CHAPTER - VI
CASE STUDIES
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Despite the increased use of qualitative methods and techniques, the case study method continues to be an important method in social sciences research. A case study uses as many data sources as possible to investigate systematically an individual, group, organisation or event. Case studies are performed when a researcher desires to understand or explain a phenomenon on a more formal level. Yin (1989) defines a case study as an empirical enquiry that uses multiple sources of evidence to investigate a contemporary phenomenon within its real life context in which the boundaries between the phenomenon and its context are not clearly evident. Case study research includes both single and multiple cases.

In social sciences research the term ‘case’ refers to a unit of study. The unit may be a person, an episode in a person’s life, a group of persons such as a family, or a class of persons such as the habitual offenders or professional demonstrators, a concrete set of relationship like the labour management relations, a specific process like rehabilitation of the displaced or community, an institution, or even entire culture such as culture of a factory.

The case study method is more valuable when the researcher wants to obtain a wealth of information about the research topic. Case studies provide tremendous detail. It is particularly advantageous to the researcher who is trying to find clues and ideas for further research (Simon, 1985). The method can also be used to gather descriptive and explanatory data. Ideally, case studies should be used in combination with theory to achieve maximum understanding.

The case study method also affords the researcher the ability to deal with a wide spectrum of evidence. Documents, historical artifacts, systematic interviews, direct observations and even traditional surveys can all be incorporated into a case study. In fact, the more data sources that can be brought to bear in a case, the more likely it is that the study will be valid (Wimmer, Dominick, 1991).
To study the social life, present status and significance of performance of folk artists in Coastal Karnataka the researcher has adopted case study method. It is difficult to study artists of all folk arts. So the researcher has selected one art form each from three districts. Though the selected folk arts are popular in two or three districts, folk artists are selected from one of the districts where they are popular. As said in research methodology five artists from each folk art were selected and cases were developed for in-depth analysis as a crosscheck to the quantitative data from the personal interviews. The folk media forms selected for case study were Bhuta worship, Yakshagana and Halakki Suggi dance. The artists of Bhuta worship from Dakshina Kannada, Yakshagana from Udupi and Halakki Suggi Kunitha from Uttara Kannada were selected. Here Yakshagana is very flexible folk art form, Suggi Kunitha is less flexible compare to Yakshagana and Bhuta worship is very rigid folk art form to incorporate development message and also to integrate in mass media.

The researcher selected folk artists for case study during fieldwork. Then he visited their residences and spent days with them. During his stay he not only observed their day to day life and their few performances, but also he interviewed them informally. He wrote down his notes in observation sheet. This method facilitated the exploration and analysis of life style and living patterns of folk media artists and brought out the factors that account for the prevailing status and image of these persons and their relationship with the environment. Scientific and systematic analysis of folk performances from the communication point of view helped in unfolding their role in society. The case studies are explained and analysed in this chapter.

**A. Halakki Suggi Kunitha:**

*Suggi Kunitha*, one of the festival dances of Uttara Kannada. Men perform it usually during the harvest season. The dance starts on a full moon day or four days before the full moon. Most of all men of a Koppa in a group move from...
village to village beating the *Gummate* and singing songs of fertility. They collect the cash and grains from each household. The artist wears a beautiful costume, a headgear made of softwood, which is often decorated, with beads and flowers. The group dance with sticks and sometimes even with peacock feathers. Though different communities perform the *Suggi* dance, the *Suggi* dance of Halakki Okkaliga community is very popular in Uttara Kannada. So this dance has been taken for case study. Five artists were selected here for in-depth study of the status of art and artists.

**Deva Gowda:**

An 80 year old folk artist Deva Gowda belongs to Halakki Okkaliga community. He is one of the senior most artists of *Suggi* dance. Though his age restricts him in performing *Suggi* dance, he will not sit at home by just watching the folk dance. He accompanies younger folk artists, sings songs and guides them to perform the art in a proper way.

An illiterate artist Deva Gowda is living at Amadalli, near Karwar with his grand children. Basically he is a farmer. *Suggi* dance is a family tradition and a hobby for him. He started to perform *Suggi* dance during his childhood. He learned this art from elder people of his family and co artists. Now he is teaching and guiding about this art to younger generation.

Deva Gowda with group of people from his community perform this folk dance four days before full moon day of March every year. On the first day night they assemble at the home of *Gunaga*, the leader of the community and pray before the God. *Gunaga* gives them *kolu, kuncha*, headgear, *gummate* and other materials. Then the elder people start to sing songs by playing *gummate*. Deva Gowda initiates the song. Then other people mainly youths start to dance. On that day they don’t wear special dress and headgear. They just wear formal dress. On the next day they wear special dress and headgear and visit homes by performing
Suggi dance. When the researcher observed the performance of this artist, he was very active like youth. He was in front guiding the youths.

His performance was not restricted to his region. He visited Delhi and Kerala for performing this dance. He was recognised not only by his community, but also other communities. His performance at outside was memorable. He taught this art to his family members also.

According to Deva Gowda, Suggi dance is propagating social and religious themes. People accept this art because of their strong belief in this art. It has attracted more audience. So folk arts like Suggi dance are very powerful in Coastal area. As a tradition women were restricted from performing this dance. It has restriction of caste also. Some changes have been taken place in ritual and dress of this dance. Songs were also modified to meet the needs of present generation. Though it has good demand, it is difficult to live by depending upon this dance, because it is performed only once in a year.

As an artist he doesn't have any problem. This art gives him mental relief and entertains him. It is used to unite people also. For the sake of this dance people of this community forget the difference and join together. But this has no role in political issues. It has been used in television channels for publicity and entertainment. But the Suggi dance performance telecast by television is not effective. Because of less time, artificial stage and improper focus, it is difficult to give a comprehensive performance.

According to him any development message can be propagated through Suggi dance. That message should be given through songs. It will be effective. He has performed development messages like literacy, AIDS awareness, environmental awareness and other messages. Though the songs are modified for development message, people accept it as entertainment media. Mass media have less influence on Suggi dance. Mass media especially electronic media did not corrupt it. To maintain the existence of this dance people should give support and associations should give financial support.
Deva Gowda has tried to maintain original spirit of performing this art. He is a lesson to junior artists. Because of artists like Deva Gowda Suggi dance has become very popular in Uttara Kannada.

Panduranga Gowda:

A 66 year old folk artist Panduranga Gowda also belongs to Halakki Okkaliga community. He is living at Amadalli, near Karwar with his wife and two children. His son is famous artist of Suggi dance and daughter is also an artist. He is a farmer and agriculture is his occupation. He has got the primary education of third standard. Suggi dance is a family tradition. He started to perform Suggi dance during his childhood. He learned this art from elder people of his family. Now he is teaching and guiding about this art not only to his children but also to other younger generation.

