasali Community People.*



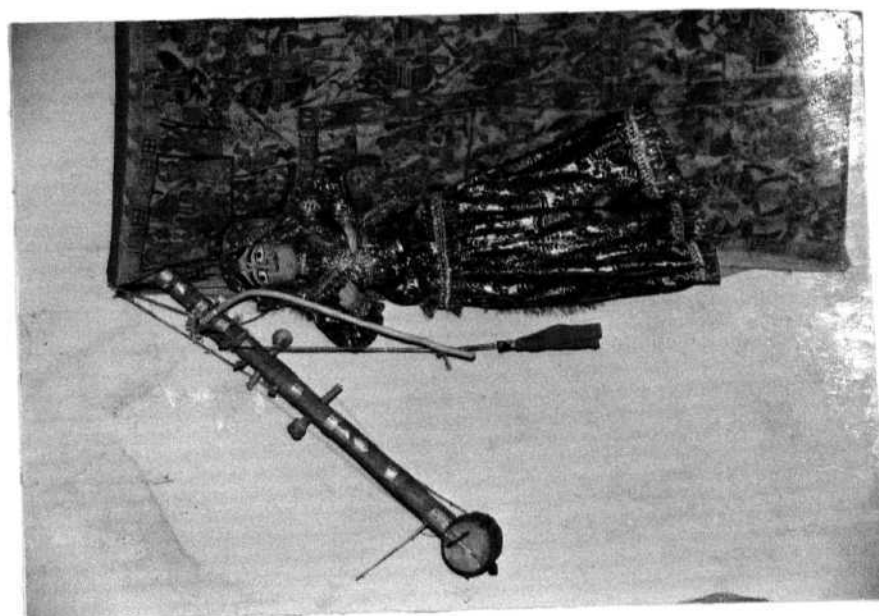
1. Scroll of Gowda puranam, caste myth of Padmasali Community People.



52. Researcher in the exhibition at Hyderabad, a doll puppet of Rajasthan, on the wall.

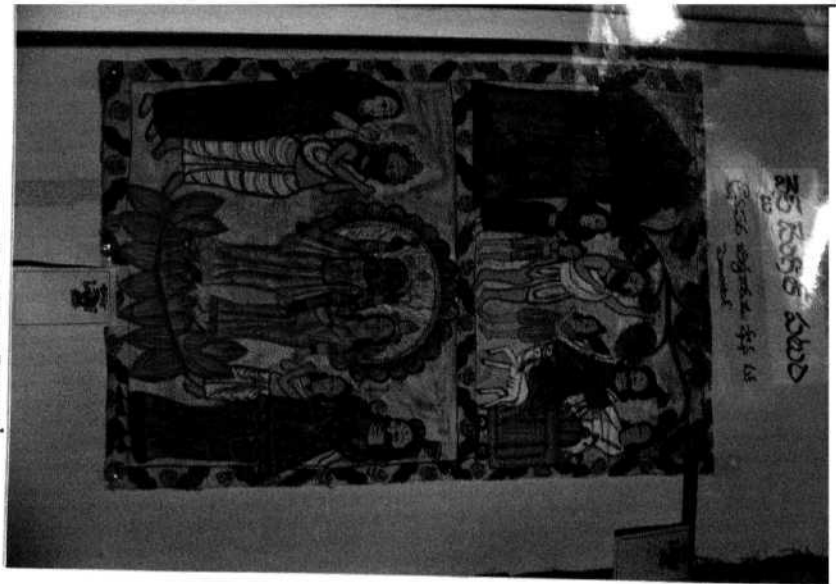


54. Scroll of Andhra Pradesh.



53. Doll Puppet of Rajasthan and scroll of Rajasthan in the exhibition at Hyderabad.

55. Scroll of West Bengal.



56: Researcher with Artiste (Scroll designers) from Chcryala, Medak distict.



57. Wooden dolls (Puppets) at exhibition, Hyderabad.



58. Kondapalli Bommalu (Puppets) at exhibition, Hyderabad.



SD. Artiste performing Mandecchulu performance, Warangal district.



60. Kondapalli Bommalu, Dasavataramulu.



61. Still of Namala Singadu, Pagativesham.



62. Still from Pagativeshalu, Hyderabad.



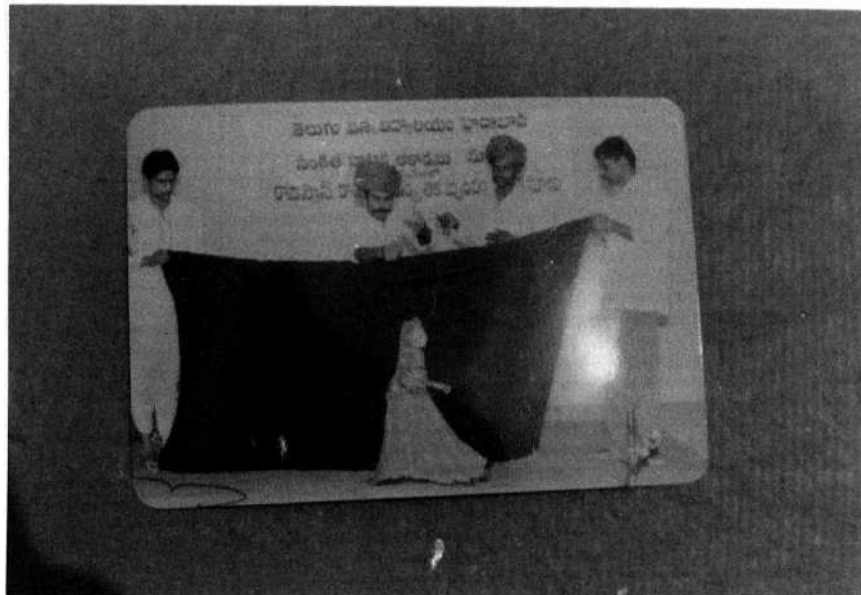
63. Scene from *Ramavanavasam*, *Padya Natakam*, *Savera Arts*, *Cuddapah*.



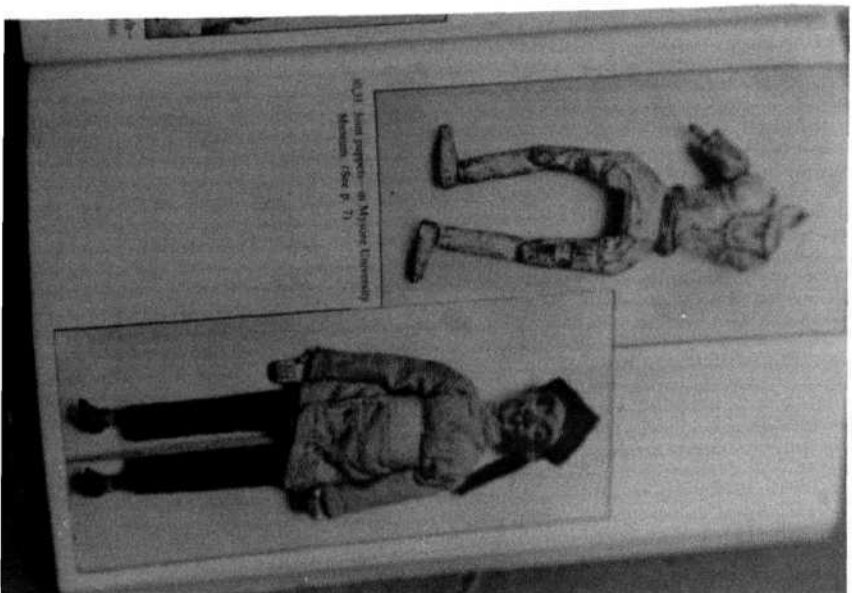
64. Scene from *Veerabhimanyu*, *Padyanatakam*.



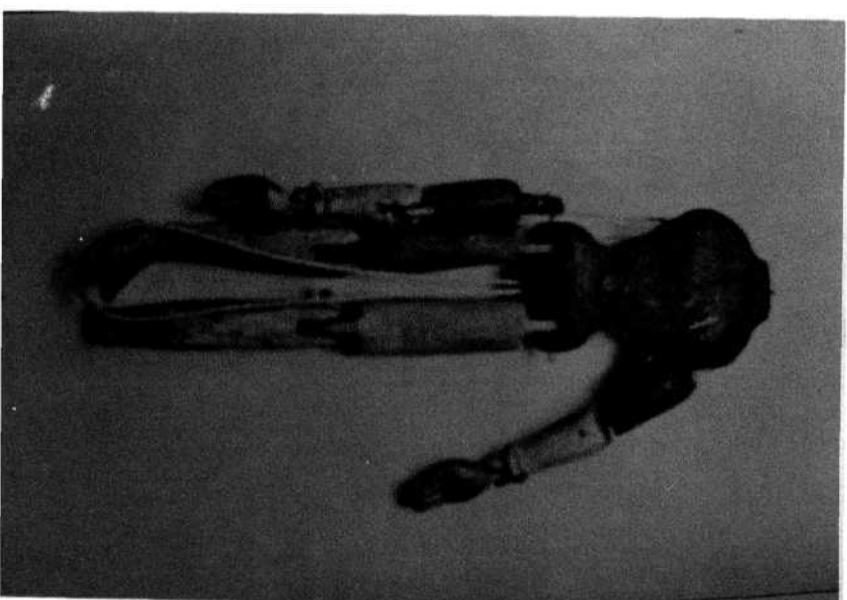
65. *Modern Puppets in the performance of applied method, Hyderabad.*



66. *Rajasthan Puppets in performance.*



67. Joint Puppets, Photo from Folklore Museum, Mysore University.



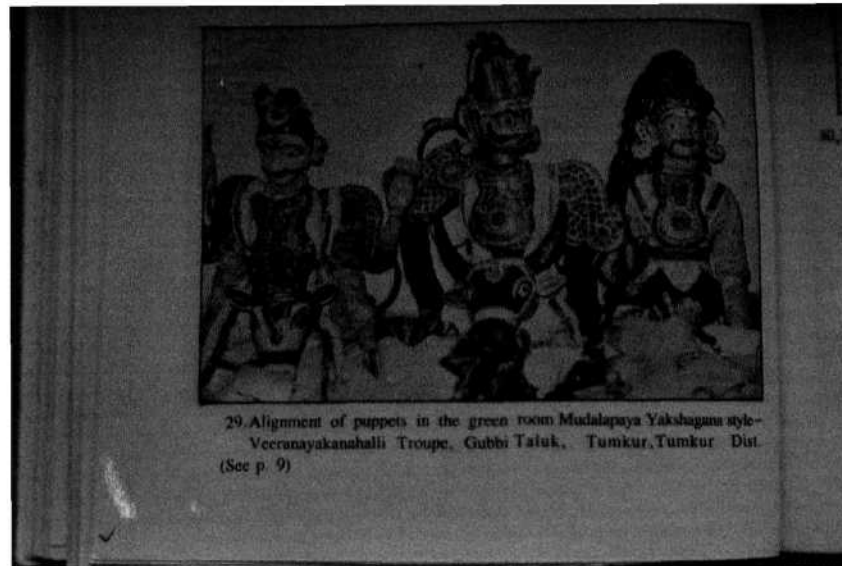
68. Joints in String Puppets, (Photo 32) by the curtesy of Karnataka Puppetry, 1988.



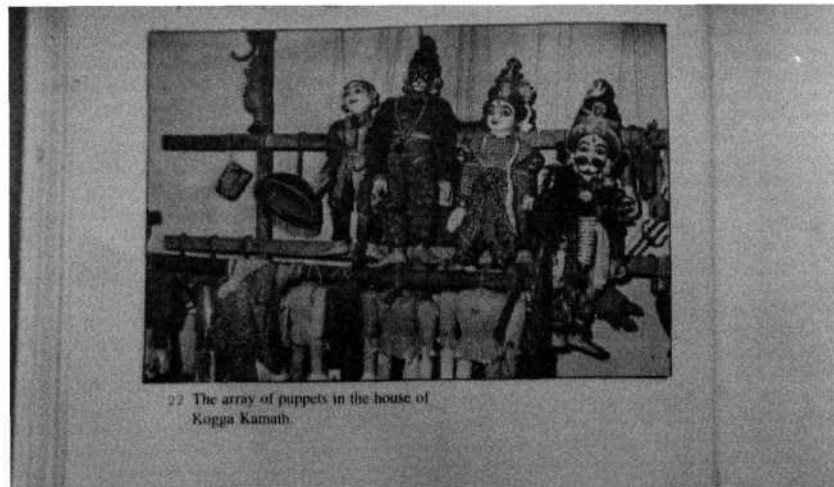
69. *Glove Puppets workshop at Calcutta, curtesy of Prasaranga, Folklore news bulletin, January 1997, RRC, Udupi. Karnataka.*



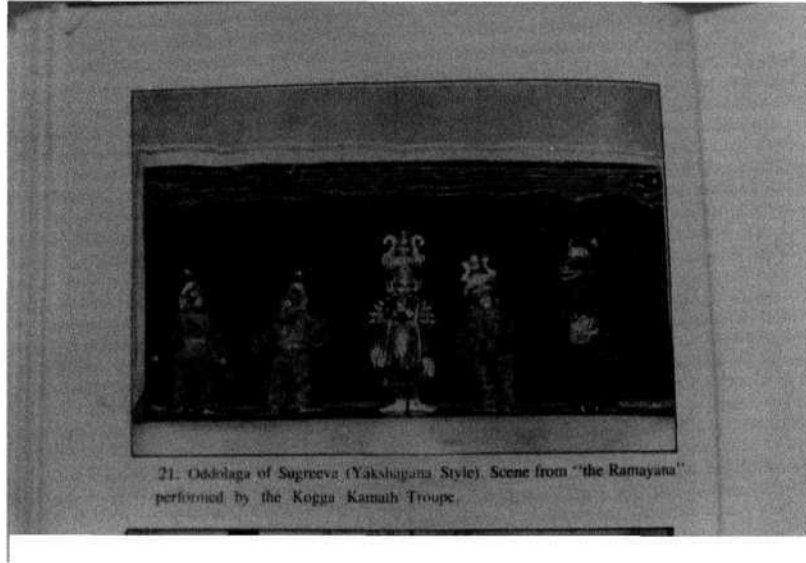
Manipulating the Puppet, Photo No. 20, by the curtesy of Karnataka Puppetry, 1988.



71. Puppets in Yakshaganam style, Veeranayakana halli troupe, Photo No.29, curtesy of Karnataka Puppetry, 1 988.



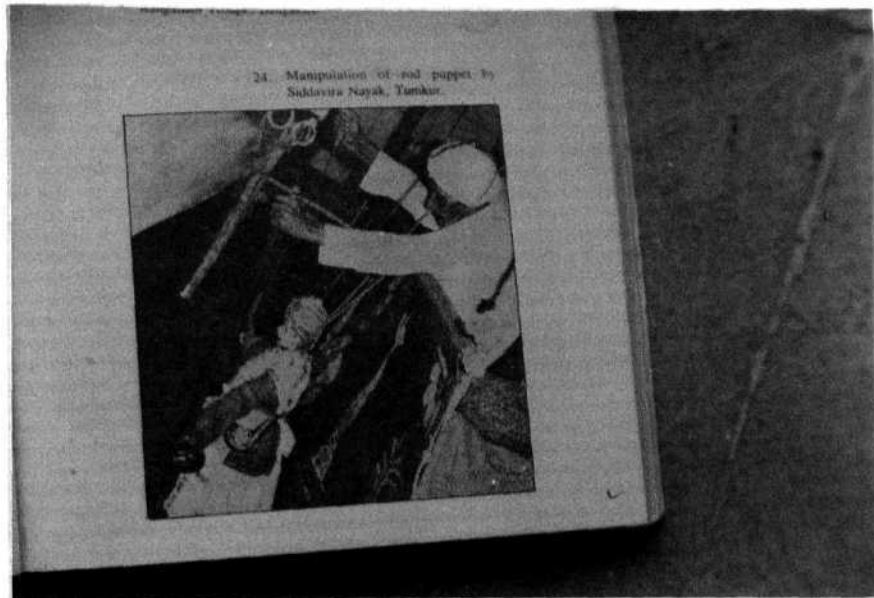
72. String Puppets in the house, Photo No. 22, curtesy of Karnataka Puppetry, 1988.



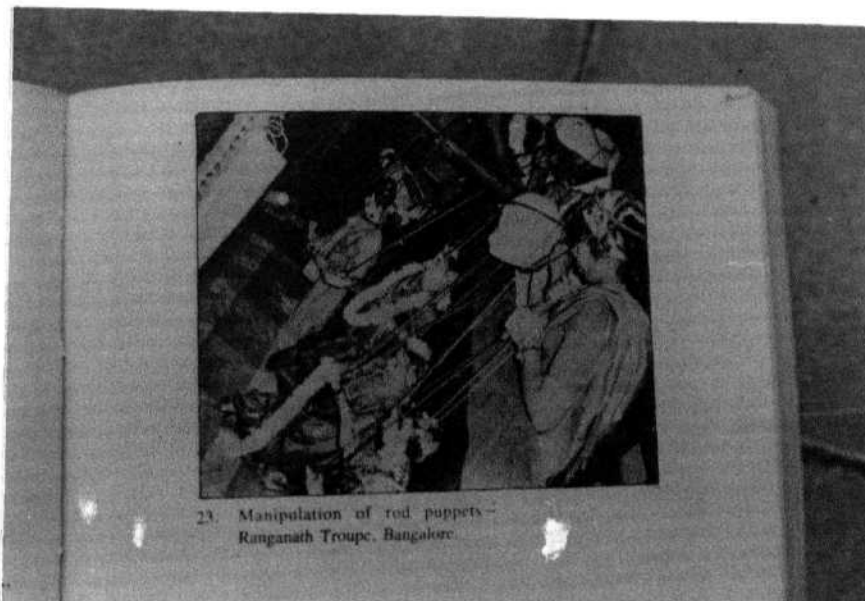
73. String Puppets in Yakshagana style, Photo No.2J, by the curtesy of Karnataka Puppetry, 19SS.



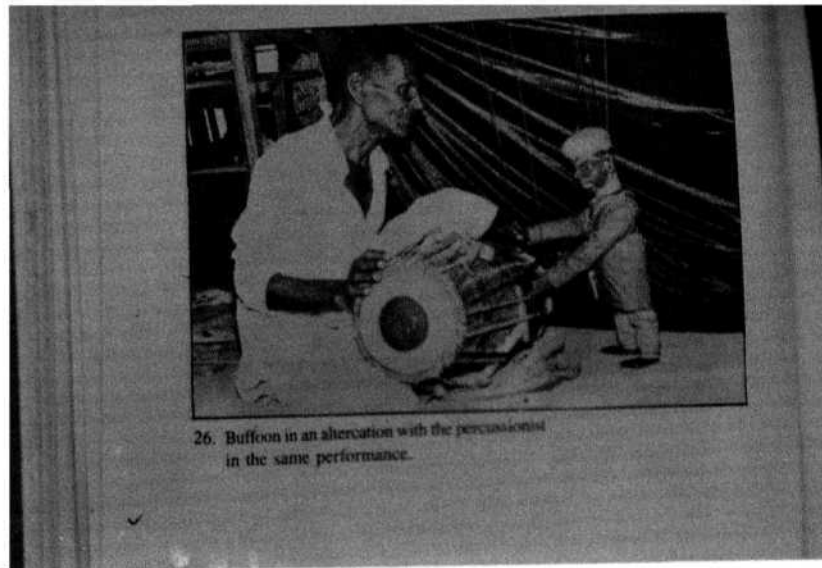
74. String Puppet performance by Hanumangowda troupe, Dharwar (North Karnataka). Dodddata style, Photo No. 25, by the curtesy of Karnataka Puppetry, 1988.



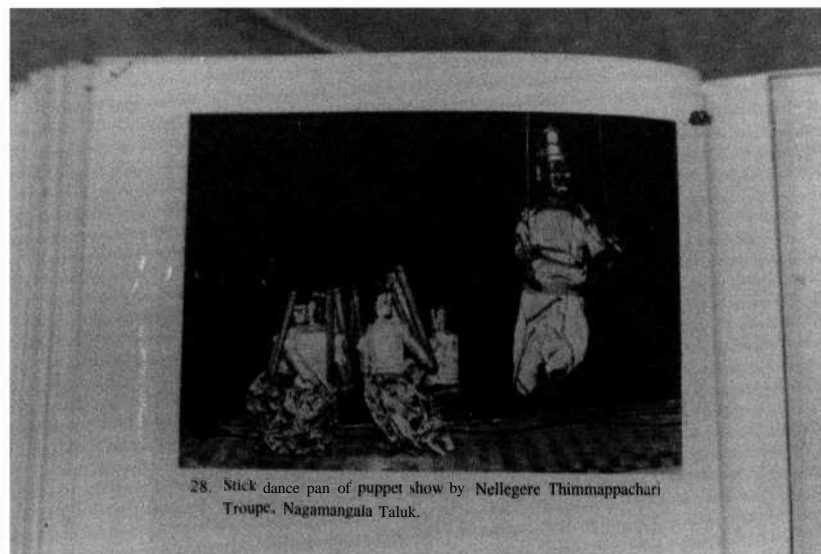
75. Manipulation of rod Puppet, Photo No. 24, by the curtesy of Karnataka Puppetry, 1988.



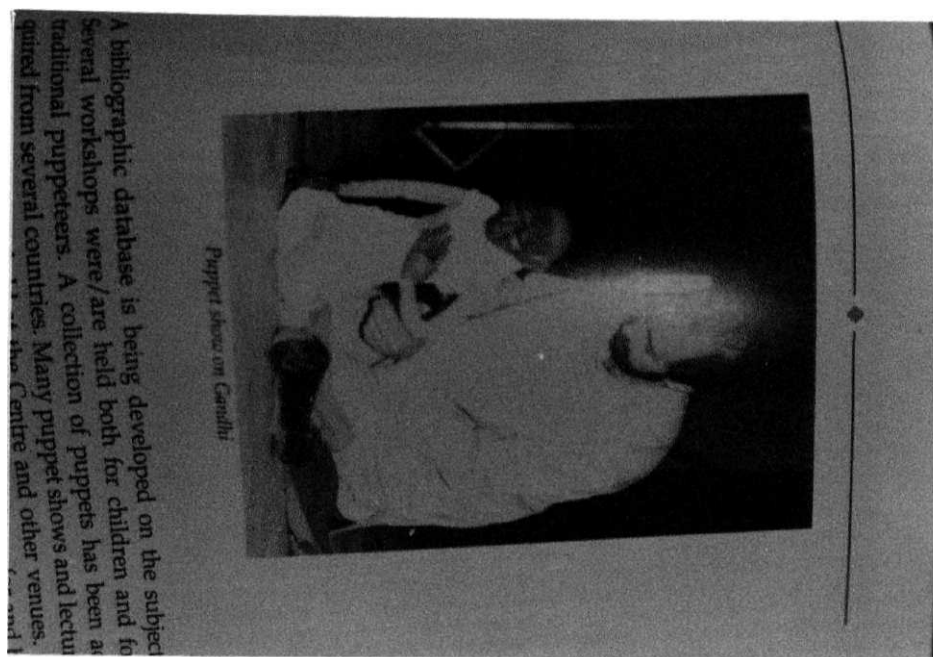
76. Manipulation of rod Puppet, Photo No.24, by the curtesy of Karnataka Puppetry, 1988.



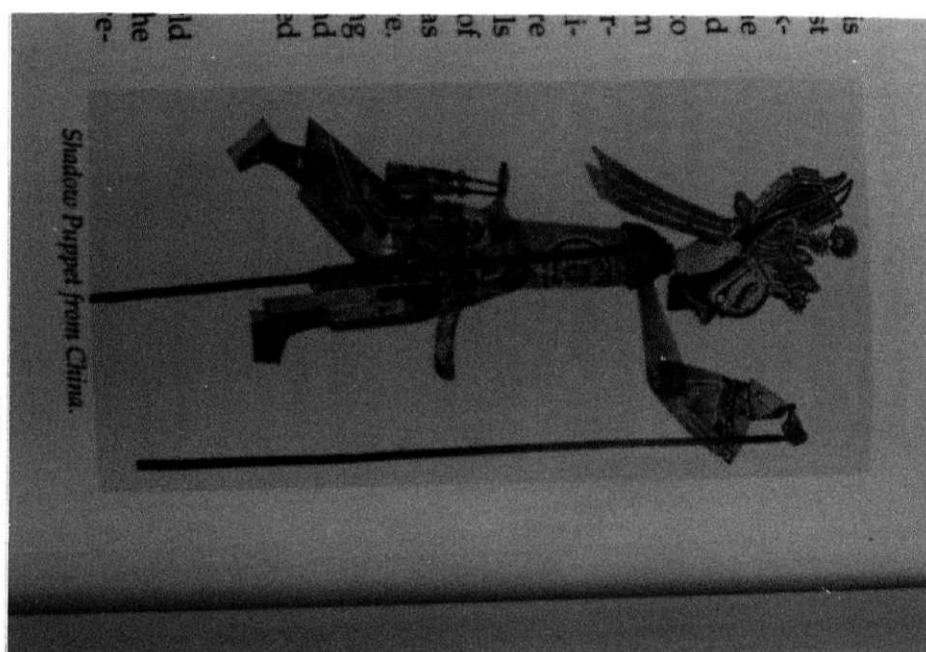
77. Buffoon Puppet in rod puppet performance, Photo No.26, by the curtesy of Karnataka Puppetry, Sri S.A.Krishnaiah, RRC, Udupi, 1988.



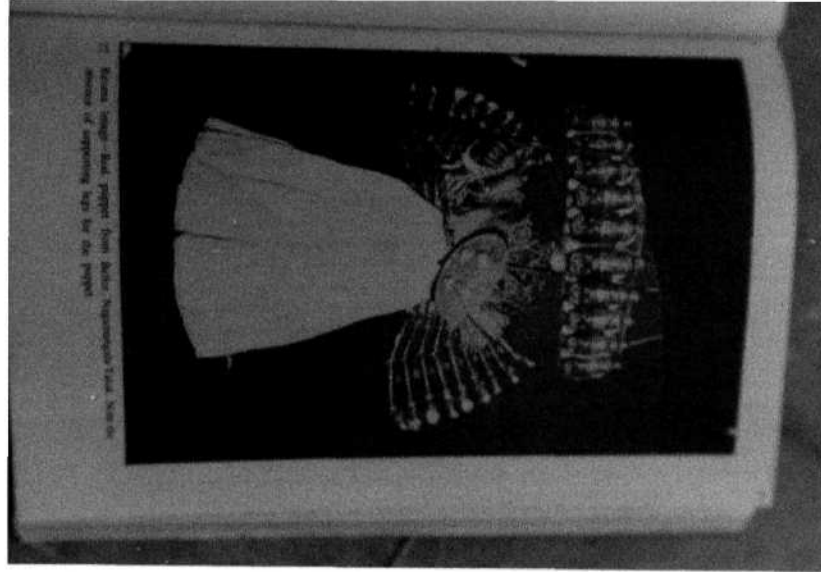
78. Stick dance in rod puppet show, Photo No. 28, by the curtesy of Karnataka Puppetry, 1988.



79. A still from *Puppet show on Gandhi* by curtesy of *Children's Programme*, P.45, *Special issue, IGNCA, New Delhi - 1994*.



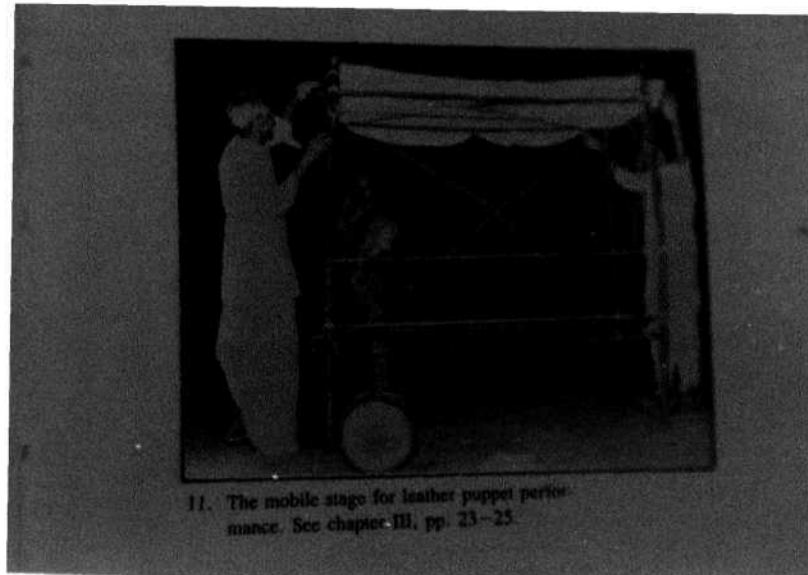
80. *Shadow Puppet in China*, by curtesy of *Children's Programme*, P-44, *IGNCA, New Delhi, 1994*.



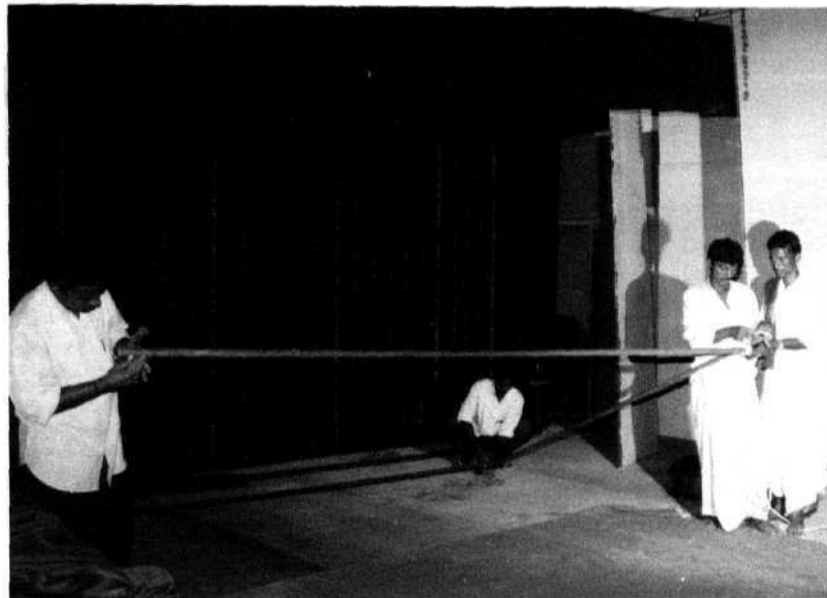
81. Rod Puppet, Ravana image, Photo No.27, by the curtesy of Karnataka Puppetry, S.A.Krishnaiah, RRC, Udupi, December, 1988.



82. View of the screen from outside the stage.



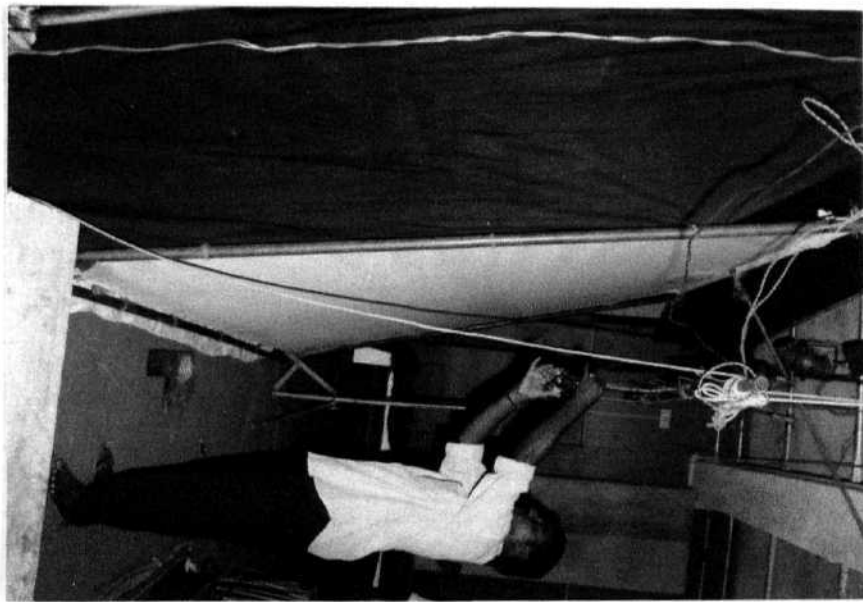
83. *The Mobile stage for Leather Puppet performance.*



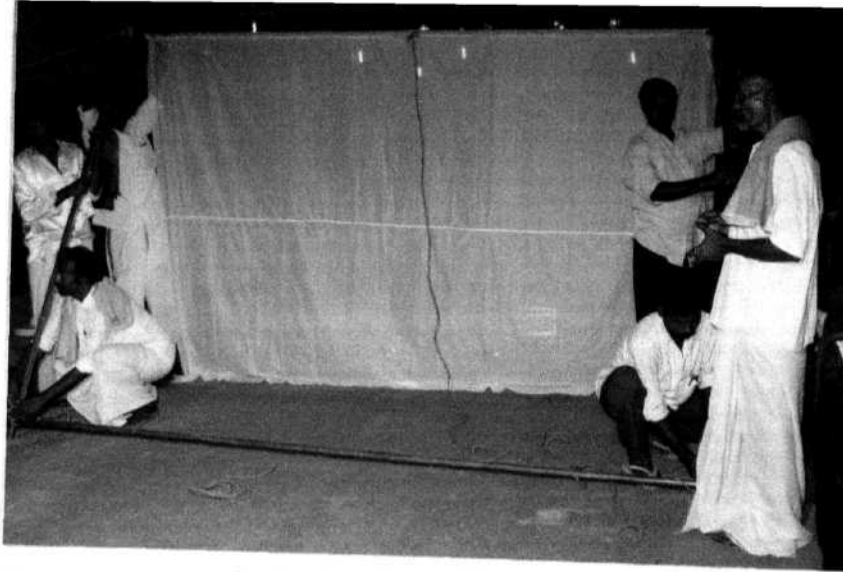
84. *Preparation of stage for leather puppet show performance, S.Mohan Rao troupe Chakarlappalle, Anantapur district at Ravindra Bharathi.*



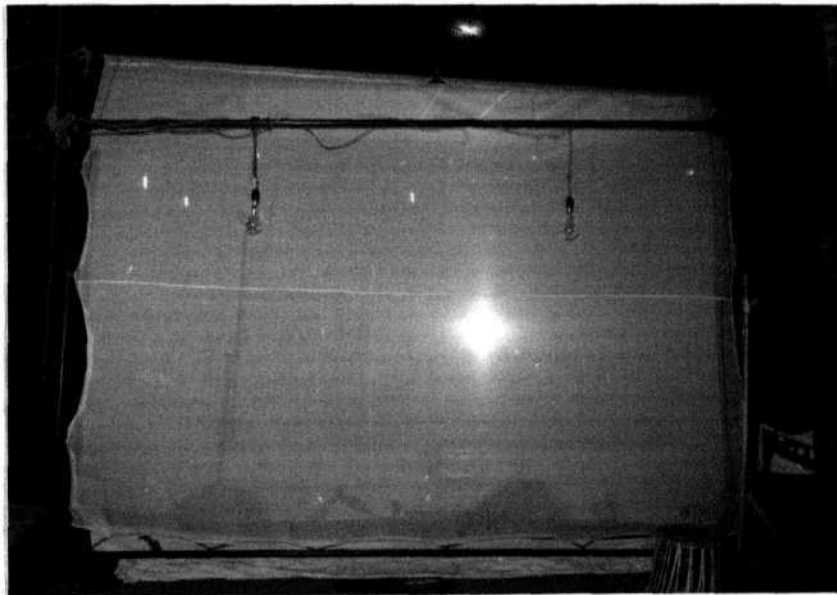
85. Stage curtain for Leather Puppet show performance, Sindhe Mohan Rao troupe.



86. Lighting arrangement in the preparation of stage for Leather Puppet show, Sindhe Mohan Rao troupe.



87. Stage arrangement for Leather Puppet Show, at T.U.Auditorium, Sindhe Mohun Rao, troupe leader in sitting posture at left side.



88. View from outside the stage, Ganesh on the screen.



89. *Making of Leather Puppets by Nimmalakunta Puppeteers at their society office, Nimmalakunta.*



90. *A stick of Match box, using for Marking on the Leather Puppet making, Mohan Rao Troupe, Chakarlapalle.*



91. Nail for curving on the Leather Puppet making, Shinde Mohan Rao troupe.



92. Equipment and colour boxes using in the making of Leather Puppets, Sindhe Mohan Rao troupe, Anantapur district.



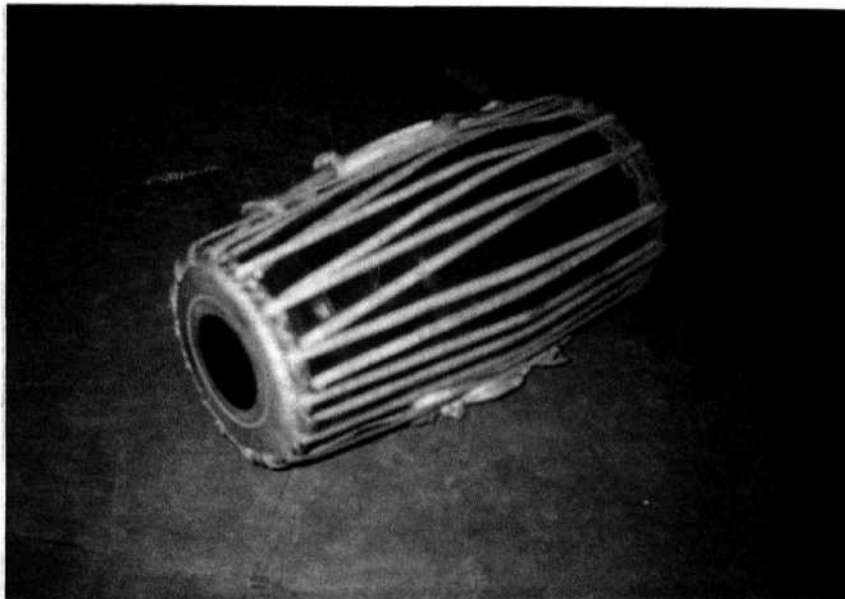
93. *Equipment using in the Leather Puppet making, S.Mohan Rao troupe.*



94. *Designed Leather Puppet before applying colours, S.Mohan Rao troupe, Anantapur district.*



95. Anklet bells using for right leg in the *Leather Puppet* show.



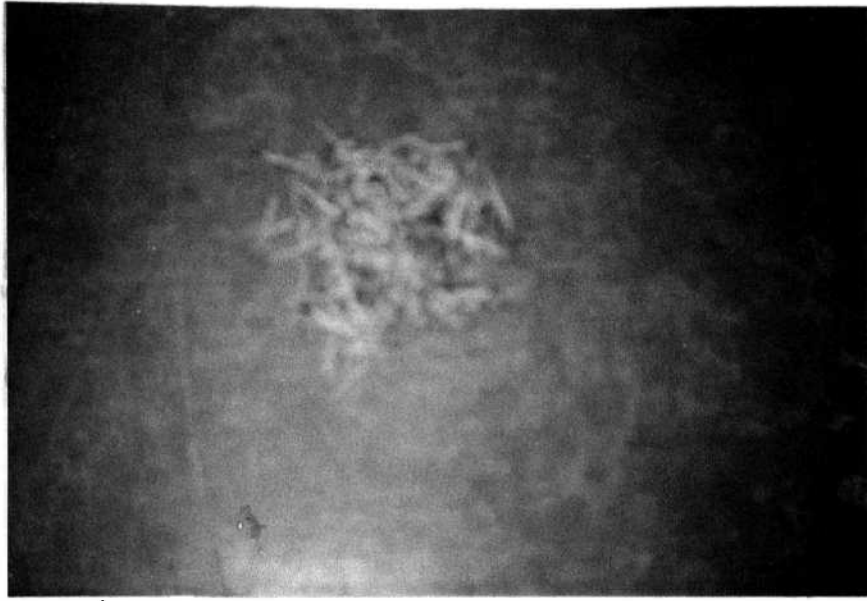
96. *Maddela*, a rhythm instrument using in the *Leather Puppet* show performance.



