APPENDICES
Appendix A
Study Area Map

KARNATAKA

Study Area

MAP NOT TO SCALE
Appendix B
Interview Schedules

A. Interview Schedule for Performers

Part I

1. Name : 
2. Gender : M : F : 
3. Age : 
4. Religion/Caste : 
5. Education : Illiterate/primary/high school/higher education 
6. Occupation/Practicing art form : 
7. Income (annual) : 
8. Family size : Total : M : F : 
9. Mother tongue : 
10. Address (Place of residence) : 

Part II

1. Are you practicing folk art now? YES/ NO
   If no, why?
2. Since how long have you been performing this folk art?
   a) since childhood  b) since my youth
   c) since adulthood  d) recently
3. Why did you accept this folk art form?
   a) It is a profession  b) It is our family tradition
   c) It is my hobby    d) other reason (explain)
4. How did you learn this folk art?
   a) By family members  b) By training
   c) By just observing  d) By co artists  e) other (explain)
5. How many artists are there in your family?

273
6. How often do you perform?
   a) daily   b) occasionally   c) rarely
   d) once in a year   e) other

7. Time required for your live performance is______

8. Which theme/s are you propagating through your folk art?
   a) Social   b) economic   c) cultural   d) psychological
   e) spiritual   f) political   g) combination of many of these
   h) others

9. Do people accept folk media? YES/ NO/ Don’t know.
   If yes, why?
   a) Strong belief   b) pressure   c) no alternative
   d) others

10. Do you think that your folk art is powerful than other folk arts of this region?
    YES/NO/Don’t know
    If yes, how? Explain

11. Do you think that folk art forms like yours are more powerful than mass media in Coastal Karnataka? YES/ NO/Don’t Know
    If yes, explain.
    a) Mass media can’t reach all   b) No direct participation in mass media
    c) They are glamorous   d) Enough audience for folk arts
    e) Other

12. Is there any restriction for women in your folk art? YES/ NO/Don’t know.
    If yes, give reasons.
    a) To maintain purity   b) they are weak   c) tradition
    d) Other

13. Is there any restriction of caste for your folk art performance? YES/ NO/Don’t know.
    If yes, give reasons.
    a) tradition   b) division of labour   c) to maintain purity
    d) Other
14. Is there any change in restrictions related to your folk art? YES/ NO/Don’t know.
   If yes, in which aspects?
   a) gender       b) caste       c) ritual       d) dress
   e) time         f) season     g) others
15. How do people treat you when you perform?
   a) give respect  b) treat negatively  c) support me
   d) other
16. Can you depend on your folk art for your livelihood? YES/ NO.
   If no, give reasons.
   a) number of performance is less
   b) less remuneration
   c) only during limited season
   d) All
   e) other
17. What is the average number of your performance in a year?
   a) 1-12       b) 13-24       c) 25-52       d) over 52
18. Is there any decline in demand for performance of your folk art?
   YES/ NO/Don’t know.
   If yes, give reasons.
   a) costly
   b) influence of mass media
   c) busy life
   d) less artists
   e) other (explain)
19. Is there enough audience for your performance? YES/ NO/Don’t know
20. Do your children practice this folk art? YES/ NO/Not applicable.
   If no, give reasons.
   a) No interest
   b) It has no future
   c) No support
   d) other
21. Are there any special provisions or facilities for folk artists in your society? YES/ NO
   If yes, mention them.
22. Have you visited any outside place in connection with the performance of your folk
    art? YES/ NO.
    a) outside district
    b) outside state
    c) outside country.
23. What problems you face as a folk artist?
24. Which cultural aspect of society is reflected in your folk art?
   a) Dress   b) norms   c) justice   d) behaviour
   e) all   f) other

25. Do you get any solution for psychological problems through your folk art?
   YES/ NO/ Don’t know
   If yes, in which way?
   a) removes sadness   b) gives mental relief
   c) entertains the mind   d) all
   e) Other

26. Is your folk art used for social purpose? YES/ NO/ Don’t know
   If yes, when?
   a) to unite people   b) to solve dispute
   c) to honour a personality   d) all   e) other

27. Do you think folk media in Coastal Karnataka play an important role in:
   a) Motivating people to vote for a particular political party- YES/ NO/ Don’t know
   b) Encouraging people to participate in local political activities-
      YES/ NO/ Don’t know
   c) Educating the common man about citizens’ rights and duties-
      YES/ NO/ Don’t know
   d) Panchayat Raj and other local bodies – YES/ NO/ Don’t know