His home has four folk artists. They perform different folk art forms. They perform Suggi dance occasionally during four days before full moon day of March every year. On the first day night they assemble at the home of Gunaga, the leader of the community and pray before the God. Gunaga gives them kolu, kuncha, headgear, gummate and other materials. Then the elder people start to sing songs by playing gummate. Panduranga Gowda not only plays gummate, but also recites songs. He knows very well the background of Suggi dance. When the researcher observed the performance this artist was very active among Suggi dance performers by beating gummate and singing songs.

His performance was also not restricted to this region. He visited Delhi, Kerala, Bangalore and Mysore for performing this dance. He is a popular artist not only in his community, but also other communities. His performance at outside was memorable. He is performing this art not only during Holi, but also during special occasions.

According to Panduranga Gowda, Suggi dance is propagating only religious themes. People accept this art because of their strong belief in this art. It is
performed to offer prayer to the God of their community. Because of dance, song and dress, it has attracted more audience. At some places artists wear golden headgear. So folk arts like Suggi dance are very powerful in Coastal area. As a tradition women and men of other communities were restricted from performing this dance. Some changes have been taken place in dress, time, season and headgear of this performance. Songs were also modified to meet the needs of present generation. Though it has good demand, it is difficult to live by depending upon this dance, because it is performed only once in a year. It can be seen as art only. It can't be used for commercial purpose. It is costly to prepare the dress. But the artists do it as an offering to God.

As an artist he is facing problem of finance when he is invited to outside in special occasions. This art gives him mental relief and entertains him. It reflects cultural aspects like dress, norms, justice, behaviour and others. It is used for social purposes like to unite people, to solve disputes and to honour a personality. For the sake of this dance people of this community forget the difference and join together. But this has no role in political issues. It has been used in television channels for entertainment only. But the Suggi dance performance telecast by television is not effective. Because of less time, it is difficult to give a comprehensive performance to the audience.

According to him any development message can be propagated through Suggi dance. That message should be given through songs. It will be effective. He has performed development messages like literacy, AIDS awareness, environmental awareness and other messages. Though the songs are modified for development message, people accept it as entertainment media. Mass media have less influence on Suggi dance. Mass media like television and cinema have employed some fully or some contents of Suggi dance. But it is not enough. They have to employ this kind of folk dance fully and effectively to attract the audience. The electronic media especially television and cinema did not corrupt it. To maintain existence of this dance people should give support. He has tried to improve this folk dance by
preparing headgear in new designs and creating new songs. He is of opinion that this folk dance can be used for creating awareness on current issues.

Panduranga has tried to maintain original spirit of performing this art through playing *gummate* and singing both original and new songs. He has good aim of maintaining this dance form and transforming it to next generation. His son is trying to make the dream of his father real.

**Purushottama Gowda:**

A young man who is always thinking about maintaining and popularising folk art form of his community is Purushottama Gowda of Halakki Okkaliga community. He is living at Jadigada, near Karwar with his wife, sister and parents. Almost all members of his family are artists. His father is famous artist of *Suggi* dance and sister is also an artist. He has got ITI education. He is President Yuvaka Mandala, a youth club. Through that club he is training youths on folk dances and participates in various competitions organised by different organisations. Agriculture is his occupation. *Suggi* dance is a family tradition and he accepted it to strengthen the youth club. He started to perform *Suggi* dance at the age of 15 years. Now he is in age of 32 years. He learned this art from his father and other family members.

His troupe performs *Suggi* dance not only during four days before full moon day of March every year, but also in other occasions like Yuvajana Melas, Dasara etc. They have introduced modern dress, songs and dance style in *Suggi* dance. He is very popular in this region in organising folk art performances. He knows very well the importance of preserving folk dance like *Suggi* dance. The researcher visited his home and observed his achievements by interacting with him and his family members.

He has visited most of all districts of state for performance of *Suggi* dance. He has performed in occasions like Mysore Dasara, Hampi Utsava, Kadamba Utsava, Karavali Utsava and others. He also visited Delhi, Kerala, Pune, Goa, and Chennai.
for performing this dance. He is a popular artist and organiser not only in his community, but also other communities. He is promoting other youths to make organisations and practice folk arts. His performance at outside was memorable. People give respect to him. When he went north women bowed to him. He has got many awards and recognition for performing this art. He has given performance for television channel also.

According to Purushottama Gowda, Suggi dance as a ritual is propagating cultural and religious themes. But in other occasions it is propagating all themes, which are useful to a society. People accept this art because of their strong belief in this art. It is performed to offer prayer to the God of their community. Because of dance, song and dress, it is rare folk dance. The headgear wore by artists is very attractive. So folk arts like Suggi dance are very powerful in Coastal area. As a tradition women and men of other communities were restricted from performing this dance.

Many changes have been taken place in ritual, dress, time, season and headgear of this performance. Songs were also modified to meet the needs of present generation. At one time it was restricted to particular place and time. But now it has come out of border of restriction. Though it has good demand, it is difficult to live by depending upon this dance, because it is performed only once in a year, less remuneration and limited season. It can be seen as art only. It can’t be used for commercial purpose. It is costly to prepare the dress. It costs about Rs. 15000. But the artists do it as an offering to God.

As an artist he is facing problem of finance when is invited to outside in special occasions. It is difficult to him to organise youths and materials. Sometime organiser’s cooperation is not good. They do treat them well and do not give good remuneration. He says that artists should be recognised in proper way. Suggi dance reflects cultural aspects like dress, norms, justice, behaviour and others. It is used for social purposes like to unite people, to solve disputes and to honour a personality. For the sake of this dance people of this community forget the
difference and join together. But this has role in political issues, but none used it
for political purposes. It has been used in television channels and cinema for
information, publicity and entertainment only. The write-ups were appeared in
newspapers and magazines also. The Suggi dance performance telecast by
television is effective. There is no problem in using this folk dance in television
channels.

According to him any development messages like literacy, AIDS awareness,
environmental awareness and youth awareness can be propagated through Suggi
dance. It will be effective. He has performed development to those messages.
Though the songs and dances are fully modified for development message, people
accept it as entertainment media. Mass media have less influence on Suggi dance.
Mass media like television and cinema have employed some fully or some
contents of Suggi dance. For example an initiative song of Chandana TV channel
and Pratyartha cinema have employed Suggi dance. It was performed by his
troupe. The electronic media especially television and cinema have influenced and
made some changes in folk dances like Suggi dance, but they did not corrupt it. To
maintain existence of this dance people should give support, government should
give financial assistance and training camps should be conducted. He has tried to
improve this folk dance by employing new style in original format and training
youth for this dance. He has prepared headgear in new designs and created new
songs. He is of opinion that this folk dance can be used for creating awareness on
current issues and also to collect fund for development of temple and villages.

