NOTES - CHAPTER II


9. Ibid.

10. Ibid; p.10 "sthapthayemasahasam".

ORIGIN AND DEVELOPMENT OF OPERA IN SOUTH INDIA
ORIGIN AND DEVELOPMENT OF OPERA FORM IN

SOUTH INDIA.

In India, music and dance were associated with drama from the earliest beginnings. Natakan is the word for drama in India and the term Natakan is the derivative of the root 'Nrut' to dance. Drama in India was inextricably united with dance and the word 'Natyam' in Sanskrit comprehends both dance and drama whereas the word 'Koothu' in Tamil represents both dance and drama. Music and dance were also indispensable in Indian dramas. Hence drama or natya in India was an audio-visual representation and was of operatic type:

The vedic ritual contains the genesis of the operatic type of drama in which all its ingredients song and dance are also found. The first recognisable root of Indian drama can be traced from the Rg Veda. Hymns in the form of dialogues (Sama Veda Suktas) with dramatic flavour can be seen in the Rg Veda.

The Vajasaneyi Samhita of the Suklayajur Veda mentions the word 'Bailasha' to denote an actor. The Taittiriya Brähmana also uses the word 'Bailiukhaüka' to denote an actor.
The earliest reference for the operatic type of plays can be found in 'Harivamsa' which is the supplement and continuation of the great epic, the 'Mahabharata'. The operatic play namely Rambhabisara, the other based on the Ramayana and the third based on the story of Kubera are found in Harivamsa. In the first play, Ravana and Rambha are the characters, in the second Dasaratha Rama and Lakshmana appears. This work belongs to 200 A.D. and is the earliest work which mention operatic plays.

The earliest theatre on dramaturgy available in India is Bharata's Natya Sastra. He gives the origin of the drama as follows. The place Jambudvipa was occupied by different kinds of people like Devas, Yakshas, Danavas, Chandarvas, Naras and so on. When they felt that this place has become miserable, the Gods approached Brahma and requested him to create a play thing which must be audio-visual in order to teach the people the righteous path. Then Brahma contemplated on a thing which would yield virtue, wealth, and fame and which would be also instructive and protective. Brahma took the literary aspect from Rig Veda, Abhinaya from Yadurveda, music from Sama Veda and Rasa from Atharva Veda and thus created the 'Natyaveda' or dramatic and art having all the four constituents -
Patya, Abhinaya, Ceya and Kasa. Brahma asked Indra to make gods perform the Natyaveda. But Indra suggested that the sages are the fittest persons who are restrained and well-versed in the secrets of Veda to perform 'Natyaveda' or Drama. Then Brahma asked the sage Bharata and his sons to perform the dramatic art. Bharata learnt the dramatic art from Brahma and taught to his sons. Brahma asked Bharata to perform the play on the date of the 'dvaja' festival; Bharata did accordingly a 'Samvakara' type of play namely 'Amruthamanthana'.

Bharata's second creation "Tripuradahana" which is of the Dima variety was staged before God Siva in the Himalayas. Lord Siva was very much pleased and asked Tandu to teach 'Nrutta' to Bharata which would be added to Purvaranga or preliminaries of drama in order to make the play colourful. Music was used not only in Purvaranga but also in the whole play through 'Dhruva's and musical poetic passages. Thus the art of 'Natyas' or Drama in India, consisted of dance, and music (vocal and instrumental) besides speech. Bharata in his Natyasastra says that vocal (gana), instrumental (vadya) and acting (natya) have different appeals and these should be introduced by the drama procedures like a brilliant entity. He also says
that just as a well built house requires colour to enhance its beauty, songs are necessary for a drama to make audience enjoy the play. Hence, it may be said, that our ancient drama was of operatic type and the association of music with drama can be noticed from very early times. Dr. Rashavan remarks that "Samskrit drama, as can be seen from the text of Bharata's Natyasastra was operatic in character."

" .......... Besides the musical vacika, there was actual singing. In addition to the singing of the actors themselves, there was a kind of external suggestive music. This was Udhruvagana." These musical patterns were essential parts of scenic representations. This would be obvious if we consider the characteristic definition given of drama in Natya Jocana:

किनिं जयं जनतपुरानत्सति! What is a drama?
शीत अतिपुरूषर्दवासायन्तव्यम्युमन्युम- A representation of "Rasa" and "Bhava" accompanied by vocal and instrumental music.

Bharata says in his Natyasastra that first and foremost, efforts should be devoted to songs, for songs are said to be the beds of dramatic representation. If songs and musical accompaniments are suitably inserted, the production of dramas never
It can be said very well that essentially our Indian dramas without being actual "Operas" were fundamentally imbued with musical appeals. Dramas are called Rupakas. Dramas are classified under "Drisyakavya" or seen poetry which is represented from the assumption of form "Rupa" by the actor. A drama is an imitation or representation of a particular situation (Avasthanakruti) in which the characters, by means of gesture, speech, costume and music from the subject of treatment. Drama appeals to the ear as it has music in it and also delights the eye; hence the term 'Rupaka' is applied generally explicitly to denote drama, for 'Rupaka's paved the way for the kind of plays wherein music and dance predominated. The dramas in India were classified into two types as 'Rupaka' wherein the importance was given to speech and 'Uparupakas' wherein music and dance predominate.

Bharata in his 'Natvasastra' does not speak of 'Uparupaka' type of play but mentions the derivative type (Natika) which has been included in the list of Uparupakas of the later writers. The greatest person in the history of drama and dance after Bharata is Kohala and the developments in the field of dramaturgy in the post Bharata period
were codified by Kohala. Kohala is the first
person to arrange and define the plays which are
dominated by music and dance. Though Kohala
is the first to codify and describe these forms,
it is from the 'Abhinavabharati' of Abhinavagupta's
work, we know what Kohala has said in his work.

Abhinavabharati gives the following forms—
Dombika, Prastahanam, Shidraka, Bhamaka, Bhanika,
Rasakavya, Preranam, Ramakreeda, Rasaka and Nalli-
sakam.

Avaloka on the work Dasarupaka of
Dhananjaya speaks of the seven 'Nruthyabhedas'—

Dombi, Sricadita, Shapa, Shani, Prasthana,
Rasaka and Kavya.

From this verse, we understand that these are
executed by a single dancer.

These plays which are dominated by music
and dance were known as 'Geyarupaka's, 'Nrutyabhedas'
and 'Anyanirupakani'. The first regular work on
poetry and drama to give a codified treatment of
these forms is Bhoja's Sringara Prakasa. Sagaranandin
in his 'Natyar Natakalaaksanaratnakosa' gives full
descriptions but he draws the material mainly and
ultimately from Abhinavarupta and Bhoja. Bhavaprakasa
of Saradatanaya classifies the forms as Nrutya-
Abhadas. It is in Viswanatha's work 'Sahityadarpana'
that for the first time, the definite usage of the
term 'Uparupaka' meaning minor play is found.

These Uparupakas were mostly Nrutya-
prabandhas and were 'akaharya' - performed by a
single person. In rupakas, all the four types of
Abhinaya - Vacika, Sattvika, Angika and Aharya - are
employed whereas in Uparupaka vacika Abhinava is
completely exchewed while music and dance predominate
throughout the enactment. During Viswanatha's time,
some Nrtvaprabhandas borrowed speech from Rupakas
and transformed themselves into half developed
rupakas and therefore he called the Nrtvabhodas as
Uparupakas, meaning minor plays.

The chief points of distinction between
a Rupaka and an Uparupaka are that the Uparupakas
mainly deal with music and dance which occupy only
a secondary position in a Rupaka. The Uparupaka
places greater emphasis on 'Kavyabhinaya' which
rupaka requires 'Sattvika' and other Abhinayas.
Saradatanaya in his Bhavaprakasa classifies as
Nrtvabhodas and Nathyabhodas. Hemachandra in his
Kavyanusasana distinguishes as Patyarupakas and
Uparupakas:

The form Srigadita depicts the Vipralambha-Srungara. The heroine and the Sakhi figure in this form. The lady describes the quality of her lover to her friend and complaints about his b-haviour towards her. 'Durmilita' is less dignified and deals with clandestine love. Prasthana deals with all the phases of love in separation. The description of the seasons and the longings of the heroine are also depicted. Towards the close, the heroic sentiment or Vira-rasa is introduced through some device. The Bhana, Bhanaka and Bhanika deal with the praises of Siva, Visnu, Devi, Skanda etc. The speech is also included in the Bhana. Instrumental music dominates in Bhana type. It used to have seven sections and employed one, two or more languages and both Tandava and Lasya types of dance are included. The form Ghosti deals with the childhood exploits of Srikrishna. The Hallisaka is a circular dance, of Gopees with Srikrishna. The Haranaka uses the Lasya style of the dance. It is also done in slow tempo. The Prakshanaka is a show which used to take place in the open air in the streets and temple courtyards. It is performed by a number of persons.
The Rasa is also a circular dance with Krishna and Gopées. There is no Abhinaya in this variety and they do only pure 'Nrutta' for the different talas in which the compositions is set forth. The Natyabhasaka is executed by four persons. First one pair of dancers dance and then the other pair joins and thereby a group is formed. The composition is in praise of the king. The form Dombi is executed by a single dancer. Dombi does not employ strict Abhinaya for the meaning of the song but on the other hand she does some movement of the hands and brows as is done in normal conversation and speech. The Prerana deals with a comic theme. The Rasakrida describes different seasons. No definite description is available for the forms Sallapaka, Silpaka, Yalloparka, Mallika, Kalpavalli and Farijata which are included in the list of 27 Uparupakas in Saradatanaya's Bhavaprakasa. The forms kavya or Ragakavya and Chitrakavya deal with a story composed with songs and dance passages.

Among these Uparupaka forms, the form Kavya, or Ragakavya is the nucleus for the later compositions, which have a story set with songs. If the entire composition is set in one raga, it is called Kavya or Ragakavya. If it is composed in many ragas, it is known as Chitrakavya.
It is sung and interpreted through Abhinaya, Abhinava gupta gives two examples for the Ragakavya type namely, 'Raghavavijaya' in Takka raga and 'Marichavada' in Kakubagramara. Abhinavagupta says that the whole work is rendered with Abhinaya. Bhoja in his Srngara Prakasa describes citra-kavya which is composed with many ragas - vividha ragam and hence is known as citrakavya. The Bhavaprakasa of Saradatanaya also describes the kavya form and gives two examples for kavya type of composition namely, 'Goudavijaya' and 'Sugrivakelana'. The kavya is said to possess music and dance with a story. It has hasya and Srngara rasa, both courtesans and family women, vidushaka or comic character, brahmans and merchants appear in a prakarana. It is an One Act form and hence devoid of Garba and Avamarsa sandhis.

This kavya type of form paved the way for the form known as 'Sangeetaka'. This form has not been mentioned by any of the Indian dramaturgists but is mentioned in other Sanskrit texts. It is first mentioned in the collection of Sanskrit monologues (Chaturbami), in which there is reference to Sangeetaka by courtesans. During 11th century, Yadhava prakasa in his work 'Vaijayanthi', gives a reference to Sangeetaka. Poet Wararuchi in his 'Udbhayabhisarika' says that: कृष्णमुद्र सुश्वेदरथ्यम अचवेऽफऽदुर्विशिलयम् ॐ अविशिस्तमयम् यम रसानन्दतेर्तमयम्
This shows that 'Sangeetaka' form is done with miśe also.

