भारत की पारंपरिक नाट्य शैलियाँ - 2

TRADITIONAL THEATRE FORMS OF INDIA - 2
1. Tamaasha

Tamaasha is a traditional folk theatre form of Maharashtra. The term 'Tamaasha' is derived from Persian language. It is said that centuries ago, when Arab traders who came to the Coromandel coast, and while watching certain folk celebrations of border towns of Maharashtra and Karnataka in which gods and goddesses were worshipped with song and dance, they started calling it 'Tamaasha'. It is believed that earlier this folk form was known as Gondhal, Jagran, and Kiran. According to some of the scholars, the rhythmic pattern used in Tamaasha, was that of Laavani Chichand (generic of musical compositions) and also used its dance sequences including dialogues in question-answer format.

The Sutradhaar called 'Sardar' in Tamaasha is invariably a male artist and enters the stage in a stylised manner, to the rhythm of percussion instruments. It is the female actress who is the chief exponent of dance movements in the play.

Tamaasha, which is closely related to rich traditions of Marathi literature, music, and theatre provides entertainment on both intellectual and emotional levels. Religious rituals and rites give it a new dimension. Body movements, gestures, expressions of the face, all are imaginary or symbolic. The themes in Tamaasha are social and at times religious.
2. Tamaasha

The salient features of Tamaasha are Laavani and Murki. Murki is the actress doing the role of a dancer. She dresses herself in a very distinctive manner. The sari is worn around her legs like tight pyjamas. Her hair is adorned with the Veni. There are anklets around her feet, Kolhapuri necklaces around the neck, Paari to decorate the hands, Jhualar for the ears and the nose-ring.

It is believed that one of the oldest forms of dance in Maharashtra is the Vaaghya-murali. Laavani has its roots in this ancient dance form. Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

The stage for Tamaasha is over a meter higher than the ground level. The back of the stage is curtained. With the introduction of electric lights, no oil lamps are lit now.

There are some performers who are remembered to this day, because of their contribution and life long devotion to the promotion of theatre form, 'Tamaasha'. Performers like Nilu Phule, Ram Nagarkar, Dada Kondke, Usha Chauhan, Jaishree Gadkar, Maya Jadhav, Sanjeevni Beedkar, Ganpat Patil, Dadu Indurikar and Vithabai Narayan Gavker are remembered to this day. Their names have become almost synonymous with this form.
3. Tamaasha

Tamaasha is usually performed throughout the night. Vag (love stories) are presented during the performance. The performance begins with the worshipping of Lord Ganesha followed by Vag. Before Vag starts, the performers in dhoti, kurta and turban enter the stage and pay homage to Lord Ganesha. The musical instruments played during the performance consists of naal, tun-tune, jhaanjh, dholki and khanjari.

One of the important aspects of Vag is Gavalan or Gaulani. Gaulani, the religious dance-drama of Maharashtra, is the narration of stories related to Lord Krishna. The dialogues are emotional, and full of expressions of love. Tales from the Puranas are also presented in Tamaasha.

The music of Tamaasha is often based on the raagas Yaman, Bhairavi and Pilu. Other raagas are also used. The performance of Tamaasha ends with an optimistic message of triumph of Good over Evil.
4. Dashavatara

Dashavatara is the most developed theatre form of the Konkan and Goa regions. The performers enact various episodes from the ten incarnations of Lord Vishnu – the god of preservation and creativity. These ten incarnations are Matsya (fish), Kurma (tortoise), Varah (boar), Narasimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki. Although the Dashavatara is performed in various styles in different states of the country, but it is more prominent in Konkan and Goa regions. The credit of bringing Dashavatara concept in the fold of theatrical arts goes to Jayadev (12th century A.D.) who in his ‘Gita Govinda’ described the ten incarnations of Vishnu.
5. Dashavatara

Dashavatara of Goa and Konkan is unique since in a single performance as many of the incarnations of Lord Vishnu as possible are performed. Some of the incarnations like matsyavatara, narsimhavatara, ramavatara, krishnavatara are presented separately also. The performance after elaborate purvaranga, begins with the matsyavatara. Demon Sankasura steals the Vedas from Brahma. Thereafter, Vishnu recovers them after killing the demon. Sankasura of Dashavatara performs the role of the villain as well as jester. Buddha and Kalki incarnations are not shown on the stage. The performer in the guise of Kurma, and Varah do appear on the stage but no specific episode related to these incarnations occupy an important position in the performance. The focus is on the presentation of episodes revolving around Rama and Krishna.

The Dashavatara is generally performed in a spacious sabha-mandapa - the presiding hall of a temple, on festive occasions. It is an elaborate ritualized offering to the presiding deity of the temple. The Purvaranga begins with dhamal. The chorus stands in a crescent like formation with Sutradas in the centre, and no song is sung while dhamal is going on. Dhamal is performed by playing mridanga and big brass cymbals. Other musical instruments usually played during the performance are tuntune, tambri, daph, dholki and khanjiri.
6. Dashavatara

The costumes for Dashavatara plays are very similar to the costumes of folk plays of Karnataka, as all forms of Vaishnava drama are interrelated with regional variations and inspired by the Bhagvata cult. Apart from stylized make-up, the Dashavatara performers wear masks of wood and papier mache as per the requirements of the performance. Lord Ganesha’s mask is considered the most auspicious and is worshipped alongwith the temple deities.

In the picture (centre), one can see Ganapati, the remover of obstacles, appearing on the stage with his two consorts – Riddhi and Siddhi. Elaborate worship is offered to them by two Brahmins. After their departure, Saraswati - the goddess of learning appears in dancing and is recognized easily by its peacock symbol. After giving her blessings she goes back. A wooden peacock head is tied to her waist suggesting she is astriding the bird, which is her vahana.
7. Krishnattam

Krishnattam as a theatrical form, came into existence in the middle of 17th century under the patronage of King Manavada of Calicut. The script of the play 'Krishna Giti' was written by him. Krishnattam is performed every year at the famous Guruvayur temple of North Kerala. The performers belong to certain specific Nayar families. The Krishnattam is performed with great religious fervour. The traditional costume, stage decor and presentation have been maintained over a long period. Krishnattam is a cycle of eight plays performed for eight consecutive days. The plays are - Avataram, Kaliyamardana, Rasakrida, Kamsavadhika, Swayamvaram, Bana Yuddham, Vivida Vadham, and Swargarohana.

The performance begins with the lighting of the oil lamp on the stage. The musicians appear on the stage with drum (maddalam), cymbals (ilathalam) and gongs and perform a sequence to inform the audience that the performance is about to begin. After this sequence, a colourful curtain is placed and held by two persons before the actual performance begins. Behind the curtain several dancers dressed in female attire sing an invocation song Tottayam, literally meaning "the beginning". The curtain is held in such a way that the audience can see only the performers' feet and parts of their bodies above the chest. Eyes and facial movements are prominent features of Krishnattam. No other stage properties are used except wooden stools.
8. Krishnattam

Avataram, the first play in the series of eight, is about the birth and early childhood of Lord Krishna. The play begins with Bhoo Devi requesting the God's help to eradicate the evils from the earth. The Gods decide that Krishna, one of the avatars i.e. incarnation of Lord Vishnu would come to earth and accomplish this goal. The performers dramatize the events depicting the birth of Krishna and his childhood pranks. There is a belief that childless couples on watching this play are blessed with a child. In the picture (above left), one can see Vasudeva and Devaki fondling a baby. The story goes on to tell us that Vasudeva gives the baby to Yashoda and Nandagopa. In the picture (above middle) one can see the milkmaids celebrating the birth of Yashoda's son.

In the second episode of Krishnattam, Kaliyamardana one can see the childhood pranks of Krishna. In the picture (above right), one can see Krishna fighting and fatally wounding the Bakasura, a bird demon. Eventually the bird dies at the end of the sequence.
9. Krishnattam

In one of the episodes, the singers recite a story of how Krishna was worshipped by Lord Brahma. The story begins with an episode where Krishna surrounded by his friends is being praised immensely. Lord Brahma on witnessing such devotion suspects Krishna's powers and thereby make the cows and cowherd devotees disappear. Krishna creates them again and carries on with his jokes and witty conversation. Lord Brahma realizes that each of the new creations is a divine one thus repentant of his folly, he seeks pardon from Krishna.

Krishna's costume consists of a red skirt with yellow pattern on its sides, a dark blue-black long sleeved shirt on the top with a head-gear or mudi topped by peacock feathers, an urn shaped crown made of wood and covered with gilt, bells attached to the leather pads just below the knees and a chutti, two white protruding borders which extend from ear to ear along the jaw and chin line. The chutti is made by mixing one part lime powder with three parts rice powder along with water. For make-up the colours used are nilam for blue, manayola for yellow and chalilyam for red. Soot is used for black and rice powder for white. The green colour used for the make-up of Krishna as a young child is light in shade and it becomes darker as he grows older. The costume of Lord Krishna also comprises a breast plate, chest ornaments of beads and fresh flora, girdle, upper arm and wrist ornaments, ear and forehead ornaments. Glittering crowns and other ornaments are worn by the performers as per the requirements of their roles. Different characters like Brahma, Yama, Putna, Mura, Narakasura, Jambavan, wear different types of colourful masks.
10. Mudiyettu

In the Malayalam month of Vrischikam (November–December), the temples of Kali in Kerala reverberate with the sounds of Chenda drums and Ilathalam (cymbals). The Kotti arriyippu is the musical announcement inviting people to the temple to witness the traditional ritual performance of Mudiyettu.

The introductory scene begins with vandana-shloka (invocation song) followed by Shiva and Narada entering the stage. Narada enumerates the problems faced by the devas due to the misdeeds of Darika. In the next scene the entire temple courtyard turns into a battlefield when a fierce war rages between Kali and Darika. Ultimately Kali (goodness) kills Darika (evil) and symbolically the head-gear of Darika is removed.
11. Mudiyettu

The origin of Mudiyettu has been traced to the ancient times, though there is no recorded evidence to indicate the accurate period of its evolution. However, the choreographic nuances of this unique temple dance-drama indicate that other traditional arts like Koodiyattam, Krishnattam and Kathakali might have originated from it.

Known for its spectacular style, buoyancy of spirit and highly artistic presentation, Mudiyettu is usually performed only in the Kali temples of Kerala as an obligation to the Goddess. Each year the first performance of Mudiyettu is held in the Kalambukavu temple, in Ernakulam district. This is followed by performances, one after the other, in the temples of Padathukavu, Keezhkavu, Maradu, Vytila, etc. The performances are based on certain rites and conventions that vary slightly from temple to temple.