Purushottama Gowda has made many efforts to preserve this rare folk dance.
According to him next to Yakshagama, Suggi dance is a powerful folk art in Uttara
Kannada. Good troupes should come up. Good officers should be appointed in
departments of Culture and Youth Affairs. They should recognise and promote
folk arts. He has fruitful aim of maintaining this dance form and transforming it to
next generation.
Gangadhara Kariya Gowda:

A 64 year old folk artist Gangadhara Kariya Gowda is Gunaga, the leader of Halakki Okkaliga community. He is living at Shanemakki, near Karwar with his wife and four children. The family temple of Halakki Okkaliga is situated in front of his home. He is a farmer and agriculture is his occupation. He has got the secondary education. Suggi dance is a family tradition. He started to perform Suggi dance at the age of 14 years. He learned this art from co artists. He is promoting this art and making attempt to improve it.

He not only performs Suggi dance, but also performs Chapparada Yakshagana. His wife and daughters are artists of Pugudi dance, which is performed at his home only. They perform Suggi dance occasionally during four days before full moon day of March every year. On the first day night artists his Koppa assemble at his home. As Gunaga of the community he offers Puja at temple. Then he gives fellow artists kolu, kuncha, headgear, gummate and other materials. Then the elder people start to sing songs by playing gummate. After Puja and distributing dance material his wife offers aarati to him and gives rice and coconut as gifts. This programme lasts up to midnight. The next day evening they start their performance from village temple and cover all homes according to their importance. He is acting as leader of the team and collects money and gifts given by people for their performance. The researcher has spent two days at home and observed the performance and their day to day activities. He was very active among Suggi dance performers.

His performance was restricted to this region only. He is a popular organiser of folk dance. He is very active in association also. Through association he is trying to popularise folk arts of his community and to improve the status of his community. His family is well educated. But they didn't give up traditional folk arts.

According to Gangadhara Gowda, Suggi dance is propagating social and religious themes. People accept this art because of values propagated by this art. It
is performed to offer prayer to the God of their community. Because of dance, song and dress, it has attracted more audience. So folk arts like Suggi dance are very powerful in Coastal area. As a tradition women and men of other communities were restricted from performing this dance. Some changes have been taken place in ritual, dress, time, season and headgear of this performance. Songs were also modified to meet the needs of present generation. Though it has good demand, it is difficult to live by depending upon this dance, because it is performed only once in a year. It can be seen as an entertainment and religious art only. It can't be used for commercial purpose. It is costly to prepare the dress. But the artists do it as an offering to God.

As an artist he has no problem. This art gives him mental relief and entertains him. It reflects cultural aspects like dress, norms, justice, behaviour and others. It is used for social purposes like to unite people. For the sake of this dance people of this community forget the difference and join together. But this has no role in political issues. It has been used in television channels for entertainment only. But the Suggi dance performance telecast by television is not effective. Because of less time, it is difficult to give a comprehensive performance to the audience.

According to him any development message can be propagated through Suggi dance. That message should be given through songs. But he is not able to say whether it is effective. He has performed development messages like literacy, AIDS awareness, environmental awareness and other messages. Though the songs are modified for development message, people accept it as entertainment media. Mass media have some influence on Suggi dance. Mass media like television and cinema have employed some fully or some contents of Suggi dance. But it is not enough. They have to employ this kind of folk dance fully and effectively to attract the audience. The electronic media especially television and cinema did not corrupt it. To maintain existence of this dance people should give support and needs more publicity. He has tried to improve this folk dance by promoting young generation to participate in this dance and also by preparing headgear in new
designs. He is of opinion that this folk dance can be used for creating awareness on current issues.

As told earlier Gangadhara Gowda has acted in Chapparada Yakshagana. It is played on themes like Lanka Dahana, Iravatha and Threeshanku Swarga. First two have two stairs and last one has three stairs. But it is very rare now a day. He has a fruitful aim of maintaining this dance form and transforming it to next generation.

Subraya Gowda:

One of the famous Suggi dance artists of Honnavar taluk is Subraya Gowda. He is now at the age of 72 years. He belongs to Halakki Okkaliga community. He is one of the senior most artists of Suggi dance. Though his age restricts him in performing Suggi dance, he will not sit at home by just watching the folk dance. He accompanies younger folk artists, sings songs and guides them to perform the art in a proper way.

Subraya Gowda is living at Agrahara, near Honnavar with his children and grand children. Basically he is a farmer. Suggi dance is his family tradition. He started to perform Suggi dance during his childhood. He learned this art from elder people of his family. His koppa has about 50 to 70 artists of Suggi dance. Now he is teaching and guiding about this art to younger generation.

Subraya Gowda with his team performs this folk dance four days before full moon day of March every year. On the first day night they assemble at the home of Gunaga, the leader of the community and pray before the God and start their performance. They end it on the day of full moon. He not only sings songs of Suggi, but also plays gummate. Other fellow artists dance with him according to his direction. They not only visit homes of their village but neighbouring villages by performing Suggi dance. When the researcher observed the performance this artist was very active like youth. He was in front guiding the youths.
His performance was not restricted to his region. He visited Mysore, Bangalore, Hubli, Belagaum and Bagalkot for performing this dance. He is recognised not only by his community, but also other communities. His performance at outside was memorable. He taught this art to his family members also. By recognising his performance Idagunji Trust has given some dress material of Yakshagana to his troupe.

According to Subraya Gowda, Suggi dance is propagating only religious themes. People accept this art because of their strong belief in this art. It was performed as offering also. That was called Hiri Suggi. Apart from attracting more audience within the village people from outside also invite them for performance. So folk arts like Suggi dance are very powerful in Coastal area. As a tradition there is a restriction for women and men of other castes. But Patagara community also performed this dance with ritual of Muslims. Another reason for restricting women was that they had to visit far away places. According to him no change has been taken place in this dance. Though it has good demand, it is difficult to live by depending upon this dance, because it is performed only once in a year, less remuneration and less number of performances. He is worry about not appearance of new artists. He is also sad about criticising people who always point out faults.

As an artist he doesn’t have any problem. He is recognised by people. This art is cultural symbol of his community. It gives him mental relief and entertains him. It is used to unite people also. For the sake of this dance people of this community forget the difference and join together. But this has no role in political issues. It has been used in television channels and cinema for entertainment only. He has performed it for a cinema of Ravichandran. But the Suggi dance performance telecast by television is not effective. Because of less time, artificial stage and improper focus, it is difficult to give a comprehensive performance.

According to him any development message can be propagated through Suggi dance. That will be effective. He has performed development messages like literacy, AIDS awareness, environmental awareness, family planning and other
messages. Though the songs are modified for development message, people accept it as entertainment media. Mass media have no influence on Suggi dance. Mass media especially electronic media like television and cinema have employed this folk art, but they did not corrupt it. To maintain existence of this dance people should give support, people should put their effort and new generation of artists should come up.

Subraya Gowda has tried to improve this art form by creating new songs. According to him it can be used to unite people and it should be developed in proper way. He is a guiding spirit for junior artists. Because of artists like Subraya Gowda Suggi dance has become very popular in Honnavar.