During the period of Manyadeva, a dynasty of the South (Karnata dynasty, in Mythila, North Bihar) [1090 A.D.], the form 'Kirtaniyanatak' a new type of form, containing songs in varnacular emerged. The climax in 'Kirtaniyanatak' was reached during Hariśingha Deva's time which is round about 1380 A.D. when Umapati Thakur presented the composition called 'Parijataharana natak' wherein the dialogues were in Sanskrit and Prakrit in addition to vernacular songs. At the same period Jyothishwa Thakur presented the play 'Dhomrtasamagam'. The play Parijataharan Natak has been edited with English translation and notes by Sir George Grierson in the Journal of the Bihar and Orissa Research Society, Vol.III, 1917, part 1. The construction of this play resembles the South Indian provincial plays. This tradition was continued in North Bihar by the Oinwar dynasty in whose court, Vidyapati wrote the 'Gorakshavijaya natakam' which he describes as 'Sangeetaka' form. It contains song and dances by two characters from Tailanga Desh which is the name for modern Andhra (Telugu Country).
Second Stage: Traditional Provincial Theatres of India

North and South.

The form Sangeetaka paved the way for the operatic type of composition at like Jayadeva's Gitagovinda. Sangeetaka forms belong to 10th Century and Kirtaniya natak emerged with vernacular songs at 11th Century. Jayadeva's Gitagovinda belongs to 12th Century. This composition is written completely in Sanskrit containing verses and songs. It consists of twenty four songs in 12 sargas or cantos. This work is not divided into acts. The characters figure in this work are Srikrishna, Radha and Sakhis. It is considered as 'Sringara Mahakavya'. Each song is called 'Ashtapadi' since it contains eight stanzas. The continuity of the story is achieved through slokas or verses. This work has been commented upon by more than thirty two persons and this vast number of commentaries so far recovered testify to the wide popularity of Gitagovinda.

The work was intended for dance too;

In the text itself, we find the reference that Sri Jayadeva sang the Ashtapadi to the accompaniment of Nrithya by his devoted wife Padmavati.
Many imitation works came up on the model of Jayadeva's Gitagovinda. Bhanudatta's Gitagourisa is the first imitation work upon Gitagovinda. Then the following works made their appearance on the model of Gitagovinda.

Gitagouripati : Krishnadatta
Gitagourivara : Tirumala
Gitagirisa : Ramjit
Gitagangadhara : Kalyana
Sivagitalikaj : Previous Pontiff of Sivashtapadi
or Sivashtapadi : Sadasiva Dikshita.
Sitasundara : Sadasiva Dikshita, Dikshita.
Sitasankara : Maithila Bhishma Misra or Hirakavi
Gitadigambaranataka : Maithila Vamsamani
Kasi Gitakadya : Maithila Chandradatta
Sivamohini Vilasa Bhaskara Kavi
Sangita Raghu-nandana : King Viswanatha Simha

Sangita
Ramashtapadi : Upanishad Brahmam and music by Muthuswami Dikshita
Sangitaraghava : Chinnabomma Bhupala
Ramashtapadi : Ramakavi,
Gitaraghava : Harishankara
Gitagopipathi : Krishnadatta
Sangitapriyadh
Sangitashintamani
Gitanukunda or Gitamrutha : Kamalalochna
and Rasavihara : Madhava
Gitanadhava : Revaram
Gitagovindam, thus had a strong influence on the later composers to compose works on the model of Gitagovindam. This type of composition had a definite influence on the themes taken for provincial traditional theatres in both North and South India.

The traditional theatres of different regions in both North and South India are of different types. Music and dance are essential and integral elements of this type of theatre and they are rather the important factors in building up its distinctive character. The whole play is sung and danced rather than spoken and enacted. Both Nurtta and Nrutya types of dance are used in the traditional theatres. The music is either religious or folk in its character. It does not come to the standard of classical music either North Indian or South Indian Music, though the ragas of Hindusthani music are used in the traditional theatres of North India, and the ragas of Carnatic music are used in the traditional theatres of South India. Regarding the dance, some provincial theatres use classical type of dance while some make use of folk type of dance. The dance used in traditional theatres of the different provinces vary according to the style of the dance pertaining to the particular province. The traditional provincial theatres are completely cast in the form and technique of the Sanskrit plays. The theme in provincial theatres is mainly mythological though recently themes on political propaganda
and social problems were used in some of the provincial theatres. The traditional theatres in India are all night shows and normally men participated more in the plays than women. Even the female roles were enacted by men actors in both North and South Indian traditional theatres.

The Traditional theatres of North India:

In North India, the Ankya-nat of Assam, the Jatra or Yatra of Bengal, the Nautanki of Uttar Pradesh, Lalit and Tamasha of Maharashtra the Bhavai of Gujarat and the Khya of Rajasthan are the traditional provincial theatres which are operatic in character having music and dance in them predominantly.

Ankiyanat of Assam:

Ankiyanat of Assam by Sankaradava and his followers is the traditional play of Assam wherein all the three elements music, Abhinaya and Nrutta play a significant role. The story is set through songs interpolated with prose & passages. The dialogue is followed by a song and the play consists of only one Act. The Sutradhara remains on the stage throughout the play in Ankiyanat and recites the 'Nandi' and introduces the characters when they enter on the stage first through Sanskrit verse and later in vernacular:
Jatra or Yatra of Bengal:

Yatra is an open air play which resembles the Veethinataka of Andhra and Terukkothu of Tamilnad. Yatra contains many songs interspersed with prose passages. The music of the songs in yatra are of more refined type. The instruments Dholak, violin, cymbals and of late Harmonium and other European wind instruments, are used. Yatra literally means 'procession' and it is customary for the worshippers of Srikrishna in Bengal to go in a procession singing this musical play which consist of music and dance. These plays were later named as 'yatra' or Jatra and this term remained unchanged though they became no longer connected with sacred ritual or religious profession. This yatra tradition is believed to be over 800 years and is said to be the oldest traditional theatre in the whole of India. The compositions of Jayadeva, Chandidas and Vidyapathi are also in yatra plays. The yatras are performed by travelling troupes and the head of the troupe is called 'Adhikari'. The mythological stories will be set through songs and the enactment of yatra play takes normally six to eight hours. The performance is done without any scenic representation and only male members take part in yatras as we find in the Bhagavata-Mela Natakas of Tamil nad. The dance movements of the actors and the dialogues are interrupted at intervals by the chorus of singers with loud voice.
PLATE - I

(a) A scene from 'Jatra' of Bengal

(b) A scene from 'Siya posh' - 'Nautanki' of Uttar Pradesh.
Originally, the yatras used to have Sakta and Saivite themes for their story but from the Chaitanya movement in Bengal, the yatra plays revolved round the theme of Srikrishna. During the freedom movement yatras were composed on patriotic themes. These are also yatras based on sociological themes.

The extemporea improvisation on contemporary life by the actors on the stage on the yatra plays has paved the way for the yatras of social type.

Nautanki of Uttarpradesh:

Nautanki is a famous theatre in Uttarpradesh. It is a folk drama and consists of dance with a commentary of songs. The tunes of the songs and the style of dance are derived from the folk forms familiar to the people of that region. The theme is always concerned with the battle of Good vs. Evil from the religious epics or heroic deeds of a famous warrior. It also deals with the social problems of the present age. It has developed from the ballads of the medieval period. The music is rather of unsophisticated type young boys take the role of women characters. It uses an orchestra consisting of drum, harmonium and sarangi. A player will play on the small bowl shaped drum with two sticks, while another plays the tune on the harmonium and the third player makes all beautiful sounds from his bow across the strings of sarangi. The narrator is
called 'Rangā' who is the master of that troupe.
He acts as stage director and manager of the troupe.
He also takes the role of prompter by which he
controls the entire players and the play. The stock
count of the Noutanki play is the buffoon.
Recently, women also take part in Noutanki plays.

Lalit and Tamasha of Maharashtra

Lalit is the most popular variety of
traditional theatre in Maharashtra from the medieval period. It is normally connected with the dramatic representation of Dasavatār of Lord Vishnu. It is enacted during the annual festival 'Navarathri' and is religious in character. The whole drama is acted through Mime and is performed in the halls of the temples with curtains.

Tamasha is also a folk play of Maharashtra.
Its purpose was originally to entertain the warriors and to rouse the martial spirit in Javans. But nowadays, Tamasha has become such a powerful and popular theatrical mode, that it has turned to be the media for successful political and cultural propaganda in Maharashtra.

Bhavai of Gujarat

Bhavai is a popular folk play of Gujarat.
It is a series of playlets which deal with medieval
stories of chivalry. Its origin is essentially religious and the themes are based on the episodes from the Goddess Devi's exploits told in Devi Mahatmyam. Later on it became secular in character. The actors in Bhavai must be experts in dance, music and acting. They draw a circle with a radius of ten feet and call this place as 'Paudh'. This will be their stage for the musicians to sing and the actors to perform. Two players blow the trumpet 'Bhugal' to announce the play. Its shrill notes signify the entry and exit of the actors, the victory of the hero, and also the important tunes in the play. The actors come out from the green room with oil fed torches and brandish them in the air in circular form. After the first ritual, they light a big torch and place it in the arena. Men dressed as women sing and dance. The Bhavai is performed in open spaces in streets like Tirukkothu of Tamilnadu. There is no scenery and two men hold a curtain. Brass trumpets and symbols are used for orchestra and the music is of the folk type. The simple surroundings and the paraphernalia of the Bhavai resemble that of a burmese drama. It does not deal with any coordinated story but consists of a series of unconnected individual personations of one or two or at most three characters on each scene, presenting any popular episodes.
Manalogues and dialogues are supported by the 'chorus' referring to the incidents by singing in which the actors also join. The costume remains the same but the character changes by a slight variation in the holding of the Dhoti etc. Like all other folk plays, it starts at nine in the night and lasts throughout the night. Later on, unfortunately it became obscene and now it has gradually receded from the city into the remote villages and now it is almost disappearing.

Khval of Rajasthan:

Khval of Rajasthan has an unbroken tradition of more than four hundred years. It is performed in villages and the music and dance are of folk variety. It deals with the mythological themes like all the other provincial theatres of India. The costume is very colourful and is generally performed by professional troupes.

The Traditional Theatres of South India:

The earliest traditional theatre is from the province Kerala which is known as 'Chakyar Koothu'. In Kerala, all the traditional theatres are commonly known as Koothu. This Chakyar Koothu and other varieties of Koothu are religious in character. Hence, the Koothambalam is constructed inside the temples in Kerala almost in the same manner as envisaged by
by Bharata in his Natyasastra. The Chakyar Koothu is a popular play in Kerala temples. It is not yet known clearly whether the Koothu referred in the Silappadhikaram as Chakkaiyan Koothu is the same which is performed as Chakyar Koothu in Kerala.

The Chakyar Koothu is performed by 'Chakyars', a community exclusively devoted for this performance. They enact this play once an year using the themes of the Sanskrit dramas. There will be three persons to enact this play, namely Chakyar who acts and dances and Nambyar, who plays on the Mishavu, a percussion instrument and Nangayar who sings and keeps up the rhythm.