Springing from the universal concept of the victory of good over evil, Mudiyettu depicts the triumph of goddess Bhadrakali over the asura Darika. The eternal fight between dharma and adharma, as portrayed in the Puranic legend of Darika-Vadha is enacted in this ritual dance-drama.

Prior to the actual performance, a large icon (Kalam) of Bhadrakali is drawn on floor with coloured powder. The gigantic Kalam is usually drawn at the temple valiyambalam, beyond the sreekovil (the sanctum sanctorum).
12. Mudiyettu

The seven characters in Mudiyettu - Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) - are all heavily made-up. The performers take on an other-worldly appearance wearing gorgeous costumes, tall head-gears (mudis) and face make-up. Their ornaments are made of wood, covered and gilded with glass pieces and beetle shells.

Traditionally Mudiyettu was monopolised by the Marar community. Later the Kurups also gained proficiency in the art. Today this picturesque traditional form has just three or four performing groups to keep it alive.
13. Theyyam

Theyyam is a traditional and extremely popular folk theatre form of Kerala. The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God. Hence, it is called God's dance. An interesting feature of this folk form is that spirits are also attributed with godliness. The tradition of worshipping of spirits of ancestors, folks heroes, and deities of various diseases and ailments used to be extensively practiced in South India and Theyyam is performed by various castes to appease and worship these spirits.

A variety of musical instruments like drum, cymbals, kuzhal, perumbara, conch, cherututi, uthuku and chermangalam are used in Theyyam. The most important among these is the drum or thudi (small drum). The drummer is known by the title thudi karan or kottumutharan.

The one who plays the drum leads the entire performance in terms of its speed and rhythm, climax and interludes, from the beginning till end. The synchronisation of the dance of Theyyam with the beats of drum is the most interesting aspect of the performance.
14. Theyyam

One of the distinguishing features of Theyyam is the colourful costume of the performers. The typical waist dress of the main performer is called Arayota or Atakkum Chiraku. This is made out of splices of bamboos and covered with red cloth. The main characters are elaborately dressed up above the waist and look very awesome and magnificent.

All male and female performers in Theyyam wear bangles called 'Katakam' and 'Chutakam' and small anklets. Most of the ornaments are made from coconut fronds and a soft wood locally called murik. Large necklaces and ear ornaments are made of soft wood with a coating of golden paper.

The head-gears or mудis of the main performers with intricate and complex designs and decorations are huge in size. The mудis of some characters like Bhagavatis and Kshetrapalan are nearly 5 to 6 feet high. Made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks, mудis are dyed into different strong colours using turmeric, wax and arac.
15. Theyyam

Mukath ezhuthu or writing on the face is a common practice in Theyyam. 'Ezuth' in Malayalam means 'writing'. The designs are mostly based on features of animals and shapes of flowers and leaves. It is practiced to evoke feelings of awe, wonder, devotion and respect in the audience. Each design conveys the myth and symbols of the particular Theyyam.

For make-up of the performers, the materials used are tender coconut fronds and rice powder (arichattu) for the white colour, charcoal (kari) for the black colour, turmeric (manjal) for the yellow colour. These are the basic colours used for make-up. Each deity has its own distinguishing colours like yellow for Lord Brahma, green and blue for Lord Vishnu, and blue for Lord Shiva.

Masks are also used in certain Theyyams like Pottan and Gulikan as a means to conceal or transform the identity of the performer and also to evolve awe and wonder amongst the audience.

Masks are made out of leaf sheaths of arecanut tree and wooden plants. They are painted with intricate designs and motifs.
16. कूटियाड़म्

कूटियाड़म् केंद्र की सतियों पुरातन पारंपरिक लोकनाट्य विधा है जिसका प्रचार-प्रसार मंडलों के माध्यम से हुआ। 'कूटियाड़म्' का अर्थ है - मिल-जुल कर नृत्य या अभिनय करता। इसमें महिला और पुरुष दोनों भाग लेते हैं। कूटियाड़म् के समूह संक्षेप संस्कृत नाटकों के हैं। कूटियाड़म् परिषद में विश्वसुंदर पाठशालाओं और शास्त्रीय संगीत के कारण वहाँ दोनों का उपयोग किया जाता है।

कूटियाड़म् के चरित्रों को चालक (कलाकार), नांग्यार (चारक) तथा नांग्यार (रत्न पात) जैसी संख्या दी गई है। सूनारार और विवृत्त में कूटियाड़म् के हिस्से पत्र हैं। मुख्य अभिनय कुंभ-संगीत, नेत्र-प्रकाश की लोक की कहानियों के द्वारा ही भाव तथा अर्थ स्पष्ट किए जाते हैं। यहाँ तक कि पत्रों के समक्ष नाटक के साथ भी हिस्से की नाटकों का प्रचलन है। केंद्र चरित्र को बोलने की स्वतंत्रता है। वह पदों के अर्थ का वितरण करने का अधिकार है। वह भाषा के अर्थ का स्वतंत्र रूप से अलग सरल भाषा में कहता है।

मंत्र में जहाँ कूटियाड़म् का अभिनय आयोजित होता है, वहाँ मंच के लिए 'कूटियाड़म्' तैयार किया जाता है। इसकी सज्जा आकर्षक होती है। एक बड़ा दौड़क जो नांग्यार का प्रवेश करता है। मंच के पीछे दो 'मिलना' रखे जाते हैं। बाहर से ताल देने का काम नांग्यार सिरियों करते हैं।

कुछ मंत्रों में स्थापित रंगमंच की शीर्ष छोटी पत्तियों से धारण किया गया है। रंगमंच को देखने को और उसपर रख कर व्यवस्था की जाती है। मंच को बना, नांग्यार, पत्रों तथा पूजनों से अर्पण किया जाता है। दौड़क के पास ही धान रख दिया जाता है। यहाँ से अनुसरण की शुरुआत होती है। एक 'नांघार' ने पत्तियों से पत्तियों जल लाकर मंच पर छिड़कता है - साथ ही नांघार पत्तियों में पत्ती का पालतू कार्य करता है। तत्पश्चात, संगीत के सुर-ताल पर सूननार नाचते हुए प्रवेश करता है और पदों का समक्ष गाता है।

16. Koodiyaattam

Koodiyaattam is one of the oldest traditional theatre forms of Kerala and the roots of this theatre form can be traced to the Sanskrit theatre traditions. The recitations and the music are classical in character.

The characters of this theatre form are: Chaakyaar or actor, Naambiyar, the instrumentalists and Naangyaar, those taking on women's roles. The Sutrathar, or narrator and the Vidushak or clown are the protagonists. Mime, facial expressions, eye movements are the various means of this theatre form to get the message across to the audience. In this theatre form, even when poetic interludes are there, gestures are used for its dramatization. It is the Vidushak alone, who delivers the dialogues. He often explains the poetry in a simple language.

Traditionally Koodiyaattam is organised in a temple on a specially erected stage called Koothampalam. A huge lamp is lit on the stage itself. Behind the stage there are two mishaavs, where the naangyaar women provide the taalas.

In the pavilions of some of the temples where Koodiyaattam is performed, scenes from the Puranas are painted on the walls and the ceilings. The stage is decorated with flowers and plaintain and coconut leaves. A heap of grain is placed near the huge oil lamp from where the ritual begins. The performance begins with a Naambiyar sprinkling water on the stage and recitation of verses from the Naandi or some other texts meant for inaugural ceremonies. Thereafter, the sutradhar enters the stage dancing to music and rhythm and reciting the verses. He too recites the verses, set in tune.
17. Koodiyattam

At the time of beginning of performance of Koodiyattam, two drums - mishaavs are placed between the two main doors. The kuzhittaal itself is played by a naangyaar singer who sings too. The other musical instrument to provide the rhythm is the idakka played with sticks in accompaniment with koma, kurunkuzhal and the conch.

Traditionally Koodiyattam is staged for five to six days in the following sequence: Prastaapana (introduction), Nirvaachana (continuation), purushaartham (bravery) which includes vinodam (merriment and laughter), vaachanam (trickery), aashanam (mealtimes) and raaja seva (honouring the king) in order to portray the evils and corruption in the social order, misuse of power, injustice, etc.
18. Koodiyaattam

In the introductory, nambyarute tamil, the nambiyar presents the gist of the story in pure Malayalam with help of gestures. The gestures are emphasized according to the text. Before the theme is introduced and the performance begins, each artist introduces himself to the audience.

Emphasis on hand gestures and eye movements makes this dance and theatre form unique. Costume and make-up, etc. are traditional, reminding the audience of the art of Kathakali, in a simplified manner.

A few of the most popular plays of this theatre form, are Baalacharita of Bhasa, as also his Pratigya yugandharaya, Harsha’s Naagaananda, as also other plays like Dhananjaya, and Choodaamani. Some of the characters, like Jeemootavaahana, Arjuna and Rama all have special costumes to give them a distinct identity on the stage.
19. Yakshagaana

Yakshagaana is a traditional theatre form of Karnataka. It is said that the first Yakshagaana, was scripted in Telugu by Peda Kempa Gowda. The first play in this style, was Ganga Gowri Vilaasam written in the 16th century. A resurgence followed in the 17th century and this was the time when this theatre form was revived. It spread out from Karnataka to Andhra Pradesh and Tamil Nadu. It developed in these regions, and was recognised as a classical art form. The textual sanction of the Yakshagaana is mainly derived from a 17th century classic work called Sabha Lakshimana Mattu Prasanga. Some of the popular plays of Yakshagaana are Lakshmi Narayan alias Muddana, Parthisubha, Timna and Santibana Desikar.

In the Yakshagaana, the theme is based on mythological stories and Puranas. From the Mahabharata, Draupadi swayamvar, Subhadra vivaha, Abhimanyu vadha, Karna-Arjun-yuddh, Keechak vadha are most often presented. From the Ramaayan, Raajiyaabhishek, Lav-Kush yudha, Baali-Sugreeva yudha, and Panchavati are the most popular presentations.