**B. Yakshagana:**

Yakshagana is a traditional theatre form of Coastal Karnataka, Malnad and Kasargod, which has brought fame to this region. The very word Yakshagana, lights up the hearts of the locals and thousands flock to watch it, often through the entire night continuing to the wee hours of morning. The artists attain a celebrity status even at other social occasions. Ethical values are better inculcated in the minds of people through entertainment in Yakshagana. This folk theatre form is very popular in three districts of Coastal Karnataka. So it has been selected for case study. In this case study, artists belonged to Udupi district only were selected for in-depth study.

**Narayana Prabhu:**

One of the popular Yakshagana artists who have been performing the art for development message is Narayana Prabhu. He belongs to GSB community. He is living with his mother and wife at Gulme, near Manipal. Basically he is an agriculturist. But now he is spending most of time for teaching and performing Yakshagana theatre. A Konkani speaking artist has completed BA. Now he is working in Yaksha Degula, a Yakshagana troupe that is sponsored by Song and
Drama Division of Central Government. They are performing Yakshagana for propagating development messages.

Yakshagana is a hobby for him. He started to perform this art at the age of 23 years. By listening to stories of epics and observing characters appearing in those stories, he was attracted towards Yakshagana. He learned this art at Yakshagana Kendra, Indrali. He is now 46 years old. Prabhakar Indrali, Mahabala Karantha and Indu Nayaka were his teachers in Yakshagana. He does not perform it daily. They have 10 to 15 performances every month. The performance is for limited time of 2 to 3 hours. Other days he spends time at home. He does make up for Yakshagana artists and also prepares dress material for the performance. He repairs the dress material of Yakshagana also. He also teaches Yakshagana for students. He has visited most of all states of our country and also France. He is getting salary of Rs. 3000 per month. It is not adequate to maintain family a comfortable way. So he has to depend upon other sources for livelihood.

According to him Yakshagana is propagating all themes like social, economic, cultural, psychological, religious, political theme and others. People accept this theatre for because it is a live art form. It is a kind of classical art. It has different moods and different audience. It contains music, instrument playing, dance, dialogue, argument and others. In other media, the artist has to act according to the direction of the director. But in Yakshagana he has more freedom. So it is more influential than other folk art forms in Coastal Karnataka. People of different taste get what they want in Yakshagana. So this kind of folk art is influential than mass media in this area.

There is no restriction of caste and gender in Yakshagana. It was started in villages. It has gone through some changes in ritual, dress, time, season, story and stage items. It is difficult to live by depending upon Yakshagana, because artists are getting less remuneration. Though it has good demand, good artists are not coming up. Though the government is providing some facilities for artists, they are not reaching real artists. Non-artists also win awards.
As an artist he has many problems. He has to leave home for several days. He is also getting tension and facing problem of staying. But he says that if he considers them as problems, he cannot continue in his profession. Yakshagana reflects all cultural aspects like dress, norms, justice, behaviour and life style. He forgets everything during performance and gets mental relief. It can be used for social purposes like to unite people, to solve disputes and to honour personality. By saying that Yakshagana has a role in political issues, he opposes use of Yakshagana for political purposes.

Yakshagana has been used in radio, television and cinema only for entertainment. It is not effective, because there is no face to face communication with the audience. So artists have no spirit to perform. So the result may be not effective performance. He has performed for development messages like that of literacy, AIDS awareness, environmental awareness and other messages. For this purpose some changes should be made in folk art. They have to change language, story and characters. Though they had made some changes in Yakshagana of development message, they got positive response from audience. That means people have accepted it.

Mass media like radio, television and cinema have influenced on Yakshagana. As a result cinema stories, music and characters are popular in Yakshagana. There is a need of good teachers and audience who participate emotionally and intellectually. Some serials and cinemas have been employed Yakshagana. For example Bannada Vesha film. According to him Yakshagana has been corrupted because of filmy dance and music adopted in it.

To maintain this theatre form for future generation, he suggested that it should be preserved in original format. Children should be taught completely. Artists should have proper experience in this art form. He has been working as teacher and teaching Yakshagana and directing some Prasangas. According to him if any competition takes place in world Yakshagana will certainly win the competition.
T. Jayanth Kumar:

One of the famous Yakshagana Bhagavatha and teachers of Udupi is Tonse Jayanth Kumar. He belongs to Thiya (Malayalam Billava) community. He is son of famous Yakshagana Artist and teacher Tonse Kanthappa Mastar and Cheluvamma. He is living with his father, wife and three sons at Honnappanakudru, near Kalyanpur of Udupi district. He is a retired clerk of a high school. But now he is spending most of time for teaching and performing Yakshagana theatre. A Tulu speaking artist has completed secondary education and education in Typing and Shorthand. Recently his pupils and followers have celebrated diamond jubilee of his birthday in a grand function in which his pupils felicitated him.

Yakshagana is a hobby for him. He started to perform this art during his childhood. His family was a Yakshagana family. His father and forefathers were famous artists of Yakshagana. So he was attracted towards Yakshagana. He learned this art from his family members when he was in 6th standard by attending training classes of his father for hobby artists. He learned all arts of Yakshagana like tala, bhagavathike, maddale, chende and dance. Yakshagana Bhagavatha Narayanappa Uppur and Maddale artist Belinje Thimmappa Naik were his Yakshagana teachers. After 1978, he started to teach Yakshagana in absence of his father. He has been participating in Talamaddale also.

Now he is teaching and directing nine hobby Yakshagana troupes and also conducting summer camps for children. His brother Tonse Pushkal Kumar is also a famous artist of not only Yakshagana, but also Harikatha and music. His children are also practicing this folk theatre. He performs Yakshagana occasionally. He is a Bhagavatha who sings song as background music in Yakshagana. He has acted the role of Meenakshi and Padmagandhini, Draupadi and Subhadre, Prabhavathi and Krishna, Hanumantha, Vrushashena and Abhimanyu.
His performance as actor in *Yakshagana* has been gradually decreased when he became full time *Bhagavatha*. The performance is for limited time of 2 to 3 hours. He spends most of time in teaching *Yakshagana* for youths at different places. He has visited Delhi, Chennai, Kurukshetra and Singapore for performance of *Yakshagana*. He was felicitated by the then President of India Shankar Dayal Sharma and by many associations. He is getting pension and little amount of remuneration for teaching and performing *Yakshagana*.

According to him *Yakshagana* is propagating most of all themes like social, economic, cultural, psychological, religious, political and others. People accept this theatre form because they have no alternative art form. By containing music, instrument playing, dance, dialogue, argument and others, it is a comprehensive beautiful theatre form. There are enough people who like *Yakshagana*. So it is more influential than other folk art forms and mass media in Coastal Karnataka.

