NOTES AND REFERENCES

1. Such a development has created its own difficulty for the artistes. Now, they are forced to perform by night and travel by day, incessently for about six months, with almost no rest and no time to reflect on their art. And as Shambhu Hegde points out, no personal rapport can develop between the performers and the audience in the present set up, as the performers do not stay in the place of performance the next day, to listen to comments from the viewers about their performance. (Personal interview, 10-12-92).


3. Some professional theatre troupes are in existence in northern Karnataka, though many of them are surviving with difficulty. In southern Karnataka (known as old Mysore region), they have now almost totally become extinct.

4. Rajika Puri, "The Dance of India", Journal of Arts and Ideas, April-June 1983, pp.22-23. Even as Rajika Puri's remarks emphasise on the holistic perspective in studying these forms, her remarks on yakṣagāṇa, show how even she has fallen prey to the prevalent image of yakṣagāṇa outside Karnataka—that it represents only the Udupi society.


6. Writers like Prabhakara Joshi, Chandrashekhar Damle and Purushothama Bilimale have written perceptably about certain aspects of yakṣagāṇa of the present, but no holistic study of the changes have been made.


8. Karanth's experiments are dealt with later in the chapter. Sambhu Hegde points out how these productions are termed experiments in traditional yakṣagāṇa areas, but are often presented as 'true yakṣagāṇa' in the rest of India and in foreign countries. (Personal Interview, 10-12-92).
Wayne Ashley, *Recodings: Ritual, Theatre, and Political Display in Kerala State, South India*, unpublished Ph.D. dissertation. p.17. I am indebted to Wayne Ashley for many of the ideas in this section. In his analysis, Ashley is concerned with the way the local culture is appropriated by the nation state and the international agencies. While these national and international ramifications are present in yakṣaṅa also, this study has focussed attention mainly on the process of recoding and reinterpretation, within the community where yakṣaṅa has survived.

ibid., p.22.


In Karnataka, the process of the assertion of the backward castes, specially in the political sphere was accentuated during the chief ministership of the late Devaraj Urs.

Andre Betelle has studied such a change in the stratification of society in a village in Tamil Nadu in *Class, Caste and Power: Changing Patterns of Stratification in a Tanjore Village*, (Barkeley: 1971).

The first 'tent' troupe was organised in 1942 and began functioning on a regular basis from 1948. In Uttara Kannada, commercial troupes came into existence in 1955. Details from G.S.Bhat, op.cit., p.665.


A new and subtle type of class distinction can be recognised in the seating arrangement now, with the front row of seats usually reserved for the troupe management, or important bureaucrats like police officials etc.

This development is mostly because a gate collection of around Rs 7500 or more is necessary for the performance to break even, taking into account the rates charged by the troupes to the contractors and other expenses (as per the rates prevalent in 92-93 season). This amount is usually beyond the market capacity of most villages.
18. Wayne Ashley, op.cit., p.23.


20. It is perhaps significant that Pampa and Ranna were both Jains by faith. G.H. Nayak disagrees with the popular reading of Ranna and is of the opinion that Kaurava has not been glorified by Ranna. See Nija Dani, [Real voice], (Heggodu: 1986).

21. Kaṃsa is the maternal uncle of Kṛṣṇa. During the marriage ceremony of his sister Dēvaki to Vasudēva, he hears an ariel voice declaring that the eighth child of Dēvaki will kill him. Infuriated, he imprisons Vasudēva and Dēvaki and kills all their children as soon as they are born. Miraculously, Kṛṣṇa the eighth child escapes and grows up in Brindāvan. Kaṃsa sends several demons to kill Kṛṣṇa, but instead, all of them get killed. He invites Kṛṣṇa and Balarāma with the intention of killing them, but is himself killed by Kṛṣṇa.

22. A telling example of this kind of shift taking place in yakṣagāṇa now, can be seen in the new prasanga Madhurā Mahindra (The great emperor of Mathura), that focusses entirely on the life of Kaṃsa.

23. Jarāsandha was the king of Magadha and the father in law of Kaṃsa. When Jarāsandha was born, his body was cleft in two halves. He was given life by joining the two parts by the demoness Jara. He was known for his cruelty and wicked ways and had arrested more than 18,000 Kings. Kṛṣṇa himself had to run away several times to escape from Jarāsandha. Ultimately Jarāsandha was killed by Bhima on the prompting of Kṛṣṇa.


