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KANNADA JANPADA KAVAGALU

(Kannada Folk poems)

Human thoughts are simple at first and gradually become complex .Experiential impression lend themselves to very few forms of expression to claim them at large . Then the search was carried out according to the need .Folk poetry forms such as Lavanis narrative songs , khandakavya and epic poems arose,

It is a basic human urge to create a story and share it with many . According to that demand the story was born in two forms of prose verses. The four main genres of Kannada folk poetry are Lavani, narrative songs, Khandakavyas and epic poems.Lavani , a major part of folk poetry, is popular in both North and south Karnataka .North karnataka's lavni has its own characteristics in the rhythm and narration of the song .The lavani traditions are in terms of content and form.

1. Single lavan i or plain lavani
2. Can be called Melavanis.

As the names suggests there is only one singer , while the Melalavani usually consists of two or three artists .Dappu ,Tuntuni and Tala are used for the background . Kalli-tura songs are an important genre of melalavani. It is also known as Haradeshi– Nageshi . Alternatives like Sawal Jawab etc. This tradition is familiar in names. A fight take place between the singers of 'Kalli' who are more female and 'Tura' who are male . Here the beauty prevails.

Lavani's are easier to identify by their structure than by their substance . Their bodies are divided into chhandovaividhyakkanu-Guna wise Sakhi , palla , Nudi , Chala, Kudapalla, Khyali etc. Sakhi is a prayerful nandi song, Khyali is a concluding song. The square is the part with palla, nudi, jala,kudapalla etc, The body is born from the cluster of tens of such squares.

Lavani is a popular form of poetry in Karnataka and has been entertaining the rural masses since generations .It is a tradition to invite singers to sing in festivals and fairs . The ballads also soothed the people by singing songs of religion, philosophy , ethics ,beauty, humor and satire according to the taste and needs of the people .Issues such as mass taste, freedom according to desire, untouchability, prohibition of alcohol, green revolution , abolition of dowry, black money, adulteration ,family welfare etc, have arisen . It is noteworthy that even today there are Ashukavis who can immediately grasp contemporary political and social issues and compose ballads.

Narrative Songs :

Folk prose stories such as myths, legends and myths are mainly story telling .Although the original purpose of folk songs is to tell a story , it is the story that is narrated in song. So this is 'Hadgate' (A story told in song) which is the basic expressive . The characters are real and not fictional. Those who have been involved in hardships will be those who have sacrificed for a noble cause. Such creations based on the brutal facts of life are popular not as good as the stories. They naturally have a tragic ending. In such structures life is filled with pain and bitterness rather than happiness The stories of Uttardevi . Eroti, Nagavva, Hiridimmi, Jagale ,Honnaladevi, Gunasagari, Dharaniamma etc, are important . There are hundreds of narrative songs with this type of material. The heroines in these are those who have lived a long life in the society and have sacrificed their lives for a mistake that is not theirs, those who fall into the hands of others in the society .There are stories of those who surrendered themselves to the lake , the flood, the fire , Keregeghara, Madagada Kenchavva, Mahasti Tadinagamma , Dharaniamma Balidana are female-oriented sad songs while Madagada Kere , Dharmapuri, Ayyanakere are male – dominated sad stories . The sacrifice, loyalty and ideals of such characters stir the minds of the people. They remain in the listeners mind for a long time due to naturalness of the

material and effective incident situations have serious consequences . The existence of more than a hundred such narrative songs is a testimony to their richness.

The above serious lavis are one group and the lavis depicting other aspects of life are another category. Although these come under the group of social narrative songs they differ in purpose. These include things such as mans miserliness, laziness, pettiness etc Comedy, fun, satire are the main purpose of these. Songs like Kannada konvegowda, karadige go tekki Badidabasura Adanga Hakkidala sogu Noololyaka chenni ,Basarihumsarinneniduna, Kivudaru Hagarada Kere Pihu, Meenin Dushaya, Idli Madamma, Eginavara sogin Basara are good examples of comedy and fun . Even though these elements seem promising and improbable on the surface, the unexpected twists and surprises in them open up the film school of comedy and fun.