28. In which mass media your folk art is widely used?
   a) Newspaper   b) magazine   c) radio   d) television
   e) film   f) advertising   g) Public relations   h) Internet

29. For which purpose it is used in mass media?
   a) information   b) education   c) advertising   d) publicity
   d) entertainment   e) all   f) other

30. What are the problems you usually face when folk art is used in mass media?
   a) less time   b) artificial stage   c) artificial focus
   e) other
31. Is it possible to convey any developmental message through your folk art?  
   YES/ NO/ Don’t know.
   If yes which message?
   a) literacy       b) AIDS       c) Environmental awareness       d) all
   f) Other

32. Does it fulfil the said purpose? YES / NO/ Don’t know.
   If no, it is because-
   a) people don’t like changes in message or format       b) artificial environment
   c) dress doesn’t suit the message       d) all
   e) other

33. Did you perform for propagating development message? YES/ NO.
   If yes, for which message?
   a) literacy       b) family planning       c) AIDS
   d) Environmental awareness       e) all       f) other

34. A) Is there any change required in your folk art when it is used for development message? YES / NO/ Don’t know
   B) If yes, do people accept such change? YES/ NO/ Don’t know.
   If no, why?
   a) blind belief       b) it is traditional       c) difficult to justify       d) all
   e) other

35. Do you think radio and television influence your folk art? YES/ NO/ Don’t know
   If yes, in what way? Explain.
   i) Do any mass media ( like radio, TV, cinema, etc.) employ your folk art form? YES/ NO/ Don’t know
   ii) If yes, explain how (costumes/ music/ characterisation/ dialogue/ other)

36. Do you think that your folk art is corrupted because of modern mass media?  
   YES/ NO/ Don’t know. If yes, give reasons.
   a) filmy style in music and dance       b) huge payments
   c) artificial rituals       d) other
37. What are your suggestions in strengthening your folk art?
   a) Support from people   b) financial aid from government
   c) Change in duration of performance   d) change in theme
   e) Maintain original format   f) other

38. Did you make any attempt to improve your folk art? YES/NO.
   If yes, mention it.

39. What are your suggestions in use of your folk art for development of this region?

40. Would you like to add some more information?
B. Interview Schedule for Audience

Part I

1. Name
2. Gender: M: F:
3. Age:
4. Religion/Caste:
5. Education: Illiterate/primary/high school/higher education
6. Occupation:
7. Income (annual):
8. Place of residence:

Part II

1. Which are the folk arts of this region you know?
   a) Folk theatre forms:
   b) Folk dance forms:
   c) Folk song forms:
   d) Other folk art forms:

2. Among them which are the folk art forms which exist today?
   a) Folk theatre forms:
   b) Folk dance forms:
   c) Folk song forms:
   d) Other folk art forms:

3. Which are the folk art forms of this region that have disappeared?
   a) Folk theatre forms:
   b) Folk dance forms:
   c) Folk song forms:
   d) Other folk art forms:

4. What is the main reason for their disappearance?
   a) Influence of mass media
   b) Better employment possibilities for folk artists
   c) Shrinking audience size
   d) Other

5. Which folk art forms are very popular in this region?
6. What is the main reason for their popularity?
   a) Flexible b) Spiritual c) Profitable
d) Entertaining e) Combination of all f) Other

7. A. Do you watch folk art performance? YES/NO
   If yes, for which purpose do you watch?
   a) Entertainment b) to get mental relief c) As a ritual
e) Other (explain)
B. If you are watching for mental relief from which folk art?

8. How often do you watch folk art performance?
   a) Regularly b) occasionally c) rarely d) once in a while

9. Do folk arts of this region propagate certain themes? YES/NO/Don’t know
   If yes, which theme?
   a) Social b) Religious c) Cultural d) Political
e) Economic f) Psychological g) Combination of all h) Other

10. Do you accept messages given by folk art performance? YES/NO
    If yes, why?
    a) Familiar b) It happens c) Strong belief d) Family pressure
    b) Other (explain)

11. Do you think that folk media forms are more powerful than mass media in this region? YES/NO/Don’t know
    If yes, give reasons
    a) People believe them more b) Less reach of mass media
c) Cheap form of entertainment d) Other (explain)

12. Do you think folk art forms are necessary in a society? YES/NO/Don’t Know
    If yes, for which purpose?
    a) Social unity b) Family unity c) To solve disputes
d) Other (explain)