During 10th Century A.D. Tolan, a Vidushaka of the Kulasekharavarman Court of Kerala introduced some changes in Chakyar Koothu. From the day of Tolan, the Vidushaka in Chakyar Koothu in a satirical way spared nobody who committed evil acts for the good of the society. This served as an effective social tonic part from pleasant recreation for the public. Many kavyas came in the vernacular language for the enactment of Chakyar Koothu by Narayana Bhattathri and others such as Dootavakyam, Panchali Svayamvaram, Subhadraharanam, Rundeyashtakam etc.

The Chakyar Koothu is performed in the temples at Guruvayur Kanikkannan samidhi, at the Tani temple at Koshikode and at the temple at Tiruvilvamalai, even today.
The Chakyar Koothu was classified into three types namely: Prabandam Koothu, Nannyaar Koothu and Kudiyattam. Prabandam Koothu is a mono act play by the Vidushaka from the Puranic themes accompanied by Nannyaar on the symbols and Nampaar on the Mithavu. Nannyaar Koothu is also a mono act play by a lady reciting verses and acting in pantomime accompanied by symbols and Mithavu. The third is the famous Kudiyattam.

In the Kudiyattam, first just the preliminary ritual called 'Todayam' or obeisance to the Gods is done behind the stage without any instrumental music. Then Nampaar beats the Mithavu and Nannyaar sings the benedictory song called 'Akkitta'. The Nampaar gives a short summary of the story to be enacted which is known as 'Arannu Tali'. It will be in Malayalam. Before the appearance of the hero on the stage, the Mithavu and the Panchavadyas - symbols, Edakka, Kombu, Kushal and Cench - are sounded together to indicate the royal grandeur of the character. He recites a portion of a verse which has to be enacted. Then the Abhinaya follows. Thus for the first day, only an Abhinaya for the single line is performed.

On the second day, the Vidhumaka appears with the Mithavu. His role will be full of wit and humour. On the third day also he re-appears and plays
the main role by connecting his appearance with the main theme of the play. The other characters also who take part in the play explain in detail through gestures, the role they are going to take up in the play. This part is called 'Nirvahanam' and this is usually enacted during day time and it also takes a long time.

The next day is devoted for the real Kudiyattam which is the combined acting of all the players. This continues for three days. A whole play is never performed in Kudiyattam. Only one act will be taken up and after finishing that 'Anka' or Act, the hero executes the final item called 'Ankan Mutikka'. At that time Nampyar beats the Mishavu which is known as 'Mutiyakitta kottuka'. Nannyar sings the Mutiyakitta and the Chakyar will dance to the music. After this Chakyar performs the last ceremonies namely 'padaparakshana' - washing of his legs and 'Achamana' - drinking of the holy water. He then extinguishes a burning wick from the lamp which is placed near by and lights it once again and places in the lamp pot. Thus Kudiyattam comes to an end. The unique feature of this play is that the actors themselves sing, dance and act.
Chakyars are trained in 12 ankas including one act plays and pis prahasanams. Among these, 21 ankas deal with the story of Sri Rama. Naganandan and Subhadra Dhananjayan are famous Kūdiyāttam plays. Besides these two plays, Iascaryaachoodamani, Tapati-samvarana, Bhagavadjjuka, Muttavil kkā and the Bhāsk's plays such as Svapanavisasavadatta and the Prathignayoungandharkyana are also staged as Kūdiyāttam plays. Among one act plays, Sri Krishnateesduh is a very famous play. Kūdiyāttam is performed only in Kuttambalam or theatres inside the temple and is thus kept strictly as a temple art.

Kṛishnāttam:

The Kṛishnāttam is a popular devotional dance drama of Kerala and this play serves as a connecting link between the Kūdiyāttam and the later Kathakali. It originated in the middle of the 17th Cent. A.D. by Mūnavāda, prince of Calicut and is based partly on the style of Kūdiyāttam and partly on the folk dramas of Kerala, the Tiyattu and the Sanghakkali. The part of Abhinaya is not as elaborate as in Kūdiyāttam whereas the costume and make-up are mostly based on the style of Kūdiyāttam and the folk dramas Tiyattu and Sanghakkali. Unlike Kūdiyāttam, the main story is represented. The musician and actor are
different persons. The text is sung by the musician: standing behind the actors and the actors perform the dance, Nurtta and Mr Krutya. Krishnattam gives prominence to both music and dance and the style of the composition resembles that of the Gitagovindam of Jayadeva. The dialogues are set in musical songs and are sung in 'sopana' style which is used in the singing of the Ashtapadi's of Jayadeva, in Kerala. The style of singing in 'sopana' paddhati is written in the next chapter, wherein the musical contents of traditional provincial theatres are discussed. In Krishnattam, the text is in Sanskrit and it deals with the story of Lord Krishna. It consists of eight parts namely, avatara, kalyamardana, rasakrida, kamsavadha, banayuddha, vividhavada and svargarohana. The whole composition deals with the exploits of Sri Krishna and these eight sections are performed in eight consecutive nights. After the Svaragohana, there will be again the performance of the first part 'Avatara, and the Krishnattam will be completed on the night of the ninth day and this is the conventional mode of performing Krishnattam.

Krishnattam performance starts at nine in the night and ends by three in the morning. The whole plot is divided into many scenes. For example,
different persons. The text is sung by the musician, standing behind the actors and the actors perform the dance, Nurtta and \textit{Nrutya}. Krishnattam gives prominence to both music and dance and the style of the composition resembles that of the Gitagovindam of Jayadeva. The dialogues are set in musical songs and are sung in 'sopana' style which is used in the singing of the Ashtapadi's of Jayadeva, in Kerala. The style of singing in 'sopana' paddhati is written in the next chapter, wherein the musical contents of traditional provincial theatres are discussed. In Krishnattam, the text is in Sanskrit and it deals with the story of Lord Krishna. It consists of eight parts namely, avatara, kaliyamardana, rasakrida, kamsavadha, banayuddha, vividhavada and svargarohana. The whole composition deals with the exploits of Sri Krishna and these eight sections are performed in eight consecutive nights. After the Svaragrohana, there will be again the performance of the first part 'Avatara and the Krishnattam will be completed on the night of the ninth day and this is the conventional mode of performing Krishnattam.

Krishnattam performance starts at nine in the night and ends by three in the morning. The whole plot is divided into many scenes. For example,
the avatara part is divided into 18 scenes. The scenes run very quickly and there will not be elaborate action but the general story is represented by rhythmic dances. At the times the actors make inarticulate sounds. The total number of players in Krishnattam is fifty.

The text of the Krishnattam is called Krishnagiti wherein the author follows Jayadeva for his songs and Melpattur Narayanabhatta for his verses. There are sixty-eight songs in Krishnagiti but each song does not contain eight feet. The verses address the deity directly like the Narayaniya of Narayanabhatta and the metres for the verses are also set in the model of Narayaniya. The orchestra is provided by Suddha Maddalam, Cennala and Ilatalam. The costumes are not though elaborate as in Kathakali is realistic. Krishna is almost the same in costume and make up as in Kathakali. Krishnattam was staged first in 1657.

Manavada has composed this Krishnagiti for Krishnattam in 1653 A.D. and there is a story behind the composition Krishnagiti as to how and when it was composed by Manavada. It is said that at Guruvayur, there was a mystic sannyasin by name Bilvamangalam Svamiyar who would make Lord Krishna appear before the devotees of Lord Krishna through his mystic power.
Manavada approached the Swamiyar and requested him to show the Lord as he is very much devoted to Lord Krishna. Swamiyar then helped him to see Lord Krishna as a boy playing under a tree in the temple. Manavada became so overwhelmed that he wanted to embrace the Lord. At once, the divine vision disappeared but very fortunately for Manavada, a double-eyed peacock feather which was adorning the hair of Srikrishna was found at that place. At that moment, Manavada thought of composing a musical play based on the theme of the story of Lord Krishna. Manavada was a profound scholar in Sanskrit and hence without any difficulty, he composed the Krishnagiti in Sanskrit on the model of Narayaniya and Citagovindam. This Krishnagiti is stated as Krishnattam and the crown used by the actor for the role of Srikrishna is adorned with the peacock feather that has fallen from the real Krishna's crown. The Vilvamanealam Swamiyar referred here is not the same person who has composed the famous 'Krishnakarnamrutham' as he flourished before 14th Century.

The Krishnattam is performed every year at the famous Guruvayur temple and in a few other temples in North Kerala. There is only one troupe of performers who stage the play traditionally and the troupe was maintained formerly by the Zamarin
of Calicut and is now under the Guruvayur Devaswam.
The main sentiment portrayed in Krishnattam is
Bhaktirasa. In every scene, devotion to Lord
Krishna is emphasised while the other sentiments
take a sub-ordinate role.

**Kathakali**

In the first half of the 17th century
(1575 - 1650 A.D.) a prince of the Kayyarpuram in South Kerala initiated a parallel type
of performance which he called 'Ramanattham'. The
name Ramanattham later transformed into Attakatha
and yet later into Kathakali. Ramanattham consists
of eight pieces covering the complete story of
Ramayana from Putrakameshti sacrifice of Dasaratha
to the fall of Ravana the demon king of Lanka.
The Kathakali of Kerala, is the most spectacular
play and owes much to the Kudiyattam and Krishnattam.

The Abhinaya and Mudras are adopted directly from
Kudiyattam while the musical part is taken from
Krishnattam. The acting by the dancers and singing
by the musicians apart is wholly borrowed from Krishnattam.
The facial make-up and costume are copied from
Kudiyattam and Krishnattam. Krishnattam makes
use of the masks quiet frequently whereas Kathakali
uses five different types of make-up namely Katti, Kari,
Pacca, Tati, and Minukku. The Kathakali orchestra
includes cenda apart from Suddha Maddalam, Cennala
and Ilatalam. Kathakali brings out various rasas such as love, valour and terror while Krishnattam is based mainly on Bhakti rasa. The mode of acting in Kathakali is elaborate. Kathakali is written in Malayalam and contains verses and songs. Later on, themes are chosen from Mahabharata, Bhagavata, Sivapurana and Ramayana.

Kathakali is a word tone drama, a dumb show but a meaningful pantomimic play. Originally Ramanatham players were singing while dancing. But later on, singing was done by musicians and the actors performed only the dancing part as dancing requires tremendous exertion physically. The change in the practice of singing by separate men and dancing by the actors was first conceived by Vellathu Tampuran. In Kathakali, striking dramatization of the incidents is clearly expressed by gesture. Kathakali is a fusion of both drama and dance though mime also takes a prominent role.

The Kathakali performance starts after sun set. First the drums announce the Kathakali play. A huge brass lamp is lit and the screen is held up by two persons. The characters emerge from behind shaking the curtain with tremulous hands while some characters gently look at the audience behind the screen, smiling half sadly and half mockingly. When the drama starts the characters portrayed by the actors transform
the audience into their world.

**Yakshagana of Karnataka:**

Karnataka has contributed the Yakshagana theatre which is also known as Dasavatara Ata, Attada Ata, Bayatata, and Beebinataka; Yakshagana literally means song of the Yaksha but so far no information is available to identify the name with the Yaksha. Yakshagana is a colourful play with lively folk songs.