Many of the social poem are moral in nature dealing with human subjects , infatuation, over –ambition hypocrisy dishonesty , artificial love, etc. contains material. They have an eventful story and lyrical narration . These narrative songs , which develop independently without declaring the policy have the qualities of kanthasanhita and Mitrasammitha. The story slowly captivates the listeners mind and helps him develop moral courage Kannada, Govinasongs satyavati Lavani , Giddanagowda, Harishchandra, Giriraya, Annatammara Pada, Muppina Kaalke Haangigi Paliti Kalla etc come in this line. Romantic stories stand as a major genre of narrative songs ‘Nuchchaytu Neera Gujngaage’ is one such unique romantic story . Marakkadevis marriage , saree uduvale saree uduvale the picture faced woman , ecstasy , vocal power and efficient expression of social differences are seen in these.

Stories about the creation of the world , the creation of man , gods and goddesses , heaven and hell and cultural heroes have taken the form of songs . These can be called puranic songs . These have characteristics that are close to folklore and legends. It is common to associate with different females . Unethical relationships jealousy , love, etc all the small and big qualities of human nature are attributed to the protagonists are angels, to the heroes and heroines here . Examples in Kannada are Nanjunda Chamaundi, Chenniga Cheluvayya , Varanandi, Gange Gauri , Krishna Koravanji, Ambigara Ganga , Subhadre-Abhimanyu , Arjunajogi, etc. are associated with these . Stories including Arjunaswami, Konti

song ,Vastrapharana, Krishnarjuna Kalag, SitaVanavasa, Lavakusara Kathe , Ravana Samhara etc. have expanded the range of mythological narrative songs . The lyrics of this group are original can't be said to be loyal. These are conceived as independent ideas beyond the fantastic extravagant in the original . There are clear instances of mythological material also being reborn due to the richness of genius of the folk poet.

As distinct from the mythological heritage the epics associated with a particular ethnic and religious heritage may be called religious epics . These are stories related to a particular person event deity . Although these are mainly called as religious narrative songs we cannot reject the glimpses of mythology al stories and elements of history that pop up in between . An attempt has been made to uphold the pinnacle of piety and devotion in songs like koluru kodagoosu, Bedara Kannaya, Gollala, Bhaktasiriyala, Shankithondi Katha , Maluhana,to the story of Bhakta siriyala, the Maulana parsha is a direct inspiration from the folk literature that Muslims received from Hindus , This song is a symbol of Matiya Harmiya It is special that the folk poets of Karnataka have sung about the great saint kabir in the Kalli-Tura tradition. This category of hymns exemplifies the great transcendental ambition of Ishtadaiva, the faithfulness in the path of devotion

Although a large number of emperors and vassals ruled in Karnataka , poetry narrative songs were not born in the expected number .The main reason for this is that the great emperors and the people of the state lived a glorious life in the distant cities and did not come in contact with the people . Folk poets overcame this deficiency by writing songs about the feudal lords who were in front of them . Many imaginations, unreal superhuman facts have invaded the available historical narratives and spoiled the reality . Old folktales, fables, and wishes combine to form the branches of the imagination . So many such structures become vague and incomplete stories .

Folk poets have written works based on many recent events as they depicts the fall of collective life the budding of life and social transition. Sangan's crime, Halagali's Bedru Kanneswararam are such tragedy of daily life cruelty and pettiness of man have stirred the minds of the creators . Bellari Tattva,Kadlimatti station Mastara Lavani, Nava Dukanda Lavani, Yelavagi Traggi,Hubli Manga,Oorapora , Anjachaman Papaka are among these type of material . More than alchemy , impatience with the system irony,and concern for

changing life are seen in these. In a sense these are more socially conscious .A direct , simple, dispassionate narrative that leaves no room for imagination is an admirable aspect of these.

Khandakavya

Khandakavya is the next development of narrative songs . These are larger in shape than narrative songs . Shorter than the epic similar to the ' epic lay 'of the west . Lavani are long compositions that come to be sung everywhere like narrative songs . In other words these are the extended form of narrative songs The story starts out methodical and grows elaborate . Climax is reached at a certain point and ends with a gradual yielding. It is special to have a happy ending to the tragic sequence seen at the beginning of the story . Even though the events appear different there is harmony between them , no disharmony is visible . The biopics depict the lives of the protagonists and heroines, and they have to deal with many hardships. They win and stand. The act of rescuing them from such a difficult legacy is paramount here. The story ends happily in the defeat or death of the antagonists . It has an orderly development like introduction, body conclusion and contains a subplot in between. These are exciting and free the listener from monotony, Kinnari, Karapala, Chowdike , Khundigara Mela , Wafae Murali Mela etc. according to the tradition of the song instruments costumes, dance beads come and entertain the crowd . Unable to show the breadth of the epics they step back . That is they do not rise to that height because of their own limitations but do not give up their poetic beauty. There are many chapters with different refrains. Such refrains have poetic qualities and play an important role in ending the story Refrains allow me to remember the next line of the song, temporarily by passing the lead singers effort. The pitch of the song varies according to the refrains.