13. Is there any restriction for audience in any folk art performance?
    a) Gender: YES/NO/ Don’t know
    b) Caste: YES/NO/ Don’t know
    c) Other:
If yes, why do such restrictions exist?
   a) To maintain secrecy   b) To maintain purity   c) It is ritualistic
   d) Other (explain)
14. Do you accept any break of restriction on gender or caste related to particular folk art? Yes/No/Don’t know.
   If no, why?
15. Is there any difference in treating folk artists during and after performance?
   YES/NO/Don’t know
16. Do you find any change in the last few decades in structure and performance of folk art? YES/NO/Don’t know
   If yes, what is the main reason for such change?
   a) Influence of mass media   b) Influence of other language
   c) Influence of other culture   d) Education
   e) Other (explain)
17. Is there any decline in folk art performance? Yes/No/Don’t know. If yes, why?
   a) Less audience   b) It is costly   c) Less number of artists
   d) Declined interest   e) Influence of mass media   f) All
   f) Other (explain)
18. Is there any decline in number of folk artists? Yes/No/Don’t know. If yes, why?
   a) Less remuneration   b) Other good job   c) No future   d) All
   e) Other
19. Which are the folk art forms of this region generally used in mass media?
   Folk art Mass media
20. For which purpose they are used in mass media?
   a) Information   b) Publicity   c) Advertising
   d) Entertainment   e) All of them   f) Other
21. Are they effective? YES/NO/Don’t know
   If no, give reasons
   a) There is no original format   b) Artificial stage   c) Improper focus
   c) Other (explain)
22. Do you think electronic media influences folk arts of this region?
   YES/NO/Don’t know. If yes, how? Explain.

23. Do any electronic media (Radio, TV, Cinema etc.) employ folk arts of this region?
   YES/NO/Don’t know.
   If yes, explain how (costumes/music/characterisation/dialogue/other)

24. What are the development messages generally conveyed through folk arts?
   a) Literacy   b) Family planning   c) AIDS awareness
   d) Environmental awareness   e) All   f) Other

25. Which folk arts of this region were used for above purpose?
   a) Yakshagana   b) Talamaddale   c) Puppetry
   d) Harikathe   e) Bhootaradne   f) Nagaradane
   f) Other (Specify)

26. Do you find any misuse of folk arts for selfish reasons? YES/NO/Don’t know.
   If yes, explain-

27. What suggestions do you give to strengthen folk arts?
   a) Change the format   b) Change the message   c) Be flexible
   d) Support from government   e) Maintain the original format   f) Other

28. Would you like to add some more information on folk arts of this region?

29. What suggestions do you give to utilise folk arts for development of this region?
## Appendix C

### List of folk arts found in Coastal Karnataka

<table>
<thead>
<tr>
<th>S.No</th>
<th>Name of Folk art</th>
<th>D. K.</th>
<th>Udupi</th>
<th>U.K.</th>
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<td>Aati Kalenja ♦</td>
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<td>2.</td>
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<td>3.</td>
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283
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284
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<tr>
<td>90</td>
<td>Puppetry</td>
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<tr>
<td>91</td>
<td>Purusha Vesha</td>
<td>♠</td>
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<tr>
<td>92</td>
<td>Sampradayada Padagalu</td>
<td>♠</td>
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<tr>
<td>93</td>
<td>Sandi-Paddana</td>
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<td>94</td>
<td>Santhama Kunitha</td>
<td>♠</td>
<td></td>
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<td>95</td>
<td>Sarpankala</td>
<td>♠</td>
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<td>96</td>
<td>Shobane Haadu</td>
<td>♠</td>
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<td>97</td>
<td>Siddavesha</td>
<td>♠</td>
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<tr>
<td>98</td>
<td>Siri Darshana</td>
<td>♠</td>
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</tr>
<tr>
<td>99</td>
<td>Sona Jogi</td>
<td>♠</td>
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<tr>
<td>100</td>
<td>Talamaddale</td>
<td>♠</td>
<td>♠</td>
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<tr>
<td>101</td>
<td>Talappoli or Aairanthiri</td>
<td>♠</td>
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<tr>
<td>102</td>
<td>Taragadi Kunitha</td>
<td>♠</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Tarle Kunitha</td>
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<td></td>
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<td>104</td>
<td>Tutedara</td>
<td>♠</td>
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<td>105</td>
<td>Tulasi Puje Kunitha</td>
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<td>106</td>
<td>Uralu</td>
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<td>107</td>
<td>Veeragase</td>
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<tr>
<td>108</td>
<td>Yakshagana</td>
<td>♠</td>
<td>♠</td>
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D.K.= Dakshina Kannada U.K.= Uttara Kannada

♦ Shows unpopularity or disappearance of folk art
♠ Shows existence of folk art
Appendix D

Glossary

Aarati: Ritual waving of lamp in circumbulation in front of the idol of god, bride and bridegroom etc.