The most spectacular part of Yakshagaana is its make-up, costumes, headgears, etc., which transform the performers into other worldly characters. The performers of Yakshagaana, can be categorized as Shoorveer nayak (the heroes) like the Pandavas, the Kauravas, Nripa Nayakas; romantic characters, like Yaksha, Kinnara, Kiraata, Gandharva, etc. Then comes the Daanavas, the evil ones, like Ravana, Shurpanakha, and Bakasura. The gods and goddesses portrayed in this theatre form are Narasimha, Chandi, Mahishasuramardini. The ordinary characters in this theatre form are sages, brahmins and the soldiers. In Yakshagaana, the female characters like Sita, Devaki and Savitri are portrayed with reverence.
20. Yakshagaana

The musical composition of Yakshagaana is rich in its content. There are two styles of Yakshagaana: Tenkutittu, Vadakutittu. The first Tenkutittu is South Indian in spirit, with quite discernable traces of Kerala's Kathakali. The distinguishing features of the other style are characterised by the make-up of the performers and dance sequences.

The main performer of Yakshagaana, is the Bhaagavathar who also recites and conducts the play. He makes his entry with a huge gorg of bronze, beating it with a stick to introduce the theme through the singing. He then sits at the back centre stage holding cymbals and is accompanied by the harmonium, manjeera, jhaanijh, and the percussionists playing the chenda. It is the chenda player who creates the impression of war, anger, bravery, and the antics of the clown during the performance.

The musical sequences of Yakshagaana are metrical, in rhythm. The most common metre is the Aarya, adding speed to the narrative. It is believed that nearly about one hundred fifty Raagas are played in the Yakshagaana. Dr. Shivaram Karanth was instrumental in preserving and reviving many of these Raagas. He had collected about sixty Raagas, blended in Classical, Hindustani and Kannada musical traditions.

In Yakshagaana, the emotions most often portrayed, are of valour and fury. It is perhaps because of this, that Yakshagaana abounds in quick, rhythmic body movements, dance sequences based on speedy footwork, as compared to its music and gestures.
21. Yakshagaana

In Yakshagaana, the make-up is simple. The face is streaked with lines in different colours particularly red, black and white. The hero's identity is established with a make up having pink and yellow colours. The cheeks, cheekbones and chin are smeared pink by mixing coconut oil, water, pounded rice made into a paste, and whitening agents like chalk. The details are added to perform the mood and emotional state of the character. The eyes and eyebrows are outlined with Kappu (collyrium) and the lips are painted red. All characters except for those performing the roles of sages or women are mainly dressed in loose pyjamas. The head is covered with Mundaasu and Mundale literally meaning turbans.

Some of the characters wear the veshti, an unstitched length of cloth. The colours are black, red and orange. The veshti is matched with a loose shirt, red or green in colour. The ornaments giving a festive appearance, are a belt dyed golden, kamarband, armbands, baazuband, bangles, bracelets, etc. The romantic characters and those with less important roles are dressed simply.

In Yakshagaana, not just the face, but the body in front and back is made up. This might be because the Yakshagaana audiences, down the ages, used to surround the platform, from all the directions. This could also be the reason why in this theatre form, sequences are repeated, with the actors facing different directions, one after the other. Theatrically most effective in Yakshagaana is the headdress made of a cap with long strands of hair and peacock feathers.
22. Therukoothu

The most popular form of folk drama of Tamil Nadu is Therukoothu, literally meaning 'street play'. This is mostly performed at the time of the annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest and also on the life of Draupadi. The themes are also taken from other epics and Puranas. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. A performance usually continues during the whole night but when full play is presented, it generally spreads over a period of eight to nine nights.

The performance begins with an invocation to the Lord Ganesha. A performer wearing an elephant-head mask, dances while the invocation song is being sung. Some symbolic rituals are also performed to pay oblation to the gods and goddesses during the invocation. This is followed by the appearance of Kattiakaran who is the sutradhara of the Therukoothu performance. He gives the gist of the play to the audience from behind the curtain held by two stage hands. He also conveys other usual platitudes about king and his kingdom.
23. Therukoothu

After the preliminaries the main characters make entry and each introduces himself on the stage with a Daru, which is a small sequence of dance and song designed for each character to exhibit his identity and also his skills in the art. There is hardly any written script, and it is Kattiakaran who helps the performers by providing 'prompts' to enable them to deliver the dialogues extempore. The performance is punctuated with dances which are presented in a simple manner and the songs are based on classical music.
24. Therukoothu

All the characters are recognized by their make-up and costumes. Heroes wear tall crowns decorated with coloured mirror in red, green and gold patterns. The villains are painted red with white and black dots. Komali, another stock character who entertains the audience with his buffoonery, wears a conical cap and white bellow shaped trousers, etc.

The ensemble of musical instruments used in Therukoothu include Kurukunghe similar to nagaswaram, maddalam and talam. Musical compositions are a combination of folk and classical music. The audience is also entertained on the lines of Swang.
लोक-जीवन में केवल एक प्रथम तरह है। इस प्रथम परंपरा भारतीय नाट्यशालियों में गायन की प्रमुखता है। यह जीवन संदर्भ में प्राकृतिक है। परंपरा रूप से लोक की भाषा में सृजनात्मकता सुन्दरवन्ध रूप में या शास्त्रीय तरीके से नहीं, अनिवार्य बिंदु, दिलितार्य, दैनिक जीवन की आवश्यकताओं के अनुरूप होती है। जीवन के सन्धि अनुपमी से जो सहज लय उत्पन्न होती है, वही अंतः: लोकजनक बन जाती है। उसमें दुःख, सुख, हताशा, शैल, प्रभु आदि मानवीय प्रसंग आते हैं।

अभिनय के तत्त्व परंपरागत नाट्य प्रसंग में सहज ढंग से आते हैं। सामान्य रूप से इन रूपों में जो गतिविधियाँ तथा चरका होती है, कलाकारों द्वारा वही नाटकों में प्रयुक्त होता है।

परंपरागत नाटक एक रूप यहाँ करने में भी बहुत कुछ अनावश्यक बन रहते हैं। शास्त्रीयता क्षेत्र में भी साधन अक्षमकाली बनती है। नाट्यकला रूप से कला में बनती है, जैसे कि उसमें जटिलता दिखाई देती है, क्रियायों के विकसित लड़ने की ताकत है। यह रंग तत्त्वों को बहुआयामिता बनाए रखती है। परंपरागत नाटक, यथास्थिति के विविधताओं तथा आयामों के अनुसार रूपांतरण का कारण है। भारत के विभिन्न क्षेत्रों में तीम-तीमाहरू, मेले, समारोह, बृहत्तात्विक, पूजा-अर्चना आदि होती है, उन अवसरों पर ये प्रस्तुतियाँ भी होती हैं। इसीलिए हमें जनता का सामाजिक उद्देश्य को प्रभावित करता है। इस सामाजिकता में गहरी वैपूर्विकता भी होती है।

परंपरागत नाटकों में लोकरूप के अन्तर्गत कलासिक तक भी उपस्थित होते हैं, लेकिन कलासिकी अंतर्गत अपने ही हमारे स्थानों, घरेलू से लोकरूप में होते हैं। संस्कृत रंगमंच के निर्मित रूप से संस्कृत रंगमंच में जिन्हें उसके रूप में जूझ देता है, उस प्रकार एन्ड-डेन का प्रयोग अनेक रूपों में संभव है। व्यक्ति के कई तरह के — आधिकारिक, मैथिली, शास्त्रीय-तालकलक, राजस्थानी - स्थानीय।

विभिन्न परंपरागत नाटकों में प्रवेश-नृत्य, कथन गृह और इत्यादि नृत्य की प्रतिफलित किसी न किसी रूप में होती है। इस नृत्य का श्रेणि उद्देश्य विवाह नाटक नात्ती में भी मिलता है। इसी प्रकार किसी नृत्य के कलासिक सौंदर्यों में नहीं, अनिवार्य नृत्य में हो तथा कथन के द्वारा प्रश्नों का संग्रह करने में है। कथन गृह नाटक का आधार है। इसका अच्छा उपयोग गुजरात की भाषा में इतिहास को भी है। इसमें परंपरा की विनिमय अथवा संयोग गति से कथन की यथार्थता होती है। प्रेम गृह का उद्देश्य है — कस्तोरी का बौद्धिक नृत्य। प्रत्येक पात्र की गति और चलने की भाषित उसके चरित्र को यथार्थता करती है। दूर-दूर-दूर तथा आक्रामक में प्रेम गृह जीवता तथा कलामकारण होते हैं। दोनों ही लोकनाट्य शैलियों में गति और भाषित से स्थापित है। जैसा देखा कि तक पहुँचते हैं।

Living traditions occupy a prominent place in the Indian social system. Any living tradition has a natural flow. There can be no doubt about the fact that traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. Drama in itself is a complete form of arts. It includes in its framework acting, dialogue, poetry, music, etc.

In community living, the art of singing has its own importance. In all the traditional theatre-forms, songs and the art of singing have an important role to play. Traditional music of the theatre is an expression of the feelings of the community. Traditionally the language of ordinary people has an element of creativity, though not based on classical or grammatical roots. This kind of creativity is spontaneous, emerging from the circumstances. When there is intensity of emotions, there is a natural kind of rhythm in the expressions. It is this natural rhythm from which emerges the traditional theatre-form. In this art form, sorrow, joy, frustration, hatred and love have their role and place.

The elements of acting in folk theatre take a natural tone. Normally, there is dynamism and flexibility in words and body language. These are used by the actors, with slight emphasis and subtle change.

Traditional theatre forms even after acquiring a distinctive style have an ample scope for improvisation, making it possible for assimilation of local traditions. When the hold of conventional rules and rituals grow strong, then local traditions form a kind of challenge, as they have a strength of their own against rigidity. The potential of local traditions to fight against rigidity makes the theatre form multi-dimensional. Traditional theatre forms reflect the thoughts of the common man.

In different regions of India, there are religious festivals, fairs, gatherings, ritual offerings, prayers, almost throughout the year. During these occasions, traditional theatre forms are presented. They reflect the common man's social attitudes and perceptions. In this social portrayal, there is also the individual's role which is given due importance.

Traditional theatre forms, incorporate not only the common man's interests but there is also a classical element in them. This classical facet, however, takes on regional, local and folk colouring. It is possible, that those associated with the classical world of Sanskrit drama, went to the neighbouring regions after its decline and intermingled with the local theatre forms. This kind of synthesis, give-and-take must have taken place on various levels such as written, verbal, classical, contemporary, national and local.