The play starts at sun set. A continuous playing of the percussion instrument called Cende is heard. This is for the announcement of the play. This is called 'Keli Badiyuvudu'. It will be followed by Ganapati worship in the green room called 'Cariki'. Open fields or courtyards of village temples serve as theatres. After the pooja, the clown known as Konanpi enters into the Rangasthala or stage with a troupe of musicians to provide the orchestra 'Himmela accompaniment. The troupe consists of 'Sangitagara' who takes charge of music section till the arrival of Bhagavatar who comes at the time when the story actually starts. The orchestra consists of drummers namely Maddalagara, Gandacara and Srutigara. The Sangitagara will start singing the invocatory songs on Ganapati and a few humourous songs for which the clown will entertain the audience conversing with the Sangitagara. Thus 'Nityaveshas' which are
minor characters not connected with the main play will appear and dance for music. Ardhanareesavara, Shanmukha and Strēevesha are usually the roles for Nityavesha. The clown will be also entertaining the crowd with the Nityaveshas. This is called 'Purvaranga vidhana'. Then the Nityavesha and the clown exit from the stage.

Again the cenda player will start playing the drum continuously while the main characters of the play enter behind a curtain which is held up by two persons. This is called 'Teresaire'. They will start dancing showing only their crowns to the audience. Then the villain of the play will appear. Afterwards the curtain will be taken off. The Bhagavat will appear on the stage and will elicit from the characters their identity. This is known as 'Odologa'. The Bhagavat will sing the songs relevant to the story keeping the tala by beating a 'Jagante' or circular bronze gong with a stick. There will be also an orchestra for the Bhagavat consisting of the instruments cenda, cymbals, harmonium etc. The dancer cum actor who takes a role in the play dances for the music and creates the particular rasa. The Bhagavat will stop his singing after finishing a song for which the character will bring out the meaning of the song by Abhinaya. The Bhagavat is the Sutradhara and is also called
'Melagana', 'Nattuvan', and 'Kathagara'.

Each actor enters dancing and exchanges a few words with the musician who now and then talks with the actors and makes comments and asks every character who he is and they thus announce themselves. Nrutta in Yakshagana is interesting. The dialogues are done by the actors themselves. When they stop their speech, the musician sings the songs and the actors perform the pure dance or Nrutta. The Abhinaya is not much in Yakshagana. The Nrutta is either slow, quick and speedy or vigorous and is accompanied by the drum. The folk dance 'Kolattam' is used in the Yakshagana.

The main sentiment portrayed through Yakshagana is Veera rasa and Rama Roudra rasa. Though stories are selected from Ramayana and Mahabharata, importance is being laid on heroism and chivalry. Recently social stories with heroic spirit have been adopted for the Yakshagana stage. Girya Kalyanam, Vali Mighra, Droupadi Pratapa, Bhishma Vijayam, Virataparvam or Keechakavadam and Karna-Arjuna yuddham are some of the popular Yakshagana plays. The dialogues usually explain elaborately the contents of the song. Normally, the actors speak the dialogue but very rarely sing snatches of the song.
PLATE LII

Yakshaganam of Karnataka - Southern style.
along with the Bhagavatār. Yakshagana is remarkable more for its dance than for its music or story.

The presentation of Yakshagana is very colourful with its heavily bejewelled costume and elaborate head dress. The make-up is alone with much realism. The face is painted with blue for divine characters, red for royal personages, and black for evil characters. The moustache will indicate heroism and will be fixed flat across the cheek. The eye-brows will be painted in deep black colour and the eyes will be drawn tapering and enlarged while the lips will be drawn with smart curves.

Yakshagana is more akin to Kathakali, though there are many differences in presentation. Yakshagana actors undergo a rigorous training for a number of years on dancing, as this play requires good expression and excellent foot-work.

A minimum of 30 members constitute an Yakshagana mandaly or troupe. The role of women characters are played by men actors. The troupe is usually sponsored by the temples. The Yakshagana performance is auctioned annually for six months by the temple authorities. The bidder will be a very rich person with integrity and will pay Rs.3,000/- to the temple administration. A nominal amount on the collection for the play will also go to the temple
PLATE IV

(a) Yakshagana of Karnataka – Northern style
   (a scene from Mahabharata)

(b) Veedhinatakam of Andhra Pradesh.
and the organiser will maintain the troupe and will give the 'vilya' or remuneration to the actors. The first play of the season will be on the Dipavali day. The troupe then has its itinerant from one place to another throughout the Karnataka state during the season. The programme will be performed throughout the Karnataka state during the season. The programme will be performed throughout the night and ends in the early morning.

Yakshagana has split into two distinct schools, namely Dakshinadi and Uttaradi, South Karnataka, which is situated close to Kerala still retains the influence of Kathakali. In South Karnataka the Bhagavatar uses the 'Japate' for keeping the rhythm while in Uduppi and North of Uduppi which is called North Karnataka the Bhagavatar uses the large cymbals. The make-up and costume also differ for the two schools. South Karnataka follows more of Kathakali style of make-up.

The stage for Yakshagana is never raised and is always in the ground level. A simple pandal supported by vertical posts is erected. Yellowish tender leaves of coconut trees, cut, twisted and stretched on a rope are tied around the pandal. There will be a curtain at the back. The characters make their entry through the sides of the screen.
PLATE V

Domestic characters from Takshagam
- Southern style - Mysore.
The audience will be seated on the three sides of the stage, left, front and right. As the play is staged always on the open air, the Yakshagana is called 'Bayalata'- meaning open-air play ('Bayal'-open air, 'Ata'-play).

Tala Maddale: is another kind of Yakshagana without make-up and dance. This is believed to have developed in a simplified manner, the same Yakshagana to be performed indoors during the rainy season. The Yakshagana play always ends with a mantralam.

Parti-subba by name is said to have lived at the end of the 17th century and he is the father of the Yakshagana form in Karnataka. He wrote many Yakshaganas of which Panchavati, Choodamani and Angada sandhana are the best. Panchavati became so popular that it has been translated by two poets into the Tulu language. After Parti Subba, Gerosoppe Shantayya, Mulki Venkarna, Matti Vasudeva prabhu, Nanda-likhe Lakshminarayanappayya are some of the famous Yakshagana poets.

Karna parva by Gerosoppe Shantayya is a famous Yakshagana while the Krishna Sandhana by Mulki Venkanna deals with politics, Billashabba, Samudramathana, Chandrahasa and Radha vilasa by Matti Vasudeva prabhu portray Sringara, Veera and Hasya rasas. Kumara Vijaya and Ratnavati Kalyana by Vandalika are outstanding Yakshagana plays.
Apart from the make-up, the dress plays an important role in Yakshagana plays. The head dress of each character is different from one another and have special names. Rakshasa characters were 'Battalu Kireeta', Rama, Lakshmana, Duryodhana etc wear 'Pumbe Kireeta, Krishna, Arjuna, Karna and Abhiranyu were 'Sirimudi', 'Karnapatra', 'Koralara', 'Bhujakeerti', 'Edagattu' and 'Hastakadaga' are some of the ornaments worn by the Yakshagana players. Those who enter at the beginning of the play are called 'Teetika Vesha' or 'Modalaney vashe', the hero is called 'Pradaneya vesha'. Young characters are called 'Pundu vesha', Rakshasas are called 'Bannada vesha', and the clown is called 'Hanumanayaka'.

Recently Kr. K.S. Karanth has made the Yakshagana modern in appeal and traditional in inspiration. Now the Yakshaganas are performed outside Mysore and his group is known as Yakshagana Renaissance group. They enact the plays Abhimanyuvadana, Saindhavavadhha and Bhishmavijaya. The modern orchestra for Yakshagana consists of Maddala, Chande, Violin, Clarinet and Saxophone.

Kuchipudi of Andhra Pradesh.

The Visnu Bhaktas are known as Bhagavatulu in Andhra and Bhagavatar in Tamil nad. They took up music, poetry and drama for their religious propaganda and composed many compositions based on the Vaishnavite
themes. In Andhra, Kuchipudi became popular. The Kuchelapuram brahmins performed the 'Parijataharana' netaks of Theertha Narayana and the Nawab of Golkonda Abdul Hassan saw their performance and impressed by their performance, he granted the village Kuchelapuram and the surrounding lands to the actors to carry on the tradition of performing these kind of plays. Through the ages, the village Kuchelapuram and the play became known as Kuchipudi.

The Kuchipudi style consist of Nrutta, Natya and Nruthya. The staging of Kuchipudi resembles more or less the same variety of the play described in Bharata's Natyasastra, the Amruthamanthana. The Poorvanga is followed by Nandi stuti wherein the sattradhara enters with two men invoking the blessings of the Gods and the audience. The orchestra will be sounded and Prabha is done. Each character is introduced from behind the curtain which is held by two artists. Lord Ganesa first appears on the stage and blesses the artists and the audience. Then the other characters are introduced through a song interspersed with jatis which gives scope for the Nrutta part. During the course of the drama, the artist's skill in Nrutta part is expressed also through Sabdams - a type of dance composition and salam jatis etc. The slokas are verses and the sahitya part or words of the songs are beautifully expressed through
(a) Jada in Kushipudi.

(b) Elephant Mask used in the Provincial Theatres of Andhra Pradesh & Tamil Nadu.
Abhinaya. Kuchipudi belongs to classical type of dance-drama and it came into vogue during 13th Cent. The father of the Kuchipudi Art is Siddhendra who was one of the disciples of Narahari Theertha. The repertoire of Kuchipudi consists of 'Bhama kalapam', 'Golla Kalapam', 'Gayanatakam', 'Ramanatakam', 'Ushparinavam', 'Prahlada charitram', Rukmançada Charitram and 'Harischandra' etc. 'Bhama kalapam' is the most famous Kuchipudi play.

Among the ornaments used in Kuchipudi style, the jada requires special mention. It is said to represent the universe. The character Satyabhama wears this ornament. 'The Jada' consists of 27 pieces which represents 27 stars. The piece on the top most part are four and these four pieces signify the four Vedas. There are the sun and moon ornaments at the top. At the end of the 'Jada', there are three round ball which represent the three worlds. Again three small balls are attached to the above mentioned three balls and the total nine balls represent the Navagrahas. There will be a small parrot on the head piece which represents nature, while the serpent head ornament near the head portion represents knowledge.
PLATE VII

(a) A scene from Kuchipudi play (Usha and Aniruddha)
(b) A scene from Kuchipudi play (Usha and Chitralekha)
Kuchipudi was originally performed only by men, but nowadays women also take part in performing Kuchipudi plays. Siddhendra has composed the two plays. Siddhendra has composed the two plays Bhama Kalapam and Golla kalapam.

The Golla kalapam is a scene discourse between a milk maid and a brahmin which portrays philosophic thoughts. Every artist in Kuchipudi requires ten years of training in classical dance and music besides the Alankara Sastra. The character will sing his song, supported by the choral group. The characters themselves sing while acting and dancing. The orchestra of the Kuchipudi consists of Tambura, violin, veena, flute and mrdangam. The sutrachara uses the symbols. Kuchipudi is also known by the name 'Ata Bharavatam'.