Aati: The fourth solar month, that is not suitable for religious functions.

Abbaga Daraga: Names of the female spirits, the twin daughters of ‘Sonne’ and grand daughters of ‘Siri’ who was the cultural heroine of Tuluvas.

Abbalige: The flower of the plant, Crossandra undulaefolia, Salisb.

Aharya: make up

Angika: Body expressions

Arasu Gowda: Village leader in Halakki Okkaliga community.

Ardhanarishwara: It is an incarnation of Lord Shiva where Shiva acts as half Shiva and half Parvathi, his wife.

Bakimar Kanda: It is a paddy field in front of Naga bana or Daivastana. Religious rituals should be done during ploughing, planting and harvesting in this field.

Bhagavatha: He is a background singer in Yakshagana. He sings songs and the artists on the stage tell meaning of it in their dialogue. He acts as a director in Yakshagana.

Bhava: facial expression.

Boodu: A manor house; mansion.

Chakratala: a big cymbal made of bronze.

Chappara: A pandal covered with plaited coconut leaves etc.

Chapparada Yakshagana: A type of Yakshagana usually played in Uttara Kannada district in which two or three stairs are made on the stage where it is played for the symbol of earth, heaven and hell. The stories like Iravatha, Threeshanku Swarga are played. It is played very rarely because of high cost.

Chendata: A game of balls played during fairs of temples like Polali, Bappanadu.
Chende: A musical instrument with a drum covered with skin of animal and played with sticks. It is used in Yakshagana and Talamaddale.

Chennemane: A kind of board game played with cowries. A wooden board with two rows of seven cavities each is used for this indoor game.

Daiva: Folk gods or spirits of Tulunad known as Bhutas. These are usually the spirits of certain animals, souls of departed cultural heroes, attendant souls of supreme gods like Shiva and Vishnu.

Dakke: A small musical instrument like damruga used by Vaidyas in Nagamandala.

Deepa: A holy lamp.

Deevatige: Torch made of cloth wrapped around the end of a stick and soaked in oil usually held before the deity and the priest when the portable idol is taken out in procession or during Yakshagana performance.

Dolu: A large sized double drum usually played by Koragas, a scheduled community of Dakshina Kannada district.

Dhoopa: A type aarati used during Bhutaradane by using charcoal with help of iron or mud jug.

Dudi: A musical instrument like gummate, but smaller than it used by Harijans.

Gaggara: A kind of boat shaped big anklets with jingling bells set inside, worn by the Bhuta impersonator-dancer.

Gejje: Jingle bells worn on foot by dancers.

Genda: Live charcoal.

Gendaseve: A ritual of walking on fire or live cinders to fulfill a vow made to God.

Gudi: Temple of gods and spirits; a small shrine.

Gummate: A kind of percussion instrument or drum made by covering the mouth of earthen pots with animal hide and used by the Halakki Okkaliga or Kudubi people during Holi festival and by the Marathis during Gondolu ritual.
Gunas: Attributes or chief qualities of all existing beings as goodness, passion and darkness or ignorance. They are popularly called Sathvika (goodness), Rajasa and Tamasa (quality of passion and violence).

Guttu: A manor house of the feudatory lords of Tulunad; household, which has the responsibility and major role in the administration and religious ceremonies of the village.

Holi Hunnime: A festival of mirth and joy celebrated on the full moon day in the month of March-April.

Jade Kolata: A kind of dance in which a bundle of rope is suspended from above and the players take each rope and move in specific circular shape to weave the rope into a plait.

Jagate: A circular gong used in worship of idols at home and temples, temple procession, Yakshagana plays etc. and by Dasayyas when they go from house to house for alms.

Kale Kola: A kind of spirit worship and dance celebrated on the day of funeral rituals especially in the Bunt community to ward off ghosts and other evils.

Kachche: A mode of wearing clothes; the one end of dothi (or sari) is gathered up from behind between the legs and tucked into the waistband.

Kadaga: A bracelet. Gurikara and Bhuta impersonator dancer usually wear it.

Kadyanata: A ritual performed by the Kadya community to propitiate the snake god.

Kadyas: Kadya means King Cobra. It is God of Mera Harijans living in undivided Dakshina Kannada. It is also name of a scheduled community living in the northern part of Tulunad.