There was restriction for women in *Yakshagana* to maintain purity. But now it has changed. Most of his *Yakshagana* students are girls. There is no restriction of caste in this art form. Anyone can enter into this theatre form. It has gone through some changes in gender, ritual, dress, time, season, and story. Now educated people have entered into this field. The music has influence of modernity. According to him a real artist can live by depending upon *Yakshagana*. There is a good demand for *Yakshagana* performance.

As an artist he has some problems. He has to leave home at night. Two years before he had to do his duty at school also. But now he has some time for rest. He is of opinion that there is no able director in *Yakshagana Melas*. *Yakshagana* reflects all cultural aspects like norms and life style when it is performed in disciplined way. He gets mental relief by performing this art. It can be used for social purposes like to unite people and to solve disputes. He opposes use of *Yakshagana* for political purposes.

_Yakshagana* has been used in radio, television and cinema for advertising and entertainment. It is not effective because of artificial stage. According to him
Yakshagana can be used for development message. But people may not accept it as Yakshagana, but just as a performance. He has performed for development messages like that of AIDS awareness and Syndicate Bank. For this purpose some changes were made in story and dress. The people accepted it and reacted positively.

Mass media like radio, television and cinema have influenced on Yakshagana. As a result cinema stories are coming in Yakshagana and it is played for publicity. Electronic media like radio, television and cinema have employed music of Yakshagana, but it is not enough. According to him Yakshagana has been corrupted because of filmy dance and music adopted in it. Now Yakshagana is not performed in original format. Though there are good stories, they are not performed.

To maintain this theatre form for future generation, it should be preserved in original format and promote hobby artists. He has tried to preserve original format of Yakshagana by teaching it to younger generation. For improvement of Yakshagana he suggests that preserve it as Yakshagana, organise hobby troupes, don’t modernise, no more new prasangas, perform prasangas which are not popular and develop skilled Bhagavathas.

Madu Naik:

One of the popular Bannada Vesha (Characters of devils) artists of Yakshagana is Madu Naik Pethri. He belongs to Marathi community. He is living at Pethri, near Udupi. Though he is now at the age of 65 years, he performs Yakshagana. He also teaches Yakshagana at Yakshagana Kendra, Indrali, near Udupi. A Tulu speaking artist has got primary education of sixth standard.

Yakshagana is an occupation for him. He started to perform this art at the age of 14 years. He accepted Yakshagana as a job to earn money when he was helpless. He learned this theatre form from his maternal Uncle Maddalegara Thimmappa Naik. Then he learned its dance from Heranjalu Venkataramana
Ganiga and Veerabhdra Naik. He started his career in Marnamikatte Mela. Then he performed in Mandarthi, Perdoor, Amritheshwari, Kollur and Mulki Melas. He was famous for Bannada Vesha of female devils. He has visited most of all states of our country and also visited outside countries 14 times.

According to him Yakshagana is propagating only religious themes. It propagates moral stories. People were accepting the message of Yakshagana. But now trend has been changing. It contains music, instrument playing, dance, dialogue, argument and others. So it is a comprehensive art form. Now only people who believe stories of epic watch Yakshagana with real intention. So folk arts are not powerful than mass media in Coastal Karnataka.

There was restriction of caste and gender in Yakshagana. It was because of staying problem at night. But there is no such restriction. It has gone through some changes in dress, music and dialogue. It is not a problem to live by depending upon Yakshagana, if he is a good artist. It has good demand also. Though the government is not providing any facilities for artists, organisations like Kalaranga is providing pension to artists.

As an artist he has no problem. He says that he has become a human being because of this folk theatre. Yakshagana reflects all cultural aspects like dress, norms, justice, behaviour and life style. He gets mental relief from this art. It can be used for social purposes like to unite people. He opposes the use of Yakshagana for political purposes.

Yakshagana has been used in radio and television for entertainment only. When they are performing Yakshagana for television or cinema, they face the problem of repetition. According to him Yakshagana can be used for development messages. If the artists are able to make people agree, it will be effective. He did not perform for development messages. When Yakshagana is used for development message some changes should be made in folk art. They have to change language, story and characters. People may accept it as performance only, not as an art.
Mass media like radio, television and cinema have influenced Yakshagana. As a result, Yakshagana on cinema stories are coming up. The electronic media like radio and television have employed Yakshagana fully of some parts of it in their programmes. According to him, Yakshagana was not corrupted by electronic media especially television and cinema.

To maintain this theatre form for future generation, audience and developers should come together to start a Yakshagana Kendra. Critics should be come up. It can be used to unite people. According to him, it is an old art form. If it is maintained in proper way, next generation will understand the course.

**Vishweshwara Adiga:**

One of the popular artists who considered Yakshagana as a hobby is Vishweshwara Adiga. He belongs to Brahmin community. He is living with his wife and three children at Bijur in Bindur of Kundapur Taluk. He was teacher in profession. He is 59 years old and retired from teaching profession. A Kannada speaking artist has got higher education. Now he is working in a private education institution.

Performing Yakshagana is a hobby for him. He started to perform this art during his childhood. He learned this art by getting training. He performs Yakshagana occasionally. Most of his performance is for limited time of 2 to 3 hours. He has taught Yakshagana to his son and two daughters. With them he has organised a children’s troupe of Yakshagana called ‘Makkala Mela’. Though his children are now in good jobs, they didn’t forget Yakshagana. He has visited Sagar, Chickmagalore and Shimoga for performance.

According to him, Yakshagana is propagating cultural and religious themes. People accept this theatre for their strong belief about it. It contains music, instrument playing, dance, dialogue, argument and others. So it is more powerful and influential than other folk art forms in Coastal Karnataka. Because of specialties, this kind of folk art is influential than mass media in this area.
There is no restriction of caste and gender in *Yakshagana*. It has gone through some changes in ritual, dress, time, season, and story. It is not difficult to live by depending upon *Yakshagana*, because artists are now getting good remuneration. Because of influence of mass media the demand for pure *Yakshagana* is decreasing. Though the government and other associations are providing pension, insurance and other facilities for artists they are not satisfactory. They are not reaching real artists.

As an artist he has some problems like lack of time for study and problem of maintaining the tradition. *Yakshagana* reflects cultural aspects like justice and behaviour. He forgets everything during performance and gets mental relief and entertainment. It can be used for social purposes like to develop religion and culture. He opposes the use of *Yakshagana* for political purposes.

*Yakshagana* has been used in radio and television for education and entertainment. It is not effective because of less time. According to him it is not fair to propagate development message through *Yakshagana*. It may not be effective because people do not like the change in message of format of this folk theatre. He did not perform for development messages. For this purpose some changes should be made in folk art. But people may not like, because it is ritualistic.

Mass media like radio, television and cinema have influenced on *Yakshagana*. As a result audience for pure *Yakshagana* is decreasing. Mass media especially electronic media were not been employed *Yakshagana*. According to him *Yakshagana* has been corrupted because of filmy dance and music adopted in it.