Like Kathan Gita , it is secular story, but Khandakavya takes place in religious setting. It is blessing for auspicious occasions like festivals, Harake etc. The fair begins with a special pooja. The mela which lasts for several hours, consists of back and forth mummeleas . Professional singers add flesh and blood to ordinary stories and enliven the situation . Singers have the skill to make the characters stand out . The memory of those who invited artists to sing is in the songs . In the return the artists are given food grains and gifts . Artistry, instruments costumes make the mela even more wild. By listening to the pious

stories like this one accumulates merit. It is believed that evil will be solved. Khandakavya tradition, born in a pure atmosphere accompanied by devotion and devotion is sacred and magnificent

Several Khandakavyas are available in Karnataka . Gunasagari , Balanagamma , kalingaraya, Kadasiddamma, Neelkantha Rupavathy, Basavakumara, Lokhitakumara, Lakshapati Raja,Gajavati sivayogi Parayogi , Rudrakumara ,Gangegauri, Kerehonamma, Shivashankara Raja , Punyavante –Guvante, Ningangagowda,Channabasavanna, Madiwala Machaiah, Bhuvanamma are important in this group . Various problems of human life are the subject of poetry . It is seen here that the wicked the wicked or the innocent the righteous and the innocent fall into trouble due to misfortune . The characters get caught up in heart – melting agony . The listener becomes one with the characters in pain . Ultimately untruth will be defeated . It is common for the wicked to be punished and the righteous to be protected.

Apart from the above stories , many historical figures such as peasants , feudal lords etc who have become extinct in Karnataka have been given birth in the Khandakavyas about the events . Kalaga of piriapatnam, Magadi Kempegowda, Sarjappa Nayaka, Seerza Rangappanayaka Sangolli Rayanna , Karuganahalli Kalaga, Madakarinayaka,Lingarajamma of Koda are important among them . He is very close to the life of the common people and has won the hearts of people with his outstanding ideals and bravery . Folk poets immortalized him by writing poems about him. Kumararama, Sarjappa Nayaka,Madakrinayaka veeraraja Kempegowda are tragic heroes found in folk epics .These poems Which are heroic in nature,are mostly sung by professional singers,but some ordinary singers also practice and sing them.

Tragedy is more prevalent in historical poetry . Characters either by their own personal weakness or by the hand of fate , or by the machinations of others . Beside a terrible tragedy. Sometimes the hero wins with the help of superhuman strength. There are times when this divine help is rejected and disaster is set in motion . Many a times Prathinayaks folk poets are pitied.Historical poems are those that develop based on the local story. So these are less mobile They are independent models of each other.

Character development elaborate poems, narration of cultural facts which are not possible in ballads , narrative songs , Khandakavyas are possible in epics . A few epics are available in Kannada that uphold the richness of kannada folk poetry . These are mostly related to religious heritage . Among the epics of such religious heritage the following are important.

1. Madeshwara of Malaya
2. The story of Junjappa
3. Everyones story
4. Story of Mylaralinga

These are sung by professional singers called Deva Guddas, Nilagars, Ganiyas, Chaudikas and Goravas respectively. The main character of these epics is that they are associated with a particular deity , a shrine . Every religious poetic tradition has its own unique choir that sings and preserves it through the generations. Artists are meant to spread the glory of their favorite god or religious guru . The instruments used in singing are considered to be symbols of God and worshiped in Gods shrine . Artistes have emblems of God and wear them on occasions like Puja,Festival, Haridina,Jatra etc. Kavyas are elaborate and can be sung for at least one night or several nights . Adhidaiva can appear as protagonist in poems or can appear in the role of dalpati,disciple , follower. The story of the poets life and the journey he undertook comes in the poem . The story may begin at a shrine and end elsewhere or may begin elsewhere and converge at the shrines. There are many miracles , wonders and glories in the plot. These come for two main purposes the disciples.