In traditional theatre forms there are special styles of dance portraying the entry on to the stage or platform, narrative and descriptive roles. The best example of descriptive acting, is the Bidapta naach. In this traditional theatre form, emphasis is not on beauty but on acting itself and narrative and descriptive skills. Dance as a narrative art is the base of theatre form which can be seen in the traditional theatre form of Bhavai of Gujarat. In this form, quick or slow foot movement is a means of narration. The art of making the entry by dancing has been perfected in the traditional Kashmiri theatre form, Bhand Jashn. The way each character walks and enters the platform, identifies him. In Koodiyaattam and Ankia Naat, the entry by dancing itself is complicated and artistic. In both the forms, the tempo and basic posture and gesture identifies the role of the character.
पारंपरिक नाट्य में परंपरागत निर्देशों तथा तुरंत उत्पन्न मति का भिन्नता होता है। परंपरागत निर्देशों का पालन गंभीर प्रसंगों पर होता है, लेकिन समस्मातिक प्रसंगों में अभिनेता या अभिनेत्री अपनी आवश्यकता से भी संवाद को यूनिक्ट कर लेता है। भिक्षुकी कड़ुके के ‘बिदेसिया’ में ये दोनों स्तर पर कार्य करते हैं। बिदेसिया, जत्रा, किर्तानिया, बिदापत नाट्य में गंभीरता तथा ललित्य का मिश्रण है, वह अक्षरान्तों में भी प्रमुखता से लक्षित होता है।

पारंपरिक नाट्यों में कुछ विशिष्ट प्रदर्शन रूपांतरित होती हैं। ये रंगमंच के रूप, आकार तथा अयोग्य परिस्थितियों से जमा लेती हैं। पारंपरिक नाट्य में भड़काव का कोई औपचारिक रूप नहीं होता। नाटकीय स्थिति के अनुसार विभिन्न किसी भूमिका के पात्र रंगमंच पर आकर अपनी प्रस्तुति करते हैं। किसी प्रसंग और खास स्थान के पात्रों को एक साथ रंगमंच को छोड़कर चलने अथवा चाहे हद तक बैठे जाने से नाटक में पूर्णतारंग बता दिया जाता है।

पारंपरिक नाट्यों सुसंवर्त्त दूर्यों के बदले नाटकीय व्यापार की पूण्यता किया होता है। इसका गठन बहुत संशोधित होता है, इसीलिए नए-ए प्रसंग जोड़ते हुए कथा-विस्तार के लिए काफी संभावना रहती है। अभिनेताओं तथा दर्शकों को बीच संप्रेषण सीधा व सरल होता है।

नाट्य परंपरा पर औद्योगिक समयकाल, अधूरों के समयमें नागरिकता का असर भी पड़ा है। इसकी सामाजिक-सांस्कृतिक पद्धति कार्यरती हुई। कानपुर शहर नौकरी का प्रमुख केंद्र बन गया था। वर्तमान समयांतर, अभिनेताओं, गायकों इत्यादि ने इस स्थिति का उपयोग कर स्थानीय नाटकों के लिए, पारंपरिक कहानियों, प्रेम-कथाओं को नाटक का रूप दे दिया तथा स्थानीय रूप को प्रमुखता से उभारा।

पारंपरिक नाट्य की विशिष्टता उसकी सहजता है। आखिर क्या बात है कि कलाविद्याओं से पारंपरिक नाट्य जीवित रहने तथा सर्वाधिक बनाए रखने में समस्यासंदर्भ हुए हैं? तब तो यह है कि दर्शक जिसने शोध, सीधा, वास्तविक तथा लघुरूप संबंध पारंपरिक नाट्य से संपर्क कर पाता है, उन्होंने अन्य कला रूपों से नहीं। दर्शकों की ताली, वाह-वाही उनके संबंध को दर्शाती है।

वस्तुतः पारंपरिक नाट्यशैलियों का विकास ऐसी स्थानीय या क्षेत्रीय विशिष्टता के आधार पर हुआ, जो सामाजिक, आध्यात्मिक तथा सृजनात्मक मूलभूत मार्गों की सीमाओं से बेहद दूरी होई वहीं पारंपरिक कलाओं ने शास्त्रीय कलाओं को प्रभावित किया, साथ ही, शास्त्रीय कलाओं ने पारंपरिक कलाओं को प्रभावित किया। यह एक सांस्कृतिक अन्तर्गत है।

In traditional theatre, age-old forms, customs and the desire to improvise are intermingled. It is usually when the significant themes are enacted, that the acting restricts itself to traditional norms, not deviating from it. But, everytime the theme inches towards the contemporary, the actors improvise as far as dialogues delivery is concerned. In the Bidesia of Bhikhari Thakur, the actors perform on both levels. Bidesia, Jatra, Kirtaniya, Bidapat are all dance and theatre forms in which there is a synthesis of intensity and lalita which can also be explicitly seen in the Ankia Naat.

In traditional theatre forms there are certain conventions of presentations depending upon and changing according to the form and size of the stage or the platform and other available situations. There is no formal set-up governing the entry or exit of the actors. Depending on the situation or context, the actors enter into the stage and enact their role without being formally introduced. After a particular event or incident is over, all the artists make an exit, or all of them sit down on the sides of the stage or near the backdrop, conveying the change of a scene.

In traditional theatre forms, there is no such thing as episodes. There is always a continuity in its theme, structure and presentation. There is also a scope for improvisation and incorporation of new references leading to subtle extension in the story-line. There is direct and intimate communication between the actors and the audience.

Traditional theatre forms have definitely been influenced by industrial civilization, industrialization, and urbanization. The socio-cultural aspects of these influences should be carefully studied. There was a time when Kanpur became the centre of the traditional theatre Nautanki. Artists, dancers and singers produced plays based on local heroes, their popularity and traditional love stories. Thus, a local theatre form acquired a significance in the field of entertainment.

Traditional theatre forms have a common distinguishing feature, that is the element of simplicity. What is the underlying force of traditional theatre forms that has enabled it to survive and maintain its simplicity? The fact remains, that it is the immediate, direct, realistic and rhythmic relationship that the spectators are able to develop with the artists of traditional theatre forms which is generally not experienced in other art forms. It is reflected in the applause by the spectators by means of clapping their hands.

Secondly the development of traditional theatre forms is based on such local and regional peculiarities which are not bound and restricted by social and economic divisions, limitations, etc. Traditional art forms have influenced classical art forms and vice-versa. It is an eternal journey in the sphere of 'culture'.
पारंपरिक नाट्यशैलियों में कुछ खास रस को सृष्टि के लिए अभिनेताओं को विशेष प्रशिक्षण लेना होता है। रासलीला में बाल और किशोर भावनाओं की प्रथान के कारण कम उम्र के बालकों से अभिनय कराया जाता है, जबकि यक्षगान में ‘वीर रस’ के लिए उथल-पुथल होना ज़रूरी है। नौकरी में शृंखला रस का प्राध्याय होता है, इसलिए वैसी ही भावना उत्पन्न करने के लिए प्रवल करना पड़ता है।

पारंपरिक लोकनाट्यों में स्थितियों में प्रभावशाली उत्पन्न करने के लिए पात्र चर में अपनी जगह बदलते रहते है। इससे एकता में भी दूर होती है। अभिनय के दौरान अभिनेता व अभिनेत्री प्राय: उच्च स्वर में संवाद करते हैं। राजार को बताते हैं जब दर्शकों तक अपनी आवाज़ सुविधाजनक तरीके से पहुँचानी है। माइक्रोफोन के कारण अब स्थितियों कुछ बदलती है। पात्र माइक्रोफोन के इंद-गिरद रहते हुए, अपनी बात कहते हैं।

पारंपरिक नाट्यों में लिखित सामग्री पूरी तरह से होती है। नौकरी, जाति आदि का लेखन अभी भी होता है। लिखित सामग्री से अधिक स्मृति और आशुपक्कता पर बल होता है। अभिनेता अपने माठम से भी कुछ न कुछ जोड़ते चलते हैं। जो आयु नौकरी में जोड़ा जाता है, वह दर्शकों को भाव-विभेद कर देता है, साथ ही, दर्शकों से सीमा संतुष्ट भी बनाने में सक्षम होता है। बार-बार में विद्युषक भी यहीं कार्य करते हैं। वे हलके-पुलके दंग से बड़ी बात कह जाते हैं। इसी बात के जन्म व्यवस्था, समाज, सत्ता, परिस्थितियों पर गहरी दिशापरंपरा करते हैं। विद्युषक को विभिन्न पारंपरिक नाट्यों में अलग-अलग नाम से पुकारते हैं। संवाद की शैली कुछ इस तरह होती है कि राजा ने कोई बात कहते, जो जनता के हित में नहीं है तो विद्युषक अन्य अपरिस्थितियों वाले जनता का पूर्व ले लेगा और ऐसी बात कहेगा, जिससे ही तो चुटकुट रहे, राजा के जन-विशेष होने की कलई भी खुलते हैं।

पारंपरिक नाट्यों के कलाकार प्रायः ‘अन्यथिक’ पदें-लिखित नहीं होते, किन्तु अपने अभिनय व पात्रों के संगीत पंक्तियों से पूरा क्रम लगाने ला देते हैं। वे व्यापार अच्छा लगता है, क्योंकि उनके सुर में पौंड़-पौंड़-पौंड़ की मिलास्त और लय होती है। इस तरह की नाट्यपात्रियों में संगीत को उपयोगी उपकरण से प्रस्तुत किया जाता है। नागाद दर्शकों को एकत्र कर लेता है तो मुदां और ढोलक प्रसंगों और संवादों को जोड़ता है।

In traditional theatre forms, for certain sentimental scenes and their presentation, special training is given to the artists. In Raasleela due to emphasis on childhood pranks and adolescence, the roles are given to the young boys. In Yakshagaana, on the other hand, veer rasa requires the characters to look tough and muscular. In Nautanki, it is the shringaar rasa that is emphasized, resulting in a concerted effort by the artists to match the emotions.

In traditional theatre forms, characters keep changing their place on the stage to be more impressive and to give the situation a greater significance. This technique also reduces the chance of boredom through repetition and stillness. Dialogues delivery is usually carried out in a high pitch. This helps the actors in reaching out to a larger audience. The artists always add something or the other to the original dialogue on their own. The changes brought through improvisations, make the spectators ecstatic. Also, it establishes a direct relationship between the artists and the spectators. The clown also plays a similar role. While being humorous, he also touches upon the socio-economic, political issues and situations with lot of satire. There are different methods too, in the way the clown makes his appearance. If the king, in traditional theatre forms, decides on a step not beneficial for the people at large, the clown appears and takes the side of the common man. He makes the audience laugh and at the same time discloses the anti-people attitude of the king.