To maintain this theatre form for future generation, it should be preserved in original format, training to artists, establishing mobile troupes and giving opportunity for young generation. He has been working as teacher of *Yakshagana* and teaching and directing some *prasangas*. It can be used to instill values in among children and youth. According to him it can be used for development of a society, to develop religion, morality and tradition. If it is used for other messages,
Yakshagana will loss its existence. So people should try to preserve it. Totally it is one of the beautiful folk theatres of Coastal Karnataka.

Krishnamurthy Bhat:

Krishnamurthy Bhat is a background artist of Yakshagana. He is playing Chende. He has been performing the art for development message. He belongs to Brahmin community. He is living with his parents, wife and children at Bagwadi of Kundapur Taluk. A Kannada speaking artist has completed PUC. He has performed in Maranakatte and Mandarthi Melas. Now he is working in Yaksha Degula, a Yakshagana troupe that is sponsored by Song and Drama Division of Central Government. They are playing Yakshagana for propagating development messages.

Performing Yakshagana is an occupation for him. He started to perform this art at the age of 14 years. With the influence of local atmosphere he was attracted towards Yakshagana. He learned this art at Yakshagana Kendra, Indrali. He is now 33 years old. He does not perform it daily. They have 10 to 15 performances every month. The performance is for limited time of 2 to 3 hours. He has visited most of all states of our country and also Belgium. He is getting salary of Rs. 3000 per month. According to him it is not adequate to maintain family in a respective way.

According to him Yakshagana is propagating only religious themes that are truthfulness, religion and stories of epics. People accept this theatre form for entertainment and as an offering to God. It contains music, instrument playing, dance, dialogue, argument and others. So it is a comprehensive art form. Male makes the female character in Yakshagana. Though Yakshagana has enough audience, toady the number of audience is decreasing because of entertainment at home. It is more influential than other folk art forms and mass media in Coastal Karnataka.
There is no restriction of caste and gender in *Yakshagana*. But it has gone through some changes in ritual, dress, time, season, story and dance. Now *Yakshagana* artist can live by depending upon *Yakshagana*, because artists are getting good remuneration. It has good demand and enough artists. Private organisations like Kalaranga are providing bus pass and insurance facilities for artists.

As an artist he has no problem. *Yakshagana* reflects all cultural aspects like dress, norms, justice, behaviour and lifestyle. He forgets everything during performance and gets mental relief and entertainment. It can be used for social purposes like to unite people, to solve disputes and to honour personality. By saying that *Yakshagana* has no role in political issues, he says that it can be used for good political purposes.

*Yakshagana* has been used in radio, television and cinema for all purposes like information, education, advertising, publicity and entertainment. It is not effective. Because of less time and is no face to face communication with the audience. So artists have no spirit to perform. So the result may be not effective performance. *Yakshagana* can be used for development messages. He has performed for development messages like that of literacy, AIDS awareness, environmental awareness and other messages. For this purpose some changes should be made in folk art. When they changed language, story dress and characters for the purpose of development message, the audience responded positively. That means people have accepted it. But the artists have no satisfaction in such performances.

Mass media like radio, television and cinema have influenced on *Yakshagana*. As a result cinema stories are popular in *Yakshagana*. The number of audience is decreasing. The Mythological stories of *Yakshagana* have no end. If it adopts cinema story, it has to change it every year. Cinemas have been employed. According to him *Yakshagana* has been corrupted because of filmy dance and music adopted in it.
To maintain this theatre form for future generation, it should be adopted as text in schools and colleges. There should be good criticism and support from the audience. He has tried to preserve mythological elements in Yakshagana. It can be used to create awareness in society. Yakshagana has given his satisfaction in life. He wants to spend whole life in Yakshagana. Yakshagana has made to visit different places and develop contact with people.

C. Bhuta worship:

The Bhuta worship or worship of the spirits is a characteristic feature of Coastal Karnataka. The most important aspect of Bhuta worship is possession, trance and the dialogue of the possessed impersonator with the devotees. The Bhuta impersonator-dancer behaves like an incarnation of the concerned spirit, listens to the worries and problems of the devotees, warns and comforts them, solves their mental and physical problems. He acts like a healer and solves the legal and judicial problems of the village. Among the religious faiths of the Dravidians of South India the spirit cult or worship of semi-divine spirits appears to be the most primitive one. This complex system of rituals and beliefs, music and narratives, dances and dialogues, trances and oracles reflects the socio-economic orders, thought patterns, artistic achievements and socio-cultural values enshrined in the rustic societies of different regions. So this folk art has been selected for case study. Though artists of Bhuta worship found in Dakshina Kannada and Udupi districts, artists of Dakshina Kannada were selected for in-depth study of the status of folk art and artists.

Dombaya Parava:

Dombaya Parava is a famous artist of Bhuta worship. He belongs to Parava community, a scheduled caste group. He is living with his wife and children at Iruvail in Mangalore Taluk. A Tulu speaking artist has an education of sixth
standard. Though he is at the age of 65 years, he didn’t retire from performing *Bhuta Kola*.

Performing *Bhuta Kola* is a family tradition for him. He started to perform this art at the age of 13 years. With the influence of his family atmosphere he was attracted towards this art. He learned this art from his father who was also a famous artist. He performs this art form occasionally during summer. His *Bhuta* characters like *Posa Bhuta*, *Annappa Panjurli*, *Jumadi*, *Kodamaniththaya*, *Pilichamundi*, *Giriyaajja*, *Kaladri* and *Padikandaya* are very famous in this region. He has visited Somwarpet, Bale Honnur and Kasaragod for performance of this art.

According to him *Bhuta* worship is propagating only religious themes. People accept this dance form for their strong belief. Because of trust people have on this art has made it influential than other folk art forms. It is also powerful than mass media in Coastal Karnataka.

There is restriction of caste and gender in *Bhuta Kola* to maintain purity and as division of labour. But while performing *Bhuta Kola* women should accompany men. They have sing *Paaddanas*, the Tulu folk songs of *Bhuta*. Now *Bhuta Kola* has gone through some changes in dress and make up. Bhuta artist cannot live by depending upon this art, because the performance is restricted to limited time. There is a little decrease in performance of *Bhuta Kola* because it is costly now. It is performed on contract basis. His children are not practicing this art because they have no interest.

As an artist he has no problem. He got good name from this art. *Bhuta* worship reflects all cultural aspects like dress, norms, justice and behaviour. He forgets everything during performance and gets mental relief. It can be used for social purposes like to unite people, to solve disputes and to honour personality. He says that *Bhuta* worship has a role in political issues.

*Bhuta Kola* has been used in television mainly in local cable television networks. He didn’t say why it was used. *Bhuta* worship cannot be used for
development messages directly. But indirectly it has role in development message. He didn’t perform for any development messages. For this purpose some changes should be made in folk art like the change in language, story dress and characters. But people won’t accept it because it is traditional.