The Kuchipudi play starts with sudden flash of jati on two drum instruments. Natyasasttra calls this as Pratyahara. Then follows the 'Avatarana' wherein the drum players tune their instruments to their required pitch. Then 'Vaktrapani' is performed as Ambastuti or Vinayaka prarthana or both. 'Parighattama' follows wherein Mangalakalasam or Purnakumbham with mango leaves are brought to the stage by two actors who dance for the 'Todayaman alam' piece which starts with the words 'Jayajaya' composed in praise of a particular deity to whom the play is dedicated by the author. Indra Pooja Naivadyam
PLATE II

A scene from Kuchipudi (Hiranayakasipu, Leelavati, Prabhadra)
and Maramaritan follow and 'Paripravesika' enters the stage and announce the title of the play and starts the play as 'Katha Pravambhambu Ettidanina'. All these procedures take place behind the curtain and is called 'purvaranga'. 'Natyaasthra' also speaks of 'Purvaranga' in the plays.

Then the important ceremony 'Jadapattu' takes place. The coiffure pigtails of Bhama is placed over the curtain which is held by two persons at the two ends. The scholars in the audience are challenged by the actor who takes the role of Bhama to have a 'Satrascharsha' or challenge for the knowledge.

In the Bhama Kalapam, Bhama performs the first 'Mukkadasana' - a peep from the curtain showing only her face - and performs 'Rechakam' and 'Addiyam' which are jati part and does Abhinaya for the entrance Daru and Jatisvaram before she actually comes out on the stage. Then the play starts with the actual story by the characters who sing and dance using both Brutta and Krutya types.

Yakshagana of Andhra

The dancing girls in Andhra dressed as Yakshas and exhibited their skill at royal courts and temple festivals. This form contained more of singing than dancing and since it was displayed with that particular costumes, thakkarambhaka pertaining to the Yakshas, it came to be known as In Yakshagana. During the time of Hamsayya
(11th Cent.) and Pakkuriki Somanatha who lived after Nannayya, the Yakshagana form was performed by a singer dancer and it did not develop into a musical drama. From Pakkuriki's reference, it seems that Yaksharana is a kind of dance with music staged by a single person assuming the form of either an Yaksha or Ghandarva, but not a type of dramatic composition wherein a number of persons took part to assume various characters in order to enact a story on the stage. This kind of representation when accompanied by music and dance, as is invariably the case of later Yaksharana, it is called a theatre or drama. This can be inferred from a reference in 'KrishnaMira' - in Yakshagana of a subsequent period. Here a 'Jakkula Purandari' - a woman of the 'Jakkula' - ie. Yaksha - tribe so called because of the representation of an yaksha when gives the performance is said to have sung in praise of the love of Kannavalli Mahalakshmi with Kaithabhari (the God Vishnu) at the temple of the former, at Varanasi, the capital city of Kakatiya kings, to the accompaniment of a drum, the anklets worn by her keeping time to her varied notes sung in loud tones. This is generally known as 'Jakkula pata' in Telugu which is equivalent to the Sanskrit term 'M Yaksharanam'. 
Thus the self-performance developed into an musical drama later. The Yakshas are called 'Jakkulas' and they belonged to forest tribes of Andhra. The Yakshaganas are also known as 'Veethi-natakam' in Andhra meaning street play. The earliest of such musical play is "Garudachala Yakshagana". It deals with a story of a tribal chenchu woman's wedding with Lord Nrusimha. Pingali Surana of the 16th Cent., first speaks of the musical play in his Prabandha 'Prabhāvati Pradhyumnam'. The musical plays were called either as Natakam (Kritabhramam) or Sringara Nataka Geya prabandham (Sri Veerabadra Vijayam) Anumoda Sanyasi is the first person to mention the work as 'Yakshagana prabandham' in his work Sri Bhasavakalyana Yakshagana prabandham.

Chitrakavi Peddana of 1550 A.D. is the first Telugu rhetorician who defined Yakshagana. He says that Yakshagana is a work composed of songs in addition to verses and short prose passages. He also gives the rules for the songs that are used in Yakshaganas.

"Nilutsu narchimpu Narda chandrikalau
Dana yakshaganadi krutulalo Naryulidina
Ragada Bedambu liviyouna Ranyasaya
smithi Nijadasa samuda Injaneya"
The first Yakshagāna was composed by Rudrakavi in 1570 A.D. called 'Sugrīva Vijayam'. The triumph of Sugrīva is the theme of this Yakshagaṇa and it is dedicated to Janārdhana Swami of Kandukuru. This work was followed by a number of Yakshagānas.

Appakavi about the beginning of the 17th Cent. refers to the Yakshagāna in his prosodical work. He mentions the lakshana of Yakshagānas and has himself written an Yakshagāna called Ambikāvādamu to illustrate the lakshana mentioned by him.

The Ragadas of the Devi music is the main music in Yakshagāna. They have been so adjusted as to fall to the beats of anyone of the talās Tripūta, Jampa, Eka and Aṣa. The Rāgada metre, when cut at different stops at the end fits in with different gatis and talās and that this is utilised for the songs in the Yakshagāna. The Rāgada (Kanara-Regala) is a huge and long metre having numerous feet from which is derived the popular usage Ragalai as a word meaning tumult came. Appakavi has said that Ragadas are a form of 'Vaiṭhaliya' and he has dealt with 9 kinds of Ragadas.
1. Hayapracharam
2. Turaga valgenamu
3. Vijaya mangelamu
4. Dvirda gati
5. Vijaya Bhadramu
6. Madhura gati
7. Harigiti
8. Vrishabegati.

He has dealt with Uthasa separately.

In addition to these, the different kinds of Desi music such as Elalu, Jalalu, Suvalalu, Arathulu, Dhavalamulu, Chandamama Suddulu, Vennala padamulu, Viralli padamulu, Thumu padamulu, Gobbi padamulu, Kovala padamulu, Chiluka padamulu, Allo Nerullu, Sastra-kandardhamulu, Tribhangalu, Dwipadalu, Tripadalu, Chowpadalu, Shatpadalu, Manjaralu, Jakkularakulu etc. are used.

It was during the time of Naik and Maratha rulers of Tanjore, that Yakshaganas form won high recognition as a type of literary composition. King Raghunatha Naik (1600-1631 A.D.) of Tanjore composed three Yakshaganas namely 'Gajendra Moksham', Rukmini Krishna Vivaham and Janaki Parinayam. Unfortunately all his three Yakshaganas were lost.

Vijayaraghava Naik (1633-1673) composed twenty three Yakshaganas of which 'Raghunathabhyadayaam' is a famous Yakshagana which relates to the incidents that took place in the life of his father. His 'Vipranarayana charithram' is another Yakshagana which is famous for its
poetic beauties. Vijayaraghava Naik’s profound devotion to God Vishnu can be understood from his Yaksharana. ‘Pūtanāharanam’ Based on the stories of Bhāravata, he has composed the Yaksha-rana ‘Govardhanodhārana’, ‘Rukmini Kalvanam’, ‘Bāthiyabhamma Vivaham’, ‘Rādha Mādhavam’, ‘Ushā Perinayam’ and ‘Kamṣa Vijayam’ etc.

Other famous Yaksharanas during the Naik rule are Koneti Dīshita Chandra’s Vijayaraghava Kalvanam, Purushothara Dīshita’s Tanjavurannadana Mahaṃatakam, Karara Varkatapati Rama Jamma who was a lady composer of Yaksha-rana in Vijayaraghava Naik’s Court composed the famous Yaksha-rana Mannarudasa Vilasa Natam. Hemaljanchaka Swaraamvarantu was composed by Mannarudeva the last Naik ruler who was the son of Vijayaraghava Naik.

The Maratha rule was established at Tanjore at about 1675 A.D. The Yaksha-rana which attained a literary status under the rule of Naiks became a fully fledged musical compositions during the period of Maratha rulers. They were referred as Madhura Kavitas in which srunga-rasa permeated and consisted of both music and dance besides the vacana.

King Sahaji (1681–1718) was the first Maratha ruler at Tanjore and during his time music and dance reached a high level of perfection. Though Sahaji is said to have composed many Yakshagana, the Sankara Pallaki
Seva Prabandhar, Vishnu Pallaki Seva Prbandham,
Parvati Parinavam, Thyagaraja Vinodhachitra Prabanda
Natakam which is a Manipravāla Prabandha, Scchīpurandaramu
and Satidanasuramu are the only available works today.
In his works a mixture of Tulu and Sanskrit are found.
Nṛutta and Nṛūthya aspects are incorporated.

Giriraja Kavi, who was the grand father of
the great Saint composer of Carnatic music, Sri Thyagaraja
and who was the Court poet during the rule of King
Sahaji composed the Yaksharanaas "Sahendra Gaaritram,
Ilavati Parinavamu, Vaddajayamu, Sarvan-ja Sundari Vilasamu
and Rajakanya Parinavamu.

Balakavi Suhbanna composed the Yaksharana
Ilavati Saharajivam which relates to the marriage of
King Sahaji with Ilavati.

Tukkaji alias Tulaja I, 1725-1736 was another
distinguished composer of Yaksharana. He was the
successor of King Sahaji. Sivakamasundari Parinavam
Natakamu was his famous Yaksharana.

Kavi Matrubhutavva, has composed the Yaksharana
Parijatapaharanam and he dedicated this work to King
Amarasimha, who is the successor of Tulaja II (1788-89 A.D.)

King Sivaji, the last king of Maratha rulers
in Tanjore (1833-1855 A.D.) composed the Yaksharana
Annapoorna Parinayam, wherein the story centres round
his marriage with Annapoorna.
Konakayetti Venkatakrishna Jetti, his Court poet composed the Yakshaganam 'Sivaparijatam' containing a few miraculous stories of Lord Siva.

The Naik rulers of Madgaon also patronised Yaksharaṇa composers. Tirumalakavi, one of the Court poets of King Vijayarājāvha Chokkanatha (1704–1731 A.D.) composed the Yaksharaṇa 'Chitrakuta Mahaṭthiṇyaṃ' which deals with the story of Parvati's visit to Chitrakuta leaving Siva to suffer the pains of separation.

Onwar Chennalvarasastri's 'Sundarosa Vilasaṃu' and Vilayval's Chandarata Vilasaṃu are famous Yaksharaṇas of 19th Cent.

During the 18th and 19th Cent., Yaksharanaṇas were composed in Telangana area which were known as Tornam Yaksharanaṇas. Charivirala is considered to be the best composer of Yaksharaṇa in 20th Cent. He is considered to be the contemporary Acharya of Yaksharaṇa of 20th Cent. Puttori Vearaṇa's Krodhaṇṇi Raitu Vilasaṃu is a famous Yakshagana of 20th Cent.

Karnataka kings and poets have also contributed to the field of Tulu Yaksharanaṇas. Pedda Kempe Gouda, ruler of the Bangalore principality from 1513–69 has composed the Yaksharanaṇa known as 'Ganža Gowri Vilasaṃu' Kanthirava Raja, who was the son of Chikka Devaraya has composed many Yaksharanaṇas such as Panchayudha katile,
PLATE I

(a) A scene from Bhagavata Mela NataKam (Harischandra, queen Chandramati & son Rohitaswa) – Tamil nad.

(b) A scene from Bhagavata Mela NataKam (Hiranyakasipu makes his entry) – Tamil nad.
Vasanthothsava Vilasamu, Yakshi Vilasamu, Ashtadikpala vilasamu and Parvati Natakamu.

