

"Attikalenja - An Overview Of The Traditional Performance Of The Dalit Community"

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Abstract

Thousands of art forms have been born and developed in the history of Kannada folk theatre. Today only a few genres are ahead of us. There are countless works of art today. This is because of the time, context, environment, craftsmanship, amenities required for the exhibition. The search for information on certain genres is very exciting and surprising for the subjects of their development. Some have survived a kind of mystery. Their study, therefore, is a kind of useful work. In this regard, this article examines the role of Attikalenja, the art form of the Dalit community of Nalike and Mogera, a tribal people who lived in a province of Karnataka.

Proposal:

Kannada is as old as theatre language. As is the regional art of Karnataka, so is ancient culture. The theatre is an art form that originated as part of the culture of the exhibition. The man who lived as a barbarian during the orphans' time, while laying on one side and earning the power to meet his needs, laid the foundation for the artworks to full fill the aspirations of the open fields/Maidans. One art in chronological order and the other tens of thousands of other arts emerged and developed. While some arts complement one another, some other arts have taken on their own originality. That is, they showcased their originality by gaining variety in the style of the show. But after the show, the messengers and the preparation of the show were based on religious beliefs. The house, which was inaugurated at the time, is still extant and is not an exaggeration.

Theatre:

The present Kannada theatre is quite wide and diverse and has become an integral part of society in many ways. From the point of view of study, it is divided into folk theatre, professional theatre and amateur theatre. There are also many subcategories that have been identified as street theatre, children's theatre, etc. All of these can be found all over the state. But there are different ways of adapting to regional variation. The soil and climate of Kannada Nadu have a variety of qualities, colours, language, behaviour, meals, housing, god, religion, custom, thought, belief, taste. All of these have their own impact on the emerging world, depending on the particular environment. As such, the Kannada theatre's workplace is complementary to the respective environment.

Folk theatre:

Folk theatre is the earliest surviving theatre of ours. There are many variations and contradictions in this folklore too. This is due to the regional environment as mentioned earlier. Theatre in North Karnataka is not found in South Karnataka. Southern theatre is not found in the North. So you can see a whole bunch of different types of theatre across the state. Similarly the coastal area of Karnataka has continued in a similar fashion. The most popular theatre media here is Yakshagana as everyone knows it. Although there is a practice of seeing the coast in the same geographical range, there are many contradictions. That is why Yakshagana has two variants - Tengkuttu and Badaguttittu. Religious and ancient mythologies and epics have largely been experimented with, but the backing vocals, the music, the instruments used, the cast, the dialogue, and so on, have maintained their individuality.

The most important thing in Yakshagana is that it was worshiped by a deity, the Yaksha and Kinna. This is why this type of knee jerks. It continued to exist until the late 20th century. It is not a lie that worshipers of God and those who are in the forefront of administrative divisions, can see, worship, and participate in these demonic trials. But in the same environment, the agricultural labourers were not fortunate enough to survive as farmers. As a result, it became necessary for them to have their own separate theatre. In addition to the inevitable was his morale. As a result, the same kind of Yakshagana-like child emerged from the Nalike and Mogera people who lived in rural areas. That's what I want to discuss here.

Artistry:

Man tries to get it in some form when he can't find it. He gets it, though not partially, with enough effort. It is in this regard that a revival or revival has been initiated in the theatre of the desire of the Dalit community called Nalike and Mogera. Nalike and Mogara are a community in the coastal region of Kannada, working as a backward literate agricultural labourer. Like wise the exploited class. This is a race that has been shunned by art, culture, religion and the temple. But for those who have their own lives and masses, of course, there is an ancient love of Yakshagana, according to ancient, existing in the highlands and coastal regions. But in the society there, the Yakshagana, which was only in the hands of the upper classes, had barred the entry of others. It is no wonder that Yakshagana, popularly known as the entertainment and culture, art and rituals of the area, has attracted the Nalike and Mogara people who lived on the coast. But they did not know that the art of God, the art of the devil, was so popular that it did not receive it. The desire is great. What man has earned today. Whatever has developed? This is because he has stepped towards the modern age and achieved greatness. His desire and efforts to full fill it means nothing can go wrong. In this regard, the nozzle and the molar did not just sit. Thought Tried in the midst of their

limited opportunities and possibilities within the limits of their own knowledge. As a result, Attikalanja is the birthplace.