Attracting one is to be initiated by Guru or an elder hillbilly in the pursuit of evil education and moral protection. The Guddas who been initiated like this have reserved themselves for the transmission of poetry . only the devotees of a particular deity or group invite the disciples of the god worship Nirigitas and sing the pious story . They think that the difficulties and misfortunes that come to them will be solved

Historical, fictional and Mythological facts are usually combine in poetry. However, they are presented as if they were true stories. The composition of poetry is in pure verse form or mixed form of prose verse. Back – and – forth is necessary due to the

use of instruments while conducting melas. Among the available Kannada folk epics, Madeshwara Kavya is significant in terms of its size and quality. Madeshwara Guddas sing the history of Madeshwara in detail for many nights. Rhythmically beating the unique bronze tala called Kansale brings life to the tempo of the song. This poem is spread in seven branches about the birth and miracles performed by Madeshwara.

The Talugatas describing many miracles describe how Madeshwara came to the nether world, traveled through many realms and chose a suitable place for penance after glorifying himself. Madeshwara performed a miracle and landed on Jedumale, built a tower and worshiped him for other services, punished the wicked and protected the virtuous, which is very elegantly and colorfully painted. Madeshwara Kavya of Malaya is a rare work in terms of poetic form, regional language features breadth and diversity.

Manteswamy's kavya sung by Nilagari is elaborate in four salu

1. Row of adults for Dhare.
2. Siddappaji row
3. Rachappaji row
4. Chikallur is row – grown.

This poem is called Siddhappaji's Vachana. Also known as Dharaga Dodwara Vachana. The name derives from Manteswamy's great disciple Siddhappaji playing a prominent role in his poetry Manteswami's, who went southwards from Kalyana, recognized the Amrita manna in the heart of madiwala machaiah's post at Boppagoudanapura and established a monastery made Siddhappaji as Dalvai and accepted the Panchals of Halagur as disciples another disciple named Rajappaji made Dodamma's mother stay near the Muttanahalli grove and settled in Chikkallur area which is the main stage of poetry. Thus the main stages of the story take the form of many independent stories and grow into an interesting epic. Although there is abundant allusion to miraculous glories the main characters are not blurred. Monteswamy Siddhappaji's, the Guru – disciple conflict episode and the Halagur miracle episode are the two quintessential pieces of this epic poem. Ramadyabhuta is a precious gem of the Saraswat Bhandara of Manteswami Kavya Janapada, due to its description and the high adventure of

the characters.

The story of Kadugollur Junjappa is one of the greatest work of folk poetry .Junjappa is the hero of this poem . One who has divine power. Its main material is the story of three generations before Junjappa . The poet overcomes the difficulties faced by him with unparalleled strength and with the help of superhuman strength . It is like an encyclopedia of Golla culture due to the conflict of time, hatred, witchcraft, superstitions,etc. Besides it is a high poetry due to the quality of poetry.

Junjappas poetry is a more coherent work than Manteswamy's poetry. A work with a more humane sensibility. His brother in the vice – captain position . The role of Junjappa here is that he fights with his father – in- law and patiently forgives his mistakes .Surviving the challenges posed by the opponents and finally dying of poison , the dead man reborn after seven days and destroying his brothers – in- law are exciting situations Junjappa who comes victorious in the fire of persecution with his brothers Maranna, Mylanna and favorite bull. Bada Myla is a bright character in this poem. Although there are many songs and narrative songs about Savadatti Ellamma, Mylaralingana these are not compositions with the comprehensiveness and breadth of the epic . Material that can complement a comprehensiveness study of these traditions is yet to be researched.

They are worldwide group found in all cultures, They can generally be divided into three groups as seen in Kannada.

1. Common Singers
2. Semi- Professionals
3. Practitioners.

Ordinary singers are those who learn and sing for their own enjoyment They do not have the guidance of a specific guru. There is no specific caste. Whether it is a song or a poem it is sung to relieve boredom, while weeding, harvesting , planting weeding , wedding, festivals, fairs – without restriction of place and time . For song learning there is no caste vote restriction. No ones invitation is needed. There will be no cost. They learn songs by performing with skilled singers.