In Tamil nadu, there are a few Yaksharanas written in Tamil based on the identical model of Telugu Yaksharanas during 18th Cent. The available Taril Yaksharanas are Vallalarajan Yaksharanaam, Tirunelakanta Yaksharanaam, Siruthondar Yaksharanaam, Neeli Yaksharanaam and Sarangadhara Yaksharanaam. These Yaksharana's have not been published so far and they remain in the manuscript form in the Oriental Manuscripts Library, Government of Tamil nad, Madras. The Vallalarajan Yaksharanaam has been edited by the present writer and given in the Appendix of the present thesis.

The name Yaksharana gave place to Natakamu and Vilasamu. The songs which are used in these plays are called Darus. Both Nrutta and Nruthya types of dance are used.

The Bharavata Mela Natakam:

The Bharavata Mela Natakam came into prominence when the Bhakti movement was flourishing in South India. Swami Theertha Narayana, the author of the famous work Krishna Leela tarangini is the founder of this tradition. During the period of Achutaappa Naik, 501 brahmin families were endowed with a village for the purpose of nurturing and promoting this tradition. The village
which was called Achutapuram later became Melattur.

The Bharavata Mela Nataka tradition was created single handed by Merattur Venkatarama Sastri, a disciple in direct line of Yogi Theerthanaravarna. He lived about 150 years ago at Melattur. He had composed 18 plays.

1. Usha Parinaram.
2. Rukmananda Charithram.
4. Rukmini Kalvanar
5. Sita Kalvanar.
6. Dhruv Charithram
7. Harischandra
8. Kasavudha
9. Sivarthri Vaibhavam
10. Basmasuravadhan
11. Parkandaya Charithram and

The themes for these plays are based mostly on Vaishavite texts and are written in Telugu. Originally they were performed in five villages namely, Temperumal Nallur, Uthukkadu, Soolamangalam, Salivanangalam besides Merattur. But today, only in Merattur, the unbroken tradition of performing this Bharavata Mela Nataka is preserved. It has been associated with the festival Narasimha Javanthi at the Vishnu temple at Merattur. It is performed only once in a year on that particular
occasion. The play Prahlada Charitram is composed in honour of the chief deity of the Varadaraja Swamy temple at Merattur. The actors are men alone who are either direct descendants of or in some way connected with the 501 brahmin families who originally belonged to Merattur. The actors prepare themselves by penance, prayer and fasting before they take up their roles because of the religious significance of these plays.

Although there is a little difference, the technical music, costumes, make-up and stage craft resemble to that of Kuchipudi. The main characters introduce themselves with the Daru (Patrapravasa daru) and the form 'Neli' is found in these plays which contains jati passages for Nrutta part. The Nrutta part is rendered for the jati portions in Kuchipudi style. The composition consists of verses or padyas in various metres, descriptive passages and narrative links in prose passages. There are dialogue songs and the songs which introduce the different characters. The songs of entry and dialogue are interpreted through gesture by the actors.

The play begins with the appearance of 'Konanji' or clown on the stage. He dances for the Kelaprapti
PLATE XI

A scene from Bhagavata Mala Nataka
(Hiranyakasipu receives Sukracarya,
the family guru) - Tamil Nadu.
which is found by 'Todayamangalam' an invocation
in the form of slokas or verses interspersed with
rhythmic syllables. Then Sanapati appears and
Kattiyakkaran or Sutradhara follows through song and
verse and introduces the play and the characters.
This is known as 'Patrapravesam' in Bhagavata Mela
Natakam and Kuchipudi which is similar to 'Tiranottam'
of Kathakali.

The play proceeds and each character makes his
appearance with a Daru. After his performance, the
character either vacates the stage or sits on the side
of the stage in full view of the audience and comes
to the stage and performs whenever his role is needed
on the stage. The whole play mainly consists of
song and verse and occasionally prose passages occur,
in the form dialogues and monologues meant for
principal characters and also "Sandivasana" or
connecting links and 'vipadas' or couplets which are
recited by the 'Granthika' or 'Prasanni' the prompter.

Though no curtain is used for the entire play
the heroine alone will appear behind the screen, which
is stretched sari held by two men at the front for the first
time in the play. The female characters use half-sari and Pyjama or the Bharatanatyam costume
while male characters wear pyjamas and knee-length coats
or choties and jackets, turbans and sport beards and
moustaches. Masks are used for the role of Sanapati,
Nrusimha, Brahma and Rakshasas. The Nrusimha mark at Kerattur is said to have been worshipped by Kerattur Venkatarama Sastri and therefore it is considered with special sanctity. It is kept in the temple on ordinary days in a special case fixed to the wall above the sacred image. It will be taken out from the case only once a year on the night of the festival day when the Prabha charithram is performed. The person who wears the mark for the role of Nrusimha in the play Prabha charithram becomes historical and finally falls into a trance at the end of the play. He will become normal from the next day. On the performing day, he will be taken to the temple accompanied by a procession and the mask will be replaced in the case from the performer's face ceremoniously.

Finally, in Bharavata Mola Nataka plays, no professionals are allowed to take part and the artists belong to the 501 brahmin families of Kerattur. The roles they take up are handed down traditionally from father to son. The remarkable feature of this play Bharavata Mola Nataka is its aesthetic blending of musical sahithya with rhythmic abhinava.
Pallu of Tamil nad:

Pallu is the earliest Tamil folk theatrical composition. The Kuthanool classifies pallu as Isainatakam. This form 'Pallu' deals with the characters Pallan and his wife Palli and the landlord. It has originated from the Tamil Prabandha known as Uzhatti pattu. This type of forms belong to 14th Cent. But the Pallu as a folk theatre in villages began to develop from 17th Cent. The earliest available pallu is Mukkodar pallu - 1680 A.D. Pallan is a farm labourer and as this work deals with Pallan and Palli, it came to be known as Pallu. The theme of the pallu is stereo typed and the story runs as follows.

The pallan has two wives and they always quarrel with one another. Pallan works hard and makes a very good harvest but partial in giving the shares to his wives. They complain to the landlord and the Pallan is punished by the landlord. Then, the two wives feel very sorry and ask the landlord to forgive Pallan. He does accordingly. Finally, there arises the amusing argument between the two wives as to which God either Lord Siva or Vishnu is great. At last they come to a compromise and unite with their husband joyfully.

This theme and the music are enjoyed by agricultural community in the villages of Tamil nadu. It is a folk play, an all night show. The village farmers themselves take up the role as Pallan, palli
and Landlord and enact the play on the street.

Every pallu deals with a deity or king or nobleman on whose name the pallu is given the title. Elaborate description of agricultural operations are given in the work. A few pallu plays are composed to glorify a few communities. For example: Kannutaiyammal Pallu of Muthukutti Pulavar (1774) praises the Narasathar community. Vaisiya Pallu of Sankaramurti Pulavan speaks of Vaisya community. Mantai pallu of Chidambartandava Mathurakkaviravar sings the glory of Viswakarma community. The Pallu plays are also named after the places such as Mukkoodar Pallu, Kurukur Pallu and Sigazhi Pallu. Sometimes they are named after the persons like Champakaraman pallu, Saranavakar Pallu etc.

With regard to music, the minor rars like Kurinyi, Narasavali, Navaroj and Dvijavanti are used but the style of music is puras of folk type. The tales Natva, Ato, Eka, Trisuta, Jampa and Rupaka are used for these folk songs. A list of Pallu plays are given in the Appendix of the present thesis.

Kuravanji Plays of Tamil Nadu:

The Kuravanji Natakas developed as a theatrical form combining in itself the themes of both 'Kuram' and Kuluvanatakam. The Veriyattu which belongs to Sansam literature developed into Kuram. Kuram relat
to the incident of fortune telling by a Kuratti or Gipsy.
The land of the Gipsy's was called Kurinji and the
Kuram deals with Gipsy's land and their livelihood etc.
Kuram is the outcome of Kuratti Pāṭṭu and the Pannirupāṭṭiyal
a Tamil lexicon gives the lakshana of Kuratti pāṭṭu
as the one which tells the past, present and future
incidents.

Later this Kuratti pāṭṭu was improved by adding musical
tune and thus the form Kuram emerged.

In the form Kuram, the theme is about the love
of the heroine for the presiding deity or king of the
place. The wandering gipsy comes on the stage and
foretells about the union of the heroine with the hero
or the lord. The gipsy describes her mountainous tract,
greatness of their community, their traditions and
achievements. There are only two characters in the
work in the story and with a song on the heroine,
Meenakshi Amman Kuram, Oroupadi Kuram, Vinnolivai Kuram,
Viduran Kuram, Tirukkuruman Mahizhmaran Ajavani Kuram
are the only available Kuram works in manuscript form
in the Govt. Oriental Manuscripts Library, Madras.

The form which is dominated by the character
gipsy lady is called Kuram whereas the form which emerged
giving prominence to the Kuravan or gipsy man called
PLATE XIII

A scene from Kannappar Kuravanji - Tamil nad
(Thinnappar & his Minister out hunting)
Kuluvan was known as 'Kuluva Natakam'.

In Kuluvanatakam, the hero who is the presiding deity of the place does not find an important place but on the other hand, the play centres round the kuluvan. The Kuluvan appears on the hero's kingdom and starts his profession of bird catching. The singan or male or female figures Sinjan and the hero go for hunting. After a good catch, the singan thinks of his wife Singi or lady zipsy. He sends Kuluvan, his assistant to find out his wife Singi. Kuluvan brings Singi to singan and they converse with each other in a most restriction of dialogues. Thus ends the work Kuluvanatakam. The methods of catching the birds are pictorially described. One of the famous Kuluvanatakam is the 'Mithilaipatti Vaidyalinga Kuluvanatakam'.

These two works Kuram and Kuluvanatakam are essentially folk type. The composers of Kuravanji Natakam combined the forms kuram and kuluvanatakam. It can or very well noticed if the Kuravanji Natakas are analysed thematically, there will be no connection between the first part and latter half of the play. The heroine leaves the stage at the end of the first half or middle of the play and she never reappears in the play. This is contrary to the rules of a work. Secondly, in most of the Kuravanji Natakas, the reason for Kuratti's separation from Kuravan is never mentioned.
But without any connection, the latter half deals with the union of Kuratti and Kuravan. Finally, the plays are about the divine or noble personalities and in the first half it is couched with the dimin[at]ed style of the language but in the later half, suddenly the m[odi]al love is dealt with for which colloquial and rustic style is used. Therefore it seems very probable that the composers of Kuravanji Natakas have combined the two works ‘Kuran’ and ‘Kuluvanatam’.

The story in Kuravanji natakas are stereotyped so only the name of the hero and heroine vary with one Kuravanji to the other. The scenes run as follows.

The hero comes in a procession and the heroine and her friends with as the sight. The heroine falls in love with the hero and hero-es love sick. The heroine will be normally a princess or a noble lady while the hero will be either the reigning deity of the place or the king. The heroine will reveal her love for the hero to her friend. She will request her friend to go as a messenger to the hero to explain her affection towards him. Just then, the gipsy woman will appear and will first sing the glory of her mountainious place and her talents and achievements. The heroine impressed by her words will show her palm and will ask her to foretell the incidents that will happen in future. The Kuratti predicts accurately the mind of the heroine and also foretells that the heroine will be united with the person whom she is
PLATE XIII

A scene from Kannappar Kuravanji - Tamil nad
(A hunter girl)
having her mind. At once, the heroine becomes very much pleased and gives her enormous presents. This is the first half of Kuravanji Natakam wherein the style of the Janamal and music will be very dignified.