97. *Harmonium, a Sruthi (Rhyme) instrument using in the Leather Puppet show performance.*



98. *Cymbals using for rhythms by Vantha artistes in the Leather Puppet Show.*



99. *Thornes us ing for fixing of Leather Puppets on the screen in the Leather Puppet Show performance.*



100. *Puppets in an exhibition on the screen, Hyderabad.*



101. *Co-operative society office of the Leather Puppeteers at Ninimalakunta, Anantapur district.*



02. *Artistes going for performances to other villages, with all their luggage in a cart,*



103. Puppets in a basket at the time of performance.



104. Puppets in a basket at the time of performance.



105. Puppets in a basket at the time of performance.

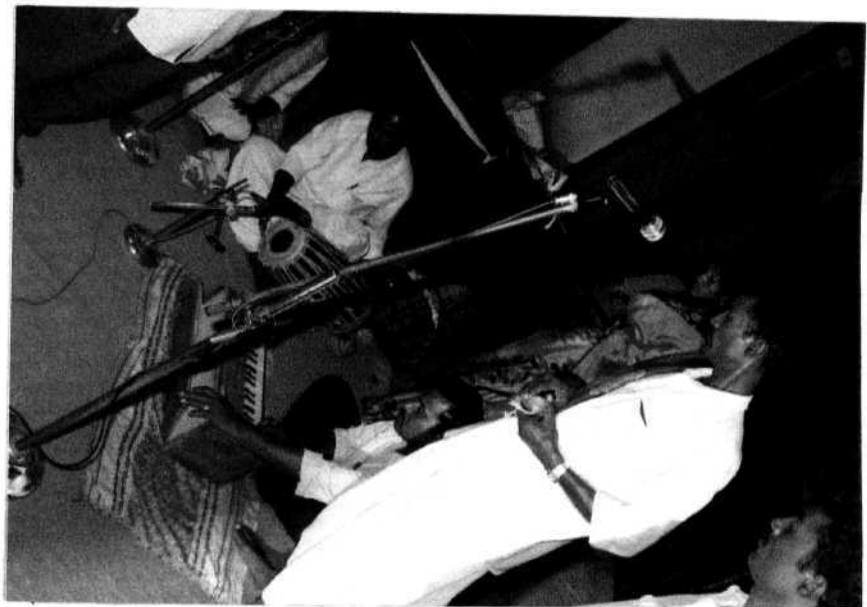


'06. Artistes in the "beginning of the performance by preparing themselves, Sindhe Mohan Rao troupe, PSTU Auditorium, Hyderabad.

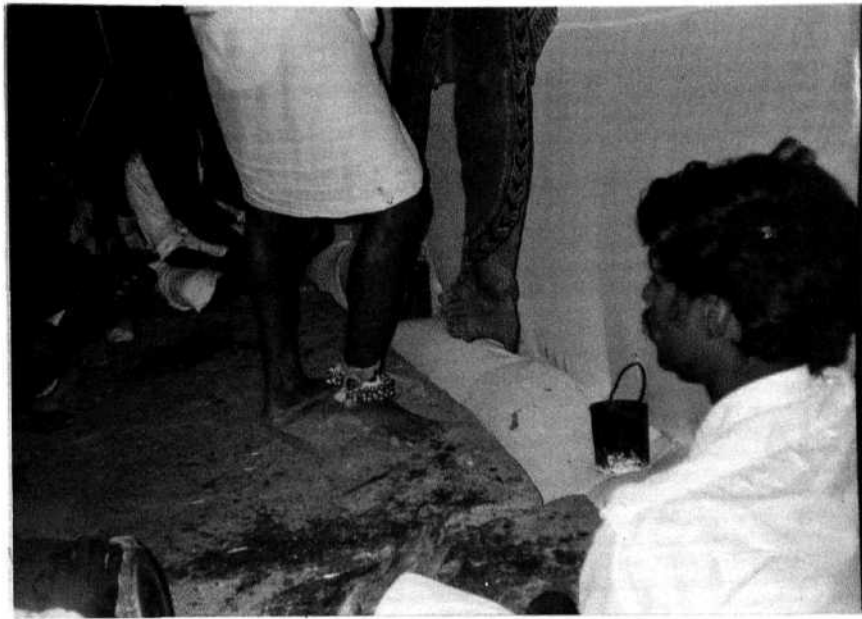


107. *Artistes inside the stage in the beginning of the performance, Ramakrishna troupe, Ninvnalakunta.*

108. *Artistes operating the instruments inside the stage, Ramakrishna troupe, at Nimmlakunta.*



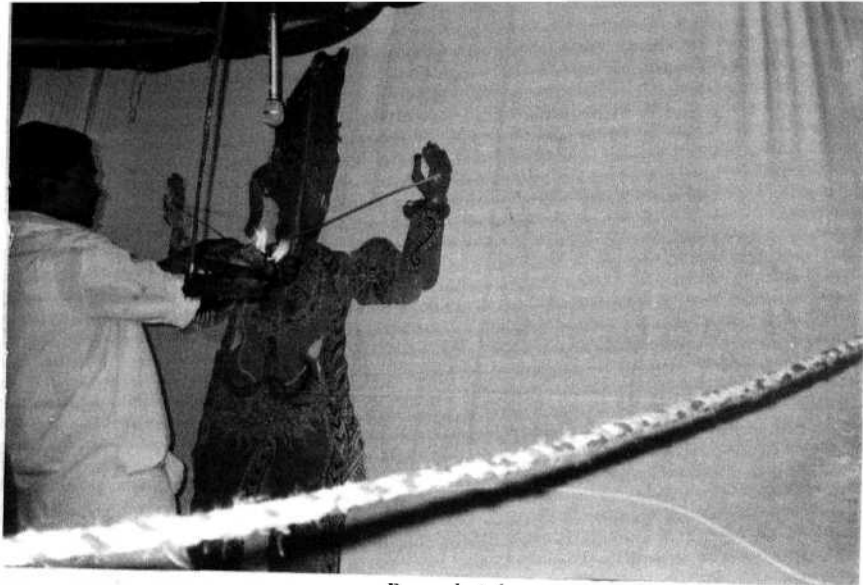
109. *Artistes inside the stage in the beginning of the performance, S.Mohan Rao troupe at Potti Sreeramulu Telugu University Auditorium, Hyderabad.*



110. *Artiste pressing the wooden flank by right leg with Anklet bells, Mohan Rao troupe at Potti Sreeramulu Telugu University Auditorium, Hyderabad.*



111. *Ganesh Puppet in the operation at Prayer, Photo from inside the stage, Mohan Rao troupe.*



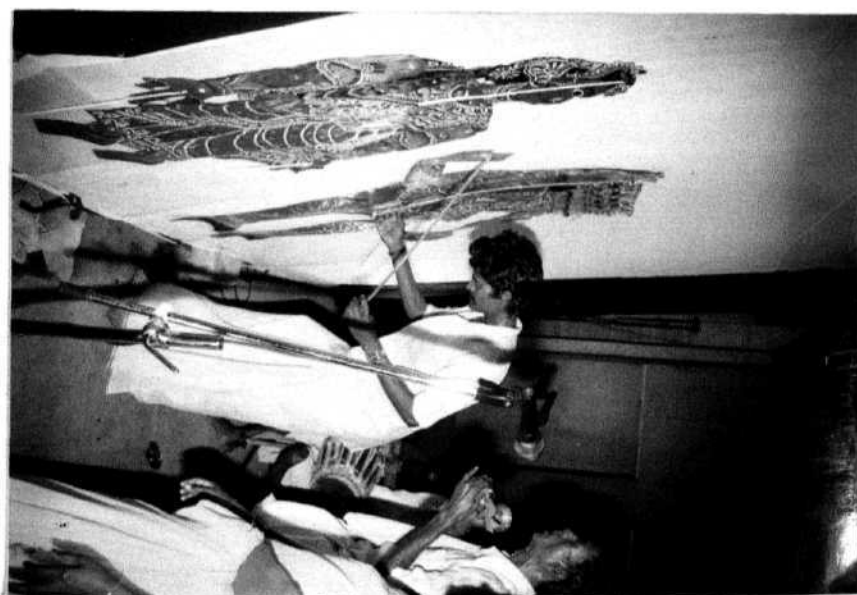
112. *Ganesh Puppet on the screen, Ramakrishna singing prayer song of Ganesh at Nimmala kunta.*



113. *Male and female artistes are in singing mood in the performance in Mohan Rao troupe, at Potti Sreeramulu Telugu University, Hyderabad.*



114. *Male artiste in singing mood in Mohan Rao troupe at Potti Sreerannu Telugu University, Hyderabad.*



115. *Manipulation of Puppets on the screen.*



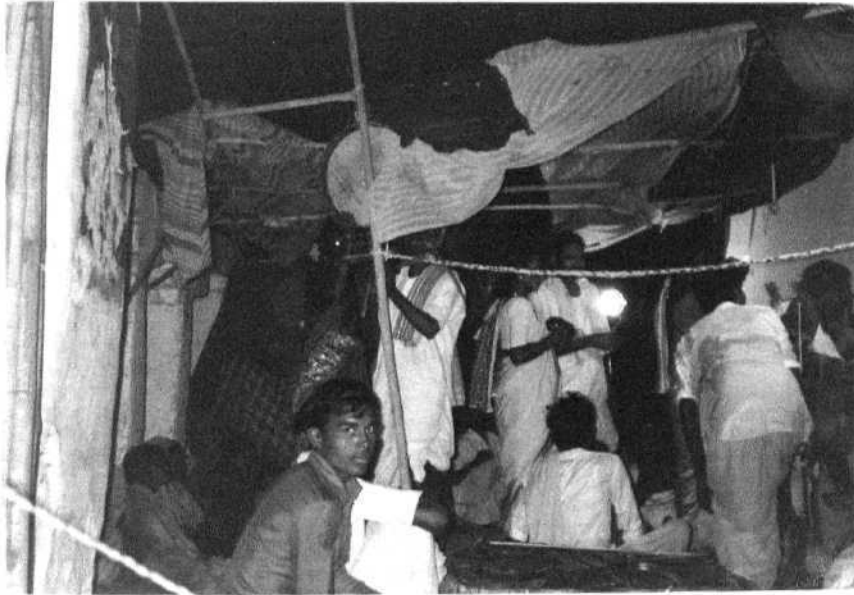
116. *Manipulation of Bangarakka Puppet by Female artiste Sarada, in Ramakrishna troupe at Nimmalakunta.*



117. *Women artistes participated in the manipulation, Nimmalakunta troupe.*



118. *Ramakrishna, Sarada & Govindu manipulating Rama, Sita & Lakshmana Puppets. Lighting also can be seen, Ramakrishna troupe al Nimmalkunta.*



119. *Artistes inside the stage in the performance business at Nimmalkunta.*



120. *female artistes in manipulating the Hanuman Puppet in Mohan Rao troupe*



121. *Female artiste manipulating Puppets at a time in war scene.*



122. *Many artistes manipulating the Puppets at a time, Mohan Rao troupe at Potti Sreerainulu Telugu University.*



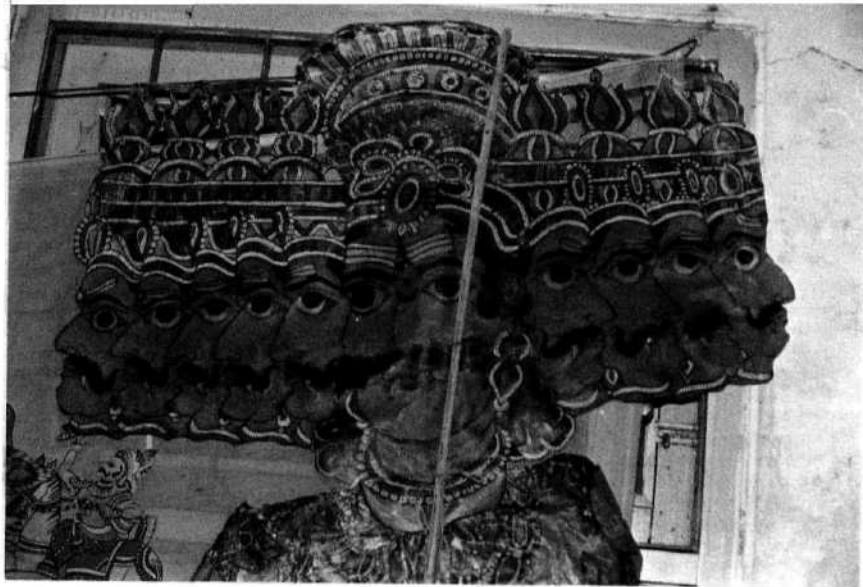
123. *Ramakrishna & Sarada (Husband & Wife) manipulation of Rama and Sita Puppets, Ramakrishna troupe, Nimmala kunta.*



124. *Manipulation of KetigaduPuppet, Rama krishna troupe, Nimmala kunta.*



125. *Govindu manipulating the Lakshmana puppet, Rama krishna troupe, Nimmalakunta.*



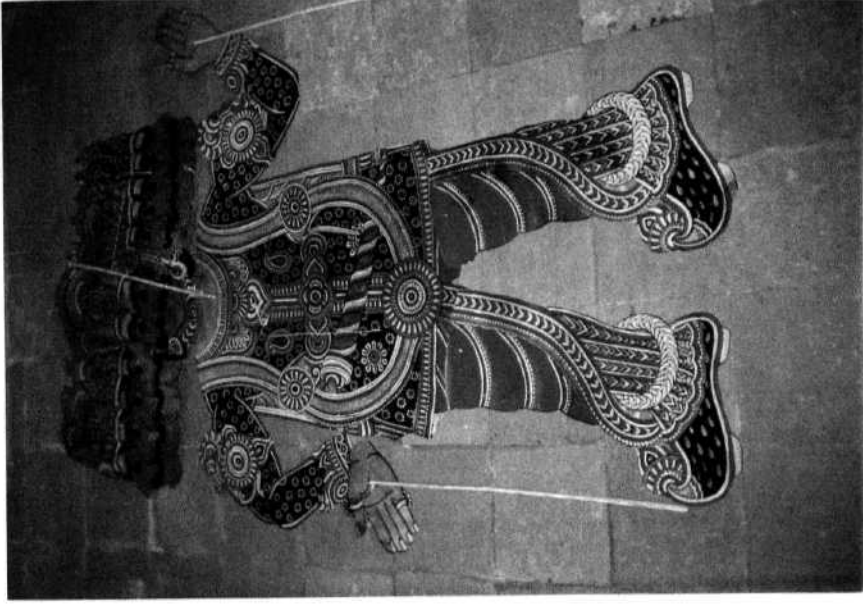
1 26. Ten headed Ravana Puppet in life size.



127. Ten headed Ravana Puppet in life size.



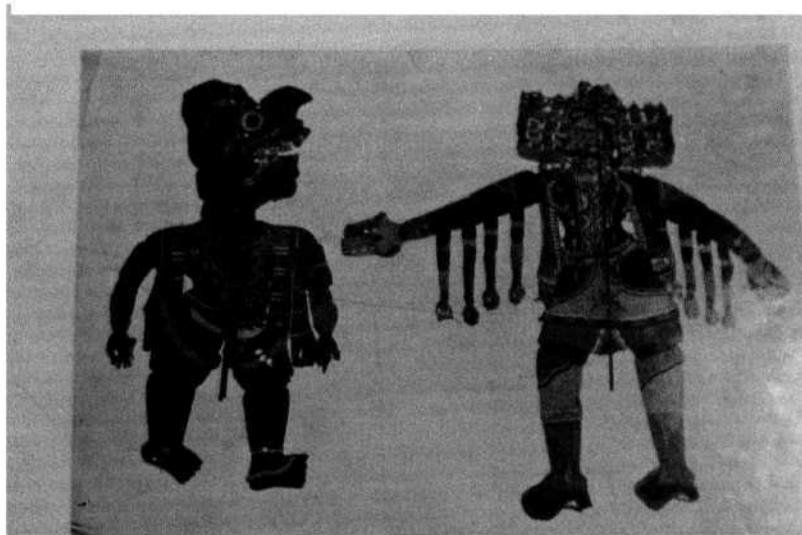
128. Ten headed Ravana Puppet in life size.



129. Ten headed Ravana Puppet in life size.



130. Ten headed Ravana (jointed) Puppet on Screen.



131. Ten headed Ravana with a demon on the Screen.



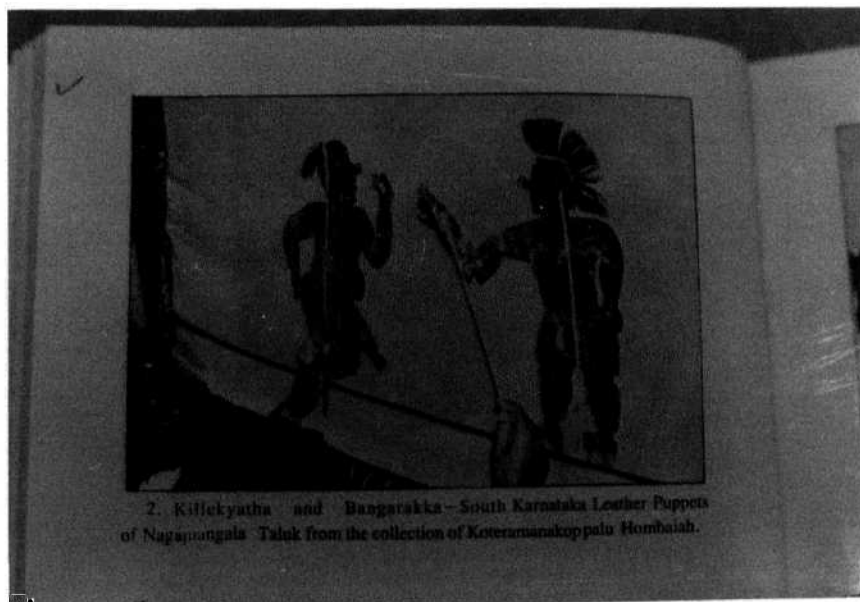
132. *Hanuman puppet infighting with a demon on the Screen.*



133. *Hanuman puppet in life size.*



134. *Folded life size Jlanuman Puppet in the basket along with Ketigadu.*



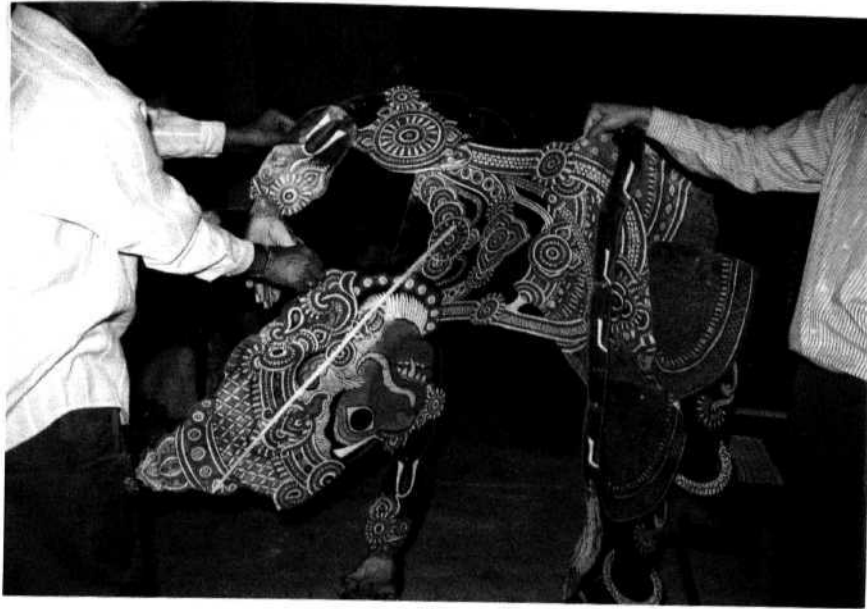
1 3.5. *Ketigadu & Bangarakka Puppets in Karnataka.*



136. *Bangarukka & Ketigadu Puppets of Andhra Pradesh.*



137. " *Adjusting the puppet on the Screen.*



138. *Hanuman Puppet in life size before screening.*



139. *Fixing the Puppets on the screen.*

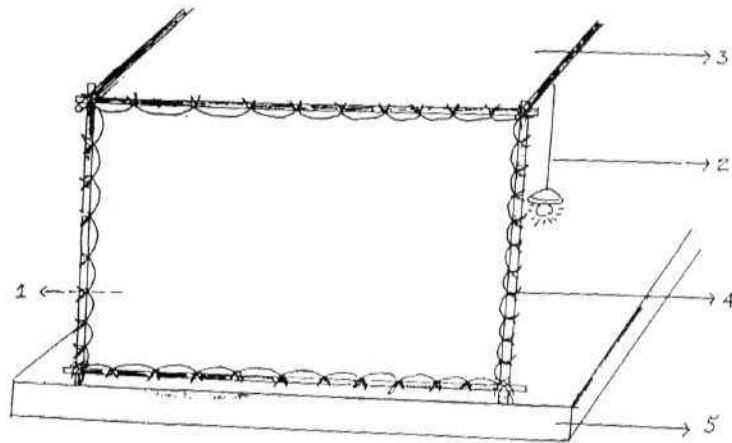
CHAPTER - IV

PERFORMANCE OBSERVATION

4.1. INTRODUCTION

Drama needs a stage for its performance. In other words without a stage there is no drama. Listening to a Radio drama is not considered as a drama in its fullest sense. To impress the audience emotionally, whether the drama may be classic or general or folk drama or puppet show, whatever it may be, stage is a prerequisite. The term used for the purpose 'theatre' itself indicates the requirement of stage. There may be different dimensions (see photo Nos.1 to 141) as far as the size is concerned. Not only stage dimensions but also patterns of stages also differ variedly. Usually the stages of General and classical dramas are big in size, stages prepared for Folk theatre are of small size. The Folk drama can be enacted with in the space available for its performance. Depending on the dimensions of the stage, (see photo Nos.82 to 87) the performance either enlarge its scope or squeeze in its requirements suited to the space available. In the case of puppet shows the performances are done on a comparatively small stage, but it has a 'fixed stage'. Therefore the aspects relating to stage such as quality scope, characteristics, and existence can be looked at from the point of view of the purpose of the stage and its dignity and decline. These aspects also need to be compared with the similar elements of the other theatrical forms.

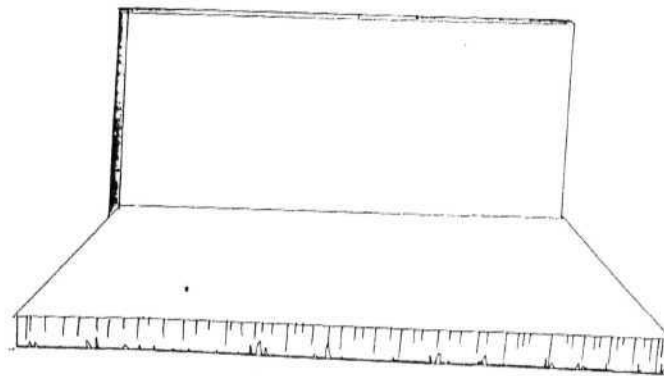
The puppeteers arrange the stage with bamboos and with dhoties using as curtains three sides. There will be one screen used front side of the stage which facilitates puppet presentation. (see photo Nos.65 to 141)



PUPPET THEATRE STAGE

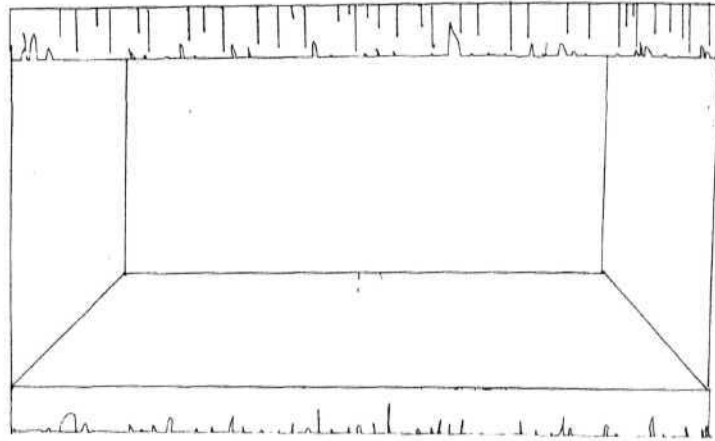
- | | | |
|----------------|-----------|-----------------|
| 1. Screen | 2. Light | 3. Tarbal Cover |
| 4, Screen Pole | 5. Bottom | |

The dimensions of the stage will be rectangular, and size will be very small. The performance of puppet show is given through the screen only. The inside coverage or area of the stage is 8 feet wide and 5 feet in length. Its height will be 7 feet. In the case of folk dramas the stage is nearly 14 feet wide, and 10 feet length.³ Usual practice of folk dramas, the stage will have opening on the three sides, It is covered only on one side.



FOLK STAGE

In the general dramas, the stage will be covered on three sides but both top and the front sides are kept open.



STAGE OF TRADITIONAL THEATRE

This open side can be used for the presentation and the audience observe the play through this side.⁴ But in the case of puppet theatre it is quite different. It shall not have opening and it is a unique in its arrangement. It therefore attains a peculiarity because of the fourth wall of the stage. Though it may be closed, it will be used for the presentation of the performance. The performers use to give the puppet show performance through this fourth wall, which is covered by the screen. The closing of stage like this will facilitate not to see the Instrumentalists, the performers, lights, puppets and the space in middle stage by the audience.⁵ Then the arrangements are not good on the stage, of folk and general dramas the performance in the open stage cannot get the success.⁶ The stage influence can also dominate the performance. Sometimes it can also give the poor opinion of the performance to the audience, even if the performance is good. The folk dramas are the example for it, whereas in the case of puppet theatre this stage influence or domination may have little scope for such a situation. The size of the stage in the puppet theatre is constant⁷ whereas in the case of folk dramas and general dramas it is adjustable.⁸ The question of **compromisatou** in the screen adjustment in the puppet theatre cannot be **seen**. Covering of stage like this, is very convenient to the performers to move freely either

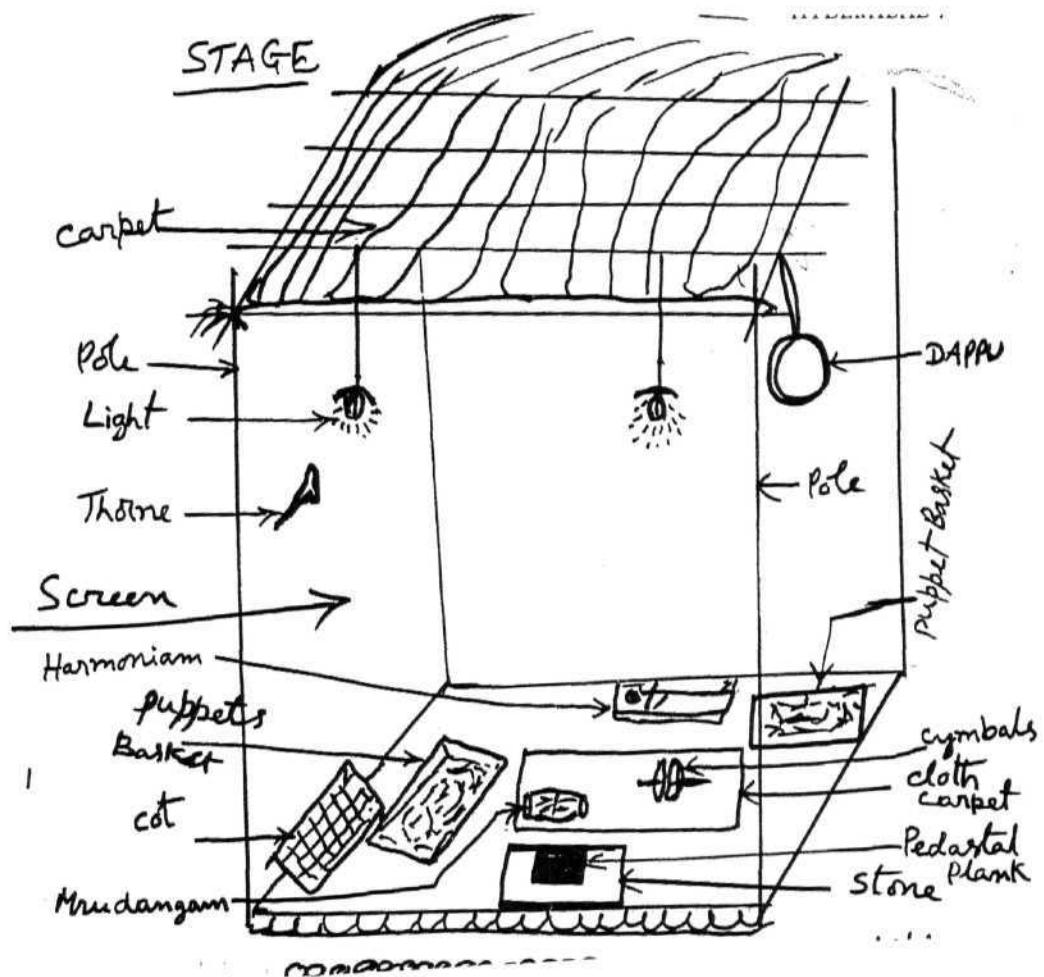
side of stage, i.e., to sit, to stand, to lay down etc., because they are not to be seen by the audience. In the case of dramas the performers move freely when the front curtain is closed.⁹ The instrumentalists and other performers in the puppet shows move freely behind the curtain when the performance is going on. The puppeteers, take advantage of this situation and give training to their children behind the screen, and even sometimes to the old artistes used to sit in side the stage.¹⁰ Inside area of the stage is also used to keep the properties too by the puppeteers. Therefore the stage for a while, is nothing but a home for them at the time of performance.

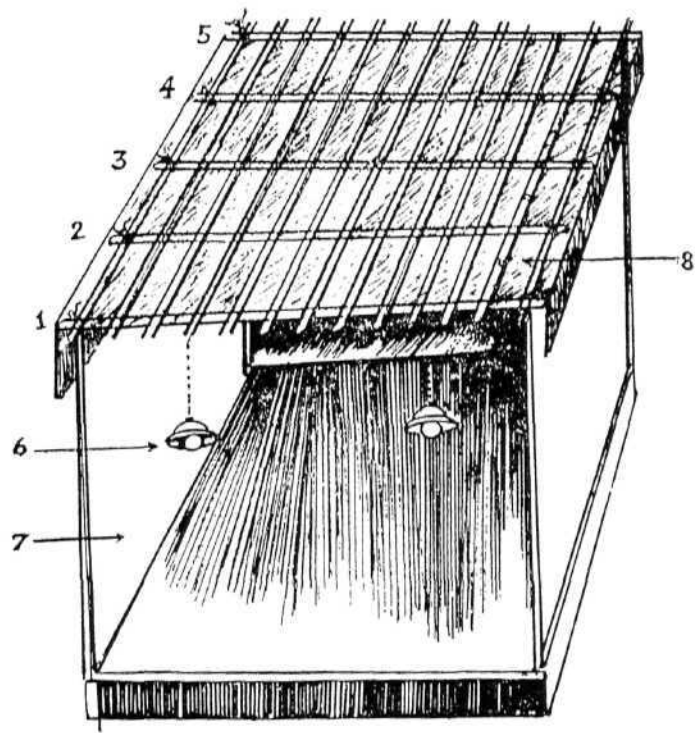
The audience cannot see anything except the puppets and their performance from the puppet theatre stage. In the case of folk and general theatres the situation is altogether different, where the entire stage area, settings, instruments and lights can be seen clearly." This open stage system works for diversion of the audience concentration, from the observation of performance in the other theatres.¹¹ But in puppet stage there is no scope for such diversion. The theatres of all categories use the stage as top covered.

The puppeteers always maintain the same stage measurements (see photo Nos.84 to 87) even though they got better and big stage facilities.¹² Whereas the folk and general dramas utilise the whole area as stage when they got an opportunity of big stage.

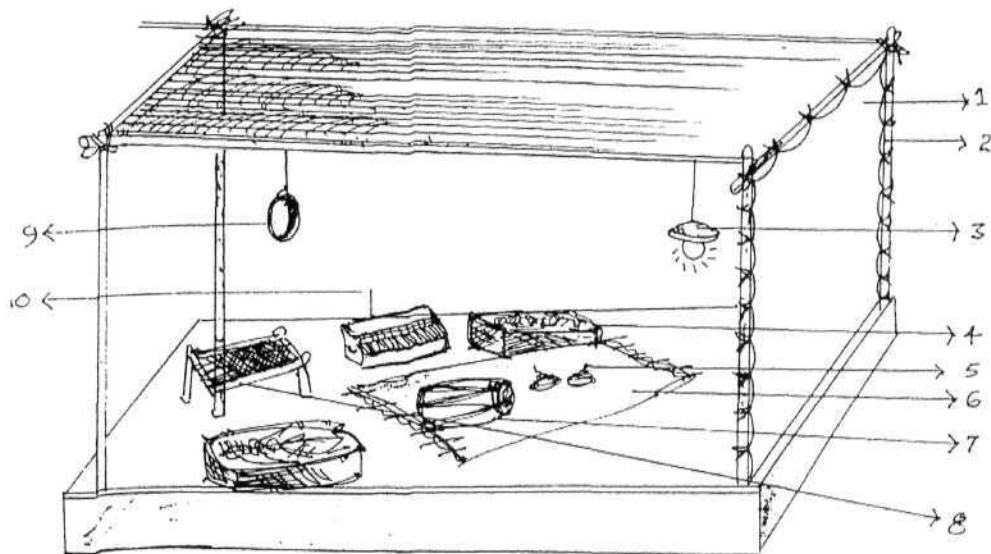
4.2. STAGE ARRANGEMENT AND BEGINNING PROCESS

The scholar visited Nimmala Kunṭa village of Anantapur District of Andhra Pradesh on 4.1.1989 and requested the puppeteers¹⁴ for the leather puppet show performance. They agreed for the performance. The puppeteers of that village by caste Are Marāṭees built a co-operative society (see photo No.101) colony with the help of government. They formed as a co-operative society to manufacture the puppets and to export them to foreign countries via Bombay. Some of them go to performances and all of them were members of that society. The researcher asked for their performance at their colony. They obliged. Nearly by 7.00 p.m the gents of that **group** brought the stage equipment and firstly they poled two bamboos in the front line. The Poled bamboos were 8 feet in length and 8 feet width. Another two bamboos





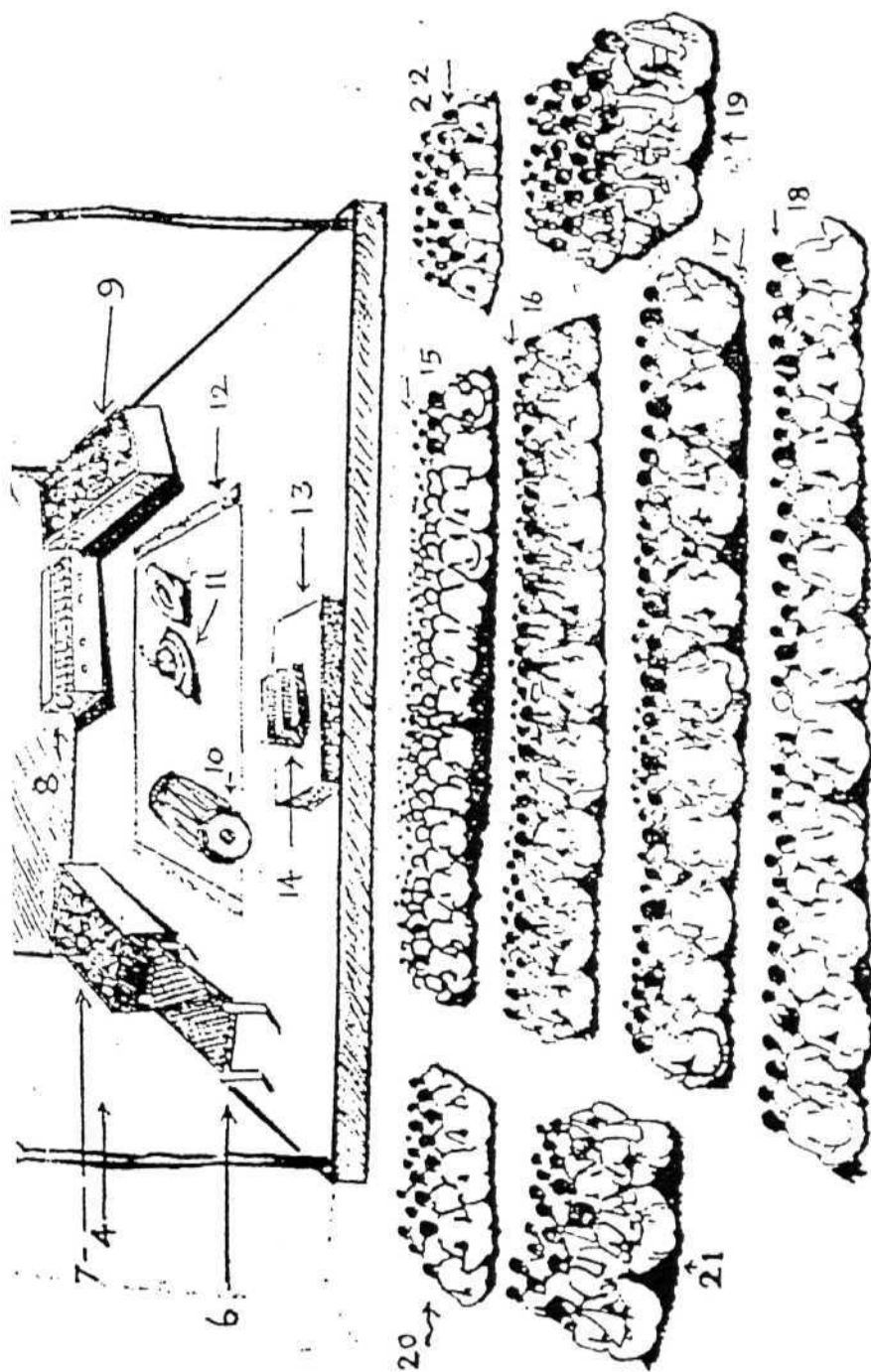
were poled parallel to the front bamboos with a distance of 5 feet. This 5 x 8 feet area was the total stage for them. These four bamboos were tied up on all the four sides by thread connecting the top edges. Then this took a rectangular shape. The top portion of this tied up bamboos were covered with the tārbal and all the sides were covered with clothes excepting the front. Light thin white cloth was tied in the front portion and this was used as the screen for the performance of puppets. The face of the stage was arranged towards the East. They have a traditional belief in arranging their stage, facing in all sides, except west.¹⁵ Four electric bulbs were arranged in front of the stage and two were inside the stage. The stage was built in the central place of their street, and it was neat and clean.