The actors of traditional theatre forms are mostly not highly educated. But, through acting and with the help of emotions and body movement, they present the entire theme. They are able to sing reasonably well, since they have inherited the sweetness and rhythm present in the voice of their ancestors and forefathers. In traditional theatre forms, music is a useful means of communication with the audience. The nagaraa heralds the audience with powerful drum beats. Percussion instruments like mridang and dholak weave together the situation and the dialogue.
Different forms of traditional theatre

Tamaasha is a traditional folk theatre form of Maharashtra. It has evolved from the folk forms such as Gondhal, Jagran and Kirtan. Unlike other theatre forms, in Tamaasha the female actress is the chief exponent of dance movements in the play. She is known as Murki. Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

Dashavatara is the most developed theatre form of the Konkan and Goa regions. The performers personify the ten incarnations of Lord Vishnu—the god of preservation and creativity. The ten incarnations are Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki. Apart from stylized make-up, the Dashavatara performers wear masks of wood and papier mache.

Krishnattam, folk theatre form of Kerala, came into existence in the middle of 17th century A.D. under the patronage of King Manavada of Calicut. Krishnattam is a cycle of eight plays performed for eight consecutive days. The plays are Avataram, Kaliyundayana, Rasakrida, Kamavudha, Swayamvaram, Bana Yuddham, Vridha Yuddham, and Swargaroyana. The episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.

Mudiyettu, traditional folk theatre form of Kerala is celebrated in the month of Vrischikam (November - December). It is usually performed only in the Kali temples of Kerala, as an oblation to the Goddess. It depicts the triumph of goddess Bhadrakali over the asura Darika. The seven characters in Mudiyettu-Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Kombidhar (Nandikeshvara) are all heavily made-up.

Theyyam is a traditional and extremely popular folk theatre form of Kerala. The word ‘Theyyam’ is derived from the Sanskrit word ‘Daiyam’ meaning God. Hence it is called God’s dance. The tradition of worshipping of spirits of ancestors, folk heroes, and deities of various diseases and ailments can be traced back to ancient times in South India. Theyyam is performed by various castes to appease and worship these spirits. One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

Koodiyattaam, one of the oldest traditional theatre forms of Kerala, is based on Sanskrit theatre traditions. The characters of this theatre form are : Chakyaara or actor, Naambiyaar, the instrumentalists and Naangiyaar, those taking on women's roles. The Sutrathdar or narrator and the Vidushak or jester are the protagonists. It is the Vidushak alone who delivers the dialogues. Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

Yakshagaana, traditional theatre form of Karnataka, is based on mythological stories and Puranas. The most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karuna-Arjun vadh and from Ramayana i.e. Raajaayabhishek, Lava-Kusha vadh, Balaji-Sugreeva vadh and Panchavati.

Therukoothu, the most popular form of folk drama of Tamil Nadu, literally means ‘street play’. It is mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. Kattikan, the Sutrathdar of the Therukoothu performance, gives the gist of the play to the audience and Komali entertains the audience with his buffoonery.
CREATIVE ACTIVITIES FOR STUDENTS AND TEACHERS

In this package, students can get detailed information on:

- the essence of Indian traditional theatre forms
- the psychology of the Indian people's life
- different dimensions and aspects of folk music
- ritualistic traditions of different regions of India and
- some unique aspects of folk art forms.

Some activities have been suggested, on the basis of which one can use the printed pictures as well as the text. Teachers are suggested to give an idea of the richness of Indian traditions through instructions in theatre forms as also the ideals forming the basis of these arts. This will give the students an idea of the aesthetics underlying these forms, and also by inspiring them to create in the masses new aspects of entertainment and enjoyment, which might culminate in establishing a new sociology of interest. The performances can be staged after learning about traditional theatre forms, its rhythm, music and postures.

1. The different regions of India have their own special cultural aspects. These aspects have to be noted down systematically, so that regional literature, art, dance and theatre forms can be referred to by everyone. Especially, the crafts of various traditional theatre forms can be studied. It may sound strange but true, that it is the common people who have perfected certain techniques of presentation on the stage or platform, which can astonish anyone. It is people like them, who are storehouses of information and techniques about traditional theatre forms. Teachers should find out these masters of the art of acting and introduce their students to them. With these old masters of theatrical traditions, teachers could enrich their own information and communication skills as also that of their students, with theatrical terminology, context, costumes, music, etc.

2. Workshops should be organized in the institutions with the help of artists of traditional theatre forms. In these workshops, not only the students and teachers, but also others interested in theatre and its various aspects should be invited to take part. This will lead to the development of traditional theatre forms on both regional and national level.

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1. भारत के विभिन्न श्यामों की अपनी-अपनी सांस्कृतिक विशेषताएँ हैं। उनके साहित्य, कला, नृत्य, नाट्य के बारे में जानकारी जुटाई जा सकती है। विशेष तौर पर, पारंपरिक नाट्यों के शिल्प का अध्ययन किया जा सकता है। बहुत ही सामान्य लोगों, जो समाज में महत्वपूर्ण नहीं माने जाते, के पास लोक नाट्यों की इतनी तकनीकों होती हैं कि कोई भी अचूक हो सकता है। पारंपरिक कलाएँ ऐसे ही गुणों के पास समर्पित हैं। शिक्षक ऐसे लोगों का पता लगा कर उनके पर जाएँ तथा छात्रों से उन्हें मिलवाएँ। शिक्षक पारंपरिक नाट्य में कार्य करने वाले ऐसे लोगों से नाट्य-शोधकारी, प्रसंग, वेरीफाय, संगीत इत्यादि के बारे में छात्रों को जानकारी दिलावा सकते हैं।

2. अपने विद्वानों में पारंपरिक नाट्य अभिनेताओं, अभिनेत्रियों तथा उससे समबंधित अन्य लोगों की बुलाकर कार्यशालाएँ आयोजित करनी चाहिए। उसमें भिन्न विश्वासों या शिल्पों को रही शामिल नहीं करना चाहिए, बल्कि केंद्रीय लोगों को भी भागीदारी को असल बनाना चाहिए। इससे शास्त्रीय और प्रकाशमार्ग से राष्ट्रीय स्तर पर पारंपरिक नाट्य शैलियों के विकास का गहन वातावरण बन सकेगा।
3. अपने क्षेत्र में होने वाले पारंपरिक नाट्य प्रदर्शन को देखने के लिए छात्रों और शिक्षकों को प्रेरित करना चाहिए।
4. ऐसी प्रारंभिक तथा राष्ट्रीय यात्रा का आयोजन करना चाहिए, जिसमें छात्र और शिक्षक भारत के विभिन्न पारंपरिक नाट्यों को देखने के लिए यात्रा करें, उनके कलाकारों से मिल सकें। इन नाट्यकल्पनाओं से मिलना है, उनकी सूची तथा तलाशने की वजह रहती है। यह सभी छात्र और शिक्षकों को प्रेरित करने के लिए सक्रिय होना चाहिए।
5. अपने विद्यालय में पारंपरिक नाट्यों को मानने करवाए रहना चाहिए। ऐसे विद्यालयों तथा शिक्षकों को पुरस्कृत भी करना चाहिए, जो अभिनय तथा मंचन की प्रस्तुति में महत्वपूर्ण कार्य कर सकें।
6. क्षेत्र में पारंपरिक नाट्यों, उनसे जुड़ी संगीत, वेशभूषा इत्यादि की प्रतियोगिताएं होनी चाहिए। इससे बेहतर कार्य करने तथा विभिन्न आयामों से परिचित होने का मौका मिलेगा।
7. छात्रों से विभिन्न अनुसंधानों तथा पारंपरिक नाट्य प्रसंगों के अनुसंधानों को मूल लोगों को खोजने व विस्तार करने के लिए कहा जाना चाहिए।
8. दूसरी भाषाओं में प्रस्तुत किये जाने वाले पारंपरिक नाट्यों को अपने क्षेत्र की भाषा में अनुवादित किया जाना चाहिए। इससे भाषिक स्तर पर प्रभाव तथा विनिमय का चालावरण बनेगा।
9. एक ऐसे कोष बनाया जाना चाहिए, जिसके माध्यम से जुड़-जुड़-तथा विकसित में प्रतिभाशाली कलाकारों को सहायता उपलब्ध करायी जा सके।
10. पारंपरिक नाट्यकल्पनाओं का जीवनानुसार दौरान बनाया जाना चाहिए तथा उसे विभिन्न परिस्थितियों में प्रकाशित करना का प्रयास भी हो। इससे अज्ञात कलाकारों तथा नाट्यविधाओं के बारे में लोगों को जानकारी मिल सके।
11. मंच के बारे में छात्रों को वांछक के से बताया जाना चाहिए, ताकि वह मंच की साजसज्जा, चालावरण तथा उससे सुझूं अत्य विभिन्न प्रसंगों से बेहतर हो सके।
12. पारंपरिक नाट्यों में आने वाले पुरुषों, महिलाओं, नगरों तथा छोटे बच्चों के बारे में अध्ययन करना चाहिए।

3. Students and teachers should be encouraged to watch performances of traditional theatre forms taking place in their region.
4. Provincial and national trips should be organized so that students and teachers get an opportunity to study different forms of traditional theatre and meet the artists. It would be better to draw up the list of artists to be contacted during the trip.
5. Teachers should organize frequent performances of traditional dance dramas in their schools. Students and teachers who excel in these activities should be given awards as well.
6. There should be frequent competitions of plays and music, costumes, etc. associated with these. This will act as incentive to perform better and at the same time acquaint them with different dimensions of the theatre forms.
7. Students should be asked to study the various ritualistic contexts of traditional theatre forms, their mutual dependence and influence on each other and also trace their roots.
8. Traditional theatre forms being performed in other languages should be translated in their regional languages which will lead to atmosphere of exchange and closeness at the level of languages and literature.
9. There should be a fund for helping those upcoming artists who have talent and need financial help.
10. Artists and others associated with traditional theatre forms should have their biographies printed and published in the various branches of the media. This will give information to the reader of unknown artists as also lesser known art forms.
11. The art of staging and presentation, should be described in depth so as to introduce the students to stage-decor and other minute details.
12. The flowers, animals, birds, cities mentioned in the musical meters used in the verses of traditional theatre forms should be carefully taught and studied.
13. The musical instruments used in traditional theatre forms should be understood and students trained to play them. There should be a collection of these instruments in the schools so that students can play them when the time permits.
13. विविध नाट्य-शैलियों में बजने वाले बांज़ संग्रहों को गहराई से समझने तथा उनके उपयोग की शिक्षा की गाजी चाहिए। यह भी प्रमाण होना चाहिए कि वाद्ययंत्रों को बनवा या खरीदकर विधालय में रख्ले। उनका समयानुसार उपयोग होता रहेगा।