The second half starts with the appearance of Kuravan and his friend Kuluvan. They will be normally portrayed as catching the birds. Suddenly Kuravan or Sinran will think of his wife Kuratti or Sinvi and praises her talents to Kuluvan. He will send Kuluvan to fetch her to his palace or in some Kuravanji plays, Kuratti herself will appear suddenly on the scene. Kuravan will be astonished to see her with plenty of jewels, and will ask her about the jewels. Kuratti will tell everything to him and both will write his play.

There occurs a Kattiyakaran or Sutrakara in the beginning of every Kuravanji play. Music and dance - Kuttu and Kuttu - take equal importance in the play. Kuravanji plays were performed in temples in olden days. In temples, the Kuravanji natakas were staged as all night shows during special occasions. There are Mandapams or Halls for the enactment of Kuravanji plays in temples.

A raised platform is used for staging the plays. A piece of cloth is held by two persons and the characters appear first behind the screen and then they appear fully on the stage.
The work 'Varali' has literary forms as "mythical" forms: Ammavazhi, Vettai, Varavanottam, Avarakkai, Kottinenti, Aattiyum, viruttam, Kalliruttam in musical form are such as chenda, keerthanam, varu and kanni figures in Kuravanji natakam. The alas that virure in Kuravanji Natakam are mostly virra chênu, Rûpakam (Tigiram) Khande eshipu Kêli. In Kutrâla Kuravanji, the realism is achieved by using the 'Chori' Tamil (unpolished colloquial Tamil) by the characters kuratti, kuravam and kutuvam. The heroine Vasanthavalli used the chaste Tamil. The kuratti in 'Barambira Rhoonala Kuravanji' speaks in Telugu, Canarese and English. The Tirukkutrâla Kuravanji by Tirikooda Rasarâma Kavirayar (1720 D.D.) is the earliest Kuravanji work. Composers who belong to various religions like Islam and Christianity too have composed Kuravanji Natakams. Peer Mohammed has composed Gnana Kuravanji and Tanjore Vedanayaka Sastriar has composed Bethelham Kuravanji. A list of Kuravanji plays have been given in the Appendix of the present thesis.

There are Kuravanji natakams in other languages also, besides Tamil. King Serfoji has composed a Kuravanji in Marathi language entitled Devendra Kuravanji. Kanthirava Raja, son of Chikka Devaraya, has composed the Kuravanji Katle which contains Kuravanji works in four languages - Andhra Kuravanji, in Telugu, Kannada Kuravanji in Canarese, Tipula Kuravanji in Tamil and
PLATE XIV

A scene from Tarukoothu of Tamilnad
(Hiranyakashipu)
The work consists of literary forms as well as musical forms. Asiriyanappu, Venba, Taravura Kocchakam, Kalitturai, Asiriyanappu viruttam, Kali-viruttam and musical forms such as chindu, keertanai Daru and kanni figure in Kuravanji natakas. The tālas that figure in Kuravanji Natakams are mostly Misra chāpu, Rūpaka (Tīrām) Khanda chāpu, Ādi. In Kutēla Kuravanji, the realism is achieved by using the 'Chari' Tamil (unpolished colloquial Tamil) by the characters kuratti, kuravan and kuluvan. The heroine Vasantavalli used the chaste Tamil. The kuratti in 'Sarabendra Bhoonala Kuravanji' speaks in Telugu, Canarese and English. The Tirukkutēla Kuravanji by Tirikooda Basava Kāvīrāvar (1720 A.D.) is the earliest Kuravanji work. Composers who belong to various religions like Islam and Christianity too have composed Kuravanji Natakams. Peer Mohammed has composed Gana Kuravanji and Tanjore Vedanayaka Sastriar has composed Bethelham Kuravanji. A list of Kuravanji plays have been given in the Appendix of the present thesis.

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PLATE XIV

A scene from Tarukoothu of Tamil nad
(Hiranyakasipu)
and Prakrit Kuravanji in Prakrit. In this work, Kantirava Raja has employed Darus in Triputa and Jampa tālas.

In Kerala, there is a play called Koratti yāttam or Gipsy dance. Two characters appear impersonating them as wives of Lord Siva and Vishnu. The music will be provided by a singer who sings the songs to the accompaniment of the instrument cymbal. They dance with mere Abhinava without any foot work. The theme deals with the merits and demerits of Siva and Vishnu. They enact the play with interesting dialogues whether Lord Siva or Vishnu is superior. The songs clearly convey the story while the two actors express the meaning of the songs through dance.

Terukkūttu of Tamil Nadu:

The famous provincial traditional theatre of Tamil Nadu is Terukkūttu. The origin for this provincial theatre can be traced from the ballads, villuppāṭtu and Nandīnāṭakam of Tamil nad. In Terukkūttu, music predominates. There is no much of dance element but the actor does everything through abhinaya, or recitation. The dance part is very little. The Puranic themes are presented with music, dance and with little dialogues in prose. These plays are performed at the streets in connection with any local temple festival and hence it acquired the name as street play or Terukkūttu in Tamil. The dialogues are improvised on the spot and this makes the play more interesting.
though at times it makes the play lengthy. It is performed throughout the night and the actors themselves sing and act. The songs are of folk type though rāmas of Carnatic music are made use of by the composers. The costume and make-up of the actors are gaudy. There will not be any classical type of Nrutta or Nrutya in these plays. The Terukkūttu is also known by the name 'Muttamizh Natakam' wherein song, dance and speech figure.

There will not be a play without Kattiyakkāran. The Kattiyakkāran or Toppaikoothādi or the clown will appear at the beginning of the play and will introduce the play and the characters to the audience. 'Vinavākar', 'Kalainagāl', 'Kohinirajan' and 'Kohini' are the characters used to appear in most of the Terukkūttu plays.

The forms used in these plays are keertanai, chindu, nondichindu, viruttam, dvipadai, dohra, daru, sisapadhvam, khajal etc. Some of the songs are enormously long and they are called keertanai. The songs are interspersed with prose passages conveying the same meaning found in the songs.

The 19th Cent. folk plays of Tamil nad were very popular and the dramas which were used for the enactment of Terukkūttu had the titles such as natakam, vilasam, chapa, vacakappa, candai natakam, etc. The vacakappa plays consist of both prose and poetry. It resembles the champu kavvas of the Sanskrit literature.
Chandramati sings this song when Devadasan, her son did not return from the forest even after the sunset.

In Kaduganur and Purisai villages of Tamil nad there still exists the Terukkūttu troupes. In Tiruvadi, near Sirgashi, a group of young men are now trained in order to preserve the traditional folk theatre of Tamil nadu.

Indian traditional provincial theatres can be classified into two broad categories:

1. The temple oriented religious theatre - performed at temple premises or in association with temple rituals such as kudiyāttam, Bhagavata Metala Natakam etc.

2. Secular theatres which are community based such as Yakshārāna of Karnataka and Terukkūttu of Tamil nadu etc.

Again these traditional theatres can be classified into two types.

1. Those which are of folk type like Terukkūttu.
2. Those which are of non-folk type like Kathakali, Kuchipudi etc.

The traditional provincial theatres incorporate elements from music, dance, mime, versification, epic themes and ballad recitation. The presence of Sutradhara, Vidushaka, elaborate 'Pūrvaranga' ceremonies, the front curtain being held by two persons to dramatise the entrance of the characters are some of the elements
and conventions common to the traditional provincial theatres of different regions in India.

The important factors which distinguish the traditional provincial theatre from operas or Sangeetanatakas are music and abhinaya. No doubt, the provincial traditional theatres paved the way for Sangeetanatakas or operas. It is the style of music and Abhinaya that give the characteristic structure to Sangeetanatakas.

If provincial traditional theatres of South India, though the rasaas of Carnatic music are made use of in the plays, the style of music is either folk or religious. In the works of Saint Thyagaraja such as 'Nouka Charithram' and Prahlada Bhakti Vijayam the music is of classical type and because of their musical excellence, they are performed in the music concerts either vocal or instrumental. Secondly the Nrutta or pure dance and Nruthya or dance with expression using the 'Mudras' and 'Karanas' figure in the provincial theatres. In operas or Sangeetanatakas, there is no place for either Nrutta or Nruthya, Abhinaya or Mime alone is used in operas. Thus the traditional provincial theatres gradually paved the way for the Sangeetanatakas to emerge leaving the Nrutta or Nruthya aspects of dance and taking classical carnatic music for the songs. It can be said that the provincial traditional theatres of South India paved the way for the Operas or Sangeetanatakas of South India.
Operas in South India evolved from these traditional theatres of South India by adapting classical Carnatic music and Abhinaya or Mime for acting.

A Study on the Musical Content in the Provincial Theatres of South India.

Music is the very dynamics of traditional theatre and it determines the pace of the drama. Music in provincial theatres grows from within the drama and is functional and organic. The music deepens the spectator's aesthetic experience and eases the dramatic tension. It accompanies and dramatises the actor's entries and exits. It also helps in accentuating the movements and gestures of the actors and thus heightens the tempo of the play. The traditional provincial theatres were 'danced' rather than acted. Hence music was the integral part in traditional theatres.

Kerala Theatre:

Krishnattam uses the musical composition Krishnadhwani. The composition is modelled on the famous Ashtapadi of Gita Govinda of Jayadeva. Nanavapi is the author of Krishnadhwani which describes the story of Krishna's life in 8 cantos through songs and verses.

In Nityattam, only an insignificant part is played by music. Importance is given more to Nitya. The ragas which are used in Nityattam plays are also used by
Krishnāttam and Kathakali.

Example: Paranīru, Kānakkurunni and Dukha Gāndhāram. In Kathakali many Carnatic ragas are also used apart from these rāgas. In Krishnāttam it is difficult to distinguish swarās of a rāga. In Kudiyāttam, the recitation of the slokās is done like the chanting of mantras. The actor himself recites the slokās and chūrnikas in Sanskrit, the female characters and Vidūshaka use Prākṛt and Malavalam verses in Kūdiyattam. In Krishnāttam and Kathakali, the actor does not sing any verse or song. Rāgas for the chūrnikas and slokas in Kūdiyattam are not capable of producing the rāga bhāva but they are intended only for producing the bhāva of the situation. In Kūdiyattam, the recitation of a slokā by a cākyar is done in 20 different rāgas for the different situations. The rāgas for the sloka also varies according to the type of characters and situations.

For the best type of heroes, the rāga known as 'Indola' is used. Sri Rama, Dushyanta and Dhananjaya in their sthāyīthāva (Srngāra) recite in this rāga. The rāga Chetipanchama is used by medium type of characters such as Vibhīshana, Lakshmana and Bharatā. When any narrative or descriptive passage occurs, the rāga Antāri is used. The rāga valadhūli is used when a call or appeal is made to avoid a crisis. At the moment of
extreme pleasure, the rāga Bhinna Panchama is used. On the occasion of any unexpected happy incident, the rāga Srinamara is used.