PUPPET SHOW STAGE

- | | | | | |
|------------------|---------------------|----------|------------------|---------------|
| 1. Screen | 2. Screen Pole | 3. Light | 4. Puppet Basket | 5. Cymbals |
| 6. Mat | 7. Mrudangam | 8. Cot | 9. Dappu | 10. Harmonium |

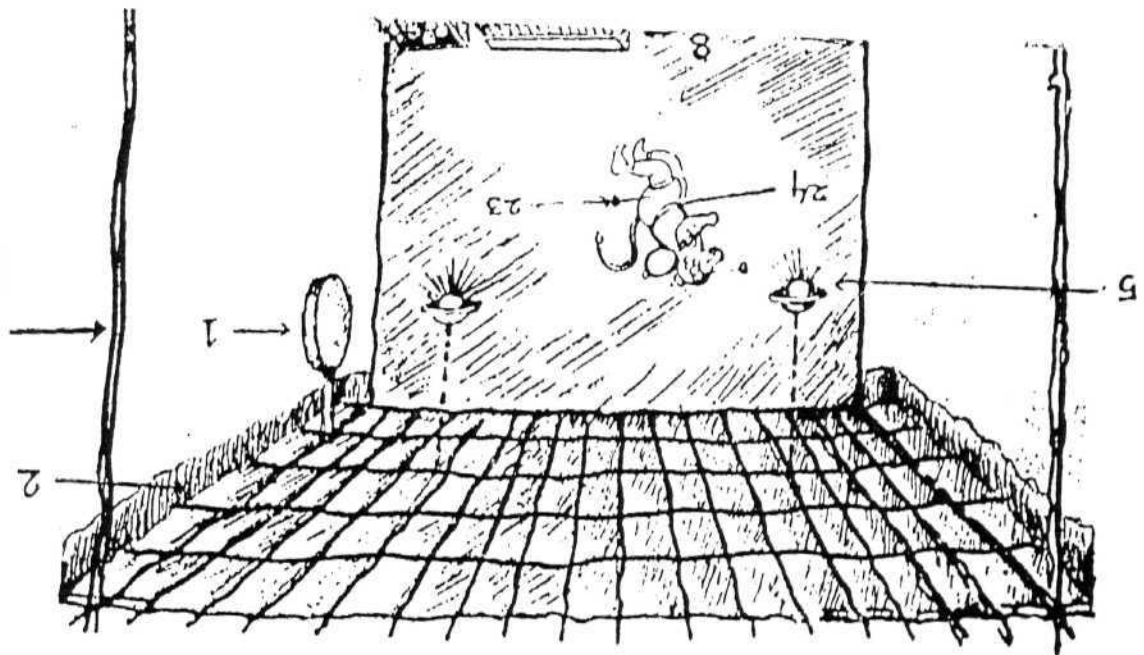
They planned to gather the audience and sent a ten year old boy for publicity about the performance. He went round the area with a Dappu(drum) to give Chāṭimpu (announcement) in the village. The co-operative society colony was 1.5 k.m. away from the village.¹⁶ That boy was accompanied by four boys of the same



AUDIENCE FACING THE STAGE

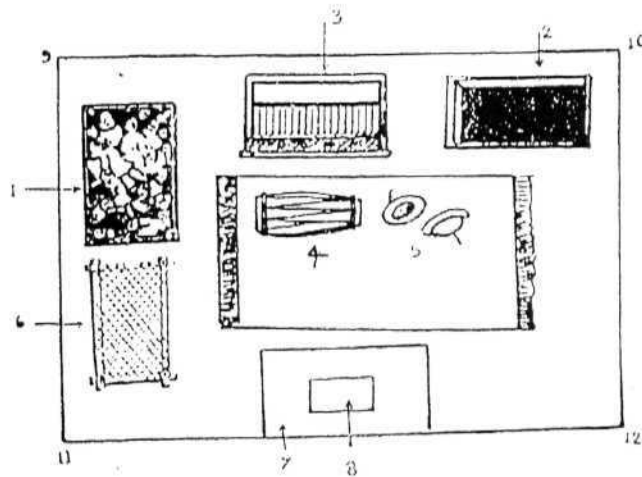
age group and they reached the stage after completion of their job by 8.00 p.m. The hair on the head of these boys was like dancing up and down depicting their mood coming to the place of performance. Their walking pattern was very enthusiastic and they appeared very dynamic. The Researcher was observing the stage, during the time, which was just finished. Rāmappa, 65 years old man was fully drunk and scolding the group members in their absence who avoided his advises in building the stage. He came to the researcher and told that, if the stage was facing northern side in the middle front of two houses, the curtains and tārbal won't shake and help air disturbance controlled. But nobody cared about his words. The wind speed was very high and the curtains were shaking. "Peddavāḍi maata Vindāmani undā naamodḍaa", Mr. Ramappa scold in front of me with unparliamentary words. He told that he was ordering to remove the stage to rearrange. I told him, that "to remove and rearrange" was not advisable at that time. He moved aside and sat for some time. Multiplugging was arranged to an electric bulb to plug in tape recorder conveniently. They arranged a cot inside in the southern side of the stage. The children and a group of the women were coming to see the show. They enquired the performers about the performance. The performers welcomed them and they sat somewhere in front of somebody's house from where the front part of the stage is seen. At 8.15 p.m. the puppeteers came on to the stage. Sārada, anchor woman of that group entered into the stage with the puppet basket on her head and Rāma Krishna, her husband who followed her, helped her to keep the puppet basket on the floor. The basket has been made up by bamboo material and covered like a box. All varieties of puppets are kept inside that basket. The basket was brought from the society office. They kept the puppets basket¹⁷ at the co-operative society office along with manufacturing material. They adjusted the cot half inside the stage and half outside the stage which was arranged on the southern side of the stage. They kept the basket beside the cot. It occupied the central part of the inside stage.

This basket has been four feet length and 2 1/2 feet width. Though the puppets were 6 feet in size, they were kept folded inside the basket. The jointing parts of the puppets like hands, legs and head were linked¹⁸ by thread. This facilitates the puppets to be folded easily at the joint places.

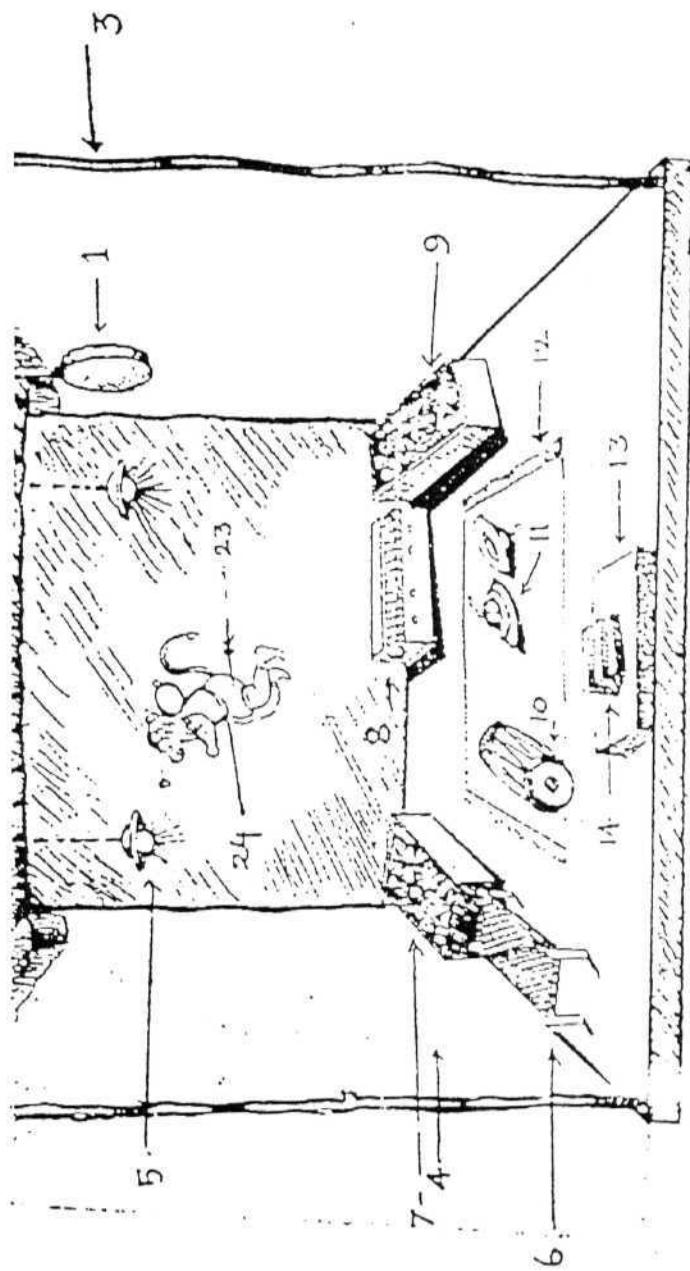


Daḷavāi Rāmappa, the elder person of that group sat near the screen and applied the turmeric and kumkuma (Saffron) at the bottom of the screen. Then they broke two coconuts inside the stage near the screen and Rāmappa & Rāmakrishna paid devotionally Namaskāras with folded hands. The top portion (cover) of the basket has been removed and kept in a corner. Subsequently, they took over the puppets from the basket which were to be introduced in the very beginning and kept them in the cover and hanged some of them on the back curtain. 14 year girl sat on a folding iron chair in the back middle part of the stage which was very close to back curtain of the stage. She was tuning the Hārmonium arranged on a stool. Screen was in the east. A wooden plank¹⁹ was arranged near the bottom of the screen.

This can be used with legs to create a musical sound and noise according to rhythm. The main singer of that event always stands in keeping one leg on the wooden plank near the screen. One Bonta (Clothbed) was laydown in the centre and one Maddela²⁰ instrument was kept to operate it in the performance. One pair of tāḷālu²¹ (cymbals) were laid down by the side of Maddela on the cloth. The Dappu (drum)²² was hanged inside on the top of the stage. After completion of the stage arrangements, the total stage was like this.



1. Puppet Basket 2. Basket Upper Cover 3. Harmonium 4. Maddela 5. Cymbals 6. Cot
7. Bottom plot of Wooden Flank 8. Wooden Flank 9, 10, 11, 12 - Stage boundaries



CURTAIN VIEW FROM INSIDE

4.3. PROCESS BEFORE PERFORMANCE

By 8.30 p.m. the audience came and settled thereby sitting in front of the stage. Children, women, men and aged people gathered there and was seen as there appeared full of audience.

The process began for the performance with the arrival of the basket. Firstly Rāmappa applied turmeric and kumkuma (saffron) to the screen at the bottom and broke two coconuts near the screen. They prayed the god with folded hands and with the closed eyes by standing near the screen. Then the elder, Rāmappa opened basket and look over the puppets from the basket and hanged them on the back curtain with thorns.²³ He kept three puppets in the cover of the basket which he should bring them in the very beginning to the screen. A 14 year old girl sat on an iron chair and was tuning the Harmonium²⁴ sruti. One 35 years aged man sat on the Bonta adjusting the Maddela sruti, one lady stood near the Maddela man operating the tāḷālu (cymbals) one man had beaten the Dappu (drum) with his hand sticks speedily. That gave the Dab dab-da-dab sound and that was the signal sound for the beginning of the performance. Rāmappa, Sārada tied the anklets to their right legs, and they have to press the wooden plank with these legs. Except Rāmappa, Sārada, Rāmakrishna and the teenaged girl, the remaining three members took betel leaf in to their mouths. All the elders of that group and children came inside the stage. Rāmappa the elder man took the Ganesh puppet (see photo No.88) and kept on the screen with thorns. All the instrumentalists operated the instruments at a time and the total troupe cried once with the devotion as "Namoo, Namoo, Namoo". Then the Dappu was beaten speedily and Rāmappa took the vināyaka puppet into his hands and manipulated the Ganesh puppet with prayer song. The situation before the prayer song was very clear and disciplined. All the artistes and the undergoing training children took their positions like a well rehearsed stage artistes. (see photo No 107) They maintained silence when Mr.Rāmappa began the devotional process. Every body observed keenly the process with devotion. Though they took their positions in natural methods that scene can be observed as well rehearsed one. But that was the traditional discipline and nobody can deviated under any circumstances. The professionalism was observed in them by the

scholar irrespective of their age and experience in that troupe. Mr.Kullayappa spit out of chewing of betel leaf from his mouth under the Bontha (Cloth) which was under him, and another lady was taking the betel leaf with lime in to her mouth but there was no disturbance from them and silently they followed the prayer and they were in their business.

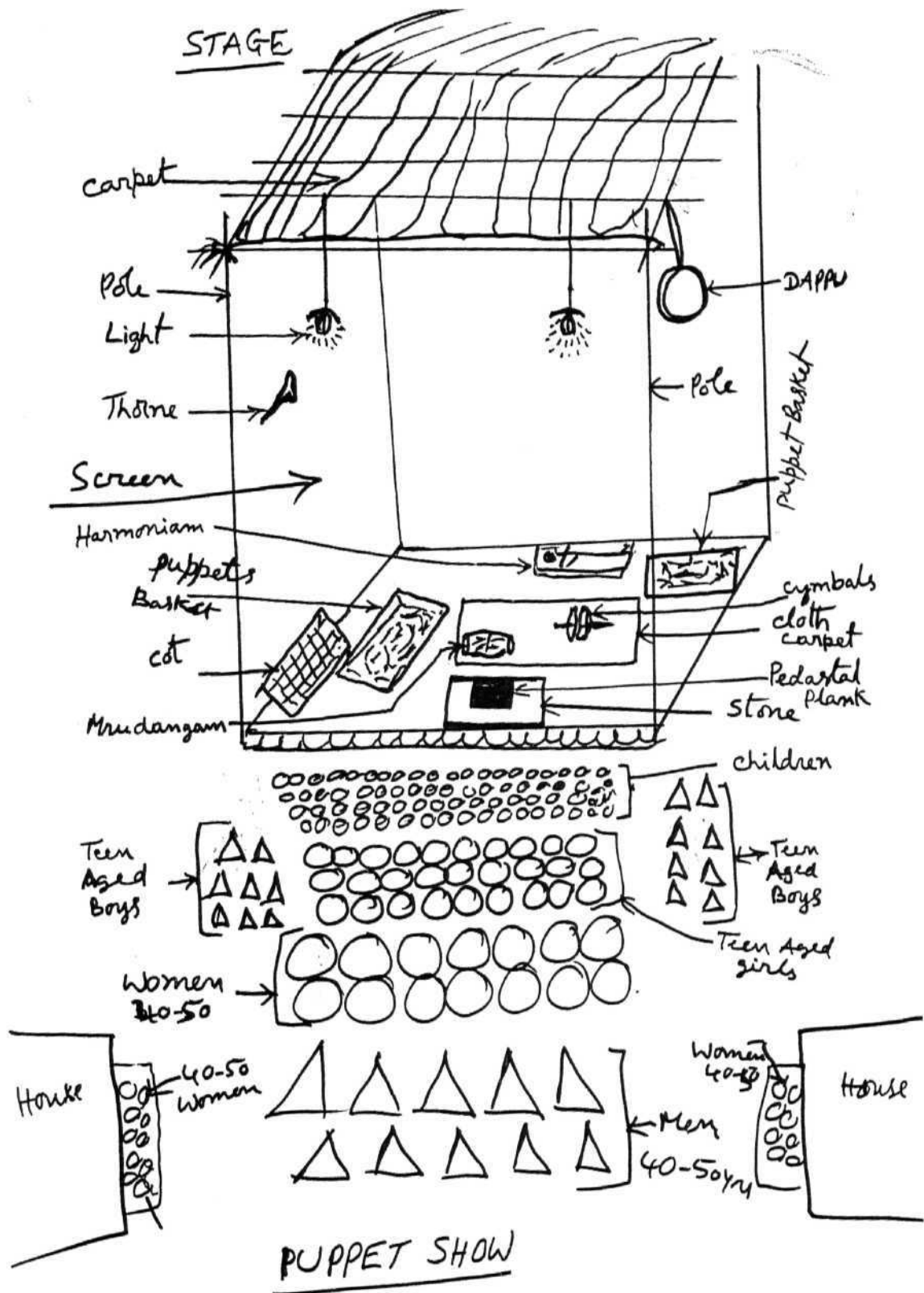
Everybody took their positions (see photo No. 107) to co-operate conducting the performance. After completion of all stage arrangements. They were ready to start the performance.

4.4. PERFORMERS PERFORMANCE ON THE STAGE

Two coconuts were broken as the symbol of the prayer, and Rāmappa draw the Mantrākshara oom (ॐ) with saffron on the bottom edge of the screen and on the stone.

The Backside of the stage which was west of the stage a 14 year girl was seated with Harmonium and was observing carefully. She was given signal by Rāmappa and started to give Sruthi, (see photo No. 108). Rāmappa moved towards basket from the screen after completion of pooja and seperated three puppets which were to be played at the first on the screen. He moved around the stage for searching a place to keep them some where. The hanged drum in the North-Western side of the stage was beaten by Gōvindu to attract the audience from the village. Rāmappa stopped himself and observed the drum beating and satisfied himself. He moved to onside and hanged the puppet.

Some cloth carpet Bonta which stitched with old cloths laid down in the middle of the stage. An artiste with Mridangam was seated on the cloth carpet. He was chewing the betel leaf and enjoying with half closed eyes. Śārada and Rāmappa tied the Anklet bells to their right legs. Rangamma, a woman, was taking lime with betel leaf into her mouth. Venkataiah who was doing sruti adjustment to the Mridangam, spit out the betel leaf from his mouth under the cloth carpet. The Harmonium girl was observing all these by searching the feelings on researchers face.



Rāmappa moved towards Rangamma and collected the betel leaf from her and took it into his mouth. Adjustments of all instruments were made ready. Ten members occupied their respective positions inside the stage.

When Rāmappa was manipulating the Gaṇeś puppet, all the artistes became alert and consciously came into the professional mood. The other artistes sang the prayer song. Rāmappa manipulated the puppet according to the music of the song. He kept his right leg on the plank, and pressed the bottom of the plank with his left leg. When he touched the other edge of the plank with his right leg, it gave noise. He operated the plank according to the dance of the Vināyaka (see photo No.1 11). He caught the puppet sticks with his left hand and middle part at joints with the right hand and manipulated. All the other artistes participated in prayer song as chorus (see photo No.1 12). Śārada brought the Saraswathi puppet to the screen after Gaṇeś Puppet dancing and singing. All the other artistes followed the signal of Śārada and participated in the Saraswathi prayer. Śārada introduced Bangārakka puppet with dancing along with a song like 'tagadidi madanā'. Rangamma stood somewhere and sang as vanta song "Oyamma, Oyamma, Oyamma . . . āā... ah... "Rāmakrishṇa brought the Kēṭigāḍu puppet to the screen. Śārada & Rāmakrishṇa manipulated the puppets, (see photo No.1 1). Rāmakrishṇa did not wear the anklet bells. Śārada operated the plank with her leg even Rāmakrishṇa manipulating the puppets actually that was the romantic scene of kēṭigāḍu and Bangārakka. But that scene appeared like a romantic scene of Śārada and Rāmakrishṇa who were wife and husband inside the stage. The movements on the screen between Kēṭigāḍu and Bangārakka and movements on the stage between Rāmakrishṇa and Śārada appeared as same. They were influenced by these sexual dialogues. They were observed by all the artistes inside the stage. When they observed the researcher, their smiling gucstures have faded out silently from their face. After that scene, one girl brought one puppet and two women brought two puppets to the screen, one boy brought the Rāma puppet, Gōvindu, Rāmakrishṇa and Śārada manipulated the Rāma, Lakshmaṇa and Sita puppets (see photo No.1 18). Śārada herself sang Sita's total portion, Rangamma suddenly stood up and brought and manipulated the Golden Deer (see photo No.1 17). Rāmappa and Rāmakrishṇa followed the Golden Deer as Rama and Lakshmaṇa. Later

Rāma Krishṇa brought the Jangamayya puppet to the screen. Soon after this scene, ten headed Rāvaṇapuppet was introduced. Everybody's eyes searched for Daḷavāyi Gōvindu for that ten headed Rāvaṇa puppet manipulation and he came and operated that. He was expert in introducing that puppet. Till then he was operating Maddela. Sita questioned Jangamayya as "How many heads you have to ask me." This was in the sense of how dare you ask: Then answer was very interesting with vigorous voice. ("See me, how many heads I have? and vigorous laughing as ha ha hha ha. ha. see ? ten heads, (see photo Nos.126 to 130) and laughing as ha. a ha... ha...") and fearful laugh. When Gōvindu's body was observed that his total body was laughing. I thought at that moment he was only man in that troupe to act like that way. Gōvindu came back to his seat after ten headed Rāvaṇa's puppet portion was over.

Rāmakrishṇa introduced Jātāyuvu on the screen. Then the war between Rāvaṇa and Jātāyuvu was manipulated by Rāmappa and Rāmakrishṇa. Rāmappa waited there to join for the war scene with single headed Rāvaṇa puppet.

It was observed different behaviour of Rāmappa than Rāmakrishṇa in the war scene. Really it appeared as real quarrel between Rāmappa and Rāmakrishṇa. Rāmappa pulled Rāmakrishṇa's left hand and beat with his puppet (Rāvaṇa) on the puppet of Rāmakrishṇa. Rāmakrishṇa also reacted with his puppet (Jātāyuvu) and moved on the same way. Rāmappa an aged old man appeared as a powerful and strong man and he showed all his strength upon Rāmakrishṇa. He had wine before starting the play, resultantly showed his over enthusiasm to present his strength. After the war scene Rāmakrishṇa manipulated the Rāma puppet and all the artistes including Rāmappa followed as Vanta (Chorus). Rangamma with cymbals, Sārada and Rāmappa were standing very nearer to the Rāmakrishṇa and it indicated that they have to help him in manipulating the puppets. Then the scene was the Sugriva's court. All the artistes helped in manipulating the puppets to Sārada and Rāmakrishṇa who took the main role in conversation. Hanuman puppet was introduced by Rāmakrishṇa. Almost all the major male characters with verses, conversations, dialogues were manipulated by Rāmakrishṇa and female characters were manipulated by Sārada.

Now and then Śārada manipulated some main male character too in conversation with Rāmakrishṇa.

Then Vāli and Sugreeva war scene was manipulated by Rāmappa only. There was no dialogue or conversation in that war scene and he managed that dwandwa Yuddham with puppets with his two hands. Rāmappa was very busy in that war scene, creating sounds with his mouth like 'hā-hū-hā-hū' and producing loud noise by pressing the plank under his legs, and lighting with each other with his two hands. The children were given training in that performance particularly in sorrowful events, slow motion situations, slow conversations. One girl was given training in verse and all remaining were given only in puppet manipulating. One, ten years old boy was standing half an hour with a puppet without moving or shaking near the screen. That was the beginning point in the training process. After some period they will be learnt manipulating the puppets with voice. Voice would be given by elders. Venkatārama, 10 years girl manipulated the Mandodari puppet. Rangamma gave voice to that character. All the artistes inside the stage observed Venkatārama how she was doing the job. Mangamma, 14 years old girl was sent near the screen by her father Rāmakrishṇa. He took the charge of Harmonium some time. Mangamma sang some verses and songs for the imprisoned Sita puppet.

Small puppet of Hanumān was introduced in the way to go to Lanka. Rāmappa came into the field very enthusiastically and he was the master to do gimmicks in the performance. Small Hanumān puppet was shown in different positions by jumping?, monkey actions and tricks by Rāmappa. Audience, particularly the children raised their voices with happiness by seeing small Hanumān puppet. Rāmappa too increased his actions as a reaction for the audience response.

Lankiṇī a giant demon lady puppet was introduced by Rāmakrishṇa in watching position in Lanka. Rāmappa immediately introduced the Kētigāḍu (see photo No.124) puppet and dragged into the sexual conversation with Lankiṇī. Rāmakrishṇa tried to avoid the unparliamentary language and warned Rāmappa cut **short the dialogues** & conversations. Rāmappa didn't obey his commands and **was not**

in a listening mood. He was not able to stand at least and the liquor was controlling his brain.

Rāmakrishṇa with all his might pulled Rāmappa to the side and closed that scene. The artistes and children who were in side the stage moved out one by one due to the ugly behaviour of Rāmappa. Govindu, Venkaṭayya, Rāmappa, Rāmakrishṇa, Kuḷḷayappa all were the troupe leaders and they all tried to show me their talents in that performance. But Rāmappa dominated all the artistes and he did not give a chance to anybody.

Last scene of firing Hanumān's tail, and burning the Lanka was manipulated by Rāmakrishṇa and Śārada. They finished the show with that. Lastly all gathered inside the stage and involved in the mangala harathi which was the closing prayer song of the performance. Then they all worked in removing the stage curtains, collecting the puppets and instruments and took away to their society office.

The Researcher's observation is that mostly the puppet show performance was a collective and team work and no individual can do with individual effort to give the performance. All the artistes know everything of that performance. i.e. any artiste can do or can play anything in that performance.¹⁵ They were disciplined artistes and everybody gives respect to their elders. They give preference to the elders, what ever they may be and they follow the foot steps of the elders. They would not try to dominate the others and they have good professional thinking, decent behaviour between each of them, sincerely in working and patch up knowledge at any moment.²⁰ Everybody should know everything about the performance has been observed as basic philosophy or this performance.

4.5. ARTISTES PARTICIPATED IN THE PERFORMANCE

1.	Daḷavai Rāmappa	-	65 years old, experienced male puppeteer. Singer and manipulator. He dominated the troupe.
2.	Vanārāsa Rāmakrishṇa	-	50 years old, experienced male professional puppeteer. Singer, narrator and manipulator. He occupied in the second place in the performance.

3.	Vanārasa Gōvindu	-	55 years old, experienced male puppeteer. He helped in all events to give the puppets timely. Singer Musician and manipulator.
4.	Vanārasa Sārada	-	40 years old woman, wife of Ramakrsihna. She held main women roles. Singer and manipulator. Good chorus Singer.
5.	Dalavāi Rāngamma	-	50 years old woman, Chorus Singer' cymbal player, manipulator & co-singer.
6.	Venkaṭamma	-	10 years girl' daughter of Govindu, chorus singer, cymbal player & learner.
7.	Mangamma	-	14 years girl, daughter of Ramakrishna played Harmonium co-singer, some times chorus singer and also a learner.
8.	Sindhe Kullayappa	-	40 years old, experienced male drummer, he played mridangam.
9.	Dalavāi Chalapati	-	45 years old, cymbal player, singer and helper.
10.	Dalavāi Venkatappa	-	60 years old male drummer, singer, manipulator & scene setter.

4.6. PERFORMATIVE STRATEGIES

The aim of this division is to observe the strategies appeared in the puppet theatre. Puppet performers are performing the Indian Mythological stories since long time. The capacity of an art form attracts the audience again and again. Leather Puppet show performances also have the same quality to attract the audience. The performers of puppet theatre selected new method of presentation i.e. secular.²⁷ They introduced the puppets for Mythological characters along with the literature and instruments. One or two social characters were also introduced (see photo Nos.116 & 124, 135, 136) who tagged the public and the performers and performance.²⁸ Through

these social characters, the performers express their wanting, techniques, desires, feelings in a smooth manner and would be solve the problems. It captures the hearts of the people.

In this performance the strategy what they followed to see **the** success of the performance was very clear. In the beginning the external lights were stopped and the lights inside the stage were only on in the entire colony. Firstly they maintained the silence and they started pooja programme. The elder man has written oom (ॐ) on the bottom of the screen with turmeric and saffron and broke two coconuts. Before sitting into pooja, the Dappu was beaten with high pace and it gave the sound as "dab-dab-dab" with loud noise. It was the symbol of their style of starting the performance. That was a good marker and the audience were settled thereby sitting who gathered there: The children hurriedly came near to screen and sat. Rāmappa picked up Gaṇēś puppet and fixed it (see photo No. 139) on the screen with thornes. All the artistes inside the stage cried as "Namō Namoo, Namoo" and operated all the instruments. That gave great noise and that leads to commit the audience to do namaskāra to the Lord Gaṇēś, (see photo Nos.111, 112).The audience from the village were coming after these Dappu beating and the prayer noise. These are all the tricks to attract the audience.

Ramappa started the performance by manipulating the Gaṇēś puppet. He read the Viṣṇu sthōtram as "Gōvinda, Nārāyaṇa" and concluded. All the instruments in the stage were operated at once to attract and alert the audience with eagerness. The sthōtram was ended with the muktaaimpu as "tarigidaḥkathim, tarigidaḥkathim, tarigidaḥkathō". *"Then he sang the prayer verse....."*

*tonḍamu nekadanthamunu
tōrapu bojjayu vāmahastamunu
menduga gajjelu mrōyaganu
mellani choopulu mandahāsamun "*

which expresses the physique resumption of vighnēśwara, (see photo Nos.111&112). **Then** he explained each and every word with the meaning and analysis detailed by showing the nose, teeth etc. with hand stick for easy understanding of the audience.

Mostly the audience are illiterates, so that the explanation and analysis were in colloquial **and can** be understood easily.

After this verse a noise of woman's voice as “āh.. āh.. āh” was followed with rāga, and then they ended by “tattadai, tathadai, tatadai” as muktaimpu. Then they sang prayer song as

*“Gaṇanātha brovavaiah
Gaṇanātha niivu ”*

and was followed by the others as vanta, and concluded with the muktaimpu as “Dhimita, dhimita and dhimita”. One main female singer, Śārada stood there to give help to Rāmappa. Without introducing any puppet Lord Shiva was praised and prayed by songs and ślōkās. After completion of Gaṇēśh prayer the leader Rāmappa hinted about Saraswathi Prayer. Audience guessed about Saraswathi’s coming and were eagerly waiting. The leader Rāmappa was ending the Gaṇēśh scene by the words, “**Tattai**, tajhana, tajhana tata” while the artistes inside the stage were welcoming Saraswathi by a colloquial word soogatam i.e. swāgatam. Audience felt that was their welcome by the word soogatam. Saraswathi puppet was introduced by female artiste Śārada and the questioning her was very heartfulness. The way in which it was introduced was very attracting on the part of artistes i.e. “Ammaa! who are you? why are you coming here! ” was one's dialogue and another one woman said the answer as “I am wife of Brahmadeva, while going to Bhūlokam I am just coming to give my wishes to the visiting audience of that performance”. Generally the conversation in the puppet theatre was in between the two puppets or characters. Where as in the prayer scenes Gaṇēśh and Saraswathi puppets were manipulated as individuals and questions were posed by the artistes in side the stage directly.

*Māmpāhi
Mājaya Jananee
Mājaya Jananee
Varaveṇa pustaka pāṇi*

This was the prayer song sang by the artistes on the middle meter along with the instruments operations.

The performers introduce the, Gaṇeśh prayer in all the folk dramas in India particularly in Andhra Pradesh.²⁸ Some art troupe introduce Gaṇeśh doll in vecdhi Nāṭakam.²⁹ Some one introduces Gaṇeśh with mask.³⁰ Toorpu Bhāgavatam introduces the Gaṇeśh Character³¹ and that will be brought by two persons using a screen with more instruments to alert the audience to evoke eagerness. The way of introducing Gaṇapati is traditional and devotional. The artistes try to create a kind of ritual mood. If that sentiment works out, their main purpose of performance will be successful. Chiratala Rāmāyanam introduces Gaṇeśh by an actor³². In Chindu Nāṭakam,³¹ Vecdhi Bhāgavatam & Chenchu Nāṭakam³³ simply sing the prayer song of Gaṇeśh without any character in physical appearance. Story is narrative form like Burrakatha,³³ Ogukatha³⁴ Jangamkatha,³⁵ Runja Katha,³⁶ Saradakatha³⁷ also sing the prayer song of Gaṇapathi in a dramatic way, scroll narratives³⁸ (scroll paintings), kākīpadagalu, Tella Chirala kathalu³⁹ have Gaṇapathi figure on the scrolls and do Gaṇapathi prayer by showing the Ganesh figure on the scroll. Mostly the folk art forms try to create a ritual atmosphere in the very beginning of this Gaṇeśh prayer. It help to keep the audience to sit throughout the performance with ritualistic involvement. That secures the respect towards the artiste together with financial benefit. Karnāṭaka Yakshagānam Tenkutittu⁴⁰ introduces the Ganesh and Saraswathi for prayer. Shambhu Hegde always introduces two characters in his Tenkutittu Yakshaganam. In Andhra Pradesh there can not be seen any where in any folk drama introduces Saraswathi except for this puppet theatre.

At the end of the prayer the main artiste tried to convert the audience to devotional feelings and some how managed to succeed. All dramas have a tradition that the sūtradhāra⁴¹ hints about the play and the performance as Nāndi and Prastāvana.⁴² Here this puppet performers hinted about the play through Saraswathi as she came to observe the performance and audience. Saraswathi announced the name of the play as Lankdahanam and the scene was shifted. Then Rāmappa announced that, they were going to bring Kētigādu and Bangārakka. This strategy declared that

the audience will get good humourous entertainment. Particularly the children enjoy a lot with those characters. When this announcement came the vanta artiste asked Rāmappa with loud voice that "Call urgently," and that shows the Vanta asking on behalf of the audience. That appeared as a feeling of audience and that call has been their representation. "Bangārakka is coming and do you know how she is coming". This was a trick played by the performer to create an eagerness in the audience. They introduced Bangārakka with Romantic song and dialogues. Śārada manipulated the Bangārakka puppet (see photo No.116) with humourous and informal dialogues. Then Rāmakrishṇa came to the screen with Kēṭigāḍu. Bangārakka and Ketigadu were wife and husband and humourous puppets. The performers praised the audience by some names for helping the performance through conversation between Bangārakka and Kēṭigāḍu characters. They utilised the situation to express their problems, their social conditions, their poverty and to say some thing good about the helping hands. Firstly they started praising, then moved to historical evidence of puppeteers and kings like Sri Krishnadevarāya and shifted into sociological conditions of the society, and the greatness of the art form and finally ended with the present story hint. After praising some humourous and joking conversation mixing with sexual dialogues were went on between Bangārakka and Ketigadu. The audience absorbed these dialogues with over enthusiasm. Ramappa who was inside observing the audience feelings keenly hearing the comments of the audience.

Veedhi Nāṭakam, Yakshagānam, Chindu, Veedhi Bhāgāvatam like all the drama forms introduce humourous characters one or two according to their availability and necessity to give the relaxation to the performers and the audience. They give names like saheb, Mantri, Āsēgādu, Khan etc. according to their area dialects to these humorous characters. But most of the dramas introduce only one male character,⁴³ where as in the puppet theatre there can be seen two humourous characters male and female and also as wife and husband.⁴⁴ All the folk dramas call the humourous characters in the middle of the drama⁴⁵ and whereas in the puppet shows they can be appeared from first scene itself.⁴⁶ It gives a clue that the puppeteers identified the importance of those secular characters and they are maintaining that balance for their survival.

During this manipulation all the artistes felt relaxed. But they were observing the laughings of the audience. Some one cried and demanded to begin the story. Then the rested artistes who were relaxing have been alerted to resume their duties. Then the conversation was diverted from the sexual jokes to the story of that day and explained all episodes of Rāmāyana and finally intend that they are now to perform Lank ād ah an am for that day. Again some one demanded from the audience to begin the story immediately. Gōvindu and Rangamma came to the basket to search Rāma, Lakshmana and Sita puppets, Bangārakka and Kētigādu puppets have been taken off from the screen. Rāmakrishna waited for some time anxiously near the screen. Rangamma and Gōvindu tried to pickup the puppets. Automatically there was some gap came as an interval. I guessed that Rāmakishna tried to avoid the raising of the gap, but failed. Rāmakrishna picked up the puppets and gave signal nodding his head suitably for beating the instruments. Then all the instruments were played, in high pitch. Firstly Rāma, Lakshmana and Sita were introduced to the screen by Rāmakrishna, Gōvindu and Sarada simultaneously. One thing observed is clearly have. The artistes know the pulse of the audience. So they shifted the scene immediately. Then they alerted themselves to patch up the gap and they played a strategy through the instruments beating. Normally there was no necessity to add the music in that gap. But to avoid the boreness in the audience, they played it. Again the audience became alert to observe the story. Folk dramas also follow the same techniques when the gap arises. All the artistes in that performance noticed that urgency and moved to fulfil the need. No body said or hinted the others at that time. Each character i.e. Rāma, Lakshmana and Sita were introduced (see photo No.118) with the music of instruments playing, raising of noise in a high pitch. They manipulated with dancing the three puppets too. The male characters Rama and Lakshmana generally appear in pouranika Natakas⁴⁷ without dancing but in folk dramas⁴⁸ every character enter the stage with dancing.

The story has begun with Panchavati and Rāma was telling about the pleasantness of that area and mental happiness about that environment. Then golden deer was introduced with jumpings and runnings. Sudden appearance, jumpings attracted the children and the elders too. For every five minutes the dialogues were

followed by tricks in puppet playing. That method controlled the audience to keep them in watching mood. The running of the golden deer scene was attracted by Dappu beatings. Attention was paid by the audience in the golden deer scene without a dialogue or conversation. It stole the hearts of the audience just by introducing Rāma running after Deer. Wanting the Golden Deer by Sita, argument between Rāma and Lakshmana were all in a simple dialogue form. The golden deer was converted into Mārīcha, the demon when Rāma beat it by arrow creating a sensation in the audience. The method of transformation of that scene was very attractive and the words "Haa Lakshmana? Haa Sita?" remembered the modern technical knowledge, which they have done it simply with electric bulb on and off method. This trick led to the next scene which has mixed conversation between Lakshmana and Sita. Then it was turned to be hot discussion between Sita and Lakshmana. Sita was expressing her doubt about Lakshmana's loyalty humiliation are seen as natural scenes. There was no trick imposed in that scene. Yati was introduced with the words like 'Tarahara Mahadev' Satkula katakshana, Bhavate Bhikshandehi, Maata Annapoorneswari" in an ordinary way. But the audience paid attention for next scene. Immediately the climate was changed after the yati scene, and all the instruments were beaten in high pitch along with Dappu and ten headed Ravana puppet was introduced by Govindu who was master for that character manipulation in that troupe. The gestures, markers through crying and laughing in this scene created a sensation among the audience particularly in the children. This trick was one of the main points in the total performance and it helped a lot for the success of the performance.

They dragged this scene with attraction of ten headed Ravana and loud noises. The introduction of this puppet itself has been a sensational event and Ravana in Jangam devara physics told Sita that it would not be good for an outsider to enter the home when head of the family was not there, therefore he wanted to leave urgently, that is why, he was asking Bhiksham. And asked cleverly appearing elderly that who was she, and who was her partner. Sita told about her total history and Ravana too explained why he came and how he was impressed and liked her. This all went in simple dialogues with impressive conversation. Actually this scene does not create any attraction or interest resulting in making the audience passive. But the dialogues

used for this conversation were colloquial and very attractive. Then suddenly Sita cries with loud voice saying how dare you are then used good relevant words, for this scene, i.e., Nannu Kooranu enni talalura Neeku, how many heads you have to desire to have me. Then the answer was more relative. "(Choodu enni talalunnāyō)" means see how many heads I have? Padi talalunnāyi Choodu "means See 1 have ten heads," (see photo Nos.126 to 130) when ten headed Rāvana appeared on the screen, the instruments were operated in high pitch along with Dappu. Dappu will be operated in the scenes when the Rowdra characters are on screen or at the entry point or at the war scenes. It indicates the harshness of that character and creates the eagerness in the audience. This word tala (head) used in this event was utilised for the ten headed Rāvana and that was very relevant to the ten heads. The shouts, cryings and harsh voices all these created a horror climate and fearful situation and helped to drag on the scene some time. The influence of this scene controlled the audience upto twenty minutes without any deviation. This is a good strategic point which has been observed through out the tricks. The scene Rāvana taking away Sita was made impressive with the help of the pushpaka Vimāna of Rāvana in three to four rounds through the screen. Again they had a chance to introduce an attractive scene. i.e. Jātāyuvu entered into the field to attack Rāvana. A puppet of bird in big size was another interesting point talking and fighting with Rāvana attracted the audience.