Atticalenja:

Tulu is the main language of the Karawali region of Kannada Nadu. So the coastal area is also known as Tulunadu. As mentioned earlier, the Nalike and Mogara tribes reside in the region and their assertions have led to the onset of panic attacks. The Nelika race is known as the Nalikas, the Mogara race is also known as the Mugeru or Mera race. It seems to be originally tribal. It is the most backward socially, academically and economically. He is thus identified as a Dalit community. The Attikalenja he has carried is also a form of Dalit art. Some studies also suggest that they may have been the original inhabitants of the region, as they built their lives closer to the environment than the trees.

Ashada Month:

There are no arts or rituals found in the area, but they are embraced by this earthy texture, thereby enhanced. The influence of the environment will be greater on each one. This is not the case. Attikalanja has its own special meaning. Atti means Ashada, Kalenja means evil spirits. The purpose of this genre is to drive marijuana or cure other diseases, whether human or animal. This is known from the poddas used in this genre. The songs are in use there. Attikalanjan comes in the month of Tulu, which is the month of Tulu. This means that there will come a great man who has the divine power to ward off diseases.

An area with anomalies in terms of coastal and upland climate It is also an area with more rainfall and more cold weather during the year. Due to the weather many illnesses are manifested as Didier. Make people lifeless. This causes people to suffer a lot to be frightened Longing for protection. As a result, the only way out for them is to rescue the defender from these hardships. That is divine. A divine wants more solutions with more spreads. In the days when it was almost unheard of, this event was the result of a peculiar function, which, as a ritual, was, over time, a culture, a heritage, an art form.

As mentioned earlier, the weather during the month of Ashada is very hot. No agricultural products were grown then. This is why this month is called a famine month. That is, during the onset of the rainy season and the late summer transition period, it is common for pathogens to come into the house to spend or drive away diseases. People believe that this is a cure for the disease. He is the godfather of these people who come to relieve people's suffering, to avoid life. This belief is what makes Attikalanji so important.

Attikalanja is a fling that takes place during the month of Ashada. The man who stood in awe of the deity was of great importance in the beginning. Dancing is a work done to strengthen the faith of devoutly worshiped people and strengthen their confidence. He is known for his extraordinary movements, dance moves and more. As well as complementary

music and vocal fusion, this is further enhanced. This is one of the folk folktales found in Tulunadu. Next, he is known to sing songs to convince them of the purpose of the people. Podding contains the essence of directly responding to people's problems. Usually the Naliki and the Mugaras perform the Attikalanja disguises and give performances.

Costume and Music:

The girls are used by the girls in putting on the attire. But the big ones don't dress up and perform. This means that only the boys are disguised but the adults are disguised as muggers. Here the juveniles were denied entry. What's special is that he only disguises himself during the day. The timbre is used as an instrument by the Naliki folk for the backdrop while performing. But the Mugare people use the dudiya, the tamate as an instrument. It is in the style of the song when speaking of songs. Consequently, it is customary to use their own orchestral instruments for the use of music to supplement the song. The use of props and costumes and cosmetics can be seen as a complement to the show.

Usually the boys in disguise hold the palm leaf umbrella in their hands. The costume features coconut fibber ties for the waist, goggles for the leg, or a beak and must ache for the face, a beard and must ache for the face, and a floral embellished hat with coconut foil for the head. Here, the two put on the Attikalanja disguise performed by the Mugaras. This is the result of the disguise of both, thereby facilitating the entry of the complementary character into the dramatic developments. Thereby it gets a real sense of theatre. But he is disguised as one of the nobles and he is telling the other poddas to accompany him. In addition to this, the impersonator performs dance and gestures.