14. विधालय की छा कड़ों पर पारंपरिक नाट्यों का छाया का भी लगाना चाहिए, ताकि एक कलात्मक बातचीत की निर्मिति हो सके।

15. पारंपरिक नाट्यों के दृश्य एवं संबंधित सामग्री भी विधालय में रख सकते हैं। उन्हें समय-समय पर देखते हुए जानकारी तथा मनोरंजन प्राप्त किया जा सकता है।

16. ऐसी पुस्तक-पुस्तिकाएँ विधालय के पुस्तकालय में रखी जा सकती हैं, जिनमें शिक्षकों एवं विद्यार्थियों को विविध पारंपरिक नाट्य शैलियों की जानकारी हो सके।

17. विधालय के विभिन्न क्षेत्रों में प्रसंग से जुड़े गोष्टियाँ होनी चाहिए, जिनके माध्यम से समस्तीपुरी परिस्थितियों पर ध्यान दें। इस अवसर पर नयी दृष्टियों, भावभावनाओं तथा प्रसंगिकता का भी पता लगाया जा सकता है।

18. छात्रों से विविध पारंपरिक लोकनाट्यों के तुलनात्मक अध्ययन के लिए कहा जाना चाहिए। इससे भारत की क्षेत्रीयताओं तथा उनकी सांस्कृतिक संस्कृति को गहनता समझी जा सकेगी।

सांस्कृतिक स्रोत एवं प्रशिक्षण केन्द्र द्वारा लैंसर विधालय के पारंपरिक पैकेज तथा अन्य सांस्कृतिक पैकेजें के माध्यम से छात्रों तथा शिक्षकों में कलात्मक-अभिनयात्मक अभिविश्वास बढ़ावा करने का प्रयास करना चाहिए।

आभार : श्री पंचनाथ पाठक
संपादन : गिरीश जोशी
अध्याय संशोधन
हिन्दी अलेख : डा. रविन्द्रनाथ श्रीवास्तव
अंग्रेजी अलेख : श्रीमती स्मृति चोपड़ा
चित्र : अनिल शर्मा
अनिता अग्रवाल
श्री अभिनव पसरीचा
संगीत नाटक अनुशासन
भारत की पारंपरिक नाट्य शैलियाँ
Traditional Theatre Forms of India

1. तमाम भारत महाराष्ट्र की पारंपरिक लोककलाकार विभिन्न है। तमाम एक कलाता है।

2. तमाम भारत के मुख्य आकर्षण हैं - मालाम और मुक्का - अन्य भारत के नसीब

3. तमाम भारत के आकर्षण हैं - मालाम और मुक्का - अन्य भारत के नसीब

4. दशानारायण भारत में, मौजूद गोदा, तथा युद्ध दर्शन के प्रमुख अंतर्गत में है।

5. नाट्य कारण गोदा और युद्ध के दर्शन के प्रमुख अंतर्गत में है।

6. नाट्य कारण गोदा और युद्ध के दर्शन के प्रमुख अंतर्गत में है।

7. कृष्ण नाट्य कृष्ण की शान्ति के लिए मार्ग निर्देशित करता है।

8. कृष्णमूर्ति जैसे अन्य कृष्ण रूपों को निर्देशित करता है।

9. कृष्णमूर्ति जैसे अन्य कृष्ण रूपों को निर्देशित करता है।
11. मुदितबट्टा
मुदितबट्टा की उपजा का पत्र प्राचीन काल से ही बना है, तथ्यानुसार उनके उत्पादक को दोहराते हुए कि इसकी उत्पादन क्रमशः 1955 में कोचवा काल-मंगे दो लख से उत्पादित किया गया।

12. मुदितबट्टा
मुदितबट्टा में सह चिरियों - विवाह, वचन, विवाह, वादने, वादनी, वादनी, वादन।

13. तथापत्र
कोटी की इतिहास लक्षणों शैली में तथापत्र का विषय स्थान है। तथापत्र, संस्कृत भाषा, विश्वनाथ की मातृभूमि मंगे में इसका जानना है और तथापत्र प्राचीन का पुरातनता है।

14. तथापत्र
तथापत्र शैली में वेदपुराण का विषय महत्व है। काल-मंगे के चरण को अर्थसंग्रह या कार्यक्रम में विश्वास करने के लिए प्राचीन का पुरातनता है।

15. तथापत्र
मूलमुदित शैली में कथा की प्रशंसा है। तथापत्र के विषय स्थान है। तथापत्र शैली में विषय का पुरातनता है।

16. कुर्दुमबट्टा
कुर्दुमबट्टा के विषय स्थान है। कुर्दुमबट्टा के विषय स्थान है।
20. वश्यानन्द

वश्यानन्द में गीत और गुण का समानउत्तम जनसृष्टि रूप से अनुसार प्राय जाता है। संगीत का निर्माण भी गीतों द्वारा होता है। वश्यानन्द की दो पद्मश्री वन गायक हैं। 'तंतुखुटसु' और 'बदुखुटसु'। यहाँ दलितों का पद्म है और उन्होंने उसके जन्म के हजारों वर्ष पहले लिखा है। उन्होंने भी यहाँ की धारा को भारतीय संस्कृति के समग्र सम्प्रदाय का अभाव प्रकट किया है। रोशनी और संस्कृति का प्रभाव यहां है।

21. वश्यानन्द

वश्यानन्द में चंदन का एक आधारभूत रूपस्वरूप दी जाती है। चंदन पर नवनमा रंगों की रूपांतरण जाती है, नियोजक लाल, काला और सफेद रंगों की। नाखटकों की दवीदा और शीतल रंग कलरंग के साथ दुनिया और पूरी रात्रि गुलाबी होती है। गायनों का इस्तेमाल की जाती है। इसमें लगभग 450 रंग है। इस चंदन का एक ग्रंथ है जिसमें गीत जो निर्मल गीत का बनाया गया है। नींदियों और सुंदरी के प्रगाढ़ अंग और शीतल गति के सृष्टि की दया मिलन-मिलन धरावारों का सम्पूर्ण विश्वास है।

22. तेव्रकुट

तेव्रकुट की पारंपरिक लॅंग्वेज कलाओं में तेव्रकुट का विसंग स्वाभाव है। तेव्रकुट का सामाजिक अर्थ है। तेव्रकुट के पठन का समय भा रहता है। कला और तुल्य का प्रथम निर्मल का संयोजन साधारण और प्रसाद प्राप्त होता है। तेव्रकुट को विश्वसनीय विशेष-विशेष के रूप से मूलमित, शीतले की जीवन परिस्थितियों से सम्बन्धित आदि नाटक का यह एक था। यह भी जाना जाता है लेकिन बहीय-बाहर आदि या नीचे में तेव्रकुट का बास्कुट भी होता है।

23. तेव्रकुट

इस पुस्तिका केवल तेव्रकुट के साथ रंग पर स्वर्ण संस्कृति का परिचय दिया गया है। परिचय के सार-साथ कलाकार यह नृत्य भी करते हैं। यह प्रसीं विश्वास का कला-वादन और परिवर्तन का प्रमाण होता है। कलाकार अंतर्गत को किसी नाटक के समय चढ़े पर नाटक और परिचय देता है। तेव्रकुट फिर बन जाता है। तेव्रकुट के संगीत तथा पद्मामा के बाद भी जाना जाता है।

24. तेव्रकुट

तेव्रकुट को सभी पात्र, ग्रंथावली और गायन से अपना परिचय देते हैं। तेव्रकुट का अभाव या शिल्प वादन उदाहरण होता है। इसमें गीतक शीतले की दवीदा और गुलाबी रंग का प्रयोग किया जाता है। नाटक का पात्र रंग गुलाबी किया जाता है, और तामील और संगीत मिलनों से उभरा रुप और भवनज्ज काल होता है। एक अभी विदुरूक्षियों को कार्य करते हैं, जिसकी दोबारा और खुला या तुल्य रूप गाता जाता है।

तेव्रकुट के संगीत में वर्ण नामित के समय वादन का प्रयोग होता है। तेव्रकुट के वादन रंगों का प्रयोग होता है।
Traditional Theatre Forms of India

1. Tamaasha

Tamaasha is a traditional folk theatre form of Maharashtra. The term 'Tamaasha' is derived from Persian language. It is said that centuries ago, when Arab traders who came to the Coromandel coast, and while watching certain folk celebrations of border towns of Maharashtra and Karnataka in which gods and goddesses were worshipped with song and dance, they started calling it 'Tamaasha'. It is believed that earlier this folk form was known as Gondhal, Jagran, and Kirtan. According to some of the scholars, the rhythmic pattern used in Tamaasha, was that of Laavani Chhand (generic of musical compositions) and also used its dance sequences including dialogues in question-answer format.

The Sutradhaur called 'Sardar' in Tamaasha is invariably a male artist and enters the stage in a stylised manner, to the rhythm of percussion instruments. It is the female actress who is the chief exponent of dance movements in the play.

Tamaasha, which is closely related to rich traditions of Marathi literature, music, and theatre provides entertainment on both intellectual and emotional levels. Religious rituals and rites give it a new dimension. Body movements, gestures, expressions of the face, all are imaginary or symbolic. The themes in Tamaasha are social and at times religious.

2. Tamasha

The salient features of Tamaasha are Laavani and Murki. Murki is the actress doing the role of a dancer. She dresses herself in a very distinctive manner. The saree is wound around her legs like tight pyjamas. Her hair is adorned with the Veena. There are anklets around her feet, Kolhapuri necklaces around the neck, Paali to decorate the hands, Jhaalal for the ears and the nose-ring.

It is believed that one of the oldest forms of dance in Maharashtra is the Vaaghya-murali. Laavani has its roots in this ancient dance form. Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

The stage for Tamaasha is over a meter higher than the ground level. The back of the stage is curtained. With the introduction of electric lights, no oil lamps are lit now.

There are some performers who are remembered to this day, because of their contribution and life long devotion to the promotion of theatre form, 'Tamaasha'. Performers like Nilu Phule, Ram Nagarkar, Dada Kondke, Usha Chauhan, Jaishree Gadkar, Maya Jadhav, Sanjeevini Beedkar, Ganpat Patil, Dadu Indurikar and Vithabai Narayan Gavker are remembered to this day. Their names have become almost synonymous with this form.