Semi-professionals fall under the general category of singer . But those who are more skilled than him sing only on special occasions. Life management does not have to be from this . The remuneration received as a reward for singing is used for communal dinners or social functions. Only when it is known, they sing and appease the crowd . People from Karnataka's Kolata Mela , Bhagwantike ,Antige Pantige Mela come in this group.

Folk practitioners are known as Kathopajeevis . This name is derived from the fact that they live by art, He is well versed in art. Singers have long hours of hard work . He learns from Guru Mool whether it is Kathan Gita or long poetry. They go and hold fairs on the invitation of the people.or they travel; according to their needs . The stories of the saints come in the poems sung by them , so people listen to them earnestly . It is believed that merit will be gained from it. The monotony is avoided by the variety of pallavi instruments, costumes , acting ,dance, story, sub-plot-cross-plot , interspersed colloquial prose . There will be opportunity for public entertainment. In professional vocal poems with serious themes,the narration is brisk and the singing follows . The story of ordinary singers is expanded in them. Artists who sing religious poetry are called religious practitioners. They are imitated from a particular religious field and spread the glory of god . They try to inculcate the qualities and self – sacrifice in people. They preside over the religious ceremonies performed at the places where their deities reside. In turn they treat this Gudda as a Guru a pious being Such folk singers who continue the poetic tradition by casting the glory of their God in songs can be called cultural ambassadors. Deguguddas mainly sing the story of Madeshwara and learn stories like Nanjaya Chamundi , Cheluvarya Varanandi,Sarangadhara, Balanagamma, Banje Honnamma , Piriya Pattana Kalaga , Chennigaraya, Lingarajamma, ;Nilgaras are religious singers who sing the stories of Manteswamy along with the stories of sivasharans.

Literary value of folk poetry

Though the order of storytelling in folk songs and poems is fixed there are plenty of opportunities for the publication of individual talent and artistry . Sometimes these are narrative lyrics . It is indeed a desirable quality But it cannot be said

that it comes in all formations. There are also many weak structures that stay away from the essence of the lyric. This is due to the increased prevalence of prose. This is one facet of their compositional feature while their lyrical essence is made up for by the flow of the story, the changing levels of the song, The incubation of lyric poetry is born in them in specific life interpretation and emotional situations.

Lavani poetic style modesty meaning in simple similes are admirable. There are plenty of examples of a simple act of ordinary writing being transformed into sound power and visualized in a pictorial style . Metaphorical ability of folk poet, symbolic expression where he can fall into readability and lose meaning.

Although these less poetry in the poetry of Dombidasa, Tamburi and Telugu Jangams there is more literature in the religious singers such as Kansale, Neelagar etc. This quality may be due to the ability to maintain a well –prepared body and maintain it from Gurumukh. Skillful story tellers can bring life to dull poetry with their songcraft , vocal , persona.

Social value

Folk poetry gives a longitudinal view of the past , a way of life , social facts that have faded into the memory of the masses. These throw light on the belief of the masses, tradition, spiritism , panatheism clan deity system reincarnation, mantra magic etc, It can be understood from the study that these forces have an influence in the daily happenings of human beings and that a detached attitude of living according to Superstitions Shastras omens which arose as a primitive mans irrationality play a major role in folk poetry , Dreams are believed to predict the future . Ways of social life and traditions are found in extensive poetry. Perhaps this is due to the primitive nature of these species.

Folk tales and poetry have obediently obeyed the discrimination exploitation and inferiority of the caste base social system. It is an Unquestionable and God – made system in the mind of the crooked people. So a picture of a hierarchical system comes across. A Kshatriya who becomes a king, a Brahmin who preaches a Shudra who does hard work a Chandala or a Holey a who does socially

demeaning work social narrative songs also had special recognition for Gauda and Joysa.

Historical facts are often incorporated in folk poetry in historical narrative songs and poems many local historical facts are incorporated in them which preserve the core of truth as they do not have a transitory quality .But due to addition of singers , forgetfulnessm extravagance historical facts are lost . Divine help at critical moments unexpected happening give them a mystical appeal. These are contrary to the facts. When each story stands as an independent model it becomes difficult to determine what the truth is intended to be , This statement is also applicable to religious poems which contain many historical facts . In many miraculous miracles, truth is mixed with anecdotal facts. History takes on a legendary quality. Then the historical threads become weak abd the poetry wins in its artistry. In such structures than the search for historical facts .

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