Kamadahana: A ritual observed in the festival of Holi Hunnime in which the idol of Kama, the god of love is burnt.

Kambala: A buffalo race in a paddy field or river (canal).

Kambalada Kori: Festive celebration of the last ploughing day of the season before transplantation.
Kanike: An offering; a present made to God, a superior or a person of authority.

Karadi Hanumantha: A character appears in Suggi dance, which resembles both bear and Hanumantha, the monkey god and carries a wooden sword in his hand.

Karadi: Indian black bear.

Karikana: A place where Suggi dance is started in Halakki Okkaligas. In that place Suragi Kamba is installed in which artists keep their kolu, kuncha, jagate, gejje, talas and turayis.

Karkadaga: An ornament for the leg; an anklet.

Kedage Mundale: A kind of halo like crown resembling a screw-pine flower worn on head by the Yakshagana artists and Bhuta impersonator-dancer.

Kirita: A crown.

Kodi Kattuni: To tie leaves, tender coconut leaf or such other objects to trees, crops etc. as symbol of a vow which is made by invoking a village or house deity so that the crop, vegetable, fruits etc. should not be reaped, cut or stolen by any person up to a fixed period.

Kodi: A ritually purified white cloth spread and tied by the washer man beneath the pandal over the place where temple festival, religious performances, marriage etc. take place.

Kodiyadi: A ground below the ritual white cloth, where the rituals take place, and the Bhuta impersonator dances.

Kolata: A folk dance in which the artists hold sticks in both the hands and strike at the sticks held by others.

Kole Basave: A trained ox, which responds to certain signs. It is exhibited in roads and the show fetches money to the owner or ox-charmer.

Kolu Kirita: A kind of crown worn by a king in Yakshagana theatre.

Kolu: A decorated stick used to play Kolata.

Kombu: A long half circled wind instrument blown with the mouth.

Koppa: The colony of the people belonging to scheduled class. The colony of Halakki Okkaliga is also called as Koppa.
**Kule:** A ghost; apparition; soul of a deceased person to whom proper funeral rites have not been performed and hence remains roaming around the place and not having joined other deceased forefathers; the state of the deceased soul until the proper rituals are performed.

**Kumara:** A male character in *Siri* performance who is son of *Siri*. Women impersonate *Siri* in front him. Both of them sing *Siri paddanas*.

**Kuncha:** A chowry; fly brush; a bunch of fibres or peacock feathers attached to a handle used as a fan. Artists of *Suggi* dance use the *kuncha* of peacock feathers.

**Kunitha:** A dance.

**Lungi:** A kind of cloth with checks or variegated designs; worn around the waist and legs by males.

**Madipu:** Prayer made to *Bhuta* through impersonator on behalf of the devotees.

**Manisara:** A necklace of beads.

**Manjotti:** A raised bank at the end of a buffalo race field.

**Mari:** Village goddess considered to be the presiding deity of epidemic disease.

**Mayi:** The eleventh solar month; Aquarius, the sign of Zodiac.

**Mora:** A sieve for cleaning grains etc.; winnowing basket.

**Mouri:** A pipe, wind instrument of music.

**Mridanga:** A kind of finger drum; tabour.

**Naga:** God in the form of serpent.

**Nagabana:** A grove reserved for installation of serpent idols and worship. People are not supposed to cut trees and plants from it.

**Naganarthaka:** An artist impersonating male-cum-female form of nagakannike dance around the mandala in *Nagamandala* ritual.

**Nagapathri:** A priest impersonating serpent god in *Nagamandala* ritual.

**Nagari:** A large kettledrum, single faced and beaten with two sticks.

**Nagasara:** A reed-ripe wind instrument used for playing Karnatic music.
Nalke: One of the four communities who are traditionally assigned with the responsibility of dancing and invoking message to the devotees. Other communities are Parava, Pambada and Panara.

Narsanne: Mendicant fortune-teller who goes to houses beating the hand rattle.

Navarathri: A festival of nine nights in which nine incarnations of Devi or Shakthi (goddess) are worshipped. It is observed in the month September-October.

Nekki: The five leaved chaste tree, Vitex trifolia.

Padiyari: Rice given as remuneration or alms.

Pakkavadya: Accompanying music instruments.

Panikulluni: A ritual of guarding the field of buffalo race on the previous night against evil spirits as well as against evil intentions of miscreants. Members of Koraga, the scheduled communities sing, beat drums and dance throughout the night exposing them to the mist of the night.