The children had seen more anxiously the war scene of bird and man and that event automatically advanced them for their strategies of the perform once. Jātāyuvu entry scene gave a clue for another marker that the performer in puppet shows read ślōkas, verses and then explain the meaning of each and every word of those ślōkas and verses. The narration method which is the main point in the story narratives appeared in this scene. That means the puppet show adopted the narration method to attain success. Another popular method appeared in the scene was to call the opponent with local and colloquial ugly words like 'orai and arai'. The experiment of "raa" in colloquial indicates low strata in the society who was called by hierarchical feelers. These two scenes maintained the balance to connect the next scenes, the war between Jātāyuvu and ten headed Rāvana was seen as war between equals. Sounds of Dappu, Plank and Maddela were on high pitch to strengthen the feeling of the war. Wounded

Jatāyuvu cried tillering Rāma, Sri Rāma and that scene got the audience sympathy for Jatāyuvu. The audience interaction expressed the feeling depicting influence of the strategy of the event on the audience.

The dance by Rāma weeping and crying was an interesting scene. Its driving the mood of the people to a sorrowful situation with unrest where they cannot sit, walking here and there with weeping and crying. The message of Sita was informed to Rāma and Lakshmaṇa by Jatāyuvu also added something to the strategies of the performance.

War scene of Vāli and Sugreeva was manipulated by Rāmappa with his two hands simultaneously. The scene created a sensation in the audience as introducing the war technique and monkeys. Even in the audience the confused slogans were heard as that " He is Vāli, He is Sugreeva" giving out to the clue of their involvement.

The expressions and actions of Vāli from death bed scene reveals the feelings of the people. The weeping of Tāra represents the common people actions in troubles i.e. shaking of nose, beating of head and chest with hands, sitting, standing etc., Then they avoided three scenes by three words and introduced humourous characters Kētigāḍu and Bangārakka.

The story was connected through these characters having conversation with other puppets. They praised the Donors one by one and continued the humourous conversation.

Hanumān moving (see photo No 133) in the sky was very interesting scene. The puppet exhibited a number of jumpings and upset movements to attract the audience. These upset movements were introduced through small monkey type Hanumān puppet. Lankinī was introduced along with Ketigāḍu. The scene was purely a strategy. Lankinī was the character of story and demon i.e. textual character but Ketigāḍu and Bhangārakka were non textual characters. Lankinī did not have any connection with these Ketigāḍu and Bangārakka. But Ketigāḍu began the conversation with Lankinī as a social, vulgar discussion which was irrelevant, irregular, unequal and not tolerable. The scene was purely designed providing relief to

the audience and to divert them from the seriousness of the story to silly entertainment. Naturally the performers utilised the scene to express their personal problems, about their financial support, about their requests in between the conversation of the two puppets Lankinī and Kēṭigāḍu.

Lankinī puppet was too tall, head attached with an ugly appearance. Its manufacturing itself was like that, to utilise that puppet to generate humour. Lankinī was maid and watching person near Sita in Ashōka gardens. The performer introduced one sided duet to Kēṭigāḍu with Lankinī. The audience got relief from the seriousness to relaxation. Then Hanumān, small type monkey puppet was introduced, some argument with Lankinī was prolonged and finally fighting scene (see photo No.132) was imposed. That scene created some sensation due to imbalance between the two opponents i.e. huge Lankinī and tiny Hanumān. The disparity has been a strategy of the performers. They introduced Lanka Dahanam scene and it appeared like firing. The tail of Hanuma was burnt, Hanuma burnt the Lankā Nagaram. They made it as “real fight” scene and for that they had to work hard.

They arranged separate fire by burning clothes i.e. Kāgaḍa (country lamp), the performers tied it with the tail of Hanumān puppet and moved around the screen along with Hanumān.

Sita's tragedy scene was introduced by dancing with sorrow mood. The last scene also gained some strategic values by weeping to attract the audience.

In the total performance the great remarkable point was that the performers started the performance with Vaishṇavaṭ tradition i.e. Gōvinda.... Gōvinda.... Nārāyaṇa... Srīrāma.... Jaya Rāma.. Nārāyaṇa ... etc. Though they were all Saivaites, they did not mention anywhere about Saivism. But at the end of the Mangala Hārathi they spelt the last words in Saivaitic tradition.

They spelt as

" *Pārvatīpatee*

Harahara Mahā Dēva

Harahara Mahā Dēva

Sambhoo. "

The puppeteers of Āreṃarāṭi people belong to Saiva tradition.. According to their marriage systems, death ceremony traditions, life styles reveal the Saiva cult, contrast to this in puppet shows they have been rendering Vaishnava stories such as Bhārata and Rāmāyaṇa only.

4.7. AUDIENCE INTERACTION

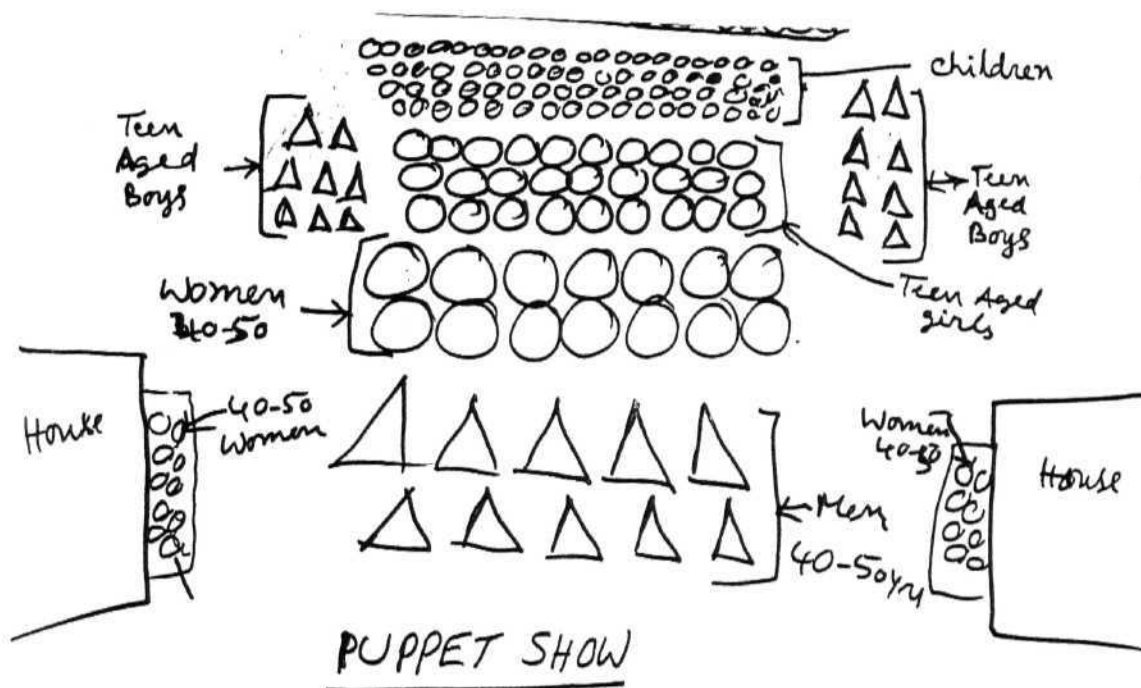
The puppeteers played Nagārā i.e. Dappu was played like a Nagārā. Then children from the audience who were very close to the screen cried with joy and shoutings with happiness. The puppeteers started the play with prayer. They began as 'Gōvinda., Gōvinda' and the children also voiced as 'Gōvinda Gōvinda'. Then the audience moved and searched for their seats. The puppeteers manipulated the Gaṇēśh in the prayer song. The audience commented like that the Gaṇēśh doll was very beautiful. Children sat in four rows very nearer to the screen and after them the teenaged girls sat there in three rows. Women between 40 to 50 sat in two rows after the teenaged girls. When the prayer was started the gents moved slowly towards the back side of the women audience. They sat in three rows after the women audience.

Teenaged boys stood both sides very nearer to the teenaged girls. The boys were commenting on whatever scene on the screen. Few women audience of high class families of the village sat in front of the gateways of the houses of that colony. A lady artiste Śārada manipulated the Saraswathi to dance. Saraswathi prayer was over, then Bangārakka was introduced to the screen. Śārada manipulated this character also. In the beginning of her entrance youth commented that 'ahm.. am...¹ came Bangārakka. Bangārakka told the audience that she felt that she got the itching sensation and she scratched for relief from it. Young ladies laughed at the scene clearly and elder ladies laughed with shyness and covered their heads with the saris. Young boys laughed loudly. The conversation of Bangārakka was spelt by Śārada. Kēṭigāḍu came to the screen. Kondā Reddy of Nimmalakunṭa donated five rupees to the puppeteers. Rāmappa praised him. Researcher also donated him five rupees. Rāmappa praised the researcher for arranging the show. He altered his praises that the donor live hundred years and they (the puppeteers) live hundred and ten years. Then one of the audience commented that "This old fellow wants to live long life",

Rāmappa repeated the praises twice. Then *one of* the audience stood up and asked to begin the story immediately. Instruments were adjusted in interval. The dances of Sita, Rāma and Lakshmana's were attracted by the audience. The puppets of Rāma and Lakshmana were 6 feet in size and Sita was 4 feet in size. Golden deer was introduced. Mangamma manipulated the character. The children observed the scene silently. Gestures of Rāma and Lakshmana according to their movements particularly the hand movements were attracted by the audience. In the hunting of golden deer' the instruments were played in the higher pitch. All the audience were alerted. During the conversation between Sita and Lakshmana women audience commented that Sita was misled by herself and she got the troubles. Rāvana came to Sita appearing to be a saint. One comment came out from the audience that they were playing well that day. Sita asked Rāvana how dare to come before Rama's wife. The Ravana appeared with ten heads. All the instruments were raised the noises. 'oh ten heads, it is wonderful' one comment came out from the audience. The children who seated very nearer to the screen stood anxiously, reached the screen from their places when they want to see the ten headed Ravana figure. Women audience ordered the children to sit on the floor.

Jatāyuvu saw Rāvana who was taking away Sita along with him to Lanka. Some noise like 'Hammaiah' (which was meant for relief that Sita was found) from the audience. Jatāyuvu faced Rāvana to fight with him and was wounded by Rāvana. Rāmappa and Rāmakrishna manipulated the war between Jatāyuvu and Rāvana. The movements of these two were appeared inside the stage like a real fighting between Rāmappa and Rāmakrishna. Children and youth felt happy and while whistling raised slogans like 'beat, beat....'. At the defeat of the Jatāyuvu the audience fell sorry. Youth involved in the internal discussion about the story of Rāmāyana. One person from back side shouted for silence. Rāma and Lakshmana discussed about Sita with sorrowful mood. Then all the audience observed the play with serious and sad feelings silently.

Hanumān appeared on the screen. Then the children felt happy and noised with whistles. They introduced the different types of Hanumān figures. Small figures

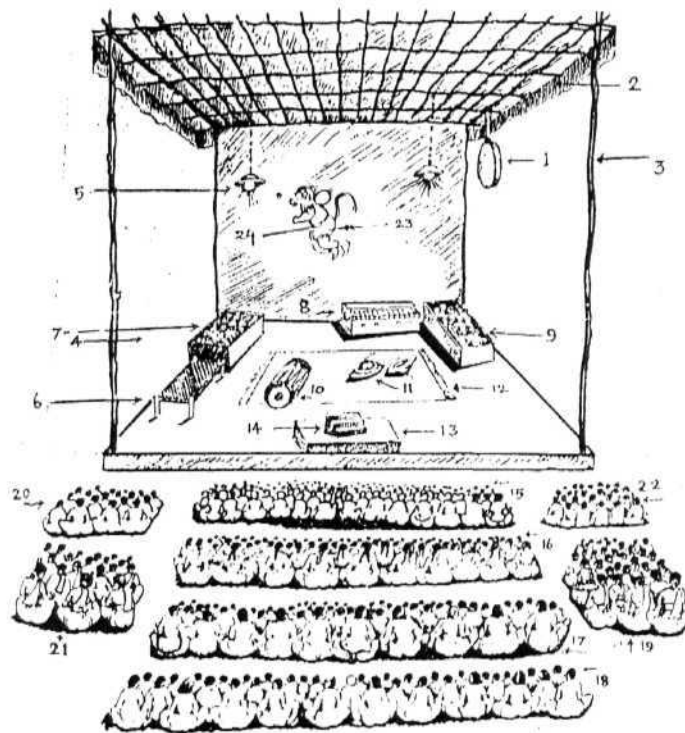


of Hanumān touched the feet of Rāma with devotion. Then the audience laughed. The children made noise with whistles in the fighting scene between Vāli and Sugreeva. Vāli died. After coronation of Angada', puppeteers introduced Kēṭigaadu. He came to the screen by showing his penis to the upward direction. This nuisance, vulgar and sexual scene was introduced to divert the audience's mood and to make them anxious. After serious and sorrowful scenes' the puppeteers would introduce this type of humour for the relaxation of the audience. By seeing penis of Kēṭigādu boys commented that ('orneyamma, Battery vellabettinḍu' i.e., Kēṭigādu came with showing his penis) the word battery means the hand torchlight which resembled in shape of male sex organ 'penis'. Then women audience laughed with shyness. Rāmappa began the praising through Kēṭigaadu. Audience asked to play the story.

Puppeteers started again the story. Some women audience moved towards their home. Somebody asked why they were going. One of them told that, they have to go too far and feeling cold.

Hanumān entered in to the Lanka and saw Lankinī there. The figure of Lankinī was 6 feet in height. When Lankinī came to the screen the children cried with happy and joy and made noises with the whistles and commented that the figure 'was well, nice' etc. Hanumān puppet was in tiny shape. Lankinī danced. Children came nearer to the screen fastly. The audience warned them and ordered them to sit. Then Kēṭigaadu was introduced by showing his penis to the upward and side directions. Somebody commented from the audience that the humour must be told by Rāmappa only. Rāmappa began the humour with Kēṭigaadu and Lankinī. Stick of machine, and battery were words used instead of penis. Kēṭigaadu talked humorously and sexually with Lankinī. The conversation was informal. This was only for the sake of audience. Gents came forward towards the women audience. Somebody asked to change the scene. Another man raised his tone to run that humour only. Bangārakka was introduced and then ended the Humour.

In the sorrowful scene of Sita, women audience observed keenly with sad faces. During the conversation between Rāvaṇa and Sita, Children asked the ciders about the story. Mandōdari was introduced to the screen. One stone was thrown from



the audience towards the Rāvaṇa puppet which was on the screen. This reveals that how the bad characters are hated by the illiterate audience. One of the audience asked for humour. Then Bangārakka and her son-in-law Sadugullenivāḍu were introduced with sexual conversations. They discussed each other about the sex and the sexual attachment was shown on the screen between these two. The audience enjoyed it with happy. This shows that sexual conversations are common among the folk. They won't feel guilty about it. Women audience also saw with shynessless and felt laughing. Then Kēṭigaadu was introduced with angrily against them and the scene was removed.

The Venkaṭarama 10 years old girl manipulated the Sita, Rangamma woman artiste manipulated Hanumān. Fighting between the Rākṣhasa and Hanumān was went on. Children voiced with joy. All the instruments were played, audience noise with whistles in the scene of the imprisonment of Anjaneya by Meghanāḍha. Conversation between Vibhishana and Rāvaṇa, the firing of Lanka, the construction of bridge across the sea, the battle of Rāma and Rāvaṇa, release of Sita from Lanka and back to the Ayōdhya were keenly observed by the audience. At every scene some response was expressed by the audience. Children responded at every war and humour, humorous scenes of Kēṭigaadu. The youth responded at every sexual dialogues of Kēṭigaadu. The elders responded observing keenly story mainly in tragedy scenes. Totally all were responded at the story. One elder man of 50 years age came to the researcher observed the researcher and smiled with lips. Two male youth came to me and observed my movements in the middle of the show. After ending the story, elders had gone. But youth waited for some time and the children waited till the Puppeteers left the stage.

4.8. STORY DELIVERY STYLES

The delivery of the story is the important function in puppet show traditions. The delivery styles convey the message of the text from performers to audience. If the artistes gave the performance in a single style the audience may feel boredom. If the artistes introduced too many delivery styles, and not relevant styles of the text, then

the audience may get confused. The refer the delivery styles of the story must be more suitable, relevant, attractive and interesting way to the audience.

Researcher followed Staurt H.Blackburn in studying the delivery styles. It was observed that there arc six types of delivery styles. The poems, songs, dialogues, conversations, speeches, informal speeches were used in the performance. Some parts of the story which were recorded by the recarcher on 4-1-1989 at Nimmlakunṭa one documented below. These parts depicting the different styles.

4.8.1. Markings

Also followed susan Wadley by giving the marks to the instruments. Some marking one also given to the instruments used in puppet show and artiste performed in the show to recognise easily from the story parts.

4.8.1.1. Markings given to the Instruments

Hārmoniam	- a
Cymbals	- b
Mridangam	- c
Peḍastal plank	- d
Anklet Bells	- e
Dappu	- f

4.8.1.2 Markings given to he Artistes

Rāmappa	- A
Rāmakrishna	- B
Ṣārada	- C
Rangamma	- D
Gōvindu	- E
Mangamma	- F
Kullayappa	- G

4.8.2.1. Peom

Vāyuputra here (a)
take this ring (a)
go immediately to Lnaka (a)
say to Sita about my safety (a)
and do me as happy (a)

M.S. (A) : aha.

Group (ABDEFG) : I am impatient of separation (abcde)

C.S. (C) : He won't come to near (abcde)

Group (ABDEFG): He won't come to near (abcde)

C.S. (C) : My desire strengthened at dawn (abcde)

Group (ABDEFG): My desire strengthened at dawn (abcde)

C.S. (C) : ॐ Yamma (abc)

Group (ABDEFG) : I am impatient of separation (abcde)

C.S. (C) : I am impatient of separation (abcde) '

Group (ABDEFG) : aa ... aa ... aa ... aa ... (abcde)

Group : aa ... aa .. aa .. aa .. (abcde)

4.8.2.2.1. SOLO SONG

C.S. (C) : ॐ Rāma (abc)

C.S. (C) : see you (abode)

C.S. (C) : ॐ Rāma (abc)

C.S. (C) : Save me (abcde)

C.S. (C): ॐ Rāma (abc)

C.S. (C) : Oh See you (abcde)

C.S. (C) : Oh Rāma (abc)

C.S. (C) : Protect me (abcde)

C.S. (C) : aa .. aa .. aa (abc)

C.S. (C) : aaa ... aaa ... aaa (abc)

4.8.2.3. DIALOGUE

Main Singer (A) : This Vināyaka,

Co-singer : aha

M.S. (A) : Beginner of puppet show performance

C.S. (C) : aha

M.S. (A) : If devote the name of this fellow

C.S. (C) : aha

M.S. (A) : Purpose for which he stayed here, Time is passing away

C.S.(C) : aha

M.S. (A) : Lord Śaṅkara, Chandraśekhara

C.S. (C) : aha

M.S. (A) : Who is Chandraśekhara?

C.S. (C): aha

M.S. (A) : Who has three eyes

C.S. (C) aha

M.S. (A) We are paying devotion to him Viṣṇuswara who is son of that Lord

4.8.2.4 CONVERSATION

M.S. (A) : Madam (you) came here, who are you madam mother ?

C.S. (C) : O child you are asking, who I am here ...

M.S. (A) : Yes.

C.S. (C) : Bhārati Dēvi, wife of Brahama

M.S. (A) : Mother ?

C.S. (C) : aham!

M.S. (A) : The queen of the creator of this world, your name is Bhārati Dēvi, it means
Saraswathi Dēvi.

C.S. (D): Yes...

M.S. (A) : reason for your coming here?

C.S. (C) : The story of Rāmāyaṇa being performed here ... to tell what the story is

M.S. (A) : aha

C.S. (C) : To bestow moksha on seeing the sundarakāḥḍa i.e. Lankā Dahana

M.S. (A) : aha

C.S. (C) : on request I am here to provide good to children and the village

M.S. (A) : Where are you going madam

C.S. (C) : Leaving to Brahmaloka

M.S. (A) : to Brahmaloka

C.S. (C) : Yes

M.S. (A) : See you madam

4.8.2.5. INFORMAL SPEECH

M.S. (A) : The farmer is treasurer of servants, gods and Kings. He is the father of
good. He is the host for all. The same is farmer helping us since long time.

C.S. (C) : Whenever and every where the farmers are sponsoring the performances.

M.S. (A) : Today's performance is sponsored by venkateswarlu from Hyderabad.

C.S. (C) : We are here for the performance. Today's play is Sundarakāḍa. We
perform the performance...

M.S. (A) : Everybody feel satisfied by seeing this. The king Krishnadēvarāya
encouraged the puppet shows.

C.S. (C) : The puppet tradition encouraged by the King Krishnadēvarāya, is now
declining in its charm.

4.8.2.6. INFORMAL CONVERSATION

M.S. (A) : Kēṭigāḍu: Who are you

C.S. (D) : (Lankini) I am Lankini. Gate - keeper of Lanka, this is front gate.

M.S. (A) : (Kēṭigāḍu) Why are you here?

C.S. (D) : (Lankini) I am watching the Lanka.

M.S. (A) : (Kēṭigaadu) What you height if you remove all of your hair,
How many blades you need for it.

C.S. (D) : (Lankini) You are a small man, Don't talk too much.

M.S. (A) : (Kēṭigaadu) Can you play with me

C.S. (D) : (Lankini) Yes. But what play, I have to play with you

Use of varieties of Delivery Styles

Poems were used in the puppet show performance of Sundara Kāṇḍa for few incidents. But the style of delivery of the poems has been different from the poems of other folk art forms. The poem only supported by Harmonium. At the end of the poem co-singer started the rāga as "... a ... aa ...". Actually this poem was sung by this co-singer Venkatarama. At the end of this rāga another co-singer Mangamma who was playing the Harmonium started the raga as "aaa Aaa Aaa". This raga was accompanied by Harmonium.

Then the co-singer Venkatamma explained the poem in orderly manner with small dialogues. Each dialogue was followed by main singer Rāmappa with 'aha'. At the time of dialogues no instrument was played.

Songs have a role in all important incidents. These were two types, the group song was sung by co-singer Śārada. Rāmappa, Rāmakrishṇa, Rangamma, Gōvindu and Mangamma repeated the song in chorus. Each line of song was repeated by the above group. Here each line was sung as solo by Śārada and as chorus by group. Solo and chorus were accompanied by Harmonium, cymbals, mridangam, pēḍastal plank and Anklet bells sound collectively in single speed upto the end. Then they repeated the each line in double speed in music.

In between the lines, there was one dialogue 'Ō Yamma' used by Śārada. Music instruments 'abc' were only accompanied at that time. At the end of the song all artistes, sang the raga 'aa aa ...'. This 'raga aa ...' also accompanied by the instruments 'abcde' in double speed.

This solo song was sung by co-singer Sarada until the end of the song. One line was addressing (Vocative) and another line was representation. The addressing line was accompanied by the music instruments 'abc' in double and the representation line was accompanied by 'abcde' in double speed. At the end, raga was sung by sarada as 'aa ...' accompanying with 'abc' in double speed. At the end of her raga, Mangamma (F) began the raga as 'aaa' Accompanying with 'abc' in double speed.

In this part, dialogues were delivered by main singer Rāmappa. This dialogue was followed by co-singer Śārada with a sound 'aha'. No musical instrument was played in these dialogues.

In this part conversation was taken. The character here was Saraswathi. So Śārada occupied main place and was answered by her only. Rāmappa joined in the conversation. Some times this conversation was having equal dialogues to each. No musical instrument was played in this conversation.

Informal Speech

In this part both the artists participated with equal delivering of the dialogues. Main singer Rāmappa explained one point and co-singer Śārada explained another point. No lengthy or speedy situations are there. And no musical instruments were played in this part. This informal speech was in between the Ketigaadu and Bangar akka who were the humorous Characters.

Another type of informal speech was also there. That speech was delivered purely in dialectical and spoken language. That was discussed by Ketigaadu and Bangar akka, with some sexual and humorous dialogues.

Informal Conversation

In this part the conversation was in between Ketigaadu, who was no way connected with story and Lankini, a small character in the story. The questions of Ketigaadu, was purely informal and the answers of Lankini was formal. This has not at all considered by anybody in view of the story. This was introduced for the relaxation of **audience**.

4.9. COMPOSING OF INCIDENTS

In the beginning there had a prayer by Kēṭigāḍu and Bangārakka entered and followed by their filthy dialogues and the villagers appreciations. Bangārakka exits and Allṭappa entered into the scene, who conversed with Kēṭigāḍu in humourous way. All these took place in the drama also. This became an incident. Kēṭigāḍu disappeared with an announcement about the entry of Gaṇapathi, Lord of obstacles. This became good scene after prasing of Gaṇapathi. The “Sūtradhāra” introduced Goddess Saraswathi, Dēvi of education. She told, she came to the earth while going to “Bramhalōka” in the break journey, and also to bless the play and the artistes. There is no other role in this incident. This scene got its own identity. They have taken an interval of half an hour for the play. Meanwhile, usually in other plays the main artistes appear on the dias and praise the people, who have announced and arranged that day alms for them. Then and there he requests the villagers to come forward for their might. With same compassion for next days alms also. The villagers come forward to arrange alms for each artiste the next day also, Thus the main artiste disappears after announcing the names of the villagers duly acknowledging their support. In this context, as this play is prearranged one for a fixed amount, the interval remained as it is.

Usually the two characters, Bangārakka and Kēṭigāḍu are inevitable characters from the beginning to the end of the play.

They will suddenly appear before the characters that are playing the villany and they abuse the bad nature of them. They even beat them and run away to create humour, during the scenes of terror, vigor, mercy, romance etc. These characters try to bring the viewer moods to become normal make them feel, comfortable to switch over to the next scenes.

In the dialogues of Kēṭigāḍu and Bangārakka, there were comments on the present social aspects, deteriorating human values and the problems of the nation too. They will appear and disappear any time in the drama and add, the humorous flavour to the situation. There is no fixed incident for the performance and it will be change from time to time one way these are the characters, or mediators to take the poor

living condition of the artiste to the public through their dialogues. As there is no other way to exhibit their plight, these characters are used to come closer to the public to reveal their sufferings and in turn they expect the generous donations from the villagers.

These characters also tell the story of the play in each incident whether it is Rāmāyaṇa or Mahābhārata, these three characters play main role in each performance. So incident demarcation will take a shape from time to time and play to play basis.

Bangārakka starts the play very casually, saying, there are many parts in Rāmāyaṇa of which sundarakāṇḍa is one among them. Kēṭignāḍu okays and announces the entry of Rāma and Lakshmana on to the dias. This also becomes an event. They also told the gift of complete incidents going to take place in the drama like the Vanavāsa of Seeta, Rāma and Lakshmana, the mystic deer. Abduction of Seeta, war between Vāli and Sugreeva, coronation of Sugreeva, entering Hanumān into Lanka, Hanumān finding, Sita in Ashōka Vanam, setting fire to Lanka and so on.

Here in this particular play at Nimmalakunta, all these incidents took place one after the other and Bangārakka and Kēṭignāḍu disappeared from the scene at appropriate moments.

Usually in each incident the main artiste renders three ślōkas or padyās, connecting to the main story and the other artistes repeat them. Gist of the padyam will be described by the main artiste. But here in this play, Padyams were not rendered till the abduction of Sita. All the incidents took place in dialogue form only. The entry of Rāvāna with ten heads and the conversation between "Rāvāna" and Sita were very exiting ones. The percussive instruments were played vigorously while Rāvāna's entrance on to the dias, forecasting some dangerous situation is going to happen to Sita. During abduction of Sita, Jaṭāyuvu stops 'Rāvāna' and challenges him. During their encounter claps and whistles too were heard from the audience, As Rāvāna exits along with crying Sita, Rama and Lakshmana appeared on the screen their meeting with Jaṭāyu, knowing about Sita's whereabouts, Jaṭāyu's death, brothers proceeding towards Kishkinda, all were described in the prose format only. No particular importance was given to these incidents.

As both the brothers proceed, Hanumān meet them and doubts them as **the** warriors coming as the messengers of Vālī, who is the enemy of Sugreeva. Thus informing the viewer, the enmity between Vālī and Sugreeva.

Hanumān brought Rām a and Lakshmaṇa to Sugreeva. They came to an understanding about Sugreeva's connection and search for Sita.

An important point noteworthy here is the carving of the situations care was taken to prolong the situations that create interest in the audience like battle scenes between Jātāyuvu and Rāvāṇa, Vālī and Sugreeva and so on. Others were described in conversational manner or dialogue form only.

At last Rāma, hurts Vālī. Vālī in "Rāmāyaṇa" says to Rāma that "you have done a mistake by doing friendship with Sugreeva, who is a coward. I have defeated Rāvāṇa many a time. You could have approached me instead. "But here in this particular play Vālī, instead of describing his own heroic deeds, criticises king Rāma for hunting a monkey instead of wild animals. Here in this puppet show there is a stream on the mistake done by Rām a in killing Vālī. Waiting of 'Tāra' also is thought provocative in this particular puppet show. While consoling Tāra Vālī here used a Telugu proverb - When fencing itself grazes away the fields, where is the security for law? (The law maker has himself become the law breaker now, What to do) This proverb is widely used in the day to day life too.

This scene was followed by the coronation of Sugreeva, which ended very simply followed by an interval. Usually intervals are used to describe the sufferings of the artistes, mainly depending on this art form. But here, as all the artistes have built houses, forming as a co-operative society and also as this particular show has been arranged for a fixed amount, no artiste appeared on the dias again.

After the interval Gandōligāḍu and Bangārakka appeared on the screen and appraised the viewers comparing their meeting as to that of Sugreeva and Rāma good omen. Then they started describing about their co-operative society and about the one "Khadērao who took much of pain for their settlement and started the appraisal. This helped us to know about their society and their welfare. But as this description was

going on prologing one of the audience shouted loudly to stop this nonsense and start the play. One from the audience gave five rupees as his donation on the name of "Khadērao" and the show started again.

Hanumān was seen on the screen singing Bhajans on Rām a who was already present along with his brother Lakshmana. Hanumān asked Rām as to why and what for he was called. Rām told about Sita's disappearance and asked Hanumān to go and search of Sita giving Hanumān to go and search of Sita giving Hanumān his ring. In this particular puppet show, the conversation is minimised more straightly going into the main story.

But the same situation prolonged incidents like Sugreeva's army going in vain to all the four directions in search of Sita, stressing the need of jumping across the sea, expressing their inability to cross the sea, Jāmbavanta's hope on Tīanuma, Hanumān Approaching Rām and proceeding for Lanka with Rām's ring – were also seen by the researcher himself else where, in a very descriptive style. Here Nimmalakunṭa group keeping in view the time limit, described the incidents in minimised dialogues.

On screen, Hanuma appeared before Lankinī – as lillyput. In the conversation between Hanuma and Lankinī, Kēṭigāḍu and Bangārakka entered the scene, to create humour in the main story. Eventhough, their entrance here is not connected to the main story, this sub-incident casted the speciality of this format. Kēṭigāḍu here in this particular context was the representative of the viewers. He started conversing with Lankinī. This culture of conversing was also seen in other Folk formats like street plays i.e. Yakshagānam, Toorpu Bhāgavatam, chenchu nāṭakam and so on. Bangārakka was the house wife of Kēṭigāḍu. Both of them talked in a very filthy language, about the free romance. There will not be any binding for their dialogues, even the private parts will also be shown on the screen.

Lankinī possessed huge body without intelligence. Kēṭigāḍu made use of this point and played with her. He asked her to close her eyes. As she closed her eyes he caught hold of her breasts. She opened her eyes and beat him. Meanwhile Bangārakka entered the scene and scolds Kēṭigāḍu for making fun of Lankinī. She even made fun of him saying he was unable to make her sexually happy' how dare he goes to a

demon like this? Bangārakka also beats him. This type of sub incidents are **the** speciality of these folk formats only. Here also the same procedure was adopted.

Then started conversation between Hanumān and Lankinī followed by light between both of them, Hanuma suddenly changed into lillyput form and the very next minute he appeared in a hugebody confusing Lankini. Lankini also changed her body into hugeform and opened her mouth to swallow away Hanuma, whereas he immediately changed his body as lilliput and enter into her mouth and camcout through her ear. All this appeared as a jugglery to the viewers and they enjoyed the scene fully. **The** presentation of the above fight was done in a very professional way and it was shown as if Hanuma was over Lankini very easily. The worldlincss and the dialogue delivery and the clevernes of Hanuma attracted the viewers.

Mēghanādha's entrance and capturing Hanuma was shown in only two dialogues, not giving much importance to the incident. In the conference hall, Rāvāna and Vibheeshana were only present and Hanuma entered. Ravana announced his imprisonment. Hanuma found Sita in Ashōkavana and gives away the Ring given by Rāma and inturn took Sirobhūshana of Sita. This was also shown in prose with limited dialogues.

The scene changed to RāVana's conference hall. Where Vibceshana differed with the view of Rāvāna in giving punishment to Hanuma. He said there is no meaning in giving a death sentence to a small creature like monkey, instead they can humiliate his feelings. This incident showed the difference between Rāvāna and Vibheeshana as such and also symbolically indicates the union of Vibheeshana and Rāma in near future. At last Rāvāna followed the opinion of Vibheeshana and ordered to apply fire to the tail of Hanuma. Here the viewers knew the wise thinking of Vibheeshana, and the cruelty of Rāvāna also. They also knew the wealth of the city Lanka. This incident was followed by Hanuma's destructiveness in Lanka. The artiste playing the puppets behind the screen' hold a torch in his hand at the end of the tail of Hanuma and fastly moved the Hanuma puppet, on the screen four to five times from right to left again from left to right. This acted effectively on the minds of the viewers **as if Lanka was really being burnt** away by Hanuma.

Hanuma reached Kishkindha at last. He met Rāma and Lakshmaṇa told about Sita's whereabouts and gave her Sirobhūṣaṇam to Rāma. Rāma bursted into tears seeing that ornament. There was no much involvement in viewers in this scene. Thus this play ended with an auspicious song.

4.10. MANIPULATION OF PUPPETS

Puppet show performances are so many varieties. Each one is having its own methodology in giving the performance. Mandecchulu is a play with wooden dolls. The performer sits one place, keeps all the dolls nearer to him and explains the story by showing the concerned doll with raising hand.⁴⁸

These scroll narratives are the performances of story narratives with drama structures. The performers explain the story by showing concerned figures on the scroll through their hand stick.⁴⁹ Wood puppets, rod puppets, string puppets are having their own methods in introducing the puppets in the performances.⁵⁰ Like their way leather puppet show performance is also having its own method in manipulation of the puppets.⁵¹

"The manipulation of the puppets, to an outsider, may seem very complex. It depends mainly on the use of the sticks that are attached to the puppet figures. The movements of the limbs are limited. Complex manipulation is involved only while using the dance puppets. The animation of a puppet figure depends on the way one uses the two cross - sticks attached to the puppet's hands. It is already indicated that the figure is kept tight by attaching a bamboo stick vertically on the puppet which runs from the top of the head to the trunk with a little part of the stick extended below the puppet. The puppeteer holds the puppet on the screen with this stick attached to the puppet itself. Since the puppet is coloured on both sides, the stick is used even to change the sides of the puppet.

In olden days, when there were only one-piece puppets, this stick was enough for animation. But subsequently, a greater flexibility and variety were brought into the making of the puppet, so that now, the puppet figures are made of multiple limbs made separately and joined by knots of thick thread. The limbs are flexible while this

added a greater sense of realism to the performance, it also involved a greater complexity in the operation of the figures. While the puppets are still operated with the holding of the attached stick. There are different methods used for gesticulations and other modes of body movements. Loops are arranged at the centre of the palms and two sticks are inserted into them. All manipulations of the hands are done with these two attached sticks.

The manipulation with the sticks is limited only to gestures during conversations. Other body movements are done either by holding the puppet with the vertical stick attached to the figure or even with the manipulator's hand".⁵²

This may be true and at the same time, they have an alternative too. They are the skilled persons, they will face anything, so that they prepare every artiste to conduct the performance even in the worse situation. Their main purpose is to give the performance. If any problem raised, they solve themselves and get the success of the performance. If they encounter any problem in manipulation they will continue the performance with alternative arrangements.

Manipulation of puppet is a communicating vehicle of the puppet show performance in between the performers and the audience. They manipulate each character according to this behaviour, status, situation, event, taste of audience to influence the audience and for their success of performance.

Four sizes of puppets were introduced for the character of Hanumān in different occasions. They were in ordinary size as a minister of Sugreeva, small size in crossing the sea, big size at war with Lankinī and viswarūpa size at Sita.

The Hanumān puppet was manipulated as a dominating character everywhere except at Sugreeva, Rāma and Lakshmaṇa.

Dancing of Hanumān was attracted by the audience more than any of the character in the performance. The dancing was introduced through small size Hanumān. The movements and actions of Rāma and Lakshmaṇa on the screen appeared as dignified and with gentle behaviour. The audience guessed the story from time to time according to the actions and movements of manipulation. Rāvāṇa in the

shape **of saint** was very simple. The puppet of Rāvāṇa as a king dominated in acting the other characters. Ten headed Rāvāṇa puppet was very attractive, and appeared as dominant behaviour. The method of introduction of that puppet was also a special attention. Noise of instruments beatings, higher pitch voices of artistes and shoutings, whistles, cries of audience communicated the situation of the story. The situations of the story was understood by introduction of the puppets and its movements according to their behaviour. In the scene of Rāvāṇa taking away Sita, there was no story. But by the movements and actions of the puppets of the scene only, the audience understood. The story position changing of shape of Rāvāṇa from saint to ten headed Rāvāṇa was the cause to guess the story by the audience, that he came to deceive Sita. This type of performative techniques can be seen in other theatrical forms also. The instruments and the action, the poems or dialogues favoured to the character. So the audience understood easily the story situation.

In the case of small characters there was no question of poems, songs or conversations with big characters. The movements and actions expressed the behaviour of the characters of Jātāyuvu and Rāvāṇa and the story was understood, easily that Rāvāṇa was attacked by Jātāyuvu to protect Sita, and this Jātāyuvu remained as messenger to give the information to Rām a about Sita.

In the battle between Vāli and Sugreeva the audience understood easily the story what will be the happening, when Sugreeva called Vāli for battle.

When **small** Hanumān killed the Lakṣmī, the audience, who were observing the screen understood the story that, Hanumān could see Sita. Rāvāṇa burnt the tail of Hanumān. The audience observed screen with curiosity that Hanumān can do some harm to Lanka. Instruments also gave the clue of the story. Hanumān puppet was manipulated wonderfully in this situation. Like this way the manipulation of puppets while dancing, acting, moving, talking and singing gave the clue the story situations from time to time to the audience. But in view of drama, manipulation is an important point in **the** Leather puppet show performances. When compared with other drama **formats or with art forms or with general drama forms, the difference can be identified.** These puppets are all the representatives of the characters of that

performance. These are relevant characters to the characters of other drama forms. So the puppets can be compared with the real artistes in the other drama forms. But the work is different. When we observe these puppets in comparison with the artistes of other drama forms, we must take into the consideration of their position. The Artiste is different in puppet shows, than the artiste of other drama forms. They play takes place without players in the puppet shows and play takes place with the players in the other drama forms. But the puppet performances and the folk drama performances can be studied under the "theatrical" formats. Though puppet performances have a place in folk art forms, they get their own importance in the methodology. So, that is called as puppet theatre.