3. Tamaasha

Tamaasha is usually performed throughout the night. Vag (love stories) are presented during the performance. The performance begins with the worshipping of Lord Ganesha followed by Vag. Before Vag starts, the performers in dhoti, kurti and turban enter the stage and pay homage to Lord Ganesha. The musical instruments played during the performance consists of naal, tun-tune, jhaan, dholki and khunjari.

One of the important aspects of Vag is Gavalon or Gavilami. Gavilami, the religious dance-drama of Maharashtra, is the narration of stories related to Lord Krishna. The dialogues are emotional, and full of expressions of love. Tales from the Puranas are also presented in Tamaasha.

The music of Tamaasha is often based on the ragas Yaman, Bhairavi and Pilu. Other ragas are also used. The performance of Tamaasha ends with an optimistic message of triumph of Good over Evil.

4. Dashavtar

Dashavatara is the most developed theatre form of the Konkan and Goa regions. The performers enact various episodes from the ten incarnations of Lord Vishnu - the god of preservation and creativity. These ten incarnations are Matsya (fish), Kurma (tortoise), Varah (boar), Narasimha (lion-man), Vaman (dwarf), Varahar, Rama, Krishna (or Balram), Buddha and Kalki. Although the Dashavatara is performed in various styles in different states of the country, but it is more prominent in Konkan and Goa regions. The credit of bringing Dashavatara concept in the fold of theatrical arts goes to Jayadev (12th century A.D.) who in his 'Git Govinda' described the ten incarnations of Vishnu.

5. Dashavatara

Dashavatara of Goa and Konkan is unique since in a single performance as many of the incarnations of Lord Vishnu as possible are performed. Some of the incarnations like matsyavatav, narasmahavat, ramavatav, krishnavatav are presented separately also. The performance after elaborate Puravanga begins with the matsyavatav. Demon Sankasura steals the Vedas from Brahma. Thereafter, Vishnu recovers them after killing the demon. Sankasura of Dashavatara performs the role of the villain as well as jester. Buddha and Kalki incarnations are not shown on the stage. The performer in the guise of Kurma and Varah do appear on the stage but no specific episode related to these incarnations occur an important position in the performance. The focus is on the presentation of episodes revolving around Rama and Krishna.

The Dashavatara is generally performed in a spacious saba-mandapa - the presiding hall of a temple, on festive occasions. It is an elaborately ritualised offering to the presiding deity of the temple. The Puravanga begins with dhamal. The chorus stands in a crescent formation like Sutradhaur in the centre, and no song is sung while dhamal is going on. Dhamal is performed by playing mridanga and big brass cymbals. Other musical instruments usually played during the performance are tuntune, tambi, daph, dholki and khanjiri.

6. Dashavatara

The costumes for Dashavatara plays are very similar to the costumes of folk plays of Karnataka, as all forms of Vaishnava drama are interrelated with regional variations and inspired by the Bhagavata cult. Apart from stylized make-up, the Dashavatara performers wear masks of wood and paper mache as per the requirements of the performance. Lord Ganesh's mask is considered the most auspicious and is worshipped along with the temple deities.

In the picture (centre), one can see Ganapati, the remover of obstacles, appearing on the stage with his two consorts - Riddhi and Siddhi. Elaborate worship is offered to them by two Brahmins. After their departure, Saraswati - the goddess of learning appears in dancing and is recognized easily by its peacock symbol. After giving her blessings she goes back. A wooden peacock head is tied to her waist suggesting she is astriding the bird, which is her vahana.

7. Krishnattam

Krishnattam as a theatre form, came into existence in the middle of 17th century under the patronage of King Manavada of Calicut. The script of the play 'Krishna Giti' was written by him. Krishnattam is performed every year at the famous Guruvayur temple of North Kerala. The performers belong to certain specific Nayar families. The Krishnattam is performed with great religious fervour. The traditional costume, stage décor and presentation have been maintained over a period. Krishnattam is a cycle of eight plays performed for eight consecutive days. The plays are - Avataram, Keliamardana, Rasakrida, Ramswadha, Swayamvaram, Bana Yuddham, Viva Vadhram, and Swargarohana.

The performance begins with the lighting of the oil lamp on the stage. The musicians appear on the stage with drum (maddalam), cymbals (lithalam) and gongs and perform a sequence to inform the audience that the performance is about to begin. After this sequence, a colourful curtain is placed and held by two persons before the actual performance begins. Behind the curtain several dancers dressed in female attire sing an invocation song Totayam, literally meaning "the beginning". The curtain is held in such a way that the audience can see only the performers' feet and parts of their bodies above the chest. Eyes and facial movements are prominent features of Krishnattam. No other stage properties are used except wooden stools.

8. Krishnattam

Avataram, the first play in the series of eight, is about the birth and early childhood of Lord Krishna. The play begins with Bhoo Devi requesting the God's help to eradicate the evils from the earth. The Gods decide that Krishna, one of the avatars i.e. incarnation of Lord Vishnu would come to earth and accomplish this goal. The performers dramatize the events depicting the birth of Krishna and his childhood pranks. There is a belief that childless couples on watching this play are blessed with a child. In the picture (above left), one can see Vasudeva and Devaki fondling a baby. The story goes on to tell us that Vasudeva gives the baby to Yashoda and Nandagopa. In the picture (above middle) one can see the milkmaids celebrating the birth of Yashoda's son.

In the second episode of Krishnattam, Kaliyamardana one can see the childhood pranks of Krishna. In the picture (above right), one can see Krishna fighting and fatally wounding the Bakasura, a bird demon. Eventually the bird dies at the end of the sequence.

9. Krishnattam

In one of the episodes, the singers recite a story of how Krishna was worshipped by Lord Brahma. The story begins with an episode where Krishna surrounded by his friends is being praised immensely. Lord Brahma on witnessing such devotion suspects Krishna's powers and thereby make the cows and cowherd devotees disappear. Krishna creates them again and carries on with his jokes and witty conversation. Lord Brahma realizes that each of the new creations is a divine one thus repentent of his folly, he seeks pardon from Krishna.

Krishna's costume consists of a red skirt with yellow pattern on its sides, a dark blue-black long sleeved shirt on the top
with a head-gear or mudi topped by peacock feathers, an urn-shaped crown made of wood and covered with gilt, bells attached to the leather pads just below the knees and a chutti, two white protruding borders which extend from ear to ear along the jaw and chin line. The chutti is made by mixing one part lime powder with three parts rice powder along with water. For make-up the colours used are vilam for blue, manayola for yellow and chaliyam for red. Soot is used for black and rice powder for white. The green colour used for the make-up of Krishna as a young child is light in shade and it becomes darker as he grows older. The costume of Lord Krishna also comprises a breast plate, chest ornaments of beads and fresh flora, girdle, upper arm and wrist ornaments, ear and forehead ornaments. Glittering crowns and other ornaments are worn by the performers as per the requirements of their roles. Different characters like Brahma, Yama, Putna, Mura, Narakasura, Jambavan, wear different types of colourful masks.

10. Mudiyyettu

In the Malayalam month of Vrischikam (November–December), the temples of Kali in Kerala reverberate with the sounds of Chenda drums and Ilalthalam (cymbals). The Kotti arriyippu is the musical announcement inviting people to the temple to witness the traditional ritual performance of Mudiyyettu.

The introductory scene begins with vandana-thloka (invocation song) followed by Shiva and Narada entering the stage. Narada enumerates the problems faced by the devas due to the misdeeds of Darika. In the next scene the entire temple courtyard turns into a battlefield when a fierce war rages between Kali and Darika. Ultimately Kali (goodness) kills Darika (evil) and symbolically the head-gear of Darika is removed.

11. Mudiyyettu

The origin of Mudiyyettu has been traced to the ancient times, though there is no recorded evidence to indicate the accurate period of its evolution. However, the choreographic nuances of this unique temple dance-drama indicate that other traditional arts like Koodiyattam, Krishnaattam and Kathakali might have originated from it.

Known for its spectacular style, buoyancy of spirit and highly artistic presentation, Mudiyyettu is usually performed only in the Kali temples of Kerala as an oblation to the Goddess. Each year the first performance of Mudiyyettu is held in the Kalamkuvat temple, in Ernakulam district. This is followed by performances, one after the other, in the temples of Padathukuv, Keezhkuv, Maradu, Vytila, etc. The performances are based on certain rites and conventions that vary slightly from temple to temple.

Springing from the universal concept of the victory of good over evil, Mudiyyettu depicts the triumph of goddess Bhadrakali over the asura Darika. The eternal fight between dharma and adharm, as portrayed in the Puranic legend of Darika-Vadha is enacted in this ritual dance-drama.

Prior to the actual performance, a large icon (Kalam) of Bhadrakali is drawn on floor with coloured powder. The gigantic Kalam is usually drawn at the temple valiyambalam, beyond the sreekovil (the sanctum sanctorum).

12. Mudiyyettu

The seven characters in Mudiyyettu – Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) – are all heavily made-up. The performers take on an other-worldly appearance wearing gorgeous costumes, tall head-gears (mudis) and face make-up. Their ornaments are made of wood, covered and gilded with glass pieces and beetle shells.

Traditionally Mudiyyettu was monopolised by the Marar community. Later the Kurups also gained proficiency in the art. Today this picturesque traditional form has just three or four performing groups to keep it alive.

13. Theyyam

Theyyam is a traditional and extremely popular folk theatre form of Kerala. The word ‘Theyyam’ is derived from the Sanskrit word ‘Daivam’ meaning God. Hence, it is called God’s dance. An interesting feature of this folk form is that spirits are also attributed with godliness. The tradition of worshipping of spirits of ancestors, folk heroes, deities of various diseases and ailments used to be extensively practiced in South India and Theyyam is performed by various castes to appease and worship these spirits.

A variety of musical instruments like drum, cymbals, kuzhal, perumbhal, conch, cheruttut, uttukal and cherrangalam are used in Theyyam. The most important among these is the drum or thadi (small drum). The drummer is known by the title thadi karan or kutumutharan.

The one who plays the drum leads the entire performance in terms of its speed and rhythm, climax and interludes, from the beginning till end. The synchronization of the dance of Theyyam with the beats of drum is the most interesting aspect of the performance.

14. Theyyam

One of the distinguishing features of Theyyam is the colourful costume of the performers. The typical waist dress of the main performer is called Ayyotha or Atukkam Churakku. This is made out of splices of bamboo and covered with red cloth. The main characters are elaborately dressed up above the waist and look very awesome and magnificent.