Pilipanji dance: A dance in which the actors put on the costumes and make up of tigers and pigs.

Pingara: Areca flower.

Poovari: Arecanut flower and rice sprinkled on Bhuta impersonator who is about to be possessed while praying, invoking, welcoming the spirit etc.

Rumalu: A turban; a long piece of cloth worn around head.

Sampage: A tall tree with fragrant flowers; Golden champak, Michelia champaca.

Sampradayada padagalu: Traditional folk songs sung by women.

Shakuna: An omen; augury.

Singadana: A decorated seat of three compartments or steps set for keeping the idol, mask and other objects of worship in Bhuta ritual.

Siri Jatre: Festival in honour of Siri on the full moon days during summer, during which many women get possessed by Siri.

Sirihara: Garland made out of coconut leaves.

Sona: The fifth solar month; a month considered being auspicious in which many festivals are observed.
Soothaka: Ritual impurity from death of kinsmen or childbirth in the family or menstruation.

Stana: Shrine of gods and Bhutas.

Suggi: The twelfth month of solar year corresponding to March-April.

Suragi Kamba: A pillar made out of a tree with very fragrant flowers, Ochrocarpus longifolius.

Sutradara: A person who plays puppets in his hands by thread in puppetry performance.

Tase: A kind of single faced drum, beaten with sticks.

Tala: A cymbal.

Tamate: A kind of percussion instrument.

Tappangai: An entertainment during the festivals of temples and Bhuta shrine in which coconuts are thrown towards the devotees and the person who catches is considered victorious and gets the coconut.

Tara sthayi: Upper octave, the high pitch in music.

Tarayi Kuttuni: Game in which contestants standing against each other roll or hit coconuts held in the hand, the one whose coconut breaks loosing the game.

Tembare: A small drum played while singing folk epics of the Bhutas during the rituals or during certain folk dances.

Tiri: Tender leaf of coconut, plantain and such other trees.

Tirimudi (Sirimudi): A headgear made of tender leaves of coconut tree and worn by Bhuta impersonator.

Tute: A torch made of palm or coconut leaves, bamboo splinters etc.

Tutedara: A kind of mock fight performed in front of the deity in temple festivals and Bhuta rituals by throwing burning torches of palm leaves or coconut leaves at others.

Tulasi Katte: The embankment around a basil plant.

Tulasi: The sacred basil, holy basil, Ocimum sanctum.
Tulunadu: Country of Tuluvas, which spreads from Kasaragod district of Kerala to Kundapur taluk of Udupi district.

Turayi: A crest like head ornament worn by artists in Suggi dance; a turban. It is decorated with plastic and paper flowers resembling trees with flowers and fruits.

Vaidya: A priest who plays damaruga in Nagamandala ritual.

Valaga: A group of music instruments with a horn or blowing pipe.

Veelya: Betel leaves and arecanut given as a token of entrusting a person with certain religious responsibilities to a person.

Vesha: Make up: facial and bodily decoration.

Yantra: A talisman, an anklet.
Appendix E

Photographs

A scene of *Suggi Kunitha* procession

Different characters in *Suggi Kunitha*
Kolata in Suggi Kunitha

Playing Gummate in Suggi Kunitha
A typical Suggi Kunitha artist

A senior Suggi Kunitha artist guiding fellow artists

A scene of Tenkutittu Yakshagana performed by professional troupe
A scene of Tenkutittu Yakshagana performed by hobby troupe

A scene of Badagutittu Yakshagana performed by hobby women troupe
A scene of *Yakshagana* on AIDS performed by Yaksha Degula

Make up and dressing in *Yakshagana*
Two Bhuta impersonators dancing

A typical Bhuta impersonator
A scene of Madipu by Bhuta impersonator

A Bhuta impersonator sucking blood of cock as food
A scene of Nagamandala

A scene of Siri performance
A scene of Kangelu dance

Researcher interviewing famous Suggi Kunitha artist Subraya Gowda at Agrahara in Honnavar
Researcher interviewing famous *Yakshagana* artist Keremane Mahabala Hegade at Gunavanthe in Honnavar

Researcher interviewing Halakki women of *Pugudi Kunitha* at Amadalli in Karwar

303
Researcher interviewing *Yakshagana* artist Vishwantha Shetty at Udupi

Researcher interviewing *Bhuta Kola* artist Sathish Pambada at Shibaruru in Mangalore
Researcher interviewing folk singer Jinnamma at Irvattur in Bantwal