How the interpretation in the performance takes place can be observed in the Puppet theatres of its own.

Firstly they introduced Gaṇeś puppet. It was kept on the screen by thorns, they started pūja and the break up of coconuts, in front of Gaṇeś only. Here they have done prayer by manipulation of Gaṇeś puppet. Folk dramas do not introduce the drum instruments like Dappu in the prayer of Gaṇeś, Where as in puppet shows Dappu, wooden plank and other instruments follow the Gaṇeś prayer. The instruments Dappu and plank created vigorous sound and it indicated the weight of the character. This sound dominated all the aspects in that scene, and it became the representative of abhinaya (expression).

Gaṇeś character acts with simple abhinaya and expresses his wishes with right hand and shakes the head slightly in all the folk dramas.⁵³ Puppet show performance is different. In the observed performance, the performer introduced the Gaṇeś puppet with dancing. The performer manipulated the puppet with dignified manner, Vigorous movements and without speed actions. The sound of instrument indicated the greatness of Gaṇeś. They sing the verse first and then pronounced word by word of that verse, by showing the body parts of Gaṇeś, relevant to the words with their handstick. No folk drama shows the body parts of Gaṇeś as a meaning of **the words of verse. This is also one** type of action. They praised Gaṇeś through dialogues, he was first man to pray, and he was only man to inaugurate the

performance, so that they were praying him first. The impression of the discussion created an image in the minds of audience that, perhaps he might be the great leader or elder for the performance. This good impression, dignity, greatness, gentility and all other feelings were generated by the performers skill through the method of dialogue delivery and production of musical sounds of instruments and manipulation of puppet.

Then they shifted the scene to Saraswathi and was brought to the screen by dancing. She was the goddess of education. After Gaṇēśh, Saraswathi stood in second place. All the performers welcomed Saraswathi. She involves as partner of that play in all the folk dramas. The manipulation of Saraswathi puppet on the screen expressed an impression that, Saraswathi was walking with gentleness by showing dignity.

The respect expressed by the troupe towards Saraswathi revealed that people was welcoming VIP's to their homes. This feeling was brought by the performers with the modulation of welcoming words "Swagatham" and manipulation of puppet. Then the discussion was started by the performers in question and answer method. She told that she was going Brahmalōka and visited the performance in the break journey to wish the performers, audience and the village. The performer expressed the nāndi through Saraswathi. Generally the folk dramas and also classical dramas proposes nāndi and prastāvana through Naṭi and Sūtra dhāra.⁵¹ Puppet performances also introduce characters 'Kēṭigaadu and Bangārakka' like naṭi and sūtradhāra of folk dramas. But puppet shows introduce nandi through Saraswathi.

The performers maintained the weight of the character through the dialogues only. That shows the skill of the artistes regulated the Saraswathi character. The skill of troupe leaders, ability, in direction, gave a mark of identity, in specialty of the puppet show performance.

Then they introduced Kēṭigādu and Bangārakka to the screen, who were the extra, social and non textual characters. Puppet shows introduce Bangārakka & Kēṭigādu as humourous characters. These characters are equal to the humour characters of folk dramas i.e. "aasegādu" in Veedhi Bhāgavatam,⁵⁵ "Pradhāni" in Yakshaganam,⁵⁶ "Khan saheb and Bude shāheb" in chindu Yakshaganam.⁵⁷ Traditional theatre has a humourous character (clown) as assistant to the king or hero

by name Vidūshaka⁵⁸ or Vasantaka.⁵⁹ The main purpose of this character is to create humour by using twisting words, actions, too much eatings etc. In folk dramas of Telugu, this character is mixed with sūtra dhāra.⁶⁰ In classical dramas, sūtradhiāra is a main role with makeup and costumes. Vidūshaka moves always with the hero. Vasantaka in Toorpu Bhāgavatam⁶¹ is mixed characters of vidhūshaka and sūtradhāra. But this vasantaka acts as mādhami in front of satyabhāma as female role.⁶² Many troupes call him as sūtradhāra. In the Kangundi Kuppam⁶³ Veedhi Nāṭakam and in Cuddapah chikkaluri Rām a Nāṭakam,⁶⁴ it is called as "Buffoon, some times they call this character as sēvaka. In local dialect it is called "chāvakuḍu" (sēvakuḍu)⁶⁵ means servant. But these Kangundi Kuppam and Cuddapah Veedhi Nāṭaka traditions have the sūtradhāra characters. This is called in local dialect as, Soopudārulu (Chūpudārulu).⁶⁶ In other Rayalaseema areas, the clown is called as Gandhōli, Juttupōlugāḍu.⁶⁷ This is only one character as clown and Sūtradhāra. This word Gandhōli or juṭṭupōlugāḍu generated from the influence of leather puppet shows. Many troupes of the puppet shows perform the 'Bayalāṭa,⁶⁸ the folk drama of Rayalaseema i.e. Anantapur and Ballari districts. The artistes of puppet tradition perform the same play and story in the both the ways i.e. leather puppet performances and Bayalāṭa or Veedhināṭakam performances. They perform in folk drama with costumes and actions and they manipulate the puppets in puppet performances. Yakshagānam of Mahaboob Nagar and Kurnool call it as pradhāni.⁶⁹ Chindu Yakshagānam of Nalgonda and Warangal,⁷⁰ yakshagāna of Karceni Nagar⁷¹ call it as Buddan kāḍu and Buddan Khān.

Chenchu Nāṭakam and Bayalāṭa call it as allikāḍu.⁷²

All these use this character with double purpose i.e., for sūtradhiāra and clown. Juttupōlugāḍu is another name to Kēṭigāḍu in leather puppet show performances. These Kēṭigāḍu and Bangārakka are special characters in puppet shows. They were utilised as sūtradhārās and also as clowns of male and female. Actually these two characters are relevant to the Nati and Natuḍu⁷³ the sūtradhārās of classical theatre. In entire drama field Bangārakka is only the female clown. But it is not clown, transferred in to female clown. The performer of puppet shows is the leader and main

person who had done all these. The sūtradhārulu i.e. Naṭi and Naṭuḍu were continued and converted in to clowns of male and female. Their main job is to Pull on the performance, in all respects. They link up the story by mentioning in between the scenes and events. They help the story characters in supporting gap timings. They continue the story by patching up the intervals with humourous conversations. All most all those are the responsible characters for the success of the performance. They know the improvisation well than any character.

They can turn the performance to any direction without planning and rehearsal. They improvise from mythological issues to current secular and social issues in the performance in anywhere, in any manner and in any quantity of humour or with other matters. They indicate the entering of the characters to the screen, coming story, good and bad quantities of the story and characters etc.

They behave all the general information is their right and to do the success of the performance is their responsibility. The performer of puppet shows should recognise all these first, and has to try to fulfil the requirements. When compare with all these, the visited performance was very successful in maintaining the balance.

The performance of this puppet show tried to give maximum successful performance and utilised all the sources for the success of the performance.

They manipulated the puppets of Kēṭigāḍu and Bangārakka. Kēṭigāḍu is the most important non-textual character in the puppet show in view of the audience. He is the leader of the performance, he is the director of the performance, he is the adviser to the public, he is a preacher and teacher. He is a narrator of the story. He can talk to Kathānāyaka, Kathānāyika, villain and with everybody. He is a composer, he is a gap fillup master, creator of humour and he is all in all. The performer who introduces Kēṭigāḍu, should have the knowledge of all the above qualities to manipulate the puppets.

The studied performance imposed all these feelings through Kēṭigāḍu character and manipulated well to get the success of the performance. The performer manipulated the Kēṭigāḍu character from prayer scene onwards and upto the end of

the performance. The puppet at the prayer was as *sūtradhāra* and converted in to next scene. He praised the elders of that village, helpers of the performance and then mentioned the problems of that village, and greatness of the art, how the society was neglecting the art form, living conditions of the artistes and then story. *Kēṭigāḍu* appeared as a dignified man in one incident, gentle man in another incident, adviser in the next incident, obedient in one incident and faithful man in next incident and so on. The dialogue delivery method for each incident was different. Each scene maintained its own way to deliver the style, action and expression in fitting manner of that situation. The creation of expression in different angles, in different characteristic qualities, through a single puppet is not an easy thing. Really the worthy of the artiste and the skill in manipulation will only help to make success of the performance.

The main important and interesting point was that they created an atmosphere to impress the audience through the puppets expression. But there was no facial expression or expression. The method of introducing the *Kēṭigāḍu* and *Bangārakka* was in a dramatic way, i.e. the performers announced that they were going to invite *Kēṭigāḍu* and *Bangārakka*. The performer involved now and then and was announcing about on going story in coming puppets.

They introduced *Bangārakka* puppet like a dignified middle family and they described about the character. *Bangārakka* invited *Kēṭigāḍu* by calling him as “*Ōri mogoolu*,” means “Oh man”. This calling method is very relevant to the middle class family woman in villages’ who calls her husbands. The expression was created through the dialogue modulation. When *Kēṭigāḍu* came to the screen, *Bangārakka* used to pay the respects with *Namaskāra*s. The colloquial word used for this expression was “*Mogullaku dandāṇḍi*”. *Kēṭigāḍu* also used to do *Namaskāra*ms to *Bangārakka* with bending of his waist and head using the words “*Bhāryagāriki vēyi dandāṇḍu*” means thousand times *namaskāra*s to his wife. It remembered the shrewed wife and troubled husband and the scene was created good expression through sweet dialogue delivery and similar to the staged scene.

Then *Rāma*, *Lakshmaṇa* and *sita* were introduced by dancing. Usually dancing scene were followed by singing. Manipulation in the dancing was very interesting

and each scene introduces a variety to bring out facial expression or expression. Mainly the dialogue or song or verse will be used to create an expression for a puppet along with small dancing and action etc.

When the Golden Deer appeared, that deer was manipulated like an animal moving. They showed their skill in this scene because, there was no word or dialogue or song or dancing situations. The method of asking of Sita for golden deer indicates a common woman voice at her husband, i.e. the expression of her desire with an order mixed by closeness. The action and expression appeared in that Sita puppet in asking for her desire was designed as a romantic scene by the performer. Really it reveals the ability in direction in puppet show.

Objection of Lakshmana by doubting about the golden deer, reaction of Rāma against Lakshmana, silence observed by Sita in that scene seems beautifully concluded and it created eagerness in the audience. When Lakshmana expressed his doubt before Kāna about the golden deer as a trick of demon, the actions and movements of Lakshmana were very relevant the village society. He was talking, bending the waist, suddenly moves here and there etc, were all the actions of common man.

The transformation of deer in to Demon Mārīcha was picturised well like modern cinematic way and the scene itself got the credit through the dialogue. "Haa Lakshmana and Haa Sita". The conversation between Sita and Lakshman created contrast and the puppet were also manipulated to convince the audience upto the mark of that contrast.

The scene of Sita scolding lakshmana was brought to the common people level through conversation and with the power of dialogue delivery in addition to the movements and actions of the puppet manipulation. The contrast was slowly increased and finally lakshmana got upset and avoided the dialogues and left. This scene was picturised interestingly and the skill of manipulation was remarkable. The conversation of Yati (Ravana) and Sita converted the climate into soft and devotional line in the beginning and the puppets expression was also impressed the audience. Sita invited Yati into her house to wait. Ravana avoided by telling that the guests should

not wait without the owner. Sita believed him as Yati. Yati is an elder, and can be respected by devotion and can be treated equal to god. But Rāvaṇa (Yati) told her that even guest and the men of outers should not stay at home without owners. If he is Yati, he should obey the request of the host. The origin for the next scene was introduced as a seed, that he told himself as parapurusha, and it indicates to the audience that he has some opinion about her in his mind. This small twisting dialogues increased the contrast and turned the climate from soft to vigorous slowly. This contrast was revealed through sircastic dialogues and then direct dialogue. Sita reacted sharply on Yatis's words and questioned how dare he was. Then ten headed Ravana puppet was introduced. The entry of the puppet was very peculiar and all the intruments were operated in high pitch along with high beatings of Dappu. All the artistes in the stage laughed at once loudly to support the vigouracity of the Ravana Character. The scene alerted the audience in creating the eagerness, anxiety and enthusiasm to observe the Ravana puppet. The manipulation of Ravana by Govindu was special attraction. The tone used to express the dialogues for Ravana transformed in to the vigorous climate and the sounds were produced by all the artistes along with the Govindu clearly appeared as dominating the situation. They used to create the sounds "Hahahha____Hahaha...." (sounds) and worked out for the success of the performance. The manipulation of the Ravana puppet in different situations was a skillful job, and the total scene relating to Ravana was attracted by the audience.

The expressions in the conversation in between Ravana and Jatayuvu strengthened the performance. That scene appeared as action oriented due to the sounds produced during the war incident. Jatayuvu and the headed Ravana both were the big size puppets and sounds of war like "Hullo, Hoo, Hullo, Haa" represented equally for both the puppets, and the action was very perfect. There was no difference appeared in between them and showed the war occupied the total screen and became the cause generated in the audience for shoutings and whistles.

In the scene of Rama and Lakshmana meeting with Jatayuvu, the sorrowful situation was created and manipulation maintained as a bridge. While Jatayuvu was explaining Seetha's whereabouts, all the percussion instruments were kept silent, to

notify the seriousness of the scene. Though Jaṭāyuvu was shown equal to the height of Rāvaṇa at fight, before Rāma, with feathers cut, he was shown small before Rāma, which showed' the timeliness and appropriateness.

Before Rāma and Lakshmaṇa smaller puppet of Hanumān was shown, and this was similar to that of a real monkey creating humour. To attract the viewers this Hanumān leaped too. But puppet of Hanumān shown in the durbar of Sugreeva was big and also dominating others, including the king Sugreeva. Viewers will easily come to know the courage and vigour of Hanumān by seeing the puppet itself. Puppet of Hanuma shown before Rāma, did Praṇāṁ to Rāma after knowing his greatness. Viewers felt happy and began to laugh while looking at his obedience. But in Durbar of Sugreeva, Hanuma was shown equal to Rāma and Lakshmaṇa and the action of all the characters was equivalent.

During the fight between Vāli and Sugreeva, the puppeteers skillful show was enjoyed by each and every body. That fight was fully shown equal to that of the real fight and the viewers felt that the puppets may get torn out in that severe fight. That manifests the fine handling of the puppeteers.

Hanumān while trying to cross the sea, was shown as a lillyput. Before Lankiṇi also small puppet was shown depicting Hanumān. Dialogue and fight between both of them created humour in audience. Keṭigāḍu entered into the scene and some filthy dialogues were there between both of them to break the monotony. Here the puppeteers created difference between Lankiṇi and Hanumān in intellect.

The puppet of Rāvaṇa while talking to Sita was shown with only one head. Though it was very attractive, it lost its importance before the characterisation of Sita.

Mandōdari wife of Rāvaṇa, alerted Rāvaṇa, about the approaching of danger to him through Sita, while screening danced according to rhythm, and it attracted the sympathy of viewers. Hanumān's fighting with three demons in Ashōkavana was more felt by them as fight between a noble character with three cruelties. While giving Rāma's ring to Sita by Hanumān, no instruments were used. Rāvaṇa's son Mēghanāḍha was also shown as a generous and illustrious character.

Rāvaṇa's younger brother Vibheśhaṇa advised him not to go for enmity with Rāma but it went in vain. Here the puppet of Vibheśhaṇa, dominated the puppet of Rāvaṇa, with its general nature. He also advised Rāvaṇa, not to kill Hanuma but to give him punishment. With all these noble characteristics, Vibheśhaṇa's puppet was shown a little bit bigger than Rāvaṇa. When it was asked as to why Vibheśhaṇa puppet dominated, elder brother's puppet one of the puppeteers, Rāmappa, answered very logically. He told diplomatically that it was because of his virtuous characteristics.

In *sundarakāṇḍa* in Rāmāyaṇa, Hanumān sets fire to the wealthy city "Lanka" in answer to punishment given by Rāvaṇa. In this puppet show, this particular scene looked like the Lanka city really burning away. A small stick enrolled with cloth dipped in kerosene was shown as the tail of Hanumān setting fire to the building of Lanka. Hanumān's puppet turned around the screen here and there so actively that the viewers felt the real burning of Lanka. This scene also gained the attention of the viewers, with Lanka dahanam, the puppet show came to an end and all the puppets were taken away from the scene. The last item of the show was auspicious prayer.

On the whole, more care was taken in showing the characters in different occasions, the changing of voices for some character in different moods with expressions like Hanumān before Rāma, before Sugreeva, before Rāvaṇa and in fighting scenes with demons. Puppets of Rāma and Lakshmaṇa also differed. While talking to Hanumān in forest on the way to Kishkindha and while fighting with Rāvaṇa in Lanka. Puppet of Rāvaṇa with ten heads, was shown with all its cruelty while abducting Sita. At the other place it was only with one head.

Music was used according to the situation. Percussion instruments dominated the dialogues in the of abduction of Sita, to show the seriousness of the context. One of the important point noteworthy is that the percussion instruments were used according to the characters appearing on the screen.

All the important characters in the play were having dialogues, songs and **poetic expressions except** small characters like servants, for humorous characters, mostly songs and prose was there instead of poetic expressions.

With all these specialities, the puppet show, attracted the viewers with its skill characterisation and dialogue delivery.

4.11. ROLE OF MUSICAL INSTRUMENTS

Musical instruments used in this puppet show are the Cymbals, Maddela, Tokkuduballa, Dappu and the bells.

Two big bronze plates with four inches width, are called Tālalu i.e. Cymbals, centre point of which will be with protuberance with a hole. Through these holes, rope will be there for handling them with thumb and forefinger. The right hand will hold the Tāla and it will be struck on the Tāla kept in left hand, with which more sound is produced. Āditāla with eight mātrās is used mostly in all Rāgas and songs. In the first pitch Tayyaku, Tayyaku, Tayyaku sound was used mostly. 'Tattadai, Tattadai, Tattadai' and Tarigidadom, Tarigidadhim, Tarigitadhim" sound was used in second speed. Three strokes Tāla was used in first speed.

Each and every song or poetic expression started in first pitch and ended in second pitch. In all occasions use of Tāla was inevitable. Harmonium was used throughout the play, except in dialogues.

Dappu was used mostly in fighting scenes, with the support of Tāla. This was dominantly used with the characters of arrogance like Hanuma, Rāvaṇa and Lankiṇi. Even before the show, Dappu was used as an instrument of intimation to the villagers about the play. Again Dappu was used during the play in the very beginning to make viewers alert. As Bangārakka, Gaṇapathi and Saraswathi entered the screen, Dappu was used vigorously to attract the villagers, not yet come to see the show. On the whole Dappu was used throughout the puppet show.

Maddela otherwise called Mridangam is the wooden pipe with a foot width closed with leather at both sides. This will be tightened with threads. In between the pipe and threads, two inches wooden pieces will be kept to correct the srutics. This percussion instrument gave the sound of "Dhimita, Dhimita, Dhimita" and "Dhimi Dhimidatta". Maddela was used, always along with Cymbals in songs and poetic expressions. This was not used in conversations. During fighting scene and the entry

of Bangārakka, Sarawathi, Hanuma, Rāvaṇa and Lankiṇi this instrument was used very predominantly.

Tokkuduballa was used according to Cymbals during dances. In fighting scenes also it was used without Tālālu and Maddela.

On whole, musical instruments added naturally and expression to all the scenes, and they lead main role throughout the puppet show.

4.12. INTRODUCING HUMOUROUS CHARACTERS

puppet show without humouous characters will not be dclightlul. By taking the name of puppet show itself, everybody remember the names of Bangārakka and Kēṭigāḍu, small characters of puppet show, who boast off themselves, will be made fun off by Kēṭigāḍu. Along with Bangārakka, he will also be introduced in between two serious scenes, to keep interest live in the play. To praise the people who donate for the puppet show and also to deprive them who don't donate at all, these two characters are used. People who are fond of appraisals, donate more and more and satisfy their egos through Kēṭigāḍu. Usually in puppet shows, three male and one female characters will be there to do this business, and their names will be fixed, according to the will and wish of the puppeteer like kāsā kāsā budda Kēṭigāḍu, Kēṭigāḍu, Budda Kēṭigāḍu. Juttupōlugāḍu, Pōlugāḍu and so on. Additional characters will be introduced as their sons-in-law or brother or son, namely, Thannatunni, Chinna Kēṭigāḍu, Bampādrigāḍu and so on and negative characters by name, Allatappa or Saḍugullenōḍu etc. in some puppet shows. Bangārakka and Gandōligāḍu are introduced as wife and husband.

In some puppet shows, Bangārakka will be introduced first whereas Kēṭigāḍu will come first in some other puppet shows. Like this

*Kēṭigāḍu has come
With both on forehead
he has come to see the
puppet show here*

Sūtradhāra thanks the Karaṇam (village clerk or Accountant) first and Pōlugāḍu, greets him. The sūtradhāra bids thanks to the viewers who came to see the puppet show including children and Kēṭigāḍu also greets all of them when sūtradhāra accuses the people who have not yet given donation to the puppeteers. Kēṭigāḍu insults them by showing the drawing of penis being shown on the screen. He also takes the reference of the people of the neighbouring village, who could not keep the promise of donating money to them. This reference gives caution to the people of present village who have not donated money till then.

In some other puppet shows, Bangārakka introduced prior to Kēṭigāḍu, like this.

*'Bangārakka is coming
with looks charming,
in silk blouse and
blue saree,
and neat make up, ----*

After this song with action the dialogue starts.

Bangārakka	Oh? after having this villagers Water, my body is itching too much. What to do now?
Sūtradhāra	Apply fen and lime together. It will be ok. (If we apply fen and lime together we get blisters on body)
Bangārakka	No... no need of applying fen and lime for me. They are to be applied to the people who don't know to respect people and artistes like us.
	Who deceive people, to those who don't give money to us even after our show ????

The dialogue cautions them who don't respect the puppeteers and those who have not yet given donations to them.

The villagers also get frightened with this type of comments.

Sūtradhāra:-	Oh Bangārakka ? be it so now can you please tell us who is your co-partner now?
Bangārakka:-	My co-partner today? Why not? He is the most handsome person And he is juttupōligāḍu The people here may turn Hysterical if they see him once should I call him here now?
Sūtradhāra:-	Why not?
Bangārakka:-	Oh my dear hubbys?
Sūtradhāra:-	Hey Bangārakka? There are so many hubbys here that have come to see the show? Whom are you calling now?
Bangārakka:-	Oh my dear Gandholi! please come here Gandholi with pungent look and heavy body.
With rough hair combed, please come my dear Gandooli (Gandooli enters)	
Bangārakka:-	Welcome my dear hubbys?
Pōlugāḍu:-	Praṇāms to my dear wife, who has tied sacred thread (taali) in my neck? People say if we knee down before our wives after doing three circumambulations, and break the coconut in respect of her, she will give birth to babies thrice a year (like cow) (laugh in audience) (meanwhile Bangārakka exits) The entry chinnapōligāḍu.....

Chinna pōlugāḍu:-	If she takes away her husband whom should I bring here
Pōlugāḍu:-	O chinnapōligā? I asked you to bring some people here ? You are saying she has stolen away all them ? please make it clear whom you have brought?
Chinna Pōlugāḍu:-	Reddy, karaṇam, peda Kāpu (all are heads of the village) He takes the names of all the people, they have already collected and greets all of them.
Pōligāḍu:-	Now let us go now.... Its getting late for the puppet show.....(They exit)

Having listened to the appraisals from them, people said **that** some big shots of the villages in good old days had given away lands to Kōligāḍu altogether excepted from tax and released decrees also on their names. In dronachalam village, belonging to Kurnool District, are of the officials, had honoured the puppeteers and given away lands on the name of Kētigāḍu too, and now that land is in disputes.

Daḷavāyi Gōvindu of Nimmalakunṭa village in Dharmavaram of Anantapur District described the way they were introducing the characters of Bangārakka in their puppet shows. Now this procedure has become same in all the other folk formats like Veedhi Bhāgavatam, Chenchu Nāṭakam, Toorpu Bhāgavatam, Yakshagānam, and Chindu Bhāgavatam. While introducing the character of Bangārakka, two people hold a cloth as curtain behind which, Bangārakka will be there. All the musical instruments like mridangam, Tokkuduballa, Drums and Bells sound at once and as she reaches between the screen the Sūtradhāra starts her introduction.

Sūtradhāra:-	Now we are going to introduce.
Co-artiste:-	Yes please!
Sūtradhāra:-	Lady from the eastern parts of our street
Co-artiste	Yes please
Sūtradhāra:-	Whose name is Bangārakka
Co-artiste	Yes please
Sūtradhāra:-	With hair neatly combed

Co-artiste:-	Yes please
Sūtradhāra:-	With flowers on her tuft
Co-artiste:-	Yes please
Sūtradhāra:-	a wanton with beautiful buttocks, she is coming
Co-artiste:-	Yes please

The Duppu and the other percussion instruments will be played vigourously at the time of Bangārakka's entrance. Dalāvāyi Gōvindu and Rāinappa also made, the entry of Bangārakka like this only. They made the character to sing one song also.

Bangārakka: Oh this torture of separation? I can't bear with it oh god? He is not coming to me at all how to bear with this torture ???

Sūtradhāra: Alas ????

At the end of this song all the percussion instruments were played very vigorously as an ending to the song.

Rest of the dialogues between Bangārakka, sutradhara and Juṭṭupōlugāḍu and chinnapōlugāḍu, were same as described before, while concluding, their dialogue before entering into actual play. The above characters, discussed about the present day society, the folk formats being favoured, Good and evil psychologies, etc. in humourous way. Afterwards they appraised Dr.Bittu Venkateshwarlu of Telugu University, Hyderabad who has arranged their show at Nimmalakunta. The actual puppet show started here and continued till the death of Vali and coronation of Sugreeva. Again Bangārakka and Gandoligāḍu entered into screen and started the appraisal of Sri Khade Rao worked hard in getting sanctioned the quarters for their living.

Gandholigāḍu used some good similes also in his dialogue and as he was prolonging his speech the viewers demanded to cut short his speech and to start the show.

Bangārakka and Gandhohgādu, immediately disappeared from the screen and the show started again.

During the incident of Hanumān's fighting with a lankini, Kētigādu was introduced again to deprade Lankini in humorous way. Filthy language was also used as a relief to viewers. As Bangārakka entered into scene and beaten Kētigādu, the main show again continued till end.

As already described the humourous characters are introduced during the pitiable situations and, violent and war scenes, as a relief to the viewers. During the dialogue, the humorous characters, crack witty jokes, use filthy languages with the main characters who show of more.

4.13. VIEWERS' OPINION

All the villagers got ready to see the puppet show. On screen Gaṇēsh's puppet and his dance was very attractive.

Children sat very near to the screen. Next to them women were seated. As the prayer started, men came slowly and sat behind the ladies. Meanwhile, Goddess Saraswathi's puppet came on to the screen and her song was sung by a lady. It was simply superb. As Bangārakka entered the screen scraping her private parts, ladies started smiling Gandhohgādu also entered the screen. Both the characters started dancing, children enjoyed more seeing their dance which was handled by children only of the puppeteer's families. After this scene one Mr.Kondā Reddy of the village presented five rupees and myself ten rupees, to the puppeteers. Rāmappa of puppeteer's family greeted us both. As he started appraising the other VIPs of the village, one of the viewers demanded to start the show and he immediately stopped his dialogue.

The show started and the viewers also immersed in it. The dance of Sita, Rāma and Lakshmaṇa attracted the viewers more. The puppet golden deer was handled by a small girl of the puppeteer's family. In the conversation of Rāma and Lakshmaṇa the expertise in handling them was appreciate by the viewers. During the chasing of the golden deer, the percussion instruments were played very vigorously to rise eager in

viewers. At Lakshmaṇa left for Rāma, Rāvaṇa entered in the dress of sage. When Sita opposes him to frighten her Rāvaṇa appeared before her with ten heads. Children sitting near the dais; stood up to see the ten headed Rāvaṇa. Audience sitting behind scolded them. When Rāvaṇa carried away Sita, the women in the audience were seen wiping away tears. Somebody commented that in picture Rāvaṇa took away Sita along with the land. During the fighting scene between Jaṭāyuvu and Rāvaṇa, children enjoyed more and more.

When hurt Jaṭāyuvu informed, Rāma about Sita's whereabouts, audience immersed fully in the story and some of them praised the puppeteer's skill. Some elderly persons remembered a Telugu proverb also which says that to see a puppet show, We should cross even ninety miles.

The small puppet of Hanuma before Rāma and its mannerisms attracted the children too much. During Vali and Sugreeva fight both youngsters and elders enjoyed equally.

As the story was proceeding towards coronation of Sugreeva, the puppet show was stopped suddenly and they started the appraisal of Khade Rao who strongly more to start a society for puppeteers and to provide colonies for them. Elderly people sitting in the audience shouted at them for stopping the main show. Again the puppet show started meanwhile some of the ladies stood up to go away due to chilly weather.

Lankini stopped Hanuma from entering into Lanka. Here Gandhōḷigāḍu entered into the scene and made fun of Lankini a demon of six feet height. When he started insulting her in filthy language, Bangārakka entered suddenly into the screen and took away him. During the scene, gents enjoyed the filthy conversation more, where as ladies felt uneasiness. After dialogue between Maṇḍōdari and Rāvaṇa, audience demanded for humour. Bangārakka again appeared on screen along with Gandhōḷigāḍu. They danced together and the romance between them was seen by the lady viewers also, without any hesitation.

The puppet show afterwards, continued full ending without any interruption. Which was enjoyed by all, with utmost interest.

The puppeteers arrange the scenes of the show depending upon the audience. If elderly persons are more in the audience, they include more and more poetry pieces in the show and they describe the gist of each and every poetic expression. If the audience is full of youngsters, they include more and more humour with romantic flavour. If more children are there in the audience, they provide entry to Kētīgāḍu and Allatappa again and again to attract them. On the whole, for mixed audience, the puppeteers include humour and romantic scenes in the play. The main aim of the show is to attract more and more audience and to get more and more money in the form of cash or kind.

4.14. PERFORMATIVE MARKERS IN TELUGU PUPPET SHOW

Any performance in folk tradition has a special identity in its own way in the presentation of performance, expression of ideology, gathering the audience, method of approach towards the donors in the pre performance and post performance etc. Each movement depends upon the style of the groups in getting the success. Every group follows its own style to achieve its goal. Like this way each group tries to maintain its identity through its style. These identities are fresh still in the minds of the people in the name of those groups. This style can be called as marker of that groups. This marker can be observed in various aspects. This can be identified at the micro level as troupe marker, performer's marker, character's marker, marker of music of performances, marker of art form etc. The folk artforms have separate markers of their own for their identity. In Burrakatha, they use to beat the Gummets in the beginning upto the gathering of the audience. This is a style of Burrakatha in gathering the audience.

In the story the main artiste uses the ragā...”devoo” Ayyayyoo” ‘ee’ aar’, in the concluding of the verses. Vantalu (the side artiste) use the words aha, ohoo, ‘oo’ ahoo, bhalebhale, bhalla in ending of the chorus.

These are all the markers of Burrakatha. These may be change for one troupe to another troupe and one artiste to another artiste.

In oggukatha 'ee' is using as performance marker, 'ii', 'cci', are also using as markers. Before starting the story they use shanku as their beginning sign. That is also a marker in the Oggukatha.

In veechi natakam they introduce the humour before starting the play. He creates humour in different styles according to their plan. It may be different in another scene, and another play, Like this way 'aa' 'aha' amha, are the some of markers in leather puppet show performance. But in total performance different markers can be identified.

The performers of Nimmala Kunta introduced many markers throughout the performance. A nine year old boy followed by four boys of same age group went round the village announcing about the leather puppet show performance with Dappu before two hours of the performance. That was their style and that was also one type of marker, when the first puppet was brought to the screen, all the instruments were beaten including Dappu and the artistes cried as namoo, namoo, namoo. This group activity worked out and the reaction appeared in the audience. This is one style of marker. At the Ganēsh puppet introduction the beatings of the instruments in high pitch is a marker. In the Saraswathi scene, the performance introduced conversation, by the two artistes and at the coming of Saraswathi to the screen all the artistes welcomed Saraswathi with devotional tone of voice, the word used for that was soogatam (swagatam). The voice raised method was different and that can be treated as marker. Then Ramappa introduced Ketigadu and Bangarakka. Ramappa was special attraction for that Ketigadu puppet and praised the local people. He mentioned social, financial, historical, cultural issues relevant to the contemporary society. Ketigadu and Bangarakka they themselves were markers for the leather puppet show. The whole performance will be depended upon Kētigādu, in the puppet shows. Ramappa was a master to manipulate the Ketigadu puppet. If he comes to the stage, the audience remember that he would bring humour through Kētigādu, so, Ramappa become a marker for that troupe. If Rama come to the screen, the audience, feels happy, and the elders too.

The woman i.e., side artiste always sings vanta raga like as ' ooh... ooh..., or aah.. aah." These "ooh and aah" were the markers in the puppet performances **particularly** in ragas.

Rāvaṇa puppet was always manipulated by Daḷavāyi Gōvindu of that groupe. He manipulates at only one incident mainly i.e. entry of ten headed Rāvaṇa and only one puppet. His Vigourous voice, crying, tremendous noise, horror, climate was attracted by the audience at that scene. He was the marker of that puppet only. The troupe members and the audience automatically mention Gōvindu's name in the ten headed Rāvaṇa puppet.

The instruments beatings in the entry of new scenes were the special attraction and the method too seems as a marker. The Dappu, a drum instrument for the performance was a nice marker. The entry of villany characters, Rākshasa, Kēṭigāḍu beginning process were welcomed by Dappu. In the war scenes, in horror events in vigorous incidents, the Dappu was entertained the characteristics of those characters were intimated through Dappu sounds. That maintenance key role in the total performance. So Dappu an instrument can be called as marker. Dappu operation itself was a performing marker. In the entire drama field the puppet performers only use the wooden pedestal plank as instrumental representative. The sound produced through the plank gives big noise and it would be useful for the war scenes, to express angry, to reveal sorrowfulness, in dancing events and conversations and in-arguments too. So that, it got good name. So, we can take this pedestal plank as a marker in the performance.

During the Lankinī scene Kēṭigāḍu acted as over action. Kēṭigāḍu was a non textual character and moved with Lankinī with romantic feelings and these are the unequal characters in the performance. The performer came out in the middle of the performance to talk to the audience, the performer mingled with the audience, shared the ideas and raised his problems to solve with them. In this way, the performer mingling with the audience is a new method in the middle of the performance and it can be counted as market of puppet show performance.

The stage itself is a unique and that is fixed frame anywhere for any troupe. All folk dramas adjust anywhere with the available space for their stage and change the size of the stage and even change the frame too. But in the case of puppetry there is no question of compromising in the size of stage, or frame. This stage is a special marker for the leather puppet theatre throughout India.

Like this way we can find out so many markers throughout the performance. The performative marker can be identified in manipulation of puppets, in the instrumental operations, in the instruments, in the singing, in the dialogue delivery, in the introduction of a character, in the introduction of non textual characters, in the interaction methods, in the mingling of the artiste with the audience, in the middle of performance and the performer himself praising the audience. These markers give the credit to the performance and help to do success the performance.

END NOTES

1. *D.Rāmappa, Puppeteer, Nimmalakunta, Anantapur district interviewed on 4.1.1989.*
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. *Personal observation by Scholar.*
6. *Personal observation by Scholar.*
7. *Personal observation by Scholar.*
8. *Personal observation by Scholar.*
9. *D.Rāmappa, Puppeteer, Nimmalakunta, Anantapur district interviewed on 4.1.1989.*
10. *Sinde Nārāyaṇappa, Anantapur district.*
11. *Samudrāla Venkateswarlu, Kangundi Kuppam, Chittoor district.*
12. *Chindu Anajenayulu, Sōmavārapēta, Nalgonda district.*
13. *R.Subba Rao, Puppeteer, Cuddapah district.*
14. *D.Rāmakrishṇa, Puppeteer, Nimmalakunta, interviewed on 4.1.1989.*
15. *D. Rāmakrishṇa, Puppeteer, Nimmalakunta, interviewed on 4.1.1989.*
16. *Personal observation by the Research Scholar.*
17. *Siiulhe Nārāyaṇappa, Anantapur district.*
18. *D.Śārada, Puppeteer, Nininialakunta.*
19. *Personal observation by the Research Scholar.*
20. *Personal observation by the Research Scholar.*
21. *Smt.Venkatamma, Puppeteer, Nininialakunta, Anantapur.*
22. *Kullayappa, Puppeteer, Nininialakunta, Anantapur.*
23. *Sindhe Nārāyaṇappa, Anantapur district.*
24. *Ibid.*

25. *Ibid.*
26. *D.Rāmākrishṇa, Puppeteer, Nimmalakunta, Anantapur.*
27. *S. Venkateswarlu, Kuppain, Chittoor district.*
28. *S. Venkateswarlu, Kuppain. Chittoor district.*
29. *K.Brahmānandam, Toorpu Bhāgavatam Artiste, East Godavari district.*
30. *Dr.P.Yellareddy, Researcher, Chiratala Ramayanam.*
31. *P.Anjeneyulu, Chindu Artiste, Nalgonda district.*
32. *S. Venkateswarlu, Veedhi Nāṭakam, Kuppain.*
33. *Y.Philip Raju, Burrakatha Artiste, Hyderabad.*
34. *Chukka Sattaiah, Oggu Katha Artiste, Janagam, Warangal district.*
35. *Personal interview by Researcher.*
36. *Ibid.*
37. *Ibid.*
38. *N.Chandaiah, Peetadhipathi, Madiga Peetam, Kolamipaka, Nalgonda district.*
39. *Personal interview by Researcher.*
40. *Sambhu Hegde, Artiste, Yakshagāna, Karnataka.*
41. *Sainbhu Hegde, Artiste, Yakshagāna, Karnataka.*
42. *Sainudrāṭa Venkateswarlu, Kuppain, Chittoor district.*
43. *Sainudrāṭa Venkateswarlu, Kuppain, Chittoor district.*
44. *Sindhe Nārāyanappa, Puppeteer, Anantapur.*
45. *S. Venkateswarlu, Kuppain, Chittoor district.*
46. *S. Venkateswarlu, Kuppain, Chittoor district.*
47. *Y.Subrahmanya Sastry, Actor, Pournica Dramas, Hyderabad.*
48. *Personal observation by the Scholar.*
49. *Personal observation by the Scholar.*
50. *Karnataka Puppetry, pp. 5-8.*

51. *Personal observation by the Scholar.*
52. *Tōlubommalāṭa, pp.33-34.*
53. *Personal observation by the Scholar.*
54. *Telugu Nāṭakavikāsam, pp.46-88.*
55. *Personal observation by the Scholar.*
56. *Ibid.*
57. *Ibid.*
58. *Telugu Nāṭaka Vikāsam, pp.46-88.*
59. *Ibid.*
60. *Personal observation by the Scholar.*
61. *Ibid,*
62. *Kūchipudi Yakshagānam, pp.11-12.*
63. *Personal observation by the Scholar.*
64. *Research Scholar on Veedhi Nāṭakam, Potti Sreeramulu Telugu University.*
65. *Ibid.*
66. *Ibid.*
67. *Personal interview with (he Leather Puppet show troupes.*
68. *Ibid.*
69. *Telangāṇaloo Yakshagānam, pp.176-233.*
70. *Personal observation by the Scholar.*
71. *Ibid.*
72. *Ibid.*
73. *Telugu Nāṭaka Vikāsam, pp. 46-88.*

ANNEXURE

T E X T

Tōlubammalāṭa Katha - Nimmalakunṭa (Pradarsinchiṇa Katha)

PERFORMANCE OF LEATHER PUPPET SHOW

andaru : gōvinda gōvinda gōvinda gōvinda
paramātma kāvarā nārāyaṇa
ō rāmā sri rāmā nārāyaṇa
ā srirāmā jayarāma nārāyaṇa
ā nārāyaṇa vēgara nārāyaṇa
ā ō rāmā jayarāma nārāyaṇa
ā gōvinda bhaktapālana dīnavana
ō - ō Rāmā Srirāmā Nārāyaṇa ō rāmā
ā mahāteja sundara nārāyaṇa
ā jagajjēta srirāmā nārāyaṇa
ā ā
tarigīṭakadi - tarigīṭakadim -
tarigīṭakatom

All : Gōvinda Gōvinda Gōvinda Gōvinda
Take care of us! o heavenly spirit Nārāyaṇa
Ō Rāmā, Sree Rāmā! Nārāyaṇa
ā Sree Rāmā Jaya Rāmā Nārāyaṇa
ā come quickly Nārāyaṇa
ā O Rāmā Jaya Rāmā Nārāyaṇa
ā Gōvinda the devotee protector, and the oppressed
ā O Rāmā Sree Rāmā Nārāyaṇa "O Rāmā"
ā The mighty shining beauty Nārāyaṇa
ā creator of the Universe, Sree rāmā Nārāyaṇa
(aa! Aa! Instruments of the second speed with
rhythm - tarigīṭakadi, tarigīṭakadim
tarigīṭakatom)

stri : ā

Entry of lady : aa with tune.