The most important factor is the jumping and podding. Poddas give dramatic form to the fling. Poddanas are a mix of dialogues, especially a mix of dialogues involving different meanings. This allows the person onstage and behind the scenes to approach them and thereby gain visibility. If the role of kalenja acting onstage is an over-indulgent role, the performer behind the scenes can indirectly develop the show into a role by helping the show move on. That makes people pleasers. And serve their wants.

Alternative art form:

As a child of the forest, it is not essential for the swimmer to face difficulties. This art was a field of entertainment for the communities, which was a relief in the face of life. The song, the melody, the music, the instrument, the dialogue, the production of the visuals were all blindfolded and oblivious to their suffering. So I was expecting the arrival of panicles the other day. As a result, more and more individuals are dressing up as a source of income. They performed from house to house, from village to village and from area to area. It also became a form of entertainment over time. According to the researchers, in the same environment, the people who had been abducted by Yakshagana and alienated from them

while they were in the same environment as a means of entertainment for the elite were created. History created their own entertainment centre. Interestingly, one of the main objectives of the art forms was to entertain a backward community among the backward it's by fulfilling it.

It is impossible to say exactly what attitude our ancestors had about the use of children in such art forms. They are actively participating in such forms, as evidence of greater participation of children in all forms, not just attic. In many cultural genres, children's participation in the art must survive in the near future. It seems to have been intended to carry on from the very beginning of childhood, but it is possible that the same boys would have saved it by having their offspring participate in adulthood. Excluding children, from the earliest times to the present and erased or other forms of art, including toy, is not excluding children. Active participation of children in each of them is highlighted. The person responsible for the group in the future may be a boy today. But in the future it is his responsibility. This is why children feel the burden of the arts without being isolated.

Beliefs in folklore, rituals that stand on those beliefs, the relationship to ritual and life events are very intimate. The toy is one of them. It is understood that children are the predominant factor in the art of nalikkuni. Because by faith children are equal to God, men of God, and any work that is done by them will be very successful. Behind it lies the power of God. So the emphasis on the divine is just as important to the performance of the people. It is here that our culture and heritage, from ancient times, has to remember the unseen power that God has bestowed upon us. As history dictates that rituals begin in the land of religion, art cultures have also given imaginative forms to the expansion of them, the importance of religion, and the invisible natural force. In effect, God became omnipotent even in the nucleus of human life.

No matter what folklore, including folklore, the first surrender to the divine is natural. Even here, the disguises are seen as a godsend. Fear of devotion is seen in the mindset of the Lord who has come to overcome their hardships. According to folklore, though it is a religious ritual, cultural mythology. It is obvious that the stalker is the role-playing boy in this stage, which has all the elements of the theatre. The role of the collective protagonist Kalenjana in the form of a separate entity called Children's theatre for children is a more common indicator.

Conclusion:

As well as focusing on current children, we see children's theatre in Kannada theatre with a focus on rationality and creativity. This is a good example of the existence of children's theatre in comparison to the claim that children's theatre is, in the first sense, a child's play in the first sense. In this view, this is also a child's play, which cannot be exaggerated. Similarly, if one community plays the role of traditionally cultural heritage

using children, the elders of another community are on their own. It is noteworthy that a culture of indifference was more in line with the aspirations of the community than the two of them. So one of the genres was embraced in the modern theatre and another in the theatre this makes it possible for two galleries to review the same art. From Rangadhyaya's or theatre's study vision good growth can be said.

In some cases this has been seen by some families as a body of their own. It is also used as part of their way of life probably only when any art has attained the status of professionalism. Otherwise you will have to find them in the past.

It is a testament to the fact that many art forms are destroyed today. Today there is no such art. It is regrettable that it was totally missing in the 18th and 19th centuries.

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