All male and female performers in Theyyam wear bangles called ‘Katakam’ and ‘Chutakam’ and small anklets. Most of the ornaments are made from coconut fronds and a soft wood locally called muriy. Large necklaces and ear ornaments are made of soft wood with a coating of golden paper.

The head-gears or mudis of the main performers with intricate and complex designs and decorations are huge in size. The mudis of some characters like Bhagavati and Kshetrapalan are nearly 5 to 6 feet high. Made of arecanut splices, bamboo, leaf sheaths of arecanut and wooden planks, mudis are dyed into different strong colours using turmeric, wax and arne.

15. Theyyam

Mukaih esthuthu or writing on the face is a common practice in Theyyam. ‘Izthu’ in Malayalam means ‘writing’. The designs are mostly based on features of animals and shapes of flowers and leaves. It is practiced to evoke feelings of awe, wonder, devotion and respect in the audience. Each design conveys the myth and symbols of the particular Theyyam.

For make-up of the performers, the materials used are tender coconut fronds and rice powder (arichuthu) for the white colour, charcoal (kari) for the black colour, turmeric (manjal) for the yellow colour. These are the basic colours used for make-up. Each deity has its own distinguishing colours like yellow for Lord Brahma, green and blue for Lord Vishnu, and blue for Lord Shiva.

Masks are also used in certain Theyyams like Pottan and Gulikan as a means to conceal or transform the identity of the performer and also to evolve awe and wonder amongst the audience.

Masks are made out of leaf sheaths of arecanut tree and wooden plants. They are painted with intricate designs and motifs.

16. Koodiyattam

Koodiyattam is one of the oldest traditional theatre forms of Kerala and the roots of this theatre form can be traced to the Sanskrit theatre traditions. The recitations and the music are classical in character.

The characters of this theatre form are : Chaukyaar or actor, Nambiyar, the instrumentalists and Nangyur, those taking on women’s roles. The Suradhar, or narrator and the Vidushak or clown are the protagonists. Mime, facial expressions, eye movements are the various means of this theatre form to get the message across to the audience.

In this theatre form, even when poetic interludes are there, gestures are used for its dramatization. It is the Vidushak alone, who delivers the dialogues. He often explains the poetry in a simple language.

Traditionally Koodiyattam is organised in a temple on a specially erected stage called Kootampalam. A huge lamp is lit on the stage itself. Behind the stage there are two mishas, where the nangyur women provide the taals.

In the pavilions of some of the temples where Koodiyattam is performed, scenes from the Puranas are painted on the walls and the ceilings. The stage is decorated with flowers and plain and coconut leaves. A heap of grain is placed near the huge oil lamp from where the ritual begins. The performance begins with a Nambiyar sprinkling water on the stage and recitation of verses from the Naundi or some other texts meant for inaugural ceremonies. Therefore, the suradhar enters the stage dancing to music and rhythm and reciting the verses. He too recites the verses, set in tune.

17. Koodiyattam

At the time of beginning of performance of Koodiyattam, two drums - mishas are placed between the two main doors. The kuchitaal itself is played by a nangyur singer who sings too. The other musical instrument to provide the rhythm is the idakkal played with sticks in accompaniment with koma, kurunkuzhal and the conch.

Traditionally Koodiyattam is staged for five to six days in the following sequence : Prasatapana (introduction), Nirvaachana (continuation), purushoartham (bravery) which includes vincodam (merriment and laughter), vaachanam (trickery), aashanan (mealtimes) and raaja seva (honouring the king) in order to portray the evils and corruption in the social order, misuse of power, injustice, etc.

18. Koodiyattam

In the introductory, nambyarute tamil, the nambyar presents the gist of the story in pure Malayalam with help of gestures. The gestures are emphasized according to the text. Before the theme is introduced and the performance begins, each artist introduces himself to the audience.

Emphasis on hand gestures and eye movements makes this dance and theatre form unique. Costume and make-up, etc. are traditional, reminding the audience of the art of Kathakali, in a simplified manner.

A few of the most popular plays of this theatre form, are Baalcharita of Bhasa, as also his Pratigya yangandharayana,
Harsha's *Naagaavandha*, as also other plays like *Dhananjaya* and *Chooodaamaani*. Some of the characters, like Jeevotavaaana, Arjuna and Rama all have special costumes to give them a distinct identity on the stage.

19. Yakshagaana

Yakshagaana is a traditional theatre form of Karnataka. It is said that the first Yakshagaana, was scripted in Telugu by Peda Kempe Gowda. The first play in this style, was *Gangu Gowri Vilasaam* written in the 16th century. A resurgence followed in the 17th century and this was the time when this theatre form was revived. It spread out from Karnataka to Andhra Pradesh and Tamil Nadu. It developed in these regions, and was recognised as a classical art form. The textual sanction of the Yakshagaana is mainly derived from a 17th century classic work called *Sabha Lakshmana Mattu Prasanga*. Some of the popular plays of Yakshagaana are Lakshmi Narayan alias Muddana, Parthishubha, Timna and Santibana Desikar.

In the Yakshagaana, the theme is based on mythological stories and Puranas. From the *Mahabharata*, *Draupadi swayamvar*, *Subhadra vivaah*, *Abhimanyu vadh*, *Karna-Aryu-yuddh*, *Keechak vadh* are most often presented. From the *Ramanayan*, *Rajaayabhishek*, *Lav-Kush yuddh*, *Baali-Sugreeva yuddh*, and *Panchavati* are the most popular presentations.

The most spectacular part of Yakshagaana is its make-up, costumes, headgear, etc., which transform the performers into other worldly characters. The performers of Yakshagaana, can be categorized as *Shoorveer nayak* (the heroes) like the Pandavas, the Kauravas, Nripa Nayakas; romantic characters, like *Yaksia*, *Kumara*, *Kiraaha*, *Gandharva*, etc. Then comes the *Daanavas*, the evil ones, like Ravana, Shripunakha, and Bakaasura. The gods and goddesses portrayed in this theatre form are Narasimha, Chandi, Mahishasuramardini. The ordinary characters in this theatre form are sages, brahmins and the soldiers. In Yakshagaana, the female characters like Sita, Devaki and Savitri are portrayed with reverence.

20. Yakshagaana

The musical composition of Yakshagaana is rich in its content. There are two styles of Yakshagaana: *Tenkutittu*, *Vadakutittu*. The first *Tenkutittu* is South Indian in spirit, with quite discernable traces of Kerala's Kathakali. The distinguishing features of the other style are characterised by the make-up of the performers and dance sequences.

The main performer of Yakshagaana, is the *Bhaagavatthar* who also recites and conducts the play. He makes his entry with a huge gorg of bronze, beating it with a stick to introduce the theme through the singing. He then sits at the back centre stage holding cymbals and is accompanied by the harmonium, *manjeera*, *jhang*, and the percussionists playing the *chenda*. It is the *chenda* player who creates the impression of war, anger, bravery, and the antics of the clown during the performance.

The musical sequences of Yakshagaana are metrical, in rhythm. The most common metre is the *Aara*, adding speed to the narrative. It is believed that nearly about one hundred fifty *Raagas* are played in the Yakshagaana. Dr. Shivaram Karanth was instrumental in preserving and reviving many of these *Raagas*. He had collected about sixty *Raagas*, blended in Classical, Hindustani and Kannada musical traditions.

In Yakshagaana, the emotions most often portrayed, are of valour and fury. It is perhaps because of this, that Yakshagaana abounds in quick, rhythmic body movements, dance sequences based on speedy footwork, as compared to its music and gestures.

21. Yakshagaana

In Yakshagaana, the make-up is simple. The face is streaked with lines in different colours particularly red, black and white. The hero's identity is established with a make up having pink and yellow colours. The cheeks, cheekbones and chin are smeared pink by mixing coconut oil, water, poured rice made into a paste, and whitening agents like chalk. The details are added to perform the mood and emotional state of the character. The eyes and eyebrows are outlined with *Kappu* (collyrium) and the lips are painted red. All characters except for those performing the roles of sages or women are mainly dressed in loose pyjamas. The head is covered with *Mundaasu* and *Mundale* literally meaning turbans.

Some of the characters wear the *veshti*, an unstitched length of cloth. The colours are black, red and orange. The *veshti* is matched with a loose shirt, red or green in colour. The ornaments giving a festive appearance, are a belt dyed golden, *kamarband*, *armbands*, *baazuband*, bangles, bracelets, etc. The romantic characters and those with less important roles are dressed simply.

In Yakshagaana, not just the face, but the body in front and back is made up. This might be because the Yakshagaana audiences, down the ages, used to surround the platform, from all the directions. This could also be the reason why in this theatre form, sequences are repeated, with the actors facing different directions, one after the other. Theatrically most effective in Yakshagaana is the headdress made of a cap with long strands of hair and peacock feathers.

22. Therukoothu

The most popular form of folk drama of Tamil Nadu is Therukoothu, literally meaning 'street play'. This is mostly performed at the time of the annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest and also on the life of Draupadi. The themes are also taken from other epics and Puranas. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. A performance usually continues during the whole night but when full play is presented, it generally spreads over a period of eight to nine nights.

The performance begins with an invocation to the Lord Ganesh. A performer wearing an elephant-head mask, dances while the invocation song is being sung. Some symbolic rituals are also performed to pay oblation to the gods and goddesses during the invocation. This is followed by the appearance of Kattikaran who is the *sutratha* of the Therukoothu performance. He gives the gist of the play to the audience from behind the curtain held by two stage hands. He also conveys other usual platitudes about king and his kingdom.

23. Therukoothu

After the preliminaries the main characters make entry and each introduces himself on the stage with a *Dara*, which is a small sequence of dance and song designed for each character to exhibit his identity and also his skills in the art. There is hardly any written script, and it is *Kattikaran* who helps the performers by providing 'prompts' to enable them to deliver the dialogues extempore. The performance is punctuated with dances which are presented in a simple manner and the songs are based on classical music.

24. Therukoothu

All the characters are recognized by their make-up and costumes. Heroes wear tall crowns decorated with coloured mirror in red, green and gold patterns. The villains are painted red with white and black dots. *Komali*, another stock character who entertains the audience with his buffoonery, wears a conical cap and white yellow shaped trousers, etc.

The ensemble of musical instruments used in Therukoothu include *Kurukunghe* similar to nagaswaram, *maddatan* and *talam*. Musical compositions are a combination of folk and classical music. The audience is also entertained on the lines of Swang.