The Sṛngarabhāva is expressed through the rāgāna by verses or words in Ārtān raga. At the climax of the vipralamba Sṛngāra, the rāga Paurali is used. When a rāshasa expresses his Sṛngāra, it will be in Muddan rasa.

Rāma expresses Sṛngāra (Sambhoga) in Muralindala, Nasya and Bibatsa rasas are portrayed through the raga Kaisika. To heighten the feelings of Krodha (Fury) and Roudra (Anger) the raga Tarakan is used. In order to promote veera rasa the Veerataraka rasa is used. For soka and Karuna rasas, the raga Dukha Gandharam is used. The wonder and terror are depicted through Dana rasa. The devotion or Bhaktirasa is portrayed through the Tondu rasa. The rainy season is described through the rasa Poraniru. The description of the early morning or sunrise is also depicted through Poraniru.

The rāgas in Kūdiyattam are intended to make Vachikabhīnava more perfect and not to make any musical effect. The vocal music is provided by Nannyar sitting by the side of the Chakyar - the actor. In Kūdiyattam,
stringed instruments are not found in background music. The most indispensable instrument in Kūdiyāttaṃ is the Nālava, a big hemispherical drum. There will be 2 such nālavas in Kūdiyāttaṃ. Besides these two drums, symbols are also played in rhythm with the Mānypur who plays on the Nālava. Mānypur performs the symbols. During the performance of Ṛ提yaktiṇya, Nālava with symbols are played. When the actor performs Angikā-khīnaya, Nālava should be played from behind and it should be stopped whenever the actor makes a gesture with his hands to stop the playing of the Nālava. When this is done, the actor would begin to recite a slokā or a chūrmika according to the context. During Vasikākhīnaya, the instruments are not played because the words will be suppressed by the sounds of the instruments. Nālava is played for the different gait of the different actors for different situations and also at the end of the Kūdiyāttaṃ play.

The Kāthakalī songs are melodious and are composed in ragas like Todi, Kalyāṇi, Bhairavi, Madhyamāvati, Sankarabharanam, Sāvīrī, Mānḥāri, Gowlīpanda, Malahari, Mōhanam, Bhairavi, Nevarasan, Kaṇḍedāri, Mādasānagri, Māṇḍaran, Kadāragudan, Thīri, Sūruttī, Bilabari, Pandravarēdi, Punnagaṅavarēdi, Māradhanasi, Kālmbari, Dvījantī, Śūranga, Ananda Bhairavi, Eriṅka Kaṇḍedāri, Svarashtāna, Śīmanda Malahari, Kādaran, Kāpi, Kurinai, Kandāran, Kattakurinchī, Vrānai, Cepikāvasāntan, Bhūpālam, Kattakurinča Śāvīrī, Vekata,
Asavari, Nadanasakriya, Muhuri, Vrundavana Sarangam, Desakshi, Dhanasi, Nagavarali, Cencurutti, Bhurikalyani, Parasu, Malavi, Soma, Kannada, Surutti, mallari, Dukhagandharam, Dukhavarali, Athana, Vasantha Bhairavi, Mangalakausika, Kanada, Sahana, Arabhi, Madhyamavati and Kamesi.

Ragas are chosen to express the different sentiments. Kalyani and Kamodari are used to depict the sentiment of love. Todi, Gopihavasam and Punnaravarali are used to depict sorrow. Sankarabharanam Bhairavi and Vekada are employed to portray Veera rasa.

The Sopana style of music is found in Kathakali songs. The sopana, an indigenous style of music peculiar to Kerala at present seems to have evolved from the Bhadrakali songs, the earliest devotional compositions in propitiation of the goddess Bhadrakali. The dravidian music in the indigenous form is called sopana music and it exists in Travancore from very early times besides the Arvan music.

The sopana style is so called because the movements are very slow, steady and gradual. The name sopana is derived from the word sopanam meaning steps. The music is so called because the music is sung near the steps in front of the Srikoil or Inner temple. This style of singing is chiefly resorted to in Kathakali performances and in reciting popular
devotional and religious compositions. The sopana style of singing is an unique feature of Kerala music. The marar community used to sit on the steps leading to the temple and sing the Ashtapadis of Jayadeva. Their mode of singing came to be known as sopana style of singing.

This style has been adopted in the singing of padas in Kathakali. The padams are the songs which tell the story in Kathakali. The acting starts when when the padams are sung. The Thodayam song 'Harihara Vidyinuta', the Astapadi 'Manjutara Kunjatala' and the song 'Jaya poraharasuta' are sung in the sopana style in Kathakali.

The slokas are sung in peculiar ragas but not to any definite tala. Generally there are two musicians singers. The music of the slokas is left to the imagination and inclination of the singers. The slokas are akin to stage directions and programme synopsis. There is practically no acting is done when the slokas are being sung even when the actors are on the stage.

In Kathakali, the actor expresses the emotions through action without the aid of speech. In Kathakali plays, the dialogues are in songs and the intermediate incidents between two scenes are in the form of slokas or verses. The slokas are invariably in Malayalam or uses a mixture of Sanskrit and Malayalam. The slokas
introduces the actors to the scene.

Drums are inevitable in Kathakali performances. Sudha Maddalam, Cenda, Cennala and Ilatalam are played together to provide a loud noise. The raga Srikanthi is used to the verse which is sung at the end of the play. The same raga is also used to depict the slaughter of a wicked person, to described noon and sunset and also to express Bhakthi Sentiment.

Andhra Theatre:

The Yakshaganas of Andhra make use of many races of Carnatic music. They help to find out the history of many ragas and they also furnish interesting details about the musical forms such as Daru, Keertanamam etc. Unfortunately some of the ragas used in Yakshaganas have become obsolete.

Different types of talas occur in Yakshagana. The earliest Yakshagana 'Sugriva Vijayan' or Rudra kavi contains different types of Ragadas which can be reckoned in Tiriputa, Jampa, Kurujampa Ata and Vka tala. The songs are set in the obsolete forms Ardhachandrika Dhavala and Ela.

During the period of Vijayaraghava Naik, the forms Ardhachandrika, Dhvalas, Ragadas and their varieties fell into oblivion and Daru's were introduced in all subsequent Yakshaganas in rakti ragas. The
The verses were used less than songs. Those that were composed during the Maratha period consisted more Darus.

The Jati passages also occur in Yakshaganas and they are set in different rajas. Prahlada Charithram of Vijayaraghava Naik consists of Darus and Jati passages which are set in Sourashtram, Chantaravam, Thiri, Malahari, Huseni, Kannada and Ramakriya.

Mostly rakti rajas are used in Yakshaganas of Andhra. The rajas which are used in a number of Yakshaganas are Kedaragoula, Ragvpti, Sankararahana, Nilambari, Saveri, Kambodi, Chantaravam, Jayantessana Thiri, Madhyamavati, Sourashtram, Bhupalam, Gummakambodi, Kalyani, Nata, Vasanabhairavi, Yadukulakambodi, Kurinji, Mukhari, Goulpantu, Bilahari, Thodi, Sarenga, Pntuvarali, Kannada, padi, Paras, Jalithapanchamam, Adara Asavari, Mohana, Ramakali, Bhairavi, Ramakriya, Devagandhari, Mallari, Surutti, Kapi, Brundavani, Sudhhasaveri, Ananda Bhairavi and Guntakriya.

We also find variety of tālas being used in Yakshaganas. In the Yakshagana 'Putana Haranamu' of Vijayaraghava Naik, the Ata tāla is used for many Darus. In the Yakshagana Viparanarayana Charithra, Vijayaraghava has used the suladi saptā talas except Triputa and Dhrusa tālas. In the work Thyagaraja Vinoda Chint Chitra Prabhanda, King Sahaji uses a 'Saptasagara Suladi Prabhanda lila Daru' in Maratti. Wherein
the Suladi Sapta talas are used in the seven ragas
Narayanagoula, Kannadagoula, Malavagoula, Ritigoula,
Purvagoula, Chayagoula and Kedaragoula for seven songs.
Talas like Simhaleela, Hamsa Lila, Mallikamoda, Antarakrida,
Turazalila, Kuddhuka, Krida, Mukunda, Laskhusekhara,
Vanamali, Basavasankara Hanumatkumbha and Panchaghatamatiya
have also been used in this work.

Karnataka Theatre:

In the Yakshaganas of Karnataka, the ragas
Anandabhairavi, Thiri, Bilahari, Bhairavi, Thodi,
Varali, Yarakalakambodi, Dvijavanti, Saranga, Saveri,
Sankarabharanam, Saurashtram, Navupti, Neelambari,
Pantuvaralâ, Maravi, Madhumadavi, Madvamavati, Kapi,
Kambodi, Kalyani, Kedaragoula, Gurjara, Ghantaravam
are used. The ragas such as Pancasati, Sringari,
Desi, Mecan, Madari, Purvi, Divali, Katavu, Pantuvarali
Goula, Tvarila, Dhanasari, Punnagama and todi are also
used which are peculiar ragas pertaining to Kannada
Yakshaganas. The Kannada Yakshaganas also use a raga
Savayee or Savai which takes only notes a g m p d
Besides f shadja and Panchama it takes Antara gandhara,
Suddha Madyama and Suddha Dhaivata.
Tamil Nadu Theatre:

In Bhagavata Mela Natakam, the ragas Thiri, Mukhari, Me Huseni, Bilabari, Anandabhairavi, Punnagavarali, Neelambari, Kalvani, Devagandhari, Bhairavi, Surutti, Kalvani, Begada, Pantuvarali, Mohana, Madyamavati and Ghanta Manji, Goulipantu, Nadanamakriya, Athana, Purvikalyani, Kamas, Yerukala-kambodi, Varali, Kapi, Darbar and Janjhoti are profusely used. The rakti ragas are employed mostly and sometimes once and the same rasa is repeated. Paras and Thiri are repeated in Prahlada charithra, Thiri is used four times in Rukmangadabharithram, Ghanta, Manji, and Thiri come thrice in Markandeya Charithram. Ghanta and Kapi are used twice and Thiri is used five times in Harischandra.

The dance form 'Mey' wherein pure Nrutta is performed occurs in this play. The heroine and the hero dance for this form mey. It is in Tisra gati for heroine and Chatusra gati for the hero. Konangi daru is sung at the appearance of the clown. This song is set in Kambodi rasa and its tersitura centres around tara shadja. The Mukha jati and Antya jati are characteristic features of Bhagavata Mela Natakam which are sung by the Sutradhara of the play. It contains jati patterns alone and Mukhajati is sung before the eduppu of the composition and Antya jati at the close of the composition. These are sung to the tara shadja note
or to some phrases around that note.

In the Kuravanji natakas, mostly rakti ragas are used to depict the various emotions. The ragas which were familiar to the public are mostly used. The ragas Mukhari, Nadanamakriya, Khiri, Kambodi, Neelambari, Asaveri, Sahana, Varali and Kurinji are used to depict the Vipralamba Sṛṣṭi. The Sakhi of the heroine went as messenger and the ragas Mohanam and Kambodi are used mostly for this situation. The songs of gipsy woman are in Nadanamakriya, Punnavaavarali, Anandabhairavi and Kurinji. Folk tunes are resorted for the songs of Kuravan and Kuratti. The ragas which take Pratimedayama are very rarely used.

The following ragas are found profusely in Kuravanji Natakas.