25. This kind of editing becomes necessary for several reasons. The prasanga contains many songs (like the introductory prayer etc.) which are a part of the conventional structure of the prasangas. These are never used in the performance. Descriptive details contained in vacanas (prose renderings) are also rarely used in performances. Sometimes, two or more prasangas are performed in one night. This will require, suitable
shortening of the written script. If this kind of editing is done prior to the commencement of the performance, sometimes, the bhāgavata has to resort to editing (by omitting certain songs) on the stage itself. Certain scenes, elaborated on the stage (either through music and dance or through improvised text) may consume an inordinately long time. At such moments, the bhāgavata omits certain songs so that the performance comes to an end by sunrise.


27. Prabhakara Joshi, Kādige, op. cit., p. 64. The description here is about the way Karṇa is depicted in Tāḷamadde, but it applies to theatrical performances as well.

28. Personal interview, 6-8-92.

29. The exceptions are troupes that give open-air performances and troupes with a strong religious following like the Dharmasthala troupe. In the performances of these troupes, the ritualistic appeal is still quite strong. The implication of this division of troupes into those that perform Tulu yakṣagāna and those that do not, is analysed later in the analysis.

30. Mohan Kumar D., chief artiste and manager of Kudlu troupe, in a personal interview with the author. He said that, the troupe would like to perform traditional prasangas in Kannada, but that there would be no audience for such a performance. This troupe has adopted a via media policy. It performs Tulu prasangas every night, but a shortened version of a traditional prasanga (one to one and a half hours) is also performed in Kannada.

31. If writers like Amruta Someshwara (who is himself an author of Tulu prasangas), have argued strongly in favour of Tulu yakṣagāna, others like Prabhakara Joshi have expressed strong reservations.

32. The number of Tulu speaking population is 13,76,300 according to the information provided in The Administrator, Oct-Dec 92, p.11.

33. Amruta Someshwara, "Tulu Folklore", Encyclopaedia of the Folk Culture of Karnataka, op. cit. p.555.
34. These details are taken from B. Viveka Rai, Taulava Sanskriti, [The Culture of the Tulu People], (Mysore: 1977), pp. 110-116.

35. In the performances of Tulu yakṣagāna witnessed by me, the costumes used, had an overriding prominence of black colour, though I was unable to decipher the significance.

36. Though the ritualistic elements performed on the stage have been got rid of, the worship in the Cauki is performed even now, with the same fervour and devotion.

37. The reduced importance of dance is not unique to Tulu yakṣagāna but seems to be a feature of ṛenkuṭiṭṭu yakṣagāna as a whole in the last two-three decades. This development has often been attributed to the entry into yakṣagāna, of many Harikathe artistes and Sanskrit scholars, who did not know yakṣagāna dance. They tried to overcome this deficiency with their fluent speech and scholarship and often denigrated other artistes who were not equally proficient in speech. As a result, the improvised text gained a prominence over all other media in tenkuṭiṭṭu, in the last few decades. Some signs of change (with dance regaining its place) are visible among the younger artistes now.


40. Wayne Ashley, op. cit., p. 23.

41. Amruta Someshwara, "Tulu Folklore", op. cit., p. 556.

42. Attempts have been made to present the traditional prasangas in Tulu, but such attempts have not met with great success.


44. ibid., p. 42.

45. ibid., p. 42.

46. Śūdra Tapaswini (The Sudra Woman Meditator) for example, is based on a famous kannada novel Cikavira Rajendra, whereas the prasanga, Pāpana Vijaya (The Victory of Papanna) has similarities with King Lear. It is perhaps
interesting to note that in this prasanga, the focus of attention falls neither on the father (the Lear alike character) nor on the last daughter (the Cordelia alike character) but on the son in law.


48. An instance of the popularity of these prasangas, may be mentioned here. During a local fair in Sagar, Shimoga dist. two troupes had camped there and performed every night for about a week. One troupe performed only the traditional prasangas and the other, only new prasangas. Almost every night, the attendance for the second troupe (performing new prasangas) far exceeded that of the first troupe. This was inspite of the fact that the first troupe had some very famous artistes.


50. Earlier to this, a training centre for yakṣagāṇa artistes was opened in Manipal, Udupi in 1971 and the starting of Yaksaranga can be viewed as a continuation of this effort.


52. Sometimes, the bhāgavata may guide or train a young artiste about the role he is performing. Some senior artistes may also 'instruct' others, particularly regarding the scenes where they are present on the stage. But such instructions are always minimal and restricted mostly to the junior artistes. Infact, one of the attractions of yakṣagāṇa lies in the 'uncertainty', because each artiste is never sure of what the other may do or say. When confronted with such unexpected situations, his competence to rise to the occasion and manage the 'show', is tested.