Purushuḍu	:	tōṇḍamunēkadantamunu tōrapu bojJayu vāmahastamunu menduga mṛōyaganu gajjelu mellani cūpulu manda hāsamun ā ā
Male	:	(poem in praise of vināyaka)
Stri	:	aa aa
Female	:	aa aa tune
purush	:	
Male	:	tattadai tattadai tattadai
Pradhāna gāyakuḍu (pra.ga)	:	gaṇa nādha brovavayya gaṇa nādha nivu
Main singer	:	Gaṇa nādha, have mercy on us, Gaṇanādha
Vantalu	:	gaṇanādha brovavayya gaṇanādha nivu vegammamu brovavayya gaṇanadha
Side singers	:	Gaṇanādha, Have mercy on us, Gaṇanādha Gaṇanādha take care of us quickly Have mercy
Pra.ga.	:	ānasēyu nākunella gaṇanādha nuvvu n i tōṇḍamunu valatu vighnē sa ninnu (rendō kālam lō vādyālu, tālam, maddela vēgānni andukoni) aa aa aa dhimita, dhin ita, dhimita, a hahahahaha. ē rāyayamari
Main singer	:	your whole being is a great liking to me, you gaṇanādha I admire and long for your trunk ō Vignēsha

(here the instruments, the rhythms and the drums take up good speed)

aa aa aa

dimitha, dimitha, dimitha

a ha ha ha ha ha . . . what then sir,

Kathānāyakudu : ē vināyakudu

Main story teller : this Vināyaka

Stri vanta : ahā

Female story teller: ahā

ka·na : nāṭakamunaku prārambha dhāruḍu.

M·S·T. : He, who begins this story

Strivanta : aha

F.S.S.T. : aha

Ka. na : itaniki pēru stōtram jēyalanṭē

M. S. T. : If we have to praise him by name . . .

Stri. vanta. : ahā

F.S.S.T. : ahā

Ka.na. : ṇāla poddu pōvucunnadi . ikkaḍunna Samaṇāra mēmanagā

: May take time, since . . .

It's getting late ... now ... we go straight to news of this place . . .

Strivanta : a ha (3)

F. S. S. T. : a ha (3 times)

Ka.na.	:	ēsvarēsvarā sri harā sankarā cāndrasēkharā.
M.S.T.	:	īshwarēshwarā, shrihara, shankara candra shēkhar (praising the diety by different names)
Strivanta	:	a ha
F.S.S.T.	:	a ha
Ka.na.	:	ā candra sēkharuṇḍagau
M.S.T.	:	hey ... chandra sekara!
Strivanta	:	a
F.S.S.T.	:	aa
Ka.na..	:	ā trinētra dhaariyagu
M.S.T.	:	three eyed incarnator
Stri.vanta.	:	ā
F.S.S.T.	:	aa
ka. na.	:	a vīsuni kumaaraḍu viṇṇēsvaraḍu .. īyanani munduga stōtram jēyucunnamu.
M.S.T.	:	this god's son is viṇṇēsvara, now we are praising him first,
Stri.vanta.	:	a ha
F.S.S.T.	:	a ha
ka. na.	:	ā kailāsamulo ādūtū pādūtū stōtram jēyucunnamu

- M.S.T. : Now In hea / en .. singing and dancing ...
we applance him
- Stri. vanta. : a ha, kani
(pāṭa)
mahēśvara mahēśvara
rā rā mammula brōva
- F.S.S.T. : a ha so
- Ka. na. : mahēśvara mahēśvara
rārā mammula brōva
(Instruments were beaten in 3rd speed)
dhimita dhimita dhimita
dhimita dhimita dhimita
- M.S.T. : Mahēswara, Mahēswara (God O God)
come and be kind to us ...
(here again the instruments, the rhythms
and the side drums played with increased third speed
dimitha, dimitha, dimitha
dimitha, dimitha, dimitha
- ka. na. : ayitẽ ... prārdhana
Ī vignēśvara stōtramū kavincināmu
- M.S.T. : okay, okay this vignēśvara prayer
we praise him
- pu. va. : avunu
- Male side story teller: Yes, Yes.
- Ka. na. : Kābaṭṭi,
- M.S.T. : Hence.
- pu.va. : a
- M.S.S.T. : a a

Ka. na.	:	natakaniki prarambha karudu vignesvarudu.
M.S.T.	:	We begin this offering prayer to vigneswara ... He is the beginner
Pu.va.	:	a
M.S.S.T.	:	a a
Ka.na.	:	taruvāta
F.S.S.T.	:	Next ...
Pu.va.	:	a
M.S.S.T.	:	aa
Ka.na.	:	Sarasvatidēvi Prārdhana Kāvinchandi (Sarasvati prārdhana, Stri-Puruṣulu)
M.S.T.	:	Now we pray Goddess Saraswati. (Goddess saraswati prayer by male and female)
Ka.na.	:	taitatajjana tajjana tata
M.S.T.	:	Hai, ta tajhana tajjana tātaa
Andaru Kalisi	:	svāgatam, svāgataṃ, svāgatam, svāgatam svāgatam, svāgatam, svāgatam, svāgatam
All together	:	Welcome, welcome, welcome, Welcome, welcome, welcome.
Ka.na.	:	dhitta jhanatā dhitta
M.S.T.	:	dithaa, jjhanatha, ditha
Stri.	:	rādāyane bhāmārādāyanē rādāyanē bhāmārādāyanē

Female	:	has not come, the women, (relating to goddess Saraswati) The women ... has not come, has not come ..	
Anadaru kalasi	:	Sarasvatibhāma vēḍukajūḍa rādā yanē bhāmā rādāyanē rādāyanē bhāmā rādāyanē sarasvati ; bhāmā vēḍuka jūḍa sarasvati; bhāmā vēḍuka jūḍa tatai tata tadhimita tadhimita	"Saraswati"
All together	:	Goddess saraswati has not come to witness the show ... Goddess saraswati has not come to witness the show (The rhythms including the instruments again played on the second speed) tha ttai, thaa tha, thadhimithaa thadhi mithaa	"Saraswati"
ka.na.	:	amma I kkadi koccinavāru evaramma talli	
M.S.T.	:	Oh mother ... do your know who have come to this show ... (to the F.S.S.T.)	
Stri.vanta.	:	bālaka - ! ikkadikocainavāru evarani eccarincucuntivā	
F.S.S.T.	:	oh. littleman ... you want to know ? who has come here!	
Ka. na.	:	a ..	
M.S.T.	:	Yes	
Stri.vanta.	:	brahmantā, prajāpati, pitāmaha, a a bramahadēvuni bhāryayagu nādēvi bhārati dēvi	

- F.S.S.T. : It's my goddess, ... Bhārati Dēvi,
wife of God Bhrama, Brahama,
the creator of this world .. the lord of people. .
- Ka.na. : e vamma
- M.S.T. : Lee .. lady (as if set, enquiring to the lady was able to hear him)
- Stri.vanta. : a
- F.S.S.T. : Yes, Yes
- Ka. na. : S riṣṭi karta yagu bramhadēvuni paṭṭampu
rāṇi yagu nipēru bhāratidēvanaga,
sarasvati dēvanduratalli ?.
- M.S.T. : Bharati devi, you are known to as the wife of the
creator of this world, Brahama. Is it
right that we also call you as Saraswati ...
- Stri.vanta. : avunu.
- F.S.S.T. : Yes.
- Ka.na. : indulōragatambēmō ceppavamma
- M.S.T. : What is the secret in it. tell us
- Stri.vanta. : ē rōju Jaragabōvu katha emanaga
- F.S.S.T. : Do you know,
the story going to be told today?
- Ka. na. : a ...
- M.S.T." : aha aha ...
- Stri.vanta. : Sundara Kāṇḍamu lanka dahanamunu, cūci mukti
pondinçutaku (va : a), bālabālikalaku (Va:a) grāmaniki
abhivridhhi cēyutakai mīru prārtinçāga memu vaccināmu.

- F.S.S.T. : To perform Sundarakāṇḍa, lankādahanam .. enable you to attain mukhti" .. also for the development and welfare of this village on the request of the villagers we have come here today
- ka.na. : mari eccatiki bōvucunnāvamma ?
- M.S.T. : Then .. where you are going .. my dear lady
- Stri.vanta. : nenasalu bramhapatnam cērucunṇanu
- F.S.S.T. : me ... on the way to the Brahmapatnam
- Ka.na. : a! brahma lokamu veṭṭunṇava ?
- M.S.T. : You mean to say on the way to Brahmalokam ?
- Stri.vanta. : Vellirāmma ?
- F.S.S.T. : let me go ?
(song followed)
- Stri, purusulu. : (Pāṭa)
māmpahi
mā jaya janani
mammēlē
mā jaya janani ... "mam"
māmpahi mām jaya janani
mammēlē jaya janani
varavina pustaka pāṇi
... ..
māmpahi (second speed)
takitata, takitata, takitata.
- (Male & Female) : Show .. us ... Mercy!
oh mother .. my mother; our well wisher,
show us mercy :
Supported by vanta saying 'mām' at every stanza
the song highlighting the greatness / kindness
of the saraswati Continues In second speed,
takitathaa, takitatha, takitathaa.

Ka.na.	:	ayitē
M.S.T.	:	So ... then
Pu. va.	:	vighnēsu prārthana gāvinčināmu. a ?
M.S.S.T.	:	We prayed Vignēsvara ? aa
Ka.na.	:	ā! sarasvatidēvi prārathanagāvincināmu
M.S.T.	:	aa .. aa .. we ... also prayed the goddess Saraswati.
Stri.vanda.	:	ah ?
F.S.S.T.	:	aa.... ha.....
Ka. na.	:	Kābaṭṭi ī nāṭakānikī prārambha dārudaṇaga juttu pōligāḍu, bangārakka.
M.S.T.	:	So.. now.... to begin the story here comes Pōligāḍu, Bangārakka
Pa.va.	:	a ā tūrpunāti cinnadi, a ā bangārakkanu kāsta ilāguna pilavaṇḍi
M.S.S.T.	:	Oh little lady! just call once ... here ... Bangārakka..
Ka.na.	:	a bangārakka ēla vastundante ā āedi ? kāsta āvidham ceppandamma ?
M.S.T.	:	Bangārakka! is on the way do you know how is she coming just describe the style in which she is coming ?
Stri. ..	:	taḡa didi madanaa a ...
Female	:	This is not the manner you do it madana ? aa

Stri.vanta.	:	O Yamma O Yamma O Yamma
F.S.S.T.	:	silly , silly .. How silly, (in second speed) aa aa aa (Second speed)
Ka.na.	:	tarigīṭa takkataka dirikīṭaṭakadiri kiṭataka tadiginata tadiginata tadiginata (pāṭa, iddaru kalisi daruvu) tāḷa lēnamma virahamu, tālalēnē virahamu! O yamma nētāḷalenamma virahamu vaddāke rādāyē vaddāke rādāyē
M.S.T.	:	tarigīṭa, taakkataka dimikīṭaṭakadiri Kitataka tadiginata, tadiginata, tadiginata (song-both together) I cannot bear this parting...., cannot tolerate this seperation (continues like this telling about her separation in a romantic mood)
Pu.	:	Pōddāṭēṭalamāyē
Male.	:	You were Okay in the morning what happened to you now?....
Stri.	:	O Yamma virahamu ,,, ,, (Second speed)
Female	:	Oh my lady .. this distance ... from you This seperation you (In Second speed)
Stri.	:	nē tāḷa lēnamma a (Kēvalam vādyāḷa tone tāḷam) tarigīṭatatha tarigīṭatatha 3

Female	:	I cannot bear it any more aa (with only instruments) tarigīṭathadha, tarigīṭathadha, tarigīṭathadha (3 times)
Stri.	:	O yabbā! O yabbā! annā
Female	:	Oh. dear ... oh dear don't be silly
Pu.	:	a ...
Male	:	aa
Stri.	:	nādēhamantā naṣarīramantā bale jilekkutūvundanna
Female	:	all the parts of my body are itching more and more.
Pu.	:	ēlamma ēlammatla ?
Male	:	Why is it so How is that .. my lady ?
Stri.	:	ēmōnna ? ī gramamiz nillutragagāne
Female	:	Don't know ? but immediately after drinking water in the village.
Pu.	:	a
Male	:	aa
Stri	:	na tala, mola, dehamantā egabēṭṭi gīkinā jila pōlēdanna, nimmala kunta nillu tāgagāne.
Female	:	My head, even my entire body did not respond to my ... attempt to stop ... still itching still itching after drinking water in Nimmalakunta.
Pu.	:	emama nimmala kunṭalō (a) a kotta boringu nilludāgi

Male	:	Oh my dear lady ... do you drink water in any new bore well in Nimmalakunṭa...
Stri.	:	e mo? kotta kaluva niḷḷōṁ kotarsu niḷḷo taḡetalikemo egabetti gikina pōḷēdanna. Jiletti a
Female	:	don't know, the water brought from a canal .. or from the quarters but itching is not controlled ... still itching me.
Pu.	:	amma, i niḷḷaṭḷāntivi kādu mana gavarnamentu vallu makēdō ādarana sesi
Male	:	O my dear lady, this water is not of that type, Govt. have helped us .. a lot to have this borewell
Stri.	:	aunanna
Female	:	its true
Pu.	:	makentō ... grāmastulu, nimmalakunṭa lo grāmastulu
Male	:	Villagers of this village Nimmala kunṭa. also...
Stri.	:	aunanna vallā ādhvaryamulō, sahāyamutō
Female	:	Yes, .. you are true. with their help and support
Pu.	:	sahayamutō a vallu kaḷuga jēsinaṛu.
Male	:	with their help only they have provided that they....
Stri.	:	aunu
Female	:	It's true
Pu.	:	a niḷḷu aṭḷāntivi kādu

- Male : Therefore the water is not of that type....
- Stri. : a
- Female : aa
- Pu. : kābaṭṭi saṛira prakṛti valana ēmō kābaṭṭi nivokka danive
vunnavā? ni mogudō ...
- Male : May be because of your body constitution you are
complaining *Where is* your husband
- Stri. : ayyo, naḱiḱukadu, jōḱukāḱu, ventakāḱu, anta
muggurunnarabba nāku.
- Female : Oh my goodness, he is of my age,
my companion, the one who
goes with me... I have in all three people with
- Pu. : evaramma vānipēru
- Male : Oh my dear lady ... would you tell us his name ...
- Stri. : nana kastūri miḷitamaina gandhōḷigāḱu
- Female : His name is gandhōḷi, the one who has all the
fragrance in him ?
- Pu. : gandholigāḱu ?
- Male : gandhōḷi (is he that fellow)
- Stri. : a.. a...
- Female : Yes, Yes.
- Pu. : vanni juṭṭupōḷigāḱu antarē?
- Male : Is he the same man .. Whom we call
him Juṭṭu pōḷigāḱu?

Stri.	:	ataḍu nā penimiṭi
Female	:	Yes, he is my husband.
Pu.	:	oho vaniki arjununakunnaṭṭu paḍi perlu vunnāyā?
Male	:	Does he also have ten names like Arjuna ?
Stri.	:	aunanna
Female	:	Yes... Yes..... (anna)
Pu.	:	ammā nivēṁō cusināṭṭu nēmogunṇi pilipistāvu
Male	:	O my dear lady ? will you please call your husband.
Stri	:	Pillipistānu
Female	: certainly.
Pu.	:	Pilipiyyi
Male	:	Call him soon.
Stri.	:	pilipistānanna, o rārā sāmi gandhōḷi ; rārā sāmi gandhōḷi rara sāmi. (tālam maddela prārambham, pāṭa prarambham daruvu)
Female	:	will call him ... anna (brother) - oh my husband, come on .. come on ... gandhōḷi ;; come on . gandhōḷi oh .. my dear master (the song starts and the instruments follow ...)
Kalasi	:	rārā na gandhōḷi rāvu ēlarā rārā nāsarasa kinka rāvu ēlara sāmi tāpaminṭatāḷalēnu. hai tāpāminka tāḷalēnu

Together : come on .. come on ... my Gandhōji.
 why are you not coming "Come on ... come on .."
 Come on dear .. come nearer
 come to me soon my master...
 I cannot bear your absence....
 Hai
 I cannot bear it any:more "cannot bear"

Stri. : a rārā nā sarasa kinka
 rāvu ē lara
 tapaminka tālālēnu.

Female : come on dear, come to me ... nearer
 why are you not coming, I cannot bear your absence
 any more "cannot bear"

Pu. : a rārā nā sarasa kinka rāvu ēlarā
 muktāyimpu
 tadhimi tadhimi tadhimita

Male : come on , come on , come nearer to me...
 why won't you come
 (chorus
 tadhim! tadhimi, tadhimitha)

Stri. : o ramappa!

Female : Yeh, Rāmappa (calling by name is a tone like saying
 Hello Rāmappa)

Pu. : a

Male : Yes

Stri. : idigo jūḍu napenimiṭlu entamandi undaro

Female	:	look here, how many husbands I have ?
Pu.	:	amma cālamandunnāru gāni.....
Male	:	Oh my dear lady, You have many, but ...
Stri.	:	antā penimiṭṭē?
Female	:	All are my husbands
Pu.	:	ayite i gramani kocci
Male	:	so having come to this village
Stri.	:	bale sōsabuṭṭi i nādu naḍum bōyi
Female	:	totally exhausted and
Prekṣakulato okaḍu:	:	rāmanna rāmanna ido rūpāyalista naperu jaduvu (konda reddy)
A person from the: audience	:	Rāmanna, Rāmanna take this money read out my name Konda Reddy
Pu.	:	a mahānu bhāvuḍaina
Male	:	Any other
Pu.	:	Varahāluḍa
Male	:	Is it varahāluḍu ?
Stri.	:	emmava ? emmava
Female	:	What uncle .. uncle (calls him as o māyā, o māyā)
Pu.	:	Ō mi Yekka! pādu
Male	:	(Please wait, I have to read out some thing)

- Pu. : Koṇḍā reḍḍi tana pērutō
ba^humatigā antē a ... taraka
sudhakara, bhaskara modalaina
iruvadi ēnugulni (chēttōḍisi ?)
mōsinattī a taruṇakulābdi
sōmuḍu (a) dhanyuḍu
niku prasanna mainaṭḷu
(a) a koṇḍā reḍḍi tana peruto
- Male : Koṇḍa Redḍy is giving a presentation on
his name like that of taraka sudhakara
bhaskara (names of gods) who with his
(their, own hand(s) has lifted up upto
twenty elephants that god will be pleased
with you and koṇḍa reḍḍy is presenting
on his name.
- Stri. : tanatandri pērutō.
- Female : (intervenes and says)
- Pu. : tandri pērutō
- Male : In the name of his father.
- Stri. : tandri pērutō kumāruḍu cadivineināḍu
- Female : He has given this present on his father's name.
- Pu. : ayidu rūpyamulu
- Male : Five Rupees.
- Stri. : Viranarayanappa kumaruḍu Koṇḍa reḍḍi
- Female : Veeranarayanappa's son Koṇḍa Redḍy
- Pu. : a koṇḍa reḍḍi atani peru digaddeṣamulu
(viramamu)

- Male : aa (Yes) Konda Reddy's name will be heard every where now.....
- BREAK
- Pu. : Ō re alluḍā oka visayam
- Male : Listen to me, son-in-law.
I have some thing to tell you.
- Vanta. : ēndi māmā ?
- M.S.S.T. : What is it uncle ?
- Pu. : ī grāmmam lo yāvanmandi cuse nāṭkaniki
ērpātu cesina varu evaru ani.
(Venukanunḍi mana āpīsarū venkateswarlu gāru
iccārani aidu rūpayalu chadivinchandi)
- Male : Do you know who has arranged this play /
(to be seen by the entire village?)
for the benefit of the entire village ?
(from the back a person gives five rupees to
be read out as given by officer venkateswarlu)
- Vanta. : idigo māmā, ī gramāniki
(āpīsarū Venkateswarlani cadivincandi)
kādu māmā idigō.
- M.S.T. : Look here uncle, for this village
(read out the name of officer Venkateswarlu)
No uncle look here
- Vanta : ide ḥallani samayamandu māmānu samharinḥi; marokka
māmā (bhali bhali bhali)
grava maṇaci inkonka māmānu
radduḥḥēsi, mundoka māmāku
atmabanduvai maku dhanyātanicḥu
māmāku māmā yaina a paramātmuḍu
vāriki prasannamayyedini ide
ramayana katha yandu (aumānā)

Vanta.	:	Vallanna dānamulu, bavamarudulu paiki mari paidebbaga vundālani
S.S.T.	:	Let his brothers and brothers-in-law be greater and rise up than any one else.
Pu.	:	a
Male	:	Yes, Yes.
Vanta.	:	idigo inka mahānubhāvulainattī varu i yācakulaku çadivincīna vāriki jai jai dvānamulu galigi ñanakanaka vatamulu galigi gali mēḍalugaligi ghanamuga vardhili, annadammulu ayusvantulai, bavarnarudulu bhgyavantulai
S.S.T.	:	Look, may all those who have contributed to this divine performers be richer with all the health, wealth and assets of buildings and be fruitful, may their brothers and brother-in-law live longer and be richer
Stri.	:	avunu, vāri sampada anēka sampadalu galigi (a) abhyudayam galugu
Female	:	Yes, Yes. May all their wealth grow and may they become richer
Pu.	:	nūreḷḷu vāriki kaligi, nūṭapadeḷḷumāku galigi
Male	:	may they live one hundred years and may we have one hundred and ten years
Stri.	:	inka nūṭa padeḷḷendu kōyiniku
Female	:	You fellow, why do you need those ten extra years

Vanta.	:	Vari
Side performers	:	their.
Stri.	:	Vari kirti
Female	:	Their fame.
Pu.	:	O ralluḍā!
Male	:	Hey son-in-law
Vanta	:	a em māyā
Side singer	:	Yes, what uncle.
Pu.	:	o attā, o mēnamāya
Male	:	Look here mother-in-law, look here father-in-law.
Stri	:	emī emarra
Female	:	What, what is it
Pu.	:	ayite nāṭakamu ēttunnāmugāni, natakamu kaḷā kārulanu cupittunna vāru mahānubhāvulu varutini
Male	:	No doubt we are performing the play but we have not mentioned about the great people of the village who have helped all of our artistes
Vanta	:	i gramaniki manamupotamu i gramamu lo ayite ayite mari anna samraksana, māna samraksana, go samraksana gavinci naṭṭi, mahānubhāvulaināṭṭi, kāpulu kaligī vundagāne, kapurālu cēseturu.
Stri.	:	Oum māya

- Vanta : Kāpatulaku, vēlpulaku, bhūpatulaku
kāpē kannatandri, kandrē manaki pradhānam
nagalibaṭṭina, pratiraitu gūda manaku
ento satkarincināru gābaṭṭi,
(Venukagōḷa) (Kukkala arupulu)
- S.S. : The landlord is in fact the father of all the other
groups of people of the land. The farmer who has his
plough in his land has also cooperated with us.
- Vanta : a telugu kendram lo vāḷḷu kalasi
- S.S. : together with the people of telugu kendram
- Pu. : makikkada program iccināru. a programanagā
..... i nāṭakamu emi antē sundarakāṇḍa anu āṭa
ādutunnamu
- Male : have given us this programme. This programme
means, the play sundara kāṇḍa from Rāmāyaṇa,
which we are performing here today.
- Vanta : anduke mama, paṇditulaku pamarulaku
anandam kalugajese i tōlubommalāṭa
Sri Krisnadevarayala kālamu nundi ekkuvaya
pōṣimpabadinadi
- S.S. : The puppet show has been enjoyed by the educated
and uneducated ever since the days of
Sri Krishna Devaraya. That is why even today
it is being patronised.
- Stri. : endi mava! Sri Krisnadevarayalu paripālana lōṇa
- Female : What is it uncle ?
What is there in Sri Krishna Dēvaraya dynasty,
- Vanata : a
- S.S. : aa

Stri.	:	abba! pūrvamu nāṭide nantamāmā!
Female	:	Oh my goodness, it is ever since the ancient days - uncle,
Vanta	:	aṭuvantiṅ kaḷa ksīṇiṅci pōtunnadani ceppi,
S.S.	:	The glory of this art is becoming slowly fading out.
Stri.	:	ksīṇiṅci ante?
Female	:	fadingout means
Vanta	:	ḥālā mūḷaku paḍipōyindaṭṭā.
S.S.	:	It is being pushed towards unnoticeable corners
Stri.	:	evuru cūḍaka, paṭiṇṇaka idi evuriki kavaṭḷēduḷe māṁā Pāta kaḷa ani.
Female	:	Since nobody is interested in watching or maintaining it, this is being forgotten uncle, only because this happens to be an old art form
Vanta	:	kādu kādu.
S.S.L.	:	No, no, it is not like that
Pu.	:	kādu kādu niku teliyadu.
Male	:	No, No, you don't know
Vanta	:	adi eṭṭantē!
S.S.	:	Do you know how is it ?
Pu.	:	ḍintḷo sāram nīkudeliyadu, paḍyam artham ayite
Male	:	You don't know the essence of it, if you understand the poem
Vanta	:	aṭḷa kāduḷe māṁā!

- S.S. : It si not that uncle.
- Pu. ; anandanguntadi
- Male : You will enjoy it.
- Vantana : māmā!
..... (vivādam)
- S.S. : Uncle (in a serious tone, there is some arguments about this)
- Vanta : palanu adē govunu sāki pālu Pinḍi, palu kāṇitē ēmavutundi ?
- S.S. : do you know what would be the outcome, if you have a cow of your own ? How would it be if you milk it and boil out the milk?
- Stri. : perugavutundi māmā! perugunu ṇilikitē emautundi?
- Female : it becomes curd uncle, what would come if you churn out the curd.
- Vanta : a yennapūsa laguna (a)
i sinma pradarsana (a)
tōlubommālāṭa nuncē tayarayindi.
- S.S. : yes like the butter, yes like that, film production of today has come out from the puppet show.
- Stri. : ayyo!
- Female : oh, is that so ?
- Stri. : ayyo, anduke evarupaṭincalekaenakkabadipoyindi.
- Female : What a pity, since no body has maintained or looked after, it has lost its charm.

- Vanta : andukōsamani, i ks̄inincipōyinatti,
i kalanu, mana prabhutvam vāru cepaṭṭinanduku
variki mādhanya vādamulu, Samarpincutū, sarakāru
variki jai!
- S.S. : Just because of that, our government has
come forward to sustain this dying art form.
Thanks to the government and all praises for
those who are helping to reviving it.
- Stri. : māmā! purvikulanta unḍiri (a)
tombai yāmadabōyi tōlu bommalāṭa!
aravai yāmaḍalu bōyi āvula pabbam
cūḍala ani, itlantivanni koscanlu ēstavandaraye
- Female : Uncle during the period of our fore-fathers,
people used to go even ninety miles for
the puppet show and sixty miles for the cowshow
rare but they never had the tendency of
posing questions like this.
- Pu. : ēmantē, niku nēnu dudḍubetti
kanaḱostāntini poddu nāke evakke standāve ?
- Male : It appears, that since you have purchased
me with your dowry you are gossiping all these
unnecessary things.
- Stri. : andukēna māmā!
- Female : (you have rightly pointed out), it is
just because of that
- Vanta : andukē mana telugudesam (a), ayite
varakatnam raddu kūḍā cēsinaru! (a)
- S.S. : It is only because of this (another S.S. says
"Yes") our Telugu desam government has
banned the dowry system

- Pu. : i poddu sundarakāṇḍa
nāṭaka pradarsana ayitundi.
- Male : This evening we will have the play and
performance of sundara kāṇḍa
- Vanta : rāmāyaṇam lo enno kāṇḍalu unnayi kābatti,
Bālakāṇḍamu, ayōdhya kāṇḍamu, kiskindha
kāṇḍamu, sundarakāṇḍamu (a), Yudhakāṇḍamu
anu kāṇḍamulu, modati nāṭakamu
mahā sundaranga untundi kābatti,
i dinamu sundara kāṇḍam prārambha mayi tundi
- S.S. : In Ramayana we have many parts (Kāṇḍa's),
such as bālakāṇḍa, ayōdhyakāṇḍa, kish-
kindakāṇḍa, sundara kāṇḍa (Yes, 'S.S')
yuddhakāṇḍa etc. Since our first
days play should be very much enjoying.
we will start today with that of sundarakāṇḍa
- Pu. : a modata Rāma laksmaṇulostunnāra ?
- Male : Can we see now Rāma and Lakshmaṇa coming
in the first scene?
- Vanta : Sri rāmalakshmaṇulu
vanavāsamu vastunnāru. ā māya lēḍi,
sitāpaharaṇamu, vāli sugreevula yuddhamu,
ānjaneyasvāmula vāru ayite samudramu
dāti, lanka puramu cēri, sitādēvi kshēmamu,
rāmuniḱi cēptāḍu. i katha īterapai
jarugutundi. Kāni, (a) endarō mahānubhāvulu .
andariki abhivandanamulu svīkarinci katha bigin cēyi!
- S.S. : Sree Rāma Lakshmaṇas coming to undergo
Vanavāsam. The (magic) deer, the kidnap of sitā,
the war of vāli and sugreeva - the crossing over
of the sea by ānjanēya and coming over to Lanka,
he is taking back the news of the welfare of sitā
to be enacted in this episode. But before that, there

are many great people who are to be acknowledged first by us. Therefore first acknowledge all those and begin the story.

Preksakulalo okaru : Katha kaniyyandayyoy! Pogadṭalu ḥallē
(virāmam) Vādyāla sruti

A person from the: You fellows! you first start the story -
audience enough is enough, stop all these appreciations.

(Small Break) Setting instruments for Sruti on stage

Stri. : a a a ...

Female : aa aa..... aa.... (tune)

Pu. : ma yanna.

Male : Oh! My borhter.

Vanta : Sri rāma

S.S. : Sree Rāma!

Stri. : Sri rāmalakṣmaṇulu vaccirapuḍu
rāmalakṣmaṇulu vacḥḥ sitā a bhāmatōḍa
"rama"
a

(rendo kālam lo vādyālanni muktayimpuga
"tāita tāita tāitata -" ani mōgutāyi)

Female : Then came Sree Rāma, and Lakshmaṇa
Came with sita
aa (tune) (the instruments in second
speed invariably sound Haitha, Haitha, Haitha thaa)

Ka. na. : Lakṣmaṇa!

The main story : Lakshmaṇaa
teller.

Vanta	:	annayā agraja annaya
Side story teller	:	brother your highness brother
Ka. na.	:	ghōra aranya prāntambuna vac̣ci
M.S.T.	:	The one in the middle of the thick forest.
Vanta	:	aha.
S.S.T.	:	aha (is that so ...)
Ka. na.	:	i yokka pancavaṭi tīramulō,
M.S.T.	:	On the shores of this Panchavaṭi.
Vanta	:	aha
S.S.T.	:	aha (how beautiful) ?
Ka.na.	:	Chitrakūṭa? Parvatamupaina ī panchavaṭi tīramuna nivasinchitimga
M.S.T.	:	aha
Ka.na.	:	anna indulō santōsamuga iccāṭa enta kālamainā pravartintumuga
M.S.T.	:	brother we can live and be happy here, as long as we could wish
Stri.	:	annaya! entakalamaina pravartana c̣ēya valasindenuga rāghāva
Female	:	brother, whatever may be the fate.... we have to prove ourselves, is it not?
Stri.	:	Prāṇesvara a mrugambu enta vintaga nunnadō manōharā
Female	:	my sweet heart, look at that animal, how strange it is?

Ka.na.	:	Prāṇeswari
Stri.	:	Prāṇeswara ā mrugamu enta vintaga nundae.
Female	:	oh Dear! See! How beautiful is this deer.
Ka.na.	:	mrugam (Sruti for coming poem)
Stri.	:	dēhamellanu vintaṇē tējarillu kommu landuna māṇikya kōvalanagā a a a prāṇesvara (aha) dīni andamu cūḍagā manassento ānandinṇu ṇunnadi dīnini paṭṭi teṇṇi mana kutīramu yandu uncina enta vintaga nunduno kadā? etlaina paṭṭi teṇṇi na kōrke tīrṇumu nādha ?
Female	:	Oh, My dear, yes it is so strange shining with new beauties Its horns looking like diamond curlings aa aa..... aa ... (tune) oh my dear my heart is full of unknown happiness admising the beauty. If we could have it at our hut how beautiful it would be ? why don't you get it to me and fulfil my desire ?
Ka.na.	:	Sita ? prāṇesvari ? ā lēḍikai ni vinta kōravalayunā ? (a) ? avasyamu nīḍina prakārame ā lēḍini bandhineṇi teṇṇi nī kappaginṇedanu! laksmaṇa!
M.S.S.T.	:	Sita! my love, you don't have to request so much for that deer? I will certainly obey your order and get that deer for you. Lakshmaṇa! ... where are you?
Vanta	:	annayā!
S.S.T.	:	brother.
Ka.na.	:	vadina kōrinadi. a lēḍini paṭṭiteṇṇutakai nenippuḍē pōvuṇṇānu, mi vadinanu bahu jāgrattaga kāpāḍumu.

M.S.S.	:	Your sister-in-law has asked for that deer. I am going to get it, until then please take care of her.
Vanta	:	agrajā! nāyokka vinnapamu vinumu. annā a nā vinnapambidē vinnavintu sādutaramaina mrugamu kādu telupa danuja māya kāraṇame dharaṇi nadha sāramarayaka vēṭāḍa talapa valadē
S.S.T.	:	His highness! please listen to my plea once... (in a bit of poetic style) brother I feel that the animal you have seen is not that one to be reared as you are thinking about. It is only due to certain magic phenomena appeared like that. My wish is that please don't think of hunting the same.
Stri.	:	(Sita) a a a
Female	:	(Sita) aa aa aa
Vanta	:	anna srirāma ? lō kamulō dēvasriṣṭi anagā! ā yokka brahma dēvuni sriṣṭi yandaina, inta cītramaina mrigamu vundalēdu kadā! idantayu dhanujamāya kāraṇamuga dōcucunnadanna
S.S.T.	:	Sree Rama, my brother! The creation of the universe is by brahma and it is rare to find such a wonderful animal. It is looking on tricky and magic creation by some one.
Ka.Na.	:	lakṣmaṇa! nivēla sandehincedavu! nikkamaina mrigamaina paṭṭi teṇṇedanu rāksasuḍaina nāghōra sarambulaṇṇeta paḍagottī i tāpasula, a ceranta viḍudala kāvincedanu. Nā agne! maru māṭṭāḍaka mi vadinanu kāpāḍumu

- M.S.T. : Lakshmaṇa why are you doubting like this.
Even if it is the strangest and strongest animal,
I will certainly go and catch it. Just you do
whatever I say and protect your sister-in-law
- Vanta : annayya! nimāṭanu javadātutānaammā talli?
- S.S.T. : Oh my brother! I will not disobey your orders?
will I
- Stri. : lakshmaṇa ?
- Female : Lakshmaṇa ?
- Vanta : pōdamu rāvamma pancavaṭi tiramulō.
- S.S.T. : Come sister-in-law! let us go to our panchavaṭi.
- Stri : mahābhāgyamu laksmaṇa!
(terapai srīramuḍi vēṭa mrigamu parugu,
dānini sūṇistu dappupai cātivādyam mrōgutundi)

(Venukanunḍi)
ha! Laksmaṇa, ha! Sita,
- Female : It's a great privilege Lakshmaṇa
(on the screen we see Sree Rāma's
hunt for the deer and its running. This is
performed on the speed beat up of the drum
from behind) haa ! lakshmaṇa? Haa!
śīta (the screaming of Rāma)
- Vanta : amma!
- Stri. : mī anna kēdō āpada kalinginatḷuga nunnadi
- Female : It seems that your brother is in some danger
- Vanta : talli ? amma ? agraṇḍagu mā annagāriki
ā padē galigina mullōkamulu talladillavā ?

ā naksatramulu jalluna rālava ?
 suryaçandrādulu tējo vihinulu kāra! amma
 ennaṭi kaina evaḍō duṣṭa rāksasuḍu,
 māyanu paçarinçu ṭakai i māṭa
 palikāḍu. talli koncamūraḍillu.

S.S.T. : Oh my mother, ... mother.. if any thing happened to my beloved brother will there not be a shake up the three worlds the stars would not stick to sky.... the sun and moon will lose their nature. No. no it seems that some demon has plotted it it is absolutely unbelievable. The utterances are suspectable word. You please don't get distrubed, wait.....

Stri. : lakṣmaṇa! a danujula māyalaçē cikki
 miyanna enta ikkaṭṭulu cendenō, ē
 āpadalō yunnaḍō ātondaraga pōyi nīvu, rākṣimpumu

Female : Lakshmaṇa, your brother is certainly trapped in to some trouble and may be in some danger - please go and save him soon.

Vantam : amma ūraḍillumu talli. mā annaku ē āpada
 kalugadu. evaḍō duṣṭa rāksasudu mammulanu
 pariksincūṭakai i māṭa mātāḍāḍu

S.S.T. : oh mother, please don't get upset.
 my brother wil not face any problem.
 some devilish monster has planned
 this plot and uttered this word with some
 ulterior motive.

Stri. : cī lakṣmaṇa ? bharatuni tammuḍani
 namminandulaku rājyambapaharinçi mammula
 naḍavula pārādōlenu. Nīvu mitrunivale
 vacci satrutvamu sādhiṇça nencitivā?
 cī? ni mokamminka cūḍarāḍu! pommāvalaku.