Mass media like radio, television and cinema have not influenced on Bhuta Kola. He doesn’t know about employing Bhuta Kola in mass media like television and cinema. According to him Bhuta Kola has not been corrupted electronic media. To maintain this theatre form for future generation, it should believe spirit worship more. It can be used for unity of village. His performance has been recognised by people. He was given golden ring for his performance.

**Sathish Pambada:**

Sathish Pambada is a young artist of Bhuta worship. He belongs to Pambada community, a scheduled caste group. He is living with his wife and children at Paduperara of Mangalore Taluk. A Tulu speaking artist has an education of fourth standard. With the age of 32 years he is a growing artist of Bhuta Kola, but he is much matured in his performance.

Performing Bhuta Kola is a family or caste tradition for him. He started to perform this art at the age of 15 years. With the influence of his family atmosphere he was attracted towards this art. He learned this art form from his family members. He performs this art form occasionally during summer. He is getting contract of Bhuta Kola. His Bhuta characters like Jumadi, Kodamaniththaya and Pilichamundi are very popular in this region. He has visited Madikeri and Udupi for performance of this art. Folk artists of Bhuta worship have limited area for performance. But they go to other places by the invitation of their relatives.

According to him Bhuta worship is propagating only religious themes. Here norms and values are important. People accept this dance form for their strong belief. People trust Bhuta and persons who impersonate as Bhuta. Because of trust
people have on this art has made it influential than other folk art forms. It is also powerful than mass media in Coastal Karnataka. It is part and parcel of Tulunadu.

There is no restriction of gender in Bhuta Kola. But the women can’t act as Bhuta. They are needed only to sing paddanas, the Tulu folk songs of Bhuta. While performing Bhuta Kola women should accompany men. As a tradition there is a restriction of caste. Though three communities are performing Bhuta Kola, the job of performance is divided among them. One community performs some Bhuta characters and another performs other characters. Among them upper community performs big Bhuta characters like Rajandaiva, Kodamanittaya, Lekkesiri etc.

Now Bhuta Kola has gone through some changes in dance. At one time it was performed religious purpose only. But now to other persons also perform it for entertainment. Bhuta artist cannot live by depending upon this art, because the performance is less and expense is more. There is a little decrease in performance of Bhuta Kola because of influence of mass media. It is performed on contract basis. His children are also learning this art.

As an artist he has some problems like less earning and more expense. It is performed in limited time. He got good name from this art. Bhuta worship reflects all cultural aspects like dress, norms, justice and behaviour. He forgets everything during performance and gets mental relief. It can be used for social purposes like to unite people, to solve disputes and to honour personality. It is like an owner of family. He says that Bhuta worship has no role in political issues. He also argues that it should not be used for political purposes.

The Bhuta worship has been used in cinema for entertainment and to attract more audience. When is used in mass media all rituals will not be performed. Only show of Bhuta is given. Bhuta worship cannot be used for development messages. If it is used for development message people who believe it more may feel bad or worried. People do not like the change in message or format. He didn’t perform for any development message.
messages, some changes should be made. But people won’t accept it because it is traditional.

Mass media like radio, television and cinema have not influenced on Bhuta Kola. When Guddeda Bhuta, a serial on Bhuta worship was made this artist with other artists protested against it. Because they don’t like the use of Bhuta worship for such purposes other than actual worship. He says that some serials have employed Bhuta Kola and he opposes it. According to him Bhuta Kola has not been corrupted because of electronic media.

To maintain this dance form for future generation, people should worship and believe spirits more. It can be used for unity of a family and to solve disputes among people. His performance has been recognised by people. He says that he will give lifetime performance of Bhuta.

Ashok Pambada:

Ashok Pambada is also another young artist of Bhuta worship. He belongs to Pambada community, a scheduled caste group. He is living with his mother, wife and two daughters at Padavinangadi, near Mangalore. A Tulu speaking artist has an education of third standard. With the age of 29 years he is a growing artist of Bhuta Kola, but he is much matured in his performance.

Performing Bhuta Kola is a family tradition for him. He started to perform this art at the age of 16 years. With the influence of his family atmosphere he was attracted towards this art. He learned this art form from his family members. He performs this art form occasionally during summer. He with his relatives made a troupe. This troupe gets contact for Bhuta Kola. It starts from thousands and ends in lakhs. Bhuta Kola involves artists from different castes to perform different duties. They organise all of them. They have their own vehicle to go around. His Bhuta characters like Rajan Daiva are very popular in this region. He has visited Mumbai, Kushalnagar and Madikeri for performance of this art.
According to him Bhuta worship is propagating social and religious themes. People accept this dance form for their strong belief. People trust Bhuta and persons who perform Bhuta Kola. Because of more specialties in Bhuta Kola, it is more influential than other folk art forms. It has more audience even today. So it is more powerful than mass media in Coastal Karnataka.

There is no restriction of gender in Bhuta Kola. But the women can’t impersonate as Bhuta. But, while performing Bhuta Kola women should accompany men to sing paddanas. As a tradition there is a restriction of caste also. Artists strictly follow them. Though three communities perform Bhuta Kola, only some characters are performed by all the three communities. Others are performed by any one community. Bhuta Kola has not gone through any change. Bhuta artist cannot live by depending upon this art, because the performance is less, less remuneration and performance in limited season. There is enough demand for performance of Bhuta Kola. But the worrying matter for him is less number of good and able artists for this art form.

As an artist he is facing problem of lack good co artists. He has got good name from this art. Bhuta worship reflects all cultural aspects like dress, norms, justice and behaviour. Some matters, which are not cleared in court, are cleared by Bhuta worship. He does not get mental relief from this art. It can be used for social purposes like to unite people, to solve disputes and to honour personality. He says that Bhuta worship has no role in political issues. He also argues that it should not be used for political purposes.

Bhuta worship has been used in television for entertainment only. When is used in mass media all rituals will not be performed and it is performed in an artificial stage. Bhuta worship cannot be used for development messages. If it is used for development message people who believe it more may feel bad or worried. People do not like the change in message or format. He didn’t perform for any development message. When Bhuta worship is used for development
messages, some changes should be made. But people won't accept it because it is traditional.

Mass media like radio, television and cinema have little influence on Bhuta Kola. Only instrument players imitate cinema songs while playing the instrument. He says that some cinemas have employed Bhuta Kola and he opposes it. According to him Bhuta Kola has not been corrupted because of electronic media.

To maintain this dance form for future generation, the original format should be preserved. People should believe and worship spirits more. It can be used for unity of a family and the village. His performance has been recognised by people. He says that he will continue performance of Bhuta up to death.

Giriappa:

Giriappa is a young artist of Bhuta worship. He belongs to Nalke community, a scheduled caste group. He is living with his family at Irvattur of Bantwal Taluk. A Tulu speaking artist has primary education. There are 12 members in his family and three artists. With the age of 30 years he is a growing artist of Bhuta Kola, but he is very popular in his performance. He also knows Manthra-Thantra.