- Female : You go away from me Lakshmaṇa
because we believed Bharatha as brother
that he has snatched away the kingdom
and made us to live in these forests.
You have come here as our friend,
but you are reacting to be a real enemy?
Oh get away from me, I don't even want
to see your face.
- Vanta : harihari ? Srirāmachandra. talli talli
aritime anukunna ? bhūta prēta
piśāṇa brahma rāksasulē niluvugāka,
ā sūryaṇḍrulē sāksyamugāka, ammā
ūraḍillumu. nī moguḍu Srirāmulavāri
kaḍaku pōvu ḥunnānu.
(rāvana pravēsamu natuḍū mārāḍu)
- S.S.R. : Oh My goodness. my lord Sree Rāmāchandrā
Oh lady mother, you may think in any
manner Let all evils may come on time.
Swear upon such to moon, do get upset,
I will go to your husband Sree Rāma,
(Here we see the entry of Rāvaṇa
and the change over of the actor)
- Ka.na. : Harahara Mahādēva ? śambhōsankarā!
satkula kaṭākasmā bhavati bhikṣāṇḍēhi!
mata annapurnesvari !
harahara mahādēva! śambhōsankara!
- M.S.T. : Hara Hara Mahā Dēva, Shambo Shankara
(uttering the names of god) the merciful of
the good people ? alms for the beggars ?
mother annapoorṇeshwari (mother of food)
hara hara mahā dēva ? shambo shankara
- Stri. : yatisvarā! Rammu. kurconnumu. yi
āsanamunu alankarimpuḍu mahātmā.
- Female : Welcome to you great saint. Come !
please come and sit on this dias mahatma

- Ka. na. : Sundarī maṇi! purusulu lēni samayamuna
atidhulu, parapurūṣulu grihamunundarādu.
ide maryāḍalu kāḍugāni, tvaraga
bhiksam vēsina nēnu pōyedanu. ayianā
nī vevaravu ? ēkāntambuna nivuonṭariga
nunḍutaku kāṇambēmi ? (a) nī
pērēdi ? ninnanavaratamu sukhinṇē
puruṣundevaḍu ? (a) nī katha kramambēdo
ṇēppavē induvadanā.
- M.S.T. : Oh beautiful lady - it would not proper
on my part come in and sit,
when your husband is not at home. I am
not expecting all kinds of formalities,
but please if you throw me something as
the alm, (for this beggar) I will go away.
By the way, who are you ? what is the
reason for your stay all alone in this
wilderness ? (aa) what is your name ? who
is the man who is always enjoying you?
would you please tell your story ...
my dear ?
- Stri. : ayyā! nā pati Srirāmachandruḍu.
daṣaradhuni putruḍe srirāmachandruḍu.
na pati, taṇḍri panupuna aranyaklēsamulu
gadaṇṭakai vacciyinnamu. tammudagu
saumitritōnu. ippuḍē vintamrugammiṭu
rāga nā korakai a lēḍini paṭṭiteṇṇutakai
veḍalipōyinādu. mīriṭu konṇemu
visramiṇṇina varintalō narudēṇi nī kucita
satkarāmbu lonarturu mahātma.
- Female : Sir ... , my husband is Sri Rāmachandra.
He is the son of Dasaratha. Obeying his father's
order we have come to live here in this wilderness.
We have come here with his brother
sowmithri (lakshmaṇa). They have just
gone out to get one strange deer for me.
You please go to rest , in the mean while
they will come and attend to you mahāpuruṣa.

Ka.na.	Sundarīmaṇi! ni yudantamantayu nakeringinçitivi. Ī trilokambu lēlunatti nā pēru rāvaṇbrahma. enniyo dinamulanunçi niṇu paṭṭarani mohamuçēta paṭṭavalayunani talaṇṇivāḍanu. ninnu yippdē çēra paṭṭedanu.
M.S.T.	My beautiful lady! you have told all about you. I am Rāvaṇa Brahma. I am known to every one in the three worlds (Three lōkas). I have an eye on you... waiting for you with deep unexplicable love and thirst all these days. I will kidnap you now just in a few movements.
Stri.	ā ōri nīcuḍā ? sakala sāstra vidyā vīraḍunḍagu prabhu rāmuni bhāryanu kōra nīku enni talalu kalavurā ?
Female	You stupid fellow ? How dare you to have a desire for the wife of Lord Rāma, master of all fields of arts and education, .. how many heads you have stupid fellow.
Ka.na.	a ha ha ha ayinā, nākenni talalunnāvo cūḍu. na talalu akalinçi cūḍavē sundari (maddela, tālalu, dappu vēgangā kāsēpu mōgutāyi, yati vēṣam lō nunna rāvaṇuni bommapōyi dasa kantha rāvaṇuni bomma pratyakṣam avutundi) sita vilapam ha! rāma!
M.S.S.T.	aha - ha - (laughing) look here! look how many heads I have oh beauty ? See me how many heads I have. (here we see the instruments of rhythm & drums beating faster & faster, and the transformation of the figure of saint Rāvaṇa to ten headed Rāvaṇa, sita weeping and says..) ha! rāma?
Ka. na.	aurā! ippuḍē mūrçhillinadi. Ayinā, īmenu nā gajasūlamu çēta unḍabaḍina bhumini pekalinçukoni, nā paṭṭaṇamu lankāpuri paṭṭaṇamunaku gonipōyeda (maḷli vādyāla mōḷa) (konçem virāmam)
M.S.T.	oh. what is it.. she is unconcious no matter I will take her now it'self by lifting that part of land where she fell unconcious take her to my town.. lankāpuri

Playing instrument again brief interval.

Stri.

a----- a-----
o-----selavāye
kāvavayya rāma a -----

Female.

aa ----- a ----- (while weeping)
Oh Rāma
Rescue me rāma ? aa

Stri.

ōri rāksasūḍa
rāvaṇa
ō rāma
kāvavayya
a..... na.....
a.....
ayyo enta cēdu kalamasannamayyenu
(koddi viramam)
jaṭayuvu pravēsam

Female.

Song
You devilish monster ?
rāvaṇa ?.....
ō rāma ?
save me!
aa..... my
aa
what a bad time has come to me....

SHORT BREAK

'JAṬĀYUVU' KING OF BIRD ENTERED

Pu. Vanta.

Sāgutunna prayāṇamu lankadharuḍu tīsuku velutunnāḍu
rāvaṇasuruḍu. vaidehi anagā ā yokka sitadēvinī,
tīsukuvelutunnāḍu. durmārguḍu tīsukuvelutunnāḍu. nē
nippuḍe edirinḍi ā sitadēvinī vidippanḍeda. lēkunna
Vanicēta ṇaṇḍeda. ōyi rākṣasādhama

M.S.S.T.

Journey got upset, as Rāvaṇasuruḍu is taking away
with him vaidēhi, that is to say sitadevi. Now itself I
shall fight with him and see that sita is released or
else, myself will get killed in the fight. no alternative
for me aaey rākṣasha.

Ka.na.	a.....
M.S.T.	aa ----
Pu.Vanta.	ā sitadēvini ī dharātalambuna ī durmārgamu cēstunnāvu.
M.S.S.T.	Why are you behaving like a wicked
Ka.na.	evaḍavurā nīvu
Pu. Vanta.	nēnu jaṭāyuvuḍanu.
M.S.S.T.	Me..... Janṭāyuvu
Ka. na.	aura!
M.S.S.T.	Is it so.
pu. Vanta.	nēnu jaṭāyuvunundagā.....e pāpamu lerugani sitadēvini koni pōva nī taramagunēra?
M.S.ST.	When me jaṭāyuvu is there how dare you kidnap innocent sita.
Ka. na.	ēmi! ī sitanu viḍiḍi nēnu puri kēgavalayunā ? lēkunna nā tala nūḍaḍēyuduvā ? ha ... h.... orē jagamuna kindiyuḍa vai pogarekki nī sari evvaru lārani nikkedavā ? ēmi imēnu vūraka nīku viḍiḍipetti pōvalayunā ? arey. ide khaḍgamutō ninnu nariki petṭipōyeda (rāvaṇa, jaṭāyuvu yuddha pradarsana, renḍu bommalu terantā kadulutāyi. vādyālu mūḍu vēgangā vurukutāyi) (Janamnunchi ālalu kōlahalam) (Jaṭāyuvu rāma anṭū kinda paḍutundi.preksakulu kondaru ayyō ayyō anṭāru. drisyam ayipotundi. tirigi rāma lakṣmaṇula pravēsam)
M.S.S.T.	What do you mean.. should I leave sita here and go to my place? or else you say that you smash my head ha... ha... how dare you..... what do you think no body is there to equal you dareness.. you want me to leave her here just like that and leave..... Be ready... with this sword I will cut you to pieces. and then only go from here (Fight between Rāvaṇa and Jaṭāyuvu scene on the entire screen shown... fast beat of instruments support this great moments of fight between these two) Wishtlings and noise from the crowd, Jaṭāyuvu falls down screaming rāma, Sree Rāma audience greathy involved in the scene

start crying out and then slowly the scene get to fade out.
we then see the entry of Rāma & Lakshmaṇa.

Pu.Vanta.

annaya namaskāram!

Ka.na.

tammuḍū! mivadina sitanu onṭariga pancavaṭi tiramlō
vidiṇivacṇuṭa nyāyamā? nenipuḍe ā mrigamune tēgalana

M.S.T.

Bother, is it fair on your part that you leave your
sister-in-law all alone in the forest and come to me.
Do you think that I could get hold of the animal right
now?

Pu.Vanta.

nē ceppina mātram cētanē vāḍu nijamagḍu māyā mrugamē,
hā lakshmaṇa ārtanādamu vinagānē āme ventanē,
nikāpada sambhaviṇṇadani nannu anarāni māṭalu,
vinarāni palukulu paḷkindi. adi vinajālaka nēnu vacṇinānu
nā tappu....

S.S.T.

Did I not tell you that it was deceitful deer.
Immediately listening to screaming voice resembling
as yours she started scolding me. I could not bear
scathing words decided to come like this.

Ka.na.

antamātramuna nīvu vacṇināvu kādā?

M.S.S.T.

So you came only for that sake.

Pu. Vanta.

ayinā duṣṭarākṣasulēmi kavinturō! annayā nāku
selavinḍu.... annaya i kuṭiramanta paṇṇasalandā vēṭiki
cūsina ameyu agupinṇade?

M.S.S.T.

No evil force cannot do anything to us. permit me to
go my bother ... I have searched for all around the
living place (kunteeram) but could not locate her.

Ka.na.

tammuda! ēdidāri?

haa.... sita!

(pāṭa)

M.S.S.T.

what shall we do now, my bother.... O sita....
(Song)

Andaru.

Nāprāṇasakhiyagu sita

||na prana||

OYYA nā prāṇasakhi

Kānarāva

||oyyo||

nā prāṇa metlanilucu

||nā prāṇa||

nēnetḷa ika tāḷudu

	(second speed) nāprāṇasakhiyagu sita (nā prāṇam) a..... a..... (rāmudu nrityam cēstu vilapistāḍu)
All.	My sweet heart sita "My sweet heart" O! my sweet heart where are you "oh" how is it possible that without you I can live My sweet heart" how is it that I would tolerate any more (In second degree speed) my sweet heart sita..... (my heart) aaa..... aa..... (we see rāma dancing & turning around with great sorrow)
Pu. vanta.	ha! sitaela..... a..... sita..... (vilapāṅga rāgama.....)
M.S.S.T.	haa sita..... How did it happen a..... sita (with voices of sorrow a.....)
Stri.	a..... a.....
Female	aa..... a.....
Ka. na.	tammudā! pancavaṭi tiramulō endu sanṇarinṇi nābharya māyamaindi! (a) (padya fakki bālā.... vanamula kēgenō) bāgyamida ē vanamula kēgenō endundenō cūṭamu rammu
M.S.S.T.	Brother, how go round the places around panchavaṭi in search of her (aa) (POEM) Where can we see her in this thick forest. It is the fortune of the forest. let us now go round the forest and search for her come with me.
pu. vanta.	annayyā ī pradēsamantayu, nadulu, kōṇalu, kuṭīramu ī pradēsamantayu vetiki cūṇinānu (aha) ā mahā talli kanipinṇakunnadi. iṇṇōṭa cūṇina virigina rekkalalu kaligi,

ma vadinanu mringi paksi, rūpamu dalçināḍu. nā
sarambutō vinini baḍavaicadanu.

M.S.T. Brother all around these places in the river sides,
lakes, and huts I have searched (aha) but could not
find her. I find here a (creature resembling broken
wings nearby which perhaps might have done harm
to sister in law. I just go to finish that bird.

Ka. na. Svāmi srirāmachandra? rāma rāma? rāma! svāmi? nēnu
rākṣasunḍānu kānu. nikai ṣatruvunu kānu. Tandri! ā
dasaratha mahā rāju yokka mitrunḍānu. bālya
sahodarunḍānu tandri! a.....

M.S.T. Swāmy Sree Rāmachandra! Rāma rāma, Rāma
swāmy I am not the any evil monster as you are
thinking. Also I am not your enemy. I am a friend of
great king Dasaratha (aa...)

Pu. vanta. Anagā, sūryadēvuni kumarulu dasaradha maharājuni
sahōdarula?

M.S.S.T. So you are the brother of Dasaratha, the great king.
the son of sūryadēvara

Ka. na. anna vūrakunḍedanu.

M.S.T. Their will be quite

Ks. Na. ā duṣṭatmuḍagu rāvaṇabrahma nivaidēhi, ā sitadēvini
koni pōvuṇḍaga vānitō nēnu yuddhamuṇḍēyaga nā
pakṣamulanē rekkalanu nariki, ikkaḍa pāraveṇi, ā
sitadēvini gaikoni lankapuramu ṇṇēnu. nēnu ni rākakai
prāṇamulu dālçiyunnānu svāmi! okkatūri
nipādamulanṇānimmu! prāṇamulu vidīḍeda.

M.S.T. I saw the villian Rāvana brahma,forcibly taking your
vaidehi, your wife sita. To resist him I had to fight
with him. As a result he has broken down my limbs
and threw me here and taken away sitadēvi towards
lankapura. I have been waiting to tell you this
information before I take my last breathing. Let me
have a chance to touch your feet and give up my
breath.

Pu. va. Lakṣmaṇa.

M.S.S.T. Lakshmana!



risyamukalō kūḍā undāniya kundā vastunnāre! (a)! i
pradēsamu nundi vēre pradēsamunaku pōdamu randu
(aha).

F.S.S.T.

aa

We lived peacefully without any threat from vāli? But
it seems some body, in munis dress having some
weapons with them are coming this way, may be
sent by vāli. They are coming may be to attack us to
see that we go away from this place be quick let us
move out from this place to some other area

Pu.vanta.

kādu. kādu. (e mannayya). ā ānjanēya!

M.S.S.T.

No, no. it may not be that thing. what brother? what
ānjanēya?

Ka.na.

ēmānjanēya! vāru vastunna saracāpa hastulai vastunnatti
vāru vāli panupuna vastunnāru kāda?

M.S.S.T.

Is it right Ānjanēya.. they are heading towards us
with arms in their possession, is it not true that they
are sent by vāli.

Pa.vanta.

a saracāpa hastulai vastunnavāru, vāli pampuna
vastunnavāru kādu. evarō munivēṣadhārulu. nēnu pōyi
(hanuma) vāni terangerigi rāgalavādanu.

M.S.S.T.

Look like they are with arms.... but I don't think they
are sent by vāli. They seem to be saints as seen
from their dressing. Let me (Hanuma) go and find
out actual truth about them.

Ka.na.

Emayyā? vāli pampuna vastunnāra? lēka itara
kāraṇambulaçēta dāri tappi vastunnārā? (a) a terangerigi
tvaraga rammu (a)

M.S.S.T.

Go and find out are they coming from vāli or
approaching us for any other reason missing their
path (aa) ... find out the fact.. come back quickly
(aa)...

Pu. Vanta.

ā tvaragā vacçedanu.

ā bhagyamu svāmi! (p^{ka}kekkadama pai kekkandi)

M.S.S.T.

Yes, I will be back very quickly. It's my privilege (let
us go up & see, climb up)

Stri.	<p>dēva dēva (Pāṭa) vandanammudēva dēvadēva vandanammide dēva idē----- a----- (reṇḍō kālam lō vādyālu) (muktayimpu) a tadiginata, tadiginata</p>
Female.	<p>SONG</p> <p>master, oh my god pray you my god master, oh my god I bring greetings to you "my master" its my pray to you..... aa..... (Instruments in second speed chōrus aa..... thadigi natha, thadigi natha)</p>
Pu.vanta.	<p>vandanamulu vandanamulu srikara sara ni mahimā ? varṇīpataramē a..... a..... parandhāma khandītaripuvo..... ninudalaçaga nandōrāga dalaçina (?) parandhāmā.</p>
M.S.S.T.	<p>Salutations! salutations! Sree kara what a greatness? it is undescribable aa aaa parandhāma</p>
Stri.	<p>a.....a.....a.....(dīrghārāgam)</p>
Female	<p>aa..... aa..... aaa (in a long tune)</p>
Ka. na.	<p>dēvadi dēva? svāmi!</p>
M.S.T.	<p>Lord of lords? Swāmy.....</p>
Stri.	<p>a ha?</p>
Female.	<p>a a ha</p>
Ka.na.	<p>Mirevaru? mī pādāravindamulaku namskāramulu gaikonumu (a)!</p>
M.S.T,	<p>Who are you, let my prostrate at your feet ? kindly accept them....</p>
Pu. vanta.	<p>ayyā vaṭuni vēṣamuna vaççina nīvu mahā bhaktuni lāga agupistunnadavugāni, dasaratha mahāraju purulaku</p>

M.S.S.T.	In vaṭuni dressing you appear to be great devotee to sons of Dasaratha
Ka.na.	Svāmi evaru miru?
M.S.T.	My lord who are you.....
Pu. vanta.	Dasaradha mahārajulaku putrulamu
M.S.S.T.	we are the sons of dasaratha, the great king
Ka.na.	mi yokka grihamu?
M.S.T.	where do your live
Pu. vanta.	mādi ayōdhya rājyamu. nā pēru Srirāma chandurḍu. nā tammuḍagu Lakṣmaṇuḍu. t̃diyō kāraṇamuḥēta citrakūṭadri arāṇyamandu bhāryānu pōḡoṭṭukoni (oho) evari valanō i Sugrivuni, sugrivuni vruttāntamu delisikoni, Sugrivuni snēhamu gavintamani vac̣citimi. āyana ekkāḍa? āyana vidhāmu terangu, makingimpumu.
M.S.T.	We belong to kingdom ayodhya. My name is Sreerāma chandra. This is my brother Lakshmaṇa. For some reason I have missed my wife in this thick forest (oho.... listening) we heard about sugreeva all through somebody. we have come the way this way to make frindship with him - where can we see him. If you know about him please let us know the same.
Ka. na.	Swāmi! (a) a Sugrivarāju mantrini nēnu nā pēru Hanumantuḍanduru. (a) Kavuna vāliḥēta debbalu t̃ni a Sugrivuḍu mimmula saracāpambula sūci bhayabrāntuḍai micentaku pampināḍu tandri. svāmi nā renḍu bāhuvula kūrconandi. ā Kiskinḍaku nēnu tisikoni pōtānu .
M.S.T.	My Lord, I am the minister of Sugreeva. My name is Hanuman. (aa) experiencing defeat from vāli, out of fear sugreeva felt that you are also coming from him... He sent me... my lords, so its on my two shoulders I will take you to kiśkinda...
Pu. vanta.	ānjanēya! (a) ñi bhujamula mīda kūrcoñi mēmu rālemugāni, mēmu kalinaḍakaḥē vac̣ḥēdamu. mā yudantamantayū Sugrivunitō vinnavinḥu.
M.S.S.T.	Ānjanēya, we cannot come sitting on your soulders. We will come by walking, but go and tell Sugriva about us.

Ka. na.	a! mahādbhāgyamu.
M.S.T.	oh. its my great privilege
Ka. na.	rāja sugriva (aha)! vāru vāli panupucēta vaccinavāru
Ka. na	kāru. a kāraṇamu jappeda (a)evadō..... ayōdhyāpuramaṭa (a) dasaratha mahārāju kumārulaṭa. Pedda rājulu. (a) vāri tammuḍi pēru laksmaṇuḍu. evadō pancavaṭi tiramulō citra kūtādri parvatamulō unnappuḍu sitadēvini, tana bhāryanu cēnandukoni pōyināḍaṭa.
M.S.S.T.	Me Lord Sugreeva (aa... a....) they are not sent by Vāli! How should I tell you some one (yes) seems to belong to Ayōdhya. They say that they are the sons of Dasaratha Great King's sons (aa) His brother is Lakshmaṇa. They were living near to chitrakūtādri..... There some one kidnapped his wife, sitā dēvi... it seems.....
Stri. vanta.	a ha!
F.S.ST.	Oh, what a pity
Ka.na.	ābharaṇamulanagā, (a) sitadēvi ābharaṇālu mācēta cikkinayi kadā!
M.S.T.	Those ornaments, (aa) I mean those ornaments which we have found may belong to Sita dēvi (in the sense that, yes it may be so)
Pu. Vanta.	a girikandaram lō dācināmē! ā nagala mūṭa gaikonirammu
M.S.S.T.	Take them out from the place where we have kept them get the ornaments here....
Ka. na.	mari adiye.....
M.S.T.	Yes, it is the thing.....
Pu. Vanta.	ā nivu pōyi rāmacandruniki namaskarinci, sandi yonarchu koni rammu! (vādyāla sthiri)
M.S.ST.	you go to him pay respects to him. Extend our friend ship to him. escrot than to our place (Instruments to them play after setting sruthi).

andaru.	(PĀṬA) O Rāma Sri Rāma Srirāma jāyarāma Rāma Rāma Sri Rāma Rāma Raghurāma Rāma (reṇḍō kālamlō pai ṇaṇam padya fakki
All.	(SONG) Sree Rāma, Sree Rāma Sree Rāma, Jaya Rāma Rāma, Rāma, Rāma Rāma Raghurāma Rāma (the above verse in second degree of speed)
Ka.na.	asuravamsa virāma ākadi (?) rāma āarakulasōma ālakimpumu parandhāma rāma rāma A.....
M.S.T.	POEM Rāma! the destructor of the evil Rāma who is from the begining the one who is for the good please listen to us the aboder of heaven Rāma Rāma a.....
Stri.vanta.	a a..... a.....
F.S.S.T.	aa..... a..... a..... (in tune)
Pu. vanta.	dēvadidēva Rāmachandra ? tamayokka ṇaṇāravindamulaku padivēla vandanamulivē padivēla vandanamulu!
M.S.S.T.	Lord of lords Rāmachandra ten thousand salutations to your holy feet ten thousand salutations.
Ka.na.	ayya sūryanandanā! kulasa.vrātudavu sugriva (aspastam)

M.S.T.	Oh sugreeva, sūryanandana (Dialogue of Rāma followed. Its not clearly heard)
pu. vanta.	mahābhāgyam dēva!
M.S.S.T.	Its's great previlege me lord?
ka. na.	niyudanta mantayu nā bhaktundagu ā ānjanēyuni cēta vinnanu. kābaṭṭi niyannatō, vālito kalasi yuddhamu kāvimpumu. mi annanu samharinči mī, anagā mī kiṣkindha rājyamu, taradēvini niku paṭṭabhi sekamu gavintunu
M.S.T.	Ānjaneya told me about the whole thing. I have come to a decision now you may get ready to fighting with your brother, vāli will finish him and get back to you kingdom kishkinda, and Tāradēvi.... see that you will be heading kishkinda.
Pu.Vanta.	Swāmi ēmanṭivi! nā annayagu a dustātmuḍagu vālīni mīru samharincina sitadēvi ekkāḍa vundinae dasaḷo yundina. ākāsamu, pātālamu lō vundina e pradesamulo vundina sitadēvini ksemamuga tegalavaramu. nā kāryāmu sādhinturā swāmi?
M.S.S.T.	Me lord, is it true that you will help me to finish vāli? Then its my responsibility to trace the where abouts of sita dēvi, wherever may be she is, we will get her to you very safely. Me lord.. will you come to my rescue.
ka. na.	sugreeva(a) ayina mundugā vālītō kalahinči yuddhamu gavimpumu. tadupari nā parākramamu mikē telustundi
M.S.T.	Sugreeva (āā) go ahead to have fighting with vāli... then only you will come to know about my abilities.
pu.vanta.	swāmi.
M.S.S.T.	me lord
ka.na.	lakṣmaṇa ? a vrikṣmu ṇṇatuku pōvudamu rammu!
M.S.T.	Lakshmaṇa? follow me, let us go behind that tree
pu.vanta.	ayite kiskindaku poye margamu cestanu

M.S.S.T.	its ok! make a way to go to Kishkinda
ka.na.	<p>ā ccyi (ā agnaa)!</p> <p>(vādyāla sruti, pāṭa prārambham)</p> <p>ṣaraṇu saraṇo</p> <p>Rāmachandra, kāvara vera</p> <p>Dēvadi dēva?</p> <p>kavara vera?</p>
M.S.S.T.	<p>ok! go ahead! (yes order me) Instruments setting chordation for the-song saraṇu saraṇu</p> <p>Rāmachandra, show mercy on us Lord of Lords</p> <p>show mercy on us</p> <p>(pāṭa anta aspaṣṭam reṇḍōkalamlo pāṭa mugustundi)</p> <p>terapai vāli sugrivulu okari paibaḍi okaru</p> <p>yuddham cestuntaru. Vādyālanni vēgangā kādulutāyi)</p> <p>(Song is not so clear)</p> <p>(The song ends in the second speed, On the screen we see the war of Vāli and Sugreva, the instruments are heard rapidly in sound)</p>
ka.na.	vada? vali vīda?
M.S.T.	who is vali... he or him...
venknundi	a vāḍu kāḍu. kāḍu.
stri gontu }	<p>vāḍu... ā..... ā..... vāḍu kāḍu. vidu.</p> <p>(ani kasepu, teravenuka kolahalam)</p>
A female voice from behind	He, no, no, He is not. Yes, yes that is he no he is not. noices from behind the screen depicting the confusion in identifying the vali)
Stri.	<p>vīḍu kāḍannaya, vāḍu! veyyi bāṇālu veyyi (vadyala vegam)</p> <p>Rāma Rāma? Rāma Rāma?</p>
Female.	No brother that is not Vāli, He is here! shoot him! come on (The speed up of the instruments Rama) Rama? Rāma Rama? (cry)

Ka.na.	<p> ayyā, srirāmachandra? enta drōham gāvinçitivayyā. ayinā balamaina mrigamulanu ekkadaina rājulu prapancamulō vadhinçutunnāru gāni, kōtiniçampē rājunu ikkeḍa cūstunnānu. Sri rāma candra.... cetakṣamincumu, ī ṣarambu perukamu. </p>
M.S.T.	<p> Why did you deceive me like this usually dangerous animals are killed by any king but killing a weak animal monkey like me is seen for the first time. Sri Rāmachandra excuse me... and kindly remove the arrow pierced into my body. </p>
Pu.vanta.	<p> Dēvēndra (?) kumāra! oyi vāli! ninnu samharincanēmanagā okka rājainavāḍu durmārgula samharinçuṭa yi yokka durmārgula samharinçuṭa nītigāni (a) nivu durmārguḍavu, ninnu çāṭugānē samharincitini (oho) tappu lēdu (aha) nivippuḍe na saraja- lambulaçēta hatundavaitivi.... (vādyāla vēgam - bāṇamṭēyaḍam Tārapravēṣam - vilāpam) </p>
M.S.S.T.	<p> Devendra Kumara.. oh vāli by killing you like this I have killed a villain (aa). Killing from behind not a crime (aha) . you are killed by with these arrows. (The speed of the instruments and the removal of the arrow, the entry of Taara - weeping) </p>
Stri.vanta.	<p> (rāgamlō) nā prāṇa nāyaka nā jīvitēsa.... ā..... māṭāḍu nātōnīvu (dukkhā bhinayam) ājilō cēdari ō..... (ēdupu) </p>

ayyō..... manōvācha jīvitēsvarā
 nākinta mātāḍu nātha
 evarō rusulu
 jayinṇane lēruḡa
 pōpōva pāpātma
 dalapaga jūṇi
 pāpāiu pbrahma (?)
 paṭṭa yiddharinī
 ṇēyanḍagune kāsta
 vinayambu lēka
 bhartaḡa nannu
 prēmatoṇṇa bilaṇi
 ṇēppipōduvu nī
 ksēma moppaḡānō.....
 ā....
 ayyō manōhara...
 prāṇēsvara... (rāgam)

F.S.S.T.

(in tune)
 my beloved
 the hope of my living..... āā (weeping)
 speak out
 you and me (sorrowful action)
 Oh my heart my hope life
 speak a little to me even the saints cannot conquer
 the evil spirited persons
 The brahma either, without any kindness
 has not shown mercy on us
 As my husband
 you would speak out with love
 and would tell me
 wherever you go
 āā.....
 oh what has happened
 my sweet heart ----- tune.

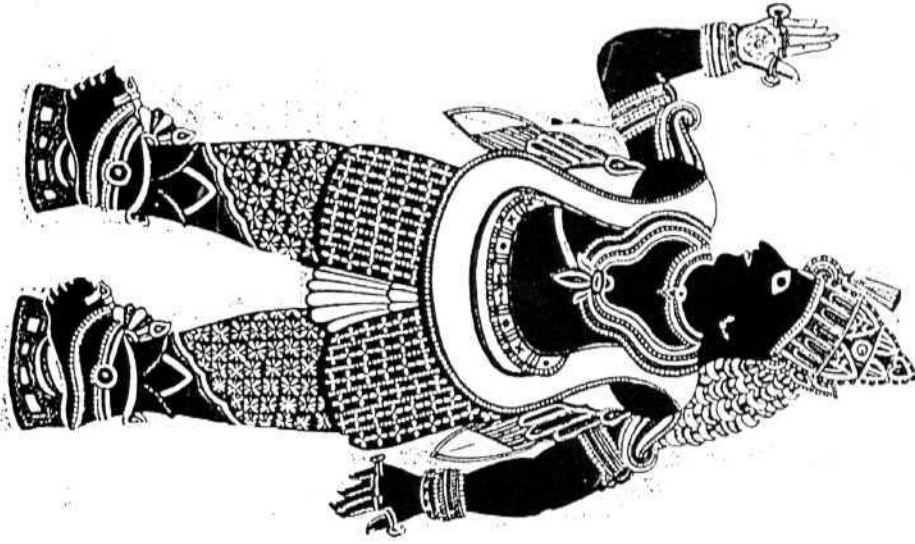
Stri.

Ha! prāṇēsvarā nīvakāla mrityuvu
 naku lōnaguduvani, akkaṭā! kalayandainā
 talampanaitinigā. Manōharā, nākinkevaru
 dikku, nā kumāruḍu
 angaduḍu, enta vilapinṇucunnāḍo?
 prāṇēsvarā nāku ṇēppapakōyinanduku nīku I
 ṇāvu siddhinṇenā ā.....

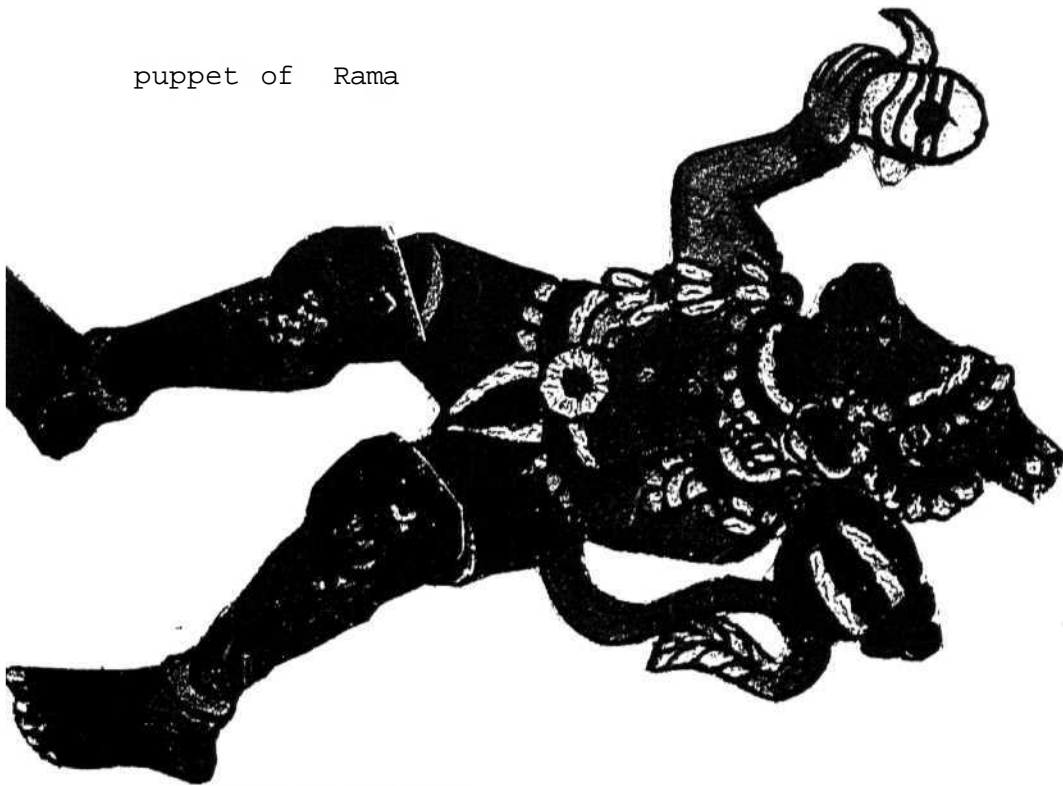
Female.	<p>o my love, I did not expect even in my dream that you would be taken away by death. Oh beloved! who is there now to look after me ? I cannot think of my son Angada who will be totally upset....</p> <p>m'y beloved did this death occur since you have not told me..... āā.....(weeping)</p>
Pu.vanta.	<p>Tārādēvi ēmi sōkincinā ēmi Prayōjanamu?</p> <p>Kançē nijamuga çēnumēšina Kaladē kāpannatlu”</p> <p>Dānu (a) Srirāmachandruḍē manapai satrutvamu vahinçinē manaku vēre gati ēmi vunnadi. nivu sōkincina balundaina</p> <p>Angaduḍu bhayapaḍutunnadugāni, nivu sugrivaḍēpaṭṭi Srirāmachandrūni prārthiṇṇu. Srirāma candrā! tāra sōkamucēta ninnannaṭṭi māṭalu ksamiṇṇi, ā kumārūni paṭṭabhi ṣēkamu gavimpumu tandri!</p>
M.S.S.T.	<p>Tārādēvi! what is the use in weeping like this! it is like the saying "If fence it self grabs its harvest, is there any yield leftout...." (āā) who else is there to look after us other than Sri rāmachandruḍu. If you weep like this, Angaduḍu, may get scared you marry sugriva and be a devotee to Sri Rāmachandra. Tāra might have accused out of her grief, kindly excuse her and see that her son become the king</p>
ka.na.	<p>markaṭōttama (a)? idigō!</p> <p>ayudhammu periki vēsitini,</p> <p>prānamulu viḍuvumu!</p>
M.S.T.	<p>Oh! Markatottama! now I have pulled out arrow... you may leave this body...</p>
pu.vanta.	<p>ā Rāma Rāma Rāma.</p>
M.S.T.	<p>āāh..... Rāma Rāma Rāma.</p>
Ka.na.	<p>Tārādēvi! angaduni çēta (a) rājyamu</p> <p>Paṭṭabhi ṣēkamu gāvintumu</p>
M.S.T.	<p>Tārādēvi! we will now see Angada is made king of this Kingdom.</p>
Stri.	<p>ā.. mahā bhāgyamu? swāmi mahābhāgyamu.</p>

Female	It's a great privilege, n'y lord it's really a great privilege.
ka. na.	sugriva?
M.S.S.T.	Sugriva ?
pu. vanta.	ā swāmi, ī vāṇla kālamu nācēta gāṇēradu. Vēsavi kālamu vaccinā ventāṇē mī vodina sitamahādēvi ksemamu gaikoni vaccēvāḍanu nēnu (a)
M.S.S.T.	Oh my lord... leave me for this rainy season. As soon as summer enter, I will get you the news about sister-in-law's welfare (aa)
Ka.na.	Sugriva, saptalōkamulu tirigi (a)! nā bharya ekkadunnadi telisi raṇalayunu.
M.S.T.	Sugreeva go round all the 'seven lōkas' And find out and tell me where my wife is?
Pu.vanta.	ī vidhamuna gada, sri rāma candruḍu kadā ā sitamāhādēvini dūrādriṣṭamuga vanavāsamunṇāḍu, pōnarcukonī (a)! alavōkamuga nātini badhagāvinči a tarvāta sugrivuniki pattābhisiktuni gāvincina vāḍāyanu. ahā.....
M.S.S.T.	In this way during 'Vanavāsa, Sri Rāmachandra had to miss his wife sitadēvi.. and only after facing some deep troubles he could see that 'sugriva was made as king ā.. hā.. (Short Break)
ka.na.	ā.... hā.....
M.S.T.	Look once who is there
Pu.vanta.	ā.....ēm.....māma?
M.S.S.T.	Yes, what is it uncle?
Ka.na.	----- (gandhōligāḍi pravēsam) vīrabalidēvunigannaṭṭu (am) ganga bhāgirathuni taalchi (?) naṭṭu (aha) guruta (?) pōyinaṇṇa vaḍadebba tinnatṭu sugriva vibhisaṇṇulu srirāmuni kannatṭu

- tappipōyina bidḍa
 tḷlini gannaṭḷu
 kancitrammuga (a)
 nannu rakṣiṇḇamanṭi
 arere (a) mimmula ḇūḍaga nā kannula
 paṇḍuvainaṭḷainadi. ī yokka ī kotta mitti grāmamulō ēmi
 sita kōṭarsu lō māmā ?
 M.S.T. Its like seeing the god veerabali (āā)...
 remembering Ganga bhagiratha (aha) do you
 render.
 It is like a hit of sun stroke
 Locating Sri Rāmachandra by sugriva are
 vibhishana finding a missed baby getting back to
 her mother (gandholi's entry)
 like veera seeking after god mahābali, like ganga
 rooting out at Bhagiradha, like getting out a
 sunstroke. When (aha) lost out like Sugreeva &
 Vibhishana's finding out Sree rāma, like lost child
 (finds) out the mother. So also I have requested you
 to sava me. Hey Hey Hey, my eyes felt like a
 festival after seeing you. What is going on in this
 village uncle. Its all looking new in quarters.
 Ka.na. Kōṭarsulō! (a) khadērāvu anagā aayana dvāragā (ā)
 Kōṭarsulu vaccinayī. Bommalu ḇēsēvi vaccinayī (a)
 Mammalni cakkagā Kapadutunnāru. Ayana dvāragā (a)
 govurumentōḷḷu enteprakyāṭiga ḇēsīnāru. māmundu
 khadērāvu āṇṇa anjannappa (a) anjannapa tammudu
 khaderavu, (a) khadērāvu tammudu nēnu rāmannanu (a),
 vāḷḷa pērutō ayidu rupāyala daksina icci pōgu cēstunnaru.
 Khadērāvuku jay.
 M.S.T. Here in quarters (yes) Khadērāo, only through him
 we have got these quarters, also got the materials
 required for preparation of these puppets. (yes) he
 is looking after our welfare very well. Through him,
 we see before us his elder brother anjanappa (yes)
 Khadē rao's brother, I am Khade rao's brother.
 Rāmanna. All of them have given five rupees as
 dakshina... they are collecting we appraise
 khodērao.
 Preksakullo okaru. Orniyekka! evulḷiḇḇindi ceppavera (a)!



puppet of Rama



Puppet of Hanuman

Some one from the audience	Yeh. Uselessfellow. announce the names who gave it (aa)?
Ka.na.	Khaderāvu kōḍalu, calapati pellām, venkatāyamma (a)
M.S.S.T.	Khade rao's daughter-in-law, Chalapathi's wife Venkatāyamma (yes)
preksakulalo okaru.	a katha ganiyyayya (koddi virāmam vādyāla sruti)
Audience	Ok... Ok resume the story.
	(Short Break)
	(arrangement of the instrument with proper chord's sruthi...)
Pra.ga.	(PĀTĀ)
	jaya jaya Srirama raghuvarā subhakarā srirāma "vanta"
	tāraka rāma dasaratha rāma danujavi rāma paṭṭabhi rāma "jaya"
	rāma! raghukula jalanidhi sōma bhumi suta kāma srirāma "rama"
	kāmita nāyaka karuna dhāma kōmala nila saroja syāma (vādyālu rendō kālām padya fakki)
Main singer	SONG
	Jaya Jaya Sree rama (Praise of Rāma is done instruments also tuned to second speed in 3 stanzas)
Ka.na.	Sri raghurāma candra! mammula biḍḍala jeyu mahaprabhō nitārakanāma mantramu tāpasa vridhdhulake balabhyama... rama.....