Bhuta Kola is a family or caste tradition for him. He started to perform this art at the age of 15 years. With the blessings of elders he accepted this folk art performance. He learned this art form from co artists. He performs this art form occasionally during summer. His Bhuta characters like Manthra Devathe, Kallurti, Panjurli and Guliga are very popular in this region. His performance is not restricted his region. He has visited Madikeri and Kerala for performance of this art. Folk artists of Bhuta worship have limited area for performance. But they go to other places where Tuluvas are residing by their invitation.

According to him Bhuta worship is propagating only religious themes. People accept this dance form for their strong belief. People trust Bhuta and persons who perform Bhuta. Because of people's belief about God this kind of folk arts are more influential and powerful than other folk art forms and mass media. Though
there is influence of modern mass media *Bhuta Kola* has enough audience. It has become part and parcel of people living in so-called Tulunadu.

As a tradition there is restriction of gender and caste in *Bhuta Kola*. Women are needed only to sing *paddanas*, the Tulu folk songs of *Bhuta*. Now *Bhuta Kola* has gone through some changes in caste and dress. There is no strict restriction for performing the character of particular *Bhuta* among the three communities of *Bhuta* artists that is Pambada, Parava and Nalke. *Bhuta* artist can live by depending upon this art. There is no decrease in performance of *Bhuta Kola* and its artists.

As an artist he is facing problem of village people neglecting this performance. *Bhuta* worship reflects all cultural aspects like justice etc. He forgets everything during performance and gets mental relief and entertainment while performing this art. It can be used for social purposes like to unite people, to solve disputes and to honour personality. He says that *Bhuta* worship has no role in political issues. All are equal before *Bhuta*. So it should not be used for political purposes.

*Bhuta* worship has been used in television and cinema for publicity and entertainment. When it is used in mass media, it will loss its respect and devotion of people will decrease. *Bhuta* worship cannot be used for development messages. People do not like the change in message or format and it is performed in an artificial atmosphere. He didn’t perform for any development message.

Mass media like radio, television and cinema have not influenced on *Bhuta Kola*. But they employed elements of *Bhuta Kola* like dress and make up. According to him, using cinema style in music and dance has corrupted *Bhuta Kola*.

To maintain this dance form for future generation, it should be preserved in original format. His performance has been recognised by people. He says that the artists should be traditional and perform *Bhuta Kola* with devotion and without touching and talking women. Though he is young he is traditional and strict artist.
Umesh:

Umesh is a growing artist of Bhuta worship. He belongs to Nalke community, a scheduled caste group and a lower community of Bhuta performance. He is living with his family members at Nelligudde, Kavalamudur of Bantwal taluk. A Tulu speaking artist has got primary education. With the age of 29 years he is becoming popular artist of Bhuta Kola, but he is very enthusiastic in his performance.

Performing Bhuta Kola is a family or caste tradition for him. He started to perform this art at the age of 15 years. He learned this art form from his co artists. He performs this art form regularly during summer. He has accepted this art as an occupation for livelihood. His Bhuta characters like Kallurti, Panjurli, Guliga, Manthra Devathe, Naga Berme and Raktheshwari are very popular in this region. He has visited Kalasa, Madikeri, Hassan, Mudigere and Kerala for performance of this art. Tulu people living outside Tulunadu have invited him.

According to him Bhuta worship is propagating economic themes also. People accept this dance form for their strong belief. People trust Bhuta and persons who perform Bhuta Kola. Because of trust people have on this art and Karnika of Bhuta it is influential than other folk art forms and powerful than mass media in Coastal Karnataka. It is part and parcel of Tulunadu. None can live without worshipping Bhuta in Tulunad.

To maintain purity and as tradition, there is restriction of gender and caste in Bhuta Kola. Women are needed only to sing paddanas, the Tulu folk songs of Bhuta while performing Bhuta Kola. Though the artist does not agree that Bhuta Kola has gone through some changes in dance, he points out some changes. At one time it was performed religious purpose only. But now to other persons also perform it for entertainment and competition. Bhuta artist cannot live by depending upon this art, because the performance is less and expense is more. There is no decrease in performance of Bhuta Kola artists.
As an artist he has problem of conducting his life in good standard, because of less earning and more expense. It is performed in limited time. Bhuta worship reflects cultural aspects like justice in its performance. He forgets everything during performance and gets relief from sadness. It can be used for social purposes like to unite people, to solve disputes and to honour personality. He says that Bhuta worship has no role in political issues. He also argues that it should not be used for political purposes because both are different. There is no any relationship between them.

Bhuta songs are used in radio for entertainment only. He doesn’t know the problems of using Bhuta Kola in electronic media. Bhuta worship cannot be used for development messages directly. If it is used for development message people who believe it more may feel bad or worried. People do not like the change in message or format. But it can be used indirectly. He didn’t perform for any development message. He doesn’t know the effect of employing development message in Bhuta Kola.

Mass media like radio, television and cinema have not influenced on Bhuta Kola. He doesn’t know employing elements of Bhuta Kola in electronic media like radio, television and cinema. According to him Bhuta Kola has not been corrupted because of electronic media. To maintain this dance form for future generation, people should develop devotion, commitment and purity. It can be used for unity of a village and to purify a village. His performance has been recognised by people.

As said earlier in this chapter, among the selected three folk art forms Yakshagana is very flexible folk theatre form. It has been widely used in mass media especially in television. It has been also used for disseminating development messages in effective way. Most of the folk artists have selected this theatre form as an occupation. Some have selected it as a hobby. Yakshagana artists are earning good amount. This theatre form is popular in entire Coastal Karnataka. It is famous in world as an art form of Karnataka.
Compare to Yakshagana, Suggi Kunitha is less flexible. It is performed during festival of Holi only. Now only few troupes are performing it for competition or for entertainment during other occasions. It is performed as a ritual, not for profit. The artists have accepted it as their family tradition. Though it has been used for propagating development messages, it was not effective. It is because the message given in a song is difficult to understand. It has not comprehensively used in electronic media. Only few films and television programmes used some sequence of Suggi Kunitha. Though different communities like Kudubis and Siddis perform Suggi Kunitha, the Suggi Kunitha of Halakki Okkaliga is very popular in Uttara Kannada.

Compare to Yakshagana and Suggi Kunitha, Bhuta worship is very rigid folk art form. It is a religious folk dance. It is performed as a ritual only. Though it has been used in electronic media like television and cinema, it was not perfect performance. Local cable networks telecast Bhuta performance and interviews of Bhuta artists. Folk songs of Bhuta worship have been used in radio. It was not used for propagating development messages. Though the artists have to perform only in few months of a year, they live happily without doing other works. Only some of the artists are facing serious problems of livelihood, because of some factors like bad habits, few performances and less remuneration. Totally these case studies give information about features of three folk arts, use of them in mass media and development communication, problems and prospectus of performers.