M.S.T.	Sri Raghurāmacharya (consider us as your children... o! great lord..... uttering you holy name to pray is confined to elderly people Rama.....?)
Stri.	ā..... ā.....
Female.	āā.....āā.....āā....
Ka.na.	Parandhāma! (aha) prācanda rajya maṇḍali ghatikoddhāṇḍa maṇḍita vijaya akhila dayarāma! (a) tuanna mammulaku bole vēna mangalita karuṇḍanai (a) ni caranada sundanai namaskarincu cūnnanu. Nā doka prasna gaikonumu prabhuvā rāma
M.S.T.	Rama oh. my lord. I am offering my respects to you dayarāma. I have a question to ask you my lord.....
Stri.	Ānjanēya!
Female.	Ānjanēya ?
Ka.na.	Parandhama.
M.S.T.	Yes Rama.
Stri.	Sukhibhava? akaḷmasundavai vardhillumu pāvani
Female.	Bless you? all the best in your life
ka.na.	Parandhāma? nannu pilipincinakārana memo selavippincanḍi.
M.S.S.T.	Dear Lord, what is the reason for calling me?
Stri. vanta.	Ānjanēya? (a) ninnativaraku jarigina prarthanamunu telupucunnanu.
F.S.S.T.	Ānjanēya! (yes) I will tell you now what has been requested till yesterday
ka.na.	Adi ēlāgu?
M.S.T.	How is it



Rama giving the ring to Anjaneya



Srirama , Lakshmana and Hanuman

Stri. vanta.

(vadya sruti) (Padya fakki)

vayusuta ramma.....
ā.....

ī anguliyakamu gommu
lankaku vegapommu
sitaku nāyokka
sēmamu lēseppi
āmē ksemamu seppi
nācēta mudāyanimmu?
ā.....ā.....ā.....

o hanuma (a) (vādyālu levu)

nāvākyambulu vinumu! nenosangedi mudrikangomi,

(a) aṭi ghōramuga pārūcunnāṭṭi samudramulandāti (a)
lankaku eḍēdavu (aha)! na sita yokka ksema vrttāntambu
decci nā so kambu manpuma

F.S.S.T.

Chordation of the instruments

POEM

Vayusa come here take this ring proceed to
lanka early.... tell about me and my welfare to sita
..... also bring news about her welfare...

aa.....aaa.....aaa

oh Hanuma (yes)

(with out any instruments)

listen to me I will give you this seal.. take it and go
over to lanka crossing the deep sea, hand it over to
sita..... in return get news of my sita so that I get
some relief.

Pu.vanta.

Parandhāma.

M.S.S.T.

Yes me lord.....

Ka.na.

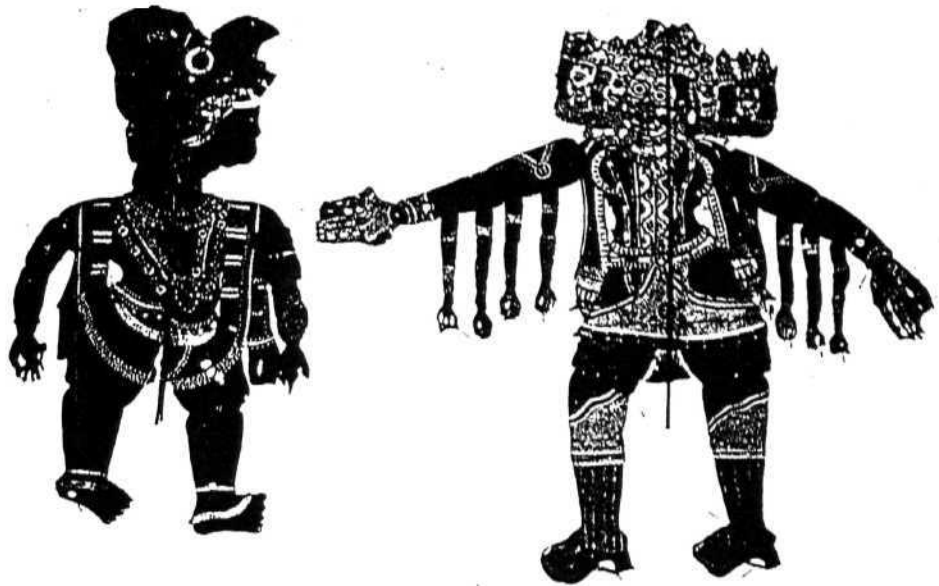
Anjaneya!

M.S.S.T.

Anjaneya!

Pu.vanta.	Niçēnagu ī anguṣṭamunu gaikoni takṣaṇamu magudaṇē vellī atighōramuga pārutunna samudramuniḥ langhinçī lankaapuramu pravēsinci nā vanita sitamahādēvini poḍagani sirōratnamunu goni ravalayuna swāmi?
M.S.S.T.	Taking this ring go over to Lank acrossing the deep sea.... Meet her.. Sitadevi... get 'sioratnam' from her swami...
Stri. vanta.	Avunu ānjanēya.
Female.	Yes! Ānjanēya
ka. na.	Prabhu! mari çeputunnānu vinḍu.....! (vādyāla sruti, padya fakki) pōyeda eṭakainanu ... vadalanu (?) na..... a..... daityulu nedurupaḍina danakaga (?) bhuvilo modambuna mundu biḍḍaḡa o..... ne..... vidhambuna idugō pōḍu.....
M.S.T.	Me lord! follow your order (instruments played suitable to poetric rendering) shall go where it might be not learne it.... (?) meaa..... Will not care any body's obstruction I am determined to see. I am going now itself
Stri.	a..... a.....
Female	aa.....aa.....aa.....a. (tune)
Pu.vanta.	Parandhāma? Nēnu ī ghana svārupamu ceta, ā lanka puramunaku eṭupōḍunu?
M.S.S.T.	Me Lord? How come I go to Lanka with my Physique as it is?
Stri.	Ānjanēya (a) lankapuramunaku pōvunattī samarthiyamu niyandundina alanāḍu duṣṭulaina rāksasulaina, kharadhūsana dulapai ettinatti daṣāvātāramulu nīku prasadincedanu gai konumu
Female.	Anjaneya (a) You have ability to go Lanka. I will endorse you power to have dasavataramulu. accept this power.
Pu.vanta.	Mahābhagyamu dēva.
M.S.S.T.	It is a great privilege to me my lord?

Stri.	Anjanēya yitu rammu (vādyālu vegangā mōgutāyi)! (venukanundi) `om siva om siva' (ani antāru) a-----
Female	Anjanēya? come here (the instruments played with good speed) we hear from behind the utterances saying Om shiva, om shiva....
Ka.na.	Strini jampina stri hatya, sisuvunu jampina sisuhatya, gōvunu Jampina gohatya, kōtini jampina Kōtihatya antāru. kābaṭṭi kōtini Jampinavāḍu emavutādayyā? Biḍḍalu lēka samsāramu lēka ekāki anagā okkaru tapiyincutāru Kābaṭṭi, aṭuvanṭi vāḷḷu kōṭṭa karmalu Anubhavinchāli. Nīvu laksamandi koḍukulu, padi lakasala manumalu nuru laksala munimanumalu, padi laksala (asenlu?) Vunnavāḍavu. nuvvu prapaṇṇāniki pēru pōndinavāḍavu. Kābaṭṭi dūtanu cāmparādanna.
MST	Killing a women said to be (stri hatya), killing a child (infant) is sisu hatya, if it is cow, gohatya, killing the monkey is said as koti hatya. so who kills monkey how do we call him? Having no children make him lonely that means he will depressed him self being alone. Such people have take lots of sufferings from their fate. But you have lakhs of sons. Hundred lakhs of grand children you have got a name in this world. That is why you should not kill envoy (Duta)...
Pu.Vanta.	Sōdara? Kōtini jampina, kōti tammuni Jampina, kōtirāmari. Vāḍu kompalu munṇēvāḍu.
M.S.S.T.	Oh my Dear killer of monkey, not only that also the killer of the brother of monkey.. He can be destroyer of families.
Ka.na.	Kādanna adi nijamē. Kāni vāccina dūtaku avamānamu cēyale! emi avamānamu anagā, kōtiki gurtu, vālamu. vālamu anagā tōka. Dānini
M.S.T.	It may be true but it is not like that brother.. we have to insult this envoy. Insult, what insult! means.. monkey has a tail. That is.....
Pu.vanta.	Kādu vibhiṣaṇa! ayina viḍu vanacarudū kūḍa sūksma rūpamuna nunnavāḍani palukutunnāḍavē gāni, gōkarnambuna anguṣṭa māttramuna nēlanu vundi padihēneṇḍḷu tapassu gāvinci bramhaṭṭō varamunu pondānu. Appuḍu nēnu ē jaticē gāni, mrigamucē gāni



X

Ten Headed Ravana with Linkini



Fighting scene of Linkini and Hanuman

ayite cāvu lēkunda varamunu pondānu gāni, brahmadēvuḍu karuṇiḇḇi naruḍu, vānaruḍu tappa takkina jatulatō niku cāvulēdani ceppināḍu. Appatiki nēnu naruḍinē, vanaruḍu anukontini. Arē yippuḍu cūḍagā vāḍe vīḍu, vīḍe vāḍu. Ī kōtini vidice – sadhakamunda?

M.S.S.T. Not that Vibhishana. He lives in forest.. seems to be very tiny, but I have got a divine gift from Brahma after fifteen years of self mortification where I have tried that not be killed or have death from any animal creature kind hearted Brahma however sanctioned me the divine gift to the extent that. I will not have fear of death for any one except from naruḍu – vānaruḍu. I had a feeling that naruḍu is also vānaruḍu. Now I realise, after seeing him he is vānaruḍu. He is not simply a naruḍu. How do we afford to let him off.

ka.na. Annayya? anāḍu a brahmadēvuḍu varamiccinapuḍu, vanāradhāmudu anc vāḍu lēḍu, ante kaliyugamu puttālēḍu mānavuḍu lēḍu. kābaṭṭi naravanarulacēta... naruḍu lēḍu vānaruḍu lēḍu.

M.S.T. Dear brother, there was no one in existence who used to live in forests. that means there was no kaliyuga at that time no human was in existence preasely for that reason this situation has arisen as both naruḍu vānaruḍu were not in existence.

Pu.vanta a-----

M.S.S.T. Yes.

Ka.na. Kaliyugamulēḍu. kaliyugamulō
Puttinadi ēdi lēdanna. kōtikitōka
entō.. a kōtiki andamu tōka...
Vāriki mana lanka puramulō enni Vidhulunnayi

M.S.T. There was no kaliyuga. Though there was no existence of it mistery laving tail by monkey is a mistery moreover having it is a beauty what is number of street we have in lanka do you know?

Pu.vanta. nālugu laksala vīdhulunnāyi.

M.S.S.T. about four lakh streets are there

Ka.na. nālugu laksala vīdhullō baṭṭalu decḇi,
a nalugu laksala vīdhullo baṭṭalanni
tōkka jutti, бага nunelo addi (a)

	<p>agni muttīccu. (a) vāḍu dānitō kālī, kālī aṭṭānē ṇaṇipōṭaḍu. Lēkapōṭē, ā tōka lēka rāmulavāri kādakupōṭē... nēnu pampina okka kōṭikē i kāryamu sāgincāḍē! nēnu pōyinā intē kadā! inte jarugutundani castērāḍu. ayōdhyaku pōṭāḍu.</p>
M.S.S.T.	<p>Get clothes from all those four lakh streets. Fix all of them to the tail.. dip it in oil fully (aa)... Lit it out (a)... he will die due acute burns.. Even he escapes go to Rāma without the tail, he will realise that this has happened with this monkey and think further that where will guarantee the same will not happen to me, scared by this act he may not easily step advance towards us. He may even think of returning to Ayōdhya.</p>
Pu.vanta.	<p>Sebhās ? oreṇ ? gōṭitō bōyēdānīki gōḍḍaḷi endukani.</p>
M.S.S.T.	<p>Excellent, yeh. Why do take it as big thing. It can be done away with just by a finger, why do we search for an axe.</p>
Ka.na.	<p>ā-----</p>
M.S.T.	<p>Yes.</p>
Pu. vanta.	<p>Yuktanṭē yidēgāni, manamu takṣaṇamē āgudḍaḷu teppinci, bhatulanu pampinci, i kāryam tappani sarigā ṇēyandi...orey markatāḍhamā! mā lankāpuram vaccinanduku idi nīku sikṣa</p>
M.S.S.T.	<p>Arrange to get clothes send the people to collect the clothes, and order them to do this act. he! Markatā, ready to face punishment having come to the lanka</p>
Ka.na.	<p>Navā lambunaku kālcina i lanka Puramu kālcivēsina, idē nīku sikṣa (maddela sruti ṇēyaḍam)</p>
M.S.T.	<p>Since you have tried to burn out my tail. Ok.... for your punishment you see that the entire Lanka is set on fire ... It's a punishment to you. (maddela to be adjusted for rhythm).</p>
Pu. vanta.	<p>āy! nā lankāpuramu nitōkatō kāḷaḍānīki gaḍḍikāgā kālunā! duṭṭi kāgā kālunā, kaṭṭekāgā kālunā. inumu, ittaḍi, sīsamu, bangaramutō tayārayina bhāvanalanu, ni mukamuṇivēmi cēyagalavu? tappinṇukonaḍānīki mārgam pannināvu. anṭē. Venu diyu vāḍanu kānu. endukanagā akāṣamu viḍi kindā paḍinā nēnu longanu. Vēsina aḍugu venudiyanu. areṇ sainikulāra (rajendra) viḍini tisuku</p>

pōyi ā pani kānivvandi (rajendra)bhāgyam) (vādyāla sruti-pāṭa
prārambham)

dūtanu galaṇṇa bhuviḡaladē. dūtanu galaṇṇa bhuviḡaladē.
jagatipai i karaṇi cēsirē, dharaṇipai galade i dāruṇamu
(pāṭa aspastamu)

M.S.S.T. :

You fellow, do you think that my Lanka.

Oh foolish fellow.. you think that you will be able to set fire to the
entire Lankāpuram. You think that it can be burnt just like that

It is not a grass, not a wood all the buildings are built with iron,
bronze, lead and gold... you fellow you can do nothing... get lost
you are trying to escape from us

I will not go back nor I will not get scared even if earth and
heaven fall on me .. I shall not go back even an inch Rajendra
...

acy.. soldiers take him away. see that his tail is lit with fire.

(instrument play – song begins)

setting fire to envoy has any time happened on this earth.... has
any time happened like this on this earth.....

has this happened to any in this world....

And this atrocity happened to any one in the Universe....

(song being heard unclear)

Pu. vanta :

ī vidhambuṇṇa gadā rāvaṇa brahma cēta ā jgnabondinaṭṭu
asuruluṇṇa appuḡugadā anjanēyudḡu bangāru bhavaṇālu,
vāyusālalu, ayudha sālalu, sāstra sālalu anēkamainaṭuvāṇi lanka
purambunu, gopuramulu, rathamulu dahanamu gāvinci hāla
halamugā samudramu lōṇiki pōṭē, samudraḡu cētulēṭṭi paikivacci
alalatō arpināḡu anjanēyudḡi vālamunu. Sri rāma candrini kaḡaku
pōṭunnāḡaṭa, Sri rāma candruni daggariki.

(PĀṬA)

ōrāma jayarāma

ōmkara rāma

ō rāma sri rāma

ō parandhāma (mottam maḡḡi)

(reṇḡō kālam lō) padyam aspastam)

ā ā ā

M.S.S.T. :

With this foolish attitude Rāvaṇa brahma ordered to lit the fire to
the tail of Ānjanēya ...

Ānjanēya then very emotionally smashed with the fire lit the beautiful buildings, vāyuṣālalu, Āyudha sālalu, sāstrōsālalu like this many buildings in Lanka.... not only that chariots etc. have also been lit fire by him smāshed every thing which has came in his way and went into sea....

Sea god came out with folded hands and high tides and saw that fire extinguished. Ānjanēya is now going back to Srīrāma chandra... going to meet Sri rāma chandra.....

SONG

M.S.T. Here it is followed by a song sung ^{phāṣ} Sri Rāma,
the entire song has been sung in repetition in the second speed (the audibility of the song was poor)

ka.na. Dēva

M.S.T. me Lord

Pu. vanta ā!

M.S.S.T. Yes

ka.na. ā! mīru cēppina prakāramugā (a) ā sugrivuḍu ceppina prakāramu
gā (a) ā samudrāñni langhinē lankāpura dvāramulō, a binkamu
gānunna lankiñiñi picamaḍanci, renḍu dvāramulalō rāksasulanu
samharinci, lankāpuramu kaliya vetiki ā asoka vanamulō
sitādēvini kanugoni, miriccina ā anguaḷiyakamu sitādēvikicci, a
sitādēvi mī ḥārya sirōratnamu gaikoni vaccitini. ide kommu
ratnamu iksvākuṭilaka

idigō konandi swāmi.

M.S.T. As you have ordered me (āā) as told by Sugrivā (āā)
crossing the sea entered the Lanka taught a lesson to Lankiñi
at the entrance... and killed other Rākshās also in the second
entrance... going round all the city.. I could locate Sitādēvi in
Ashōka Vanam.... I have handed over the ring given to me and in
return I got sirōratnam from sitādēvi .. kindly accept this ... me
lord ... Take it swāmi

Pu. Vanta. ānjanēya! ānjanēya.

M.S.S.T. Ānjanēya, Ānjanēya

ka.na. ā

M.S.S.T. oh ?

pu. vanta ī sirōratnamu cūcina mātramunane ānanda ḥāṣpamulu
agōḇaramugā rālu ṇunnavi. Lakṣmaṇa! duhkhincaṭāniki
avakāsamu lēdu. kābaṭṭi, nīyandu tappulunnava? ānjanēya anujula
nalvāramu annadammulamu, rama, lakṣmaṇa, bharata, satrugna –

mēmu naluguram annadammulam. nā bhārāya ksēmamu deççi, nā
sōkamu dīrcina nīvu ayidō vānivi. kābaṭṭi silāge sāsvatamaina,
rāma nāmamu nnanta paryantamu, nitya pūja silā stūpambuga nīku
varambu prasādinānu. (aetūle svāmi), sugrivaṭṭa takṣaṇambē
rēpu dinambuna mana sainyaṁantayū samakūrcukoni a samudram
mida vāradhi bandhanam kaṭṭunattluga ika reṇḍu māsamule
paduṇālugu samvatsarālālō kodavagā migilinadi (swāmi) reṇḍu
māsamulālō lankāpurambantayū.

M.S.S.T.

Just looking at the 'Seroratnamu' terribly touched with
happiness... tears of joy. Laxmaṇa, there is no need to
worry... no time now ... there is no mistake on your part ...
Ānjanēya we are four brothers ... Rāma, Laxmaṇ, Bharata,
Shatrughna ... Anjaneya you brought good news about my
wife ... Sita I consider you as my fifth brother... you will
remembered as long as the name of Rāma is there... This is
my wish ... Ānjanēya ... (yes.. Swāmy) .. Sugriva.. very
immediately arrange to gather all resources... personnel ..
so that we build a bund across the sea to cross it....

we have only left with 2 months of the 14 years time..
(Swāmi) .. In two months some how we see that.. entering
Lankā and liberate sita and go back to Ayōdhya... therefore
gentleman... Sundarakāṇḍa... which is also consider to be
Lankādahanam.. That is the play Lankādahanam is now
complete... there may be some short comings / mistakes
committed during the play .. kindly bear with them like
iswara kept him self with 'hāla halam' also excuse us if you
pardon your children though they commit mistakes. pray you
to kindly excuse us for those mistakes... mangala hārathi....

ramappa.

Jai Indirā ramaṇa govinda! govinda.

rāmappa

All praises to Indirā Ramaṇa Gōvinda Gōvinda (in praise at
the conclusion)

andaru.

gōvindā! gōvindā!

All

Gōvindā! Gōvindā (in praise at the conclusion)

ramappa.

a srirāmaṇa gōvinda.

rāmappa

~āā..... Sree Rāmaṇa Gōvinda

andaru.

Gōvinda.

All

Gōvinda

Rāmappa.

~~Rāmappa~~ sutudu baṭṭu!

Rāmappa

We your children are

andaru.

pādara vindamulakū, nināma rūpamulakū nitya jayā mangalaṁ
pāvana nāradādi pādālu paṭṭu cunda nināma rūpamulaku nitya jaya

mangalam. (vegāṅgā) ā rāma hara hara ō rāma rāma kāpāḍavayya
O Ramakrishna Kapadavayya a sita toti kapadavayya
ō rāma rāma
kāpāḍavayya
tadiginatai tadiginatai
ō
gōvinda gōvinda!

All (closing song . . . is sung ... which is called as Mangala
hārathi by all to mark the closing of the show for the
day)

Andaru. gōvinda gōvinda!
ānjanēya varada gōvinda – tadim
jainamaḥ pārvati patē
hārahara mahāḍēva
sambhō.....

All Gōvinda, Gōvinda
Ānjanēya ... Varada Gōvinda
tadim (instrument beat)
Jai namo .. Pārvati Patē
hara hara mahā ḍēva
Shambo
(an attribute to Shankara)

CONCLUSION

Folk theatre is multi faceted art also dimensional in nature. Its existence also multi disciplinary. Puppet theatre forms part of the Folk theatre. The study of Leather puppetry the ancient form and its survival in the present society establishes some clues relating to majority, aspects concentrated to the arts. The main aim to study the art form has been achieved in different angles. Different angles introduced in the study encompasses how the puppeteers mix the social problems in to the play; how they attract audience towards the moral ethics; how they make the audience are captivated to the atmosphere through humour; how they keep the art of puppetry alive; how they have protected the art form and how they are employing the puppet show performances to achieve multi purpose objectives have been discussed at length to the present study.

The topic chosen has a wide scope to extensive study of leather puppet theatre. The study carried out has been organised into four chapters each chapter dealing individually and divided with content and analysis of theatre, puppet show tradition, Texture and performance observation respectively.

First Chapter deals with theatre. Major thrust has been laid upon Indian theatre & Folk theater. The types and nature of various theatres have been highlighted. The involvement of Religions in the Religious theatre; Richness of rites and rituals involvement in the Ritualistic theatre; the different castes or communities involvement in the ethnic theatre; different professional groups participating in professional theatre; padyanatakas and its popularity form a key discussion. Then the Surabhi and its technical improvements, scroll Narratives revealing the Kula Puranams were identified and discussed at length to draw key elements pertinent to theatre organisation and development in Indian context.

Relationship between a variety of theatre art forms have been considered. Under the context the aspect relationship of the Religion and Veedhi Bhagavatams of Shaiva, Vaishnava and Sakteya cults; Rituals and functions i.e. life cycle events, festivals, ceremonies; Community and Kula Puranams i.e. Madelu Puranam, Gowda

Puranam, Jamba Puranam, Bhatala Puranam; Profession and street plays, Yakshaganam, Veedhi Natakam, Chenchu Natakam, Bayalata, Yanadi Natakam; popular theatre and Padya Natakas i.e. Chintamani, Harischandra, Srikrishna Rayabaram, Bala Nagamma, Surabhi Natakas; Scroll Narratives and epics, legends, ethics, Ballads, caste stories have identified and discussed. Commonalties and qualities that have been identified among the above theatrical forms. Particular emphasis has been said on the Leather Puppet theatre.

Folk music narrative (drama) forms like Burrakatha, Oggukatha, Jamudika Katha; Folk Dance forms like Bonalu, Garagalu, Chekka Bhajana; Folk drama narratives like Mandecchulu, Scroll Narratives were thoroughly examined to demarcate similarities between the above formates and leather puppet theatre form.

Folk drama forms like Veedhinatakam, Veedhi Bhagavatham, Chindu Ghagavatham, Masti Bhagavatham, Toorpu Bhagavatam, Chindu Yakshaganam, Kuchipudi Yakshaganam, Yakshaganam, Chiratala Ramayanam Kangundi Kuppam Veedhi Natakam were studied in comparison with the Leather puppet theatre. Further similarities and differences were identified and mentioned.

Second Chapter deals with puppet show tradition. It includes introductions, Background history of puppet show, and existence in India. Brief account of the puppeteers in A.P., has also been outlined in the historical context. The traditional and social life of puppeteers, the method of manufacturing the leather puppets, performing material for the performing show, performing stories of the puppet shows and contexts of the performances have also been gathered and analysed.

How the Buddhism utilised the puppet performances, how other religions like Jainism, Hinduism used this form for propagation of Religious policies, how the puppet show moved to Foreign countries have also been discussed. The social and traditional life styles of Andhra Puppeteers like Bondili, Arc Marattis, and the differences in their life styles have been accounted for the in retail to relate it to their performances. And also the aspects relating to manufacturing of puppets as to how they are using the skins of goats; deers & sheeps to prepare the puppets and how they use the vegetable colours to the puppets. The use and monging the puppet show stage

material, performing instruments like Maddela, Harmonium, Cymbals, Wooden plank, how they use Bharata & Ramayana for the shows and the lyrics of Vemana Sataka, Sumathi Satakas have been examined at length. The role of **contexts like summer**, village occasions, Govt. functions in making use of Puppetry has been of Prime concern in the present study to draw valid conclusions about the utility of Puppetry to the present day context.

Theatrical concepts and qualities like street theatre, environmental theater, mime, mimicry, traditional, improvisation, direction, prompting, acting, set design, Music order and scenic order play a vital role in Puppet theatre. Various aspects and other related aspect have been examined in terms of improvising the performance.

Third chapter deals with Texture and Index of photoes. It includes introduction, views of performance, performance with narration and index of photoes relating to different folk performing art forms along with Puppet theatre. More care has been taken to document the proceedings of the performance, so that a clear picture can emerge about the play. It is also observed that the tremendous skills of the troupe in organising the show, their presence of mind etc.

In the theatrical Research point of view, the folk research point of view and the view of performance in general and the performance narrations has been recorded.

Fourth Chapter deals with performance observation. It includes introduction, stage arrangements and beginning process, process before the performance, performers performance, artistes participated in the performance, performance strategies, audience interaction - interaction, delivery styles, composing of incidents, introduction of puppets, role of instruments, entry of humorous characters and performative markers.

The Stage arrangements with bamboos, Tarbal, Screen and announcement With Dappu in the village, the Pooja method with turmeric and saffron and the beatings of the all the instruments, the movements of performers inside the stage, Puppet manipulators, instrumental operators, chorus singers, observers as elders, the

changes of the positions of performers during the performance time, exchange **the duties in** the stage by the performers, scoldings - dominations, over ambitions among **the** artistes in the stage, the comments of the audience about the performance, demands of the audience about the performance, comments of audience about the performers, methods of delivery styles, singing, solo singing, chorus singing, instruments utilisation in the singing method, scenic order composed, and introducing the humourous characters in between the scenes, manipulations of puppets, eminency in manipulation for characters such as Ravana, Ketigadu, the Dappu importance, instruments beatings, performative signals in singing, dancing in conversation and in action are same of the activates observed during the performance. These may be exhaustive in nature. Some times may differ in their order. Also have different way of execution. This happens because the temperament of performers and their relationship with co-performers have a say in this. On other side the audience will also contribute to it. Therefore the inter relationship of the audience and performance has a great role to play in any puppet show performance. With this in view a careful observation has been done by the research at the time of actual performance. It is to conclude that the skill of the performers has edge over all other aspects in any such performance. It is well established by the spontaneous decisions, captivating the audience attitude, sense of humor etc. Further, there is a wide scope for further study in this respect where one can draw valid conclusions relating to societal, psychological, economical, political phenomena mixed within the puppet show performance. It also needs to be examined in depth to have a linkage with the contemporary society.

Transliteration has been documented as the play was performed. An attempt has been done to provide English version extensively depicting the original expressions. However on some occasion only a brief outline has been given, particularly in the case of poetic expressions. Keeping in view certain limitations from the point of view of equivalent idiomatic expression in English.

In the present study the analysis has been done for each of the activity and findings have also been recorded where necessary at every stage in the thesis. The methods involved in the performance i.e. non-textual ideology, the non-textual

elements, non textual characters and non textual structure were discussed. The social ideology behind the performance, the creation of contexts for the performance, the methods of creation of curiosity in the audience with sentimental commitments like 'leaving the imprisonment Sita Puppet on the screen in the street itself and go silently' i.e. leave and go etc. were analysed clearly and mentioned in the findings.

Non textual elements, professional techniques, unwritten ideology, religious strengthness, political satires, social ethno and formalities, attractive methods for financial support, cultural points, philosophical gimmicks i.e. hypothetical points can be identified in every angle. These results are drawn from the performance, Artists behaviour, Text, Texture, Traditional expressions, Instrumental operations etc.

Extensive study has been done with all the relative forms like dolls of mandecchulu, Kondapalli Bommalu, Scroll narratives of communities, drama forms like Veedhinatakam, Veedhi Bhagavatam, Chenchu Natakam, Toorpu Bhagavatam, Chiratala Ramayanam, Chindu Bhagavatam, Chindu Yakshaganam and Yakshaganam. Leather puppet show performance was observed thoroughly when compared with all the above forms and also with other States folk drama forms.

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PERSONAL INTERVIEW CONDUCTED WITH LEATHER PUPPETRY ARTISTES

- | | |
|------------------------------|---|
| 1. Anjaneyulu, Rekandar | -- 50 years, Chennampalli, Badvel Mandal, Cuddapah (Dt) caste Arcmarāṭa, Date. 15.11.1986. |
| 2. Anjaneyulu, Sindhe | -- Alamkhan Palli, Cuddapah (M & Dt) 55 years. |
| 3. Balaji, Anaparti | -- Age 55 years, Rajupalem, Sattenapalli, Guntur Dt, Caste: Bondili, Date of collection • 26-11-82. |
| 4. Chennappa Rao, Rekandar | -- 55 years, Pulamamilla, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marala, Date 25-11-86. |
| 5. Chalapati, Dalavāi | -- 45 years old, cymbal player, singer and helper. |
| 6. Dastagiri Rao, Kalc | -- 50 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Cast: Arc Marala, Date. 15-11-1986. |
| 7. Erukalamma, Vanarche | -- 45 years, Pulmamilla, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15-11-86. |
| 8. Govindu, Vanarasa | -- 55 years old experienced male puppeteer. He helped in all events to give the puppets time to time. Singer, Musician and manipulator. |
| 9. Govinda rao, Vanarasa | -- 55 years, Kottapalle, Chenna Mukku palle, Cuddapah (M & Dt) |
| 10. Jagapati Rao, Rekandar | -- 50 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15.11.86. |
| 11. Krishna Murthy, Vanarche | -- 16 years, Paluvāyi, Near Kalyana Durgam, Anantapur Dt, Caste: Arc Marati, Data Collection date. 1.12.85. |
| 12. Kullayappa, Sindhe | -- 40 years old, experience male drummer, he played mrudangam. |
| 13. Narayanappa, Sindhe | -- 55 years, Chakarla Palli, Penugonda Mandal, Anantapur dt, Caste: Arc marata, Date of information collected 30-11-85. |
| 14. Raja Rao, Sindhe | -- 54 years, Jaggapuram, Kurnool (Dt) Caste: Arc Marata, Data collected date: 27-2-84. |
| 15. Ramappa, Dalavai | -- 65 years old, experienced male puppeteer. Singer and manipulator. He dominated the troupe. |

16. Ramakrishna, Vanarasa	--	50 years old, experience male professional puppeteer. Singer, narrator and manipulator. He occupied the second place in the performance.
17. Rangamma, Dalavai	--	50 years old women, chorus singer, cymbal player, manipulator, co-singer.
18. Rama Rao, Vanarasa	--	55 years, Singarayapalle, Kalcapadu (P.O), Badvel Mandal, Cuddapah dt. Caste: Arc Marata, Dt.25-11-86.
19. Ramadas Rao, Vanarasa	--	55 years, Singarayapalle, Kalchapadu (P.O), Badvel Mandal, Cuddapah dt. Caste: Arc Marata, Dt.25-11-86.
20. Ramachandra Rao, Vanarasa	--	50 years, Kottapalle, Chenna Mukku Palle, Cuddapah (M & Dt).
21. Rama Rao, Sindhe	--	50 years, Alamkhan Palli, Cuddapah (M & Dt).
22. Subba Rao, Rekandar	--	64 years (1-7-97), Khadar Khan Kottalu, Rachinnaya Palle, Cuddapah (M & Dt). Caste: Arc Marata, Data Collected date. 15-11-86.
23. Subba Rao, Khande	--	55 years, Kotta Kottalu, Bye pass Road Vidyaranaya Nagar, Anantapur, Caste: Arc Marata, Data Collected Dt.30-11-85.
24. Sarada, Vanarasa	--	40 years old Woman, wife of Ramakrishna. She held main women roles. Singer and manipulator. Good chorus Singer.
25. Santi Rao, Vanaparti	--	50 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15-11-86.
26. Srirangam Rao, akale	--	45 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15-11-86.
27. Sanjeeva Rao, Sindhe	--	55 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15-11-86.
28. Sankara Rao, Rekandar	--	50 years, Chennampalli, Badvel Mandal, Cuddapah (Dt), Caste: Arc Marata, Date. 15-11-86.
29. Sekhara Rao, Vanarasa	--	55 years, Kottapalle, Chenna Mukku Palle, Cuddapah (M & Dt).
30. Sanjeeva Rao, Sindhe	--	55 years, Alamkhan Palli, Cuddapah (M & Dt).
31. Subbarayadu Vanarasa	--	50 years, Alamkhan Palli, Cuddapah (M & Dt).

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| 32. Venkatarama | - | 10 years girl, daughter of Govindu, Chorus singer, Cymbal player, learner. |
| 33. Venkata Rao, Rckandar | -- | 45 years, Pulamamilla, Badvel Mandal, Cudapah (Dt), Caste: Arc Marata, Date: 15-11-86. |
| 34. Varathi Rao, Vanarasa | -- | 50 years, Singaraya Palle, Kalcha padu (P.O), Badvel Mandal, Cuddapah, Caste: Arc Marata, dt 25-11-86. |
| 35. Venkatappa, alavai | — | 60 years old male drummer, singer, Manipulator, scene settor. |

PERSONAL INTERVIEW CONDUCTED WITH BURRAKATHA ARTISTS

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|---------------------|---|
| 1. Brahmandam | Peddapuram, E.G.Dt. A.P. |
| 2. Nittala Brothers | Mummadivarama, E.G.Dt. A.P. |
| 3. Phillip Raju Y. | BurraKatha Artiste, Age 37, 19 - 37, Girinagar, 1 lyderabad - 37. |
| 4. Yalleji Rao. B, | Machavaram, Raparla, Via - anmenabrolu, Prakasam Dt. |

OGGU KATHA ARTISTES

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| 1. Beerappa, Mallela 65 years | Pochamma Street, Aler, Nalgonda, May 1997. |
| 2. Dharmaiah, Ogu, 30 years | Narayanapuram, Hyderabad. |
| 3. Peddapuram, Bandi, 60 years | Kolluru (P.O), Aler Mandal, Nalgonda Dt. May 96. |
| 4. Ramulu Midde, 55 years | Tippapuram, Vemulavada (P.O), Kareema Nagar DI, May 97. |
| 5. Sattaiah, Chukka, 62 years | Māṇikyāpuram, Pambarthi, Mandal, Warangal Dt., May 1997. |

VEEDHI NATAKAM ARTISTES

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| 1. Sri Jamgam Abbaiahdasu, 88 years | Mōdamcedipalli, old Cuddapah P.O. |
| 2. Chinna samjeevau, 48 years | 310 Balappa, Goods shed Kottal . 2 nd ward,
Dharmavaram TQ, Anantapuram Dt,
Subbaraopet Vill. |
| 3. Kullayappa Boggu, 73 years | Subbaraopet Vill, Dharmavaram TQ,
Anantapuram, Dt. |
| 4. Lakshminarayanamma Maddula, 66 years | Sarvaraya Harikathaa Pattasaala,
Kapileswarapuram, E.G.Dt. A.P. |
| 5. Lingala Subbanna, 80 years | Bhogasamudram Vill, Tadipatri Tq. |
| 6. Nadipi Fakkirappa, 77 years | Harijana Kotam, Bhogasamudram Vill,
Tadipatri TQ. |
| 7. Dastagiri Harijana 51 years | Gudipadu Vill, tadipatri TQ., |
| 8. Nagabhooshanam Darla | Ramanujapuram Vill, Kavali Tq. Nellore Dt. |
| 9. Prakash Bonala, 30 years | H.No.2/12, B.C.Colony, V.P.O. Andamandal
Lingampet, Nizamabad. |
| 10. Paparayudu Namaala | Peddacheppali Vill, Harijanawada P.O.
Kamalapuram (M), Cuddapah (DI). |
| 11. Peda Sanjeeva, 68 years | Poolakunta, Subbarao Peta Vill,
Dharmavaram TQ. |
| 12. Pedda Obulesu, 72 years | H.No.141, Bhogasamudram, Tadipatri(M). |
| 13. Pedanarayanawamy Kummari, 48 years | Subbarao Peta Vill, Kurnool DI. Srisailam
(M). |
| 14. Rangaswamy G, 35 years | Jt. Secretary, Sri Venkateswara Yakshagana
Kalasangam, Gottipalli – 505 185. |
| 15. Guravaia, 66 years | Nagavaram P.O. Via – Rajupalem, Krosuru
(M), Guntur Dt. |
| 16. Chinna Kambanna, 57 years | 1-84, Mariana Street, Bhogasamudram Vill.
Tadipatri (M). |
| 17. Jagannatham Bhagavataar Bontalakoti,
79 years. | Chintada P.O., Bobbili (M), Vijayanagaram,
Dist. |
| 18. Tipparaju Karanam, 65 years | Retd. Head Master, Teachers colony,
Susooru Vadlapalli, Hindupuram, |

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| 19. Brahmaiah Bommatota, 46 years | C/o Dastagiri, Pulikonda Vill., Chimakurti (M), Prakasam Dt. |
| 20. Vuppu Venkatasubbanna, 55 years | Gallavandlapalli, Dappcpalli P.O. Lakkireddypets (M). |
| 21. Scshaiah Sritirupati, 70 years | President, Sri Venkateswara Yakshagana Artists Asson., Gattepalli (M), Sultanabad - 185. |
| 22. Satyavati, Chinde, 22 years | Pda heppali P.O. Kamalapuram (M) Cuddapah Dt. |
| 23. Subbaiah Naidu, A. | Koltaindu Vill, pedda bangarukattanak (P), Kuppam (M), Chittoor - 517 425. |
| 24. Venkataharasaiah Gajavelli, 38 years | Togalaguttapalli, Via - Mukharampuram, Karimnagar Dt •• 505 002. |
| 25. Scsha Rao Palika, 50 years | Vemulavada, Karapa (M), Kakinada TO-, E.G.